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**COMPARATIVE ANALYSIS OF THE CHORDS IN THE CANTATAS
“DIVINE MOTHER” AND “MIRROR”
BY STOJAN STOJKOV**

The cantatas “*Divine Mother*” and “*Mirror*” are one of the most significant works of Macedonian composer Stojan Stojkov (1941).

“*Divine Mother*” (1984) is secular cantata, for high voice, recitator, synthesizer, a guitar and a strunged orchestra. Part of the text in it is taken from the macedonian folk works, and the rest is from Zvonko Stojanovich. It is, as the most Stojkov’s creations, based on macedonian folk tune, twined into harmonic and polyphonic method which are characteristic for the 20th century.

“*Mirror*” (1991) on the other hand is a spiritual cantata for children, female’s and mixed chorus, orchestra (traditional, folk and electronic instruments) recitator and vocal soloists. It is written on the text of the Kiril Pejčinović’s (1770-1845) collection and on the “Pater of St. Niphont” – an extract from the book “Utshenie Greshnim” by the same author, written on macedonian dialect from the Western Macedonia and on old churchslavic. Beside the text from the “Pater of St. Niphont”...which in the church ritual had been performed musicaly in a voice that Pejčinović himself gave from the oktoechos and the way too” (Ortakov 1986:93), in cantata is cited the melodic line, too.

Having in mind that “*chords are basic represents of the harmonic principle in the music*” (Spiridonovska 1999:21), the comparison of the chords of the two cantatas will help us to comprehend their harmonic similarities and differences and to bring them both in connection with the genre originalities of the both compositions.

The cantata “*Divine Mother*” is written seven years earlier than the cantata “*Mirror*”, so the comparison of their chords will enable us to get the clear picture of the development of the Stojkov’s harmonic language.

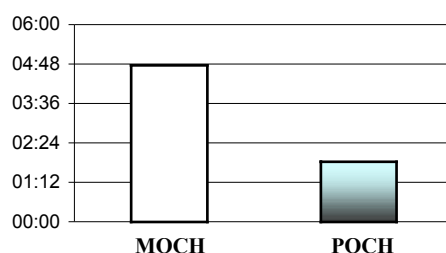
Because in the orientation of the score in the cantata “*Mirror*” has accrued some dilemmas connected in the first hand with aleatoric parts, we decided as a basic criterion at the analysis and stastic adaptation of both cantatas to be the time expressed in minutes and seconds. We calculated it according the indicated tempas in the score.

At the first consideration of the score, in the both cantatas it is evidently that their chordic organization is pluralic, consisted of chords built on different building priciples, with different functions of the modus, with different way of interpreting and of course from chords peculiar to different stylistic aesthetic periods of the european proffesional music.

In them are used the two basic differences of the chords in the theory of the harmony, based on different grouping of the voices in the frames of a vertical copmlex – **monochords** and **polychords**. Their time deviation is in both compositions different.

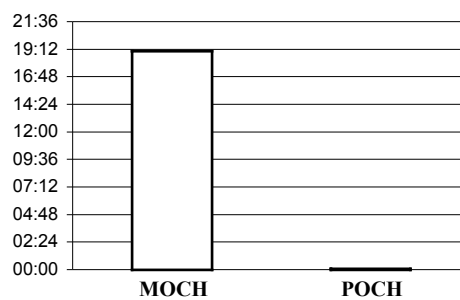
In the chart below is given the distribution of the duration of the monochords and polychords in the cantata “*Divine Mother*”. That indicates at a dominancy of the monochords an attitude on polychords in this composition.

	<i>MOCH</i>	<i>POCH</i>
À	02:18	00:21
Development	01:44	00:51
À1	00:44	00:38
Total	04:46	01:50



In the next chart is given the representation of the monochords and polychords in the cantata “*Mirror*”. We can see that polychords are rarely represent in this composition.

	MOCH	POCH
1	00:27	00:00
2	01:31	00:00
3	11:52	00:06
4	03:00	00:00
5	02:14	00:00
Total	19:04	00:06



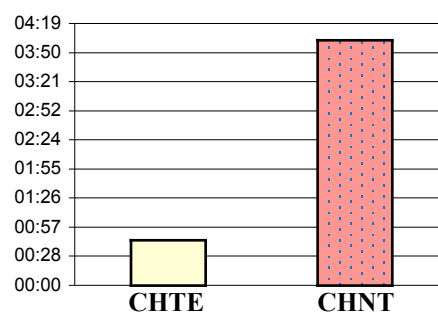
1. Monochords

Monochords in the both compositions according to Bershadszkaya’s definition of a chord *...a complex of sounds creating a logical, differentiated, constitutive unit of music matter*”, are appearing as chords with:

- tertian intervallic texture
- non – tertian intervallic texture

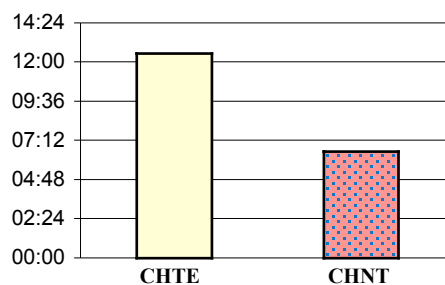
At the major part of the duration of the cantata “*Divine Mother*” as we can see from the chart below, monochords have non-tertian intervallic texture.

	CHTE	CHNT
À	00:26	01:52
Development	00:00	01:46
A1	00:19	00:25
Total	00:45	04:03



In a cantata of it, in the cantata “*Mirror*”, monochords with tertian intervallic texture are dominating.

	<i>CHTE</i>	<i>CHNT</i>
1	00:00	00:27
2	00:00	01:31
3	09:13	02:39
4	03:00	00:00
5	00:19	01:55
Total	12:32	06:32

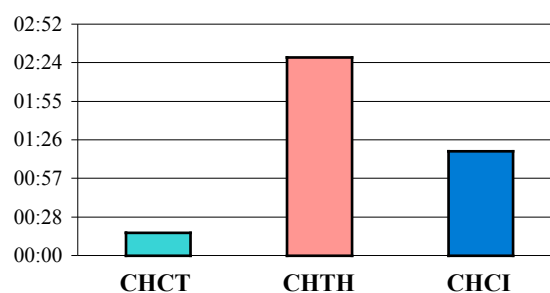


The non-tertian chords are also represented in “*Divine Mother*” and “*Mirror*” in their three differences from the Bershadszkaya’s classification:

- chords formed by *changing the tertiary texture*
- chords formed according to *the thematic principle – thematic harmony*
- chords formed according to the *principle of chosen intervals*

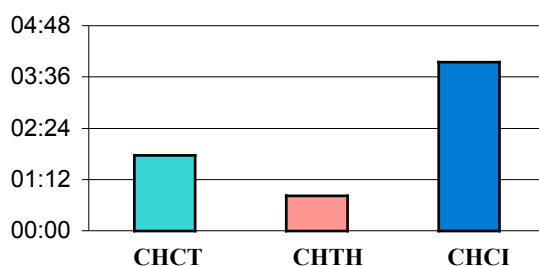
In the cantata “*Divine Mother*” more representative are non-tertian chords built up according to the thematic principle.

	<i>CHCT</i>	<i>CHTH</i>	<i>CHCI</i>
A	00:13	01:39	00:00
Development	00:00	00:28	01:18
A1	00:04	00:21	00:00
Total	00:17	02:28	01:18



In *“Mirror”* on the other hand, non-tertian chords built up according to the principle of chosen intervals, are dominating.

	<i>CHCT</i>	<i>CHTH</i>	<i>CHCI</i>
1	00:00	00:00	00:27
2	00:28	00:00	01:03
3	01:18	00:40	00:41
4	00:00	00:00	00:00
5	00:00	00:09	01:46
Total	01:46	00:49	03:57



2. Polychords

Polychords in the cantata *“Divine Mother”* are occurring as parallelisms of two sub-chords with non-tertian interval texture. They are different according to the type of the non-tertian chords from which the sub-chords are built. There are polychords composed by two sub-chords built up according to the thematic principle, polychords in which the two sub-chords are built up according to the principle of chosen intervals and polychords with sub-chords built according to the thematic principle and the sub-chords with a changed tertiary texture.

In a contrary of it, the polychords in the cantata *“Mirror”* are composed of two sub-chords with tertian intervallic texture, with different modal functions in a frame of one tonality – they are organized polyfunctional.

3. Ways of chords function

According to the different interval texture, chords in both cantatas have different function in the harmonic organization of the music material.

compositions of Stojkov's creation, in different principles of building up and in function of their chords.

The domination of one type chords in them, demonstrate the domination of an exact harmony – composers style, twined with many others.

In the chart below is given the percentage of the representation of every element in the chords structure in the cantata *“Divine Mother”* and *“Mirror”*.

<i>Divine Mother</i>			<i>Mirror</i>		
MOCH	POCH		MOCH	POCH	
60%	23%		71%	0,40%	
CHNT	CHTE		CHTE	CHNT	
50%	14%		47%	23%	
CHTH	CHCI	CHCT	CHCI	CHCT	CHTH
31%	16%	4%	14%	6%	3%
FUST	FUMO		FUMO	FUST	
69%	14%		45%	25%	

From the given chart we can see very important differences in the chording organization of the both cantatas. They are different according the domination of exact type chords and their function in the harmony's logic of the work.

The major part from the music material in the cantata *“Divine Mother”* is composed chords with non-tertian intervall texture from witch a bigger part are built up according the thematic principle and have static function. On the other side of it, the cantata *“Mirror”* is mostly composed by chords in tertian intervall texture which are the bearers of the modal functional unit.

The polychordic is the characteristic of the cantata *“Divine Mother”* but it is rare used in the cantata *“Mirror”*.

The faktt is that the chords of the both cantatas is completely different, witch says that the harmony is in the basic of the genre's differency.

The domination of the non-tertian chords, built up according the thematic principle and bearers of the static function in cantata *“Divine Mother”*, gives the conclusion that Stojkov's secular cantata is made on a combination of macedonian music folk and european composers technics and principles

present in 20th century. On a contrary of it, through the domination of tertian chords with modal function in the cantata **“Mirror”** we can say that this autor is conceping the spiritual cantata according the principle of the tradicional understanding of this spiritual cantata into an orthodox variety.

From this we can conclude that during the creation of the cantata **“Mirror”**, firstly he has started with the genre’s characteristics of the traditional spiritual cantata and that is why even **“Divine Mother”** is written seven years earlies, it is built up with more sofisticate means.

Through comparison of the middle time of duration of every of chordic segments of the both cantatas, according the formula:

$$t = \frac{\bar{x}_1 - \bar{x}_2}{\sqrt{\left(\frac{\sum x_1^2 + \sum x_2^2}{N_1 + N_2 - 2}\right) \left(\frac{1}{N_1} + \frac{1}{N_2}\right)}}$$

we get a result about the percentage representation of their differences which indicates on possibility that in that percentage the same aceures in the next works of this kind in Stojkov’s creation. We can see important differences in the representation of following segments of these compositions which has the same genre but the sub-genre is different:

- non-tertian chords-thematic principle (p<.001 = 99,9%)
- static function (p<.001 = 99,9%)
- non-tertian chords (p<.02 = 98%)
- tertian chords (p<.02 = 98%)
- modal function (p<.05 = 95%)

All this shows the conclusion for the representation of the harmony’s pluralism in Stojan Stojkov’s composition and creation, in which we see tendences into the modern music that at the end of 20th century is tending towards symbiosis, and natural existence of the long lasting, professional nordly and folk tradition from all the spaces in the word.

Appendix: (see mentioned terminology)

CHCI	Chords formed according to the principle of chosen intervals
CHCT	Chords formed by changing the tertiary texture
CHNT	Chords with non-tertian intervallic texture
CHTE	Chords with tertian intervallic texture
CHTH	Chords formed according to the thematic principle-thematic harmony
FUMO	modal function
FUST	static function
MOCH	Monochords
POCH	Polychords

Translation: Milka Karakoteva