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Reflection of the Main Directions Didaskal Feodor Krest'ianin's Creative Activity in Monuments of Writing XVI–XVII Centuries

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Sources indicate that Feodor Krest'ianin was one of the most outstanding representatives of professional musical art of Russia XVI – the beginnings XVII centuries. It is no mere chance that the Russian tsars, starting from Ivan the Terrible, entrusted him with teaching and looking after their singing diaki, members of the Sovereign's court choir. Records made by one of the singers (Anonymous Diak) can reveal the very essence of Feodor Krest'ianin's mastery of creating his own chants and "razvods" (explanations by writing simple neumatic signs the melody lines of complicated ciphered (closely code) neuma formulae inscriptions) in terms of canonical art as well as it can allow to present some of the didascalos' teaching techniques. Active work to create razvods of compound neumes, formulas and «the wise lines» is a special kind of creativity and the emerging theory of individual authorship. Without the restoration of a theory and its application in the analysis of author's about chants it is impossible to get correct conclusions about the originality of the works of leading great masters of Russian medieval music. The article describes a method of reconstruction of such theory and presenting it in the form of musical ABC of Feodor Krest'ianin.

Keywords: medieval music, ancient (old) Russian musical – written chanting art, data on theory and activity of chanting masters, author's creativity, Feodor Krest'ianin.

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Historical conditions in Russia of XVI century have prepared growth in a society of interest to creativity of musical – written chanting art's masters. Ancient historical writings, musical theoretical treatises, remarks accompanying the chants in the chanting manuscripts show, that the special aura of reverence surrounded the name of Moscow master Feodor Krest'ianin. Studying of this composer's (raspevschik's) and teacher's (didaskal's) life and activity show, that he was

one of the most outstanding representatives of professional – musical art of Russia XVI – the beginnings XVII centuries (Parfentiev, 2009, 403-414). Here we will focus on consideration of his creative activity as didaskal (theorist, teacher), reflected in the old manuscripts.

Among the narrative sources one cannot but mention «Foreword, from which and from what time the beginning was of eight-echoes chanting in our Russian ground». From this historical

writing we get to know Feodor Krest'ianin's early life. These data can be characterized by high authenticity as far as they can be proved by other sources, even some documental ones. "The Foreword" says that Krest'ianin "told his pupils that in Novgorod the Great there were old masters Sava Rogov and his brother Vasily". The outstanding Savva Rogov's pupils are Feodor Krestyanin, Ivan Nos and Stephan Golysh. "Ioann Nos and priest Feodor Krest'ianin lived during Ivan the Terrible's reign and even in his favorite village in Aleksandrova Sloboda". The same source reads that later Krest'ianin "was here, in the reigning city of Moscow, and sang znamenny chant and taught others to do it and his work is still glorious" (RNB. Q.1.1101, 201).

Feodor Krest'ianin's entire creative life was connected with the best Russian masters of chant art – the tsar's singing diaki. When the court moved to Moscow Krest'ianin starts his service in the Tsar's court Blagoveschensky Cathedral. Being a priest and a chant master who had a good command of chant art he also starts teaching the tsar's singers. During a long period he created chants for this choir and taught young singers. His authority of a singer and a didascalos was enormous among the diaki, he was called the teacher, the master. At the court his common nickname "Krest'ianin" (Peasant) was replaced by "the Christian" definition common to all Christians.

The character of Feodor Krest'ianin's activities can be traced by the extant chants and their fragments made by one of the singers (Anonymous Diak), they contain rather extensive comments. These records are in Russian State Archives of Ancient Acts (RGADA). The records date back to 1598–1607 and cover the final period of the master's life. This work can reveal the very essence of Feodor Krest'ianin's mastery of creating his own chants and "razvods" (explanations by writing simple signs the melody

lines of complicated ciphered or so-named closely coded neuma formulae inscriptions) as well as it can allow to present some of the didascalos' teaching techniques.

The most part of their life the singing diaki were likely to spend at the court. There was existed a special "singing chamber" where the diaki stayed during their free time. In this chamber the singers had a rest and continued their work enlarging their repertoire, copying chant books and studying the chanting with their master's help. Here they were given food and drinks, here they were preparing state chanting manuscripts (books). As far as teaching young singers of chant art is concerned it was done in a different place with the participation of the most experienced singing diaki. (Parfentiev, 1991, 103).

Most probably Feodor Krest'ianin's duties included not only teaching young singers but also assistance and guidance in various activities of the choir. For this reason the master supervised the diaki's writing in their special copybooks (RGADA. Holding 188. Inv.1. №1573, 86, 161, 165, 220, 365, 366). Here Krest'ianin worked together with the most experienced singing diak who himself could be called a master. The above mentioned records of the Anonymous Diak convey a lively atmosphere that reigned in the singing chambers. Let us have a look at some days from Krest'ianin's life as a teacher or didascalos.

November, 27, 1598. Under the direction of Feodor Krest'ianin the diaki were working at znamenny chants for mastering complicated formulae as well as special master signs, that were common in the community of the singing diaki at that time and specified the pitch of the neumatic signs (*low, high, higher etc*) and some nuances in the melodic development of the chant (*rapidly, loudly, steadily, lightly, quietly etc*).

As an example the end of the doxastikon "Dushepoleznuiu sovershivshe chetverodesiatnitsu" of the eighth mode was

performed – the line «Prihodya vo imya Gospodne tsar Izrailevo» – with an extensive inner syllabic singing of the last word consisting of 59 neumatic signs. The Anonymous Diak quotes the master who told his pupils then: “This fita is loud-voice” (RGADA. Holding 188. Inv.1. №1576, 1). The doxastikon was usually performed on Lazarus' Saturday, on the eve of Palm Sunday, on the sixth week of the Great Lent, – i.e. in spring. Its performance in November was done apparently for the sake of training.

Close study of old chant books brings us to the conclusion that copies of the doxastikon with razvod's appeared only in the beginning of the 17th century. Earlier chants had another fixation in the form of a sequence of concise complicated encrypted (closely coded) neuma formulas. Singing and teaching practice forced the didascaloi to impart not only oral skills of singing these difficult melodic formulae but also writing skills of copying their razvods (explanations) in chant books. The author's peculiarities of these writing razvods were greatly appreciated not only by pupils and therefore they became one of the leading artistic principles of the “raspevshiks” (old-Russian chant composers-singers) (Parfentieva 1997: 21 et al.). The chant versions of the doxastikon which have the author's peculiarities, various interpretations of razvods appeared in Feodor Krest'ianin's time. Note that while the melodic content of all variants of the final line was different from the «Krest'ianin» version. This gives us reason to believe that the master showed the court singers his own formula (so-named fita) razvod.

The diaki were likely to sing two gospel stichérons as well right after the singing of the doxastikon on that very day, November, 27, 1598 – the 5th and the 10th ones (the 5th and the 6th modes respectively). Both chants are recorded in great detail. It is a well-known fact that Feodor Krest'ianin is the author of one of

the musical versions of “The Gospel Stichérons” stylized as the Bolshoy (Great) Znamenny Chant (Brazhnikov, 1974). That is why there arises the question whether the singing diaki were performing Feodor Krest'ianin's variants of stichérons.

The comparative analysis of the record published by M. V. Brazhnikov (the so-called Krest'ianin's interpretation in recording of the 17th century) with the records of the Anonymous Diak (the 5th and the 10th stichérons of 1598) shows that both variants present one and the same razvod formulae structure of the chant. Krest'ianin's version here is characterized by unique peculiarities that variety within some formula. The nature of those differences with the earlier variant of the Anonymous Diak still points at the fact that both variants belong to the same chant school. They are likely to present different stages of the author's version of chanting “The Gospel Hymns”. Thus, in 1598 the singing diaki practiced various formulae and specific neumes of the 5th and 6th modes on the basis of “The Gospel Hymns”, which were created with the help of Feodor Krest'ianin (otherwise – by him solely).

There is another example of March 21, 1600. On this day in connection with the upcoming Easter Feodor Krest'ianin performed the Hymn to the Theotokos «Shine, shine, New Jerusalem». The Anonymous Diak recorded this chant with the comment: “Krest'ianin sang on March 21, 1600 (RGADA. Holding 188. Inv.1. №1585: 1). Unfortunately, it is not clear whether Krest'ianin performed his own version. Thus, we get the following. While preparing for the Easter celebrations Krest'ianin and the Anonymous Diak specified the chant of the Hymn to the Theotokos. For its performance they chose a complicated melismatic singing in the style of Demestvenny Chant written in usual znamenny (not demestvenny) neumatic notation. The

Anonymous Diak compared it with the earlier version of Krest'ianin's chant and made one more revised variant which was to be followed by the pupils «on the advice» of the master Krest'ianin himself (Parfentjev and Parfentjeva, 2006, 108-109).

It should be noted that the text of the hymn to the Theotokos had numerous musical versions in different styles and notations. Such abundance of versions points at the specific attitude of the chanters to the performance of this chant on Easter and the creative freedom, as well. The Anonymous Diak's variants are quite scarce. We can see that on the whole it is one and the same variant which was quite popular among the singing diaki and belonged to the tradition of the tsar's choir (this fact does not exclude Feodor Krest'ianin's authorship either who has worked here for decades under five Tsars).

Thanks to the draft copies of the manual made by the Anonymous Diak we can assume that he was a professional singing diak, a true successor of Feodor Krest'ianin. His knowledge was very deep, his methods of teaching combined theory and practice. In his manual the Diak presents the *razvods* basing on the text edited under Krest'ianin's direction. At the same time the Anonymous Diak acts as an artistic person and allows some deviations from the main text which results in the diversity inside the formula *razvods*. This slight diversity points at the vitality of singing practice and reflects the endless creative search of the musical theoretical thought. It lies in the framework of Krest'ianin's tradition which serves the basis of the tsar's choir activities. (Parfentjev and Parfentjeva, 2006).

During his lifetime Feodor Krest'ianin was known not only as a renowned master and teacher but also as an outstanding *musical theorist*. Teaching the tsar's singing diaki and mastering his art, Krest'ianin started as many other didascaloi to create and write his own lengthy

musical *razvods* (explanations, instructions which must indicate a melodic movement) of the elaborate and compound neumatic ciphered formula inscriptions. The ability to understand the musical meaning of ciphered neumatic formulae was an obligatory requirement for the masters who teach. In exceptional cases special reference books were formed. M. V. Brazhnikov in the manuscript of the first half of the 17th century found a document "Fity *razvodnye*, Krest'ianin's variant" which comprised *razvods* of formulae (*popevkas*, *litsos* and *fitas*) made by the outstanding singer for some chant books (RNB. Pogodin № 1925, 183–194; Brazhnikov, 1974). Some variants made by Feodor Krest'ianin can be found in reference sections of various chant books of the 17th century.

The master's professional erudition was based first of all on his ability to restore by heart and write by simple neumes the melody of a great amount of formulae. This formula fund made up the author's ABC which reflected the theoretical basics of his creative work. Studying the great master's works is impossible without mastering all the peculiarities of his formulae *razvods*. That is why starting to investigate Feodor Krest'ianin's legacy one should bring together all his authorship formulae *razvods* found in different sources, define their peculiarities and compare them with the same formulae interpretations of other masters. These peculiarities obtained with the help of the formula analysis should be taken into account while attributing, analyzing and deciphering Feodor Krest'ianin's chants. The author's chanting ABC book – the collection of neumes, *popevkas*, *litsos*, *fitas*, etc as well as "the wise lines" – should serve the main tool of this analytical work.

Feodor Krest'ianin's ABC book of the Znamenny chant presents the most extensive collection of melodic formulae. It was restored on the basis of the 17th century manuscripts

–reference books, including the master's "Fitnik" and his author versions of chants. The structure of this ABC follows the composition of the old-Russian chant references of the 17th century and is formed according to the ascending principle of theoretical knowledge — popevkas, litsos, fitas. In each part of the ABC the formulae are grouped according to their mode – "glas". Each separate formula in ABC is given in one column in the form of the ciphered specific inscription in another – in the form of its razvod-explanation. Where it is possible the razvod is deciphered and transcribed into the modern linear notation. The ABC is accompanied by the index of sources for each of the formulae.

Thus, the main collection of Feodor Krest'ianin's "popevkas" in ABC is based on the profound theoretical treatise of the early 1670-s "Notification for those who wish to study chanting" written by Alexander Mezenets (Alexander Mezenets, 1996). A number of other "popevkas" is reconstructed on the basis of chants in the master's variant (Parfentjeva 1997: 230–234). However, besides "popevkas", Feodor Krest'ianin created his own razvods for litsos and fitas formulae.

The above-mentioned reference book "Fity rozvodnye, Krest'ianin's interpretation" includes the fitas from the Octoechos, Festive collection of sticherons, Hirmologion, Gospel sticherons, etc. At the same time this reference book contains "litso" formulae. All in all there are 35 of them. Besides this theoretical manual the rich material on the litso formulae reconstruction of Feodor Krest'ianin's ABC book is contained in the chant doxastikons "Vo vertepo voselil'sya" and "Davyd provosglasy" and the cycle "The Gospel Sticherons". The method of determining the uniqueness of the formulae and complex neumes author's razvods which with a high probability allow to consider these razvods as specific features of the creative master, whose name is indicated by

work, was developed by N.V.Parfent'eva. Thus, not only theoretical reference book of Krest'ianin, but his works of authorship provided material for the reconstruction of the ABC section of litso formulae. (Parfentjeva, 1997, 230-250).

In accordance with the tradition of compiling old-Russian musical theoretical manuals the fita list also finishes Feodor Krest'ianin's ABC. It is common knowledge that fita and litso formulae are similar phenomena that is why the reconstruction method can be the same. This section is supplemented by the list of fita formulae from "The Fitnik" made by Feodor Krest'ianin.

The analysis of fita formulae from Feodor Krest'ianin's "Fitnik" brought N. V. Parfentjeva to the conclusion concerning the theoretical base of fita structure in general. It was proved that the razvod (interpretation) of fita was "made up of separate blocks, the chanter while writing it was working not on the separated neumes level, but on the level of block constructions", that the compositions of all fitas under analysis are compound and that the razvods-interpretations of different fitas may coincide on the block level (Parfentjeva 1 subsequently 990, 137–138; Parfentiev and Parfentjeva, 1993, 239 etc.). The same results were obtained subsequently by Z. M. Guseinova (Guseinova 2001, 144).

It should be noted that this method of reconstructing the ABC as a theoretical base of the master's creative work demands close study and precise following the verbal text of original. This circumstance is of high importance here, as it allows to define the borders of formula razvods-interpretations in a proper way and excludes all possible mistakes. It becomes even more significant during the fita reconstruction. One more technique which allows to restore and define formula borders is the comparison of these formulae razvods with analogous formulae razvods in the chants to which they refer. The sources prove that old-Russian chanters while

compiling their reference books took the formulae from the chants and marked the sources. In Feodor Krest'ianin's "Fitnik" there are the names of chant books, church services and genres of chants where from the formulae were taken. However this information sometimes needs specifying.

Thus, starting the contrastive analysis of the formulae in "Fitnik" and "Gospel Stichérons" in Feodor Krest'ianin's interpretation, one should define them and single them out not only in the theoretical manual and all the 11 stichérons, but also restore the missing ciphered formula inscriptions. For the formulae under analysis one should define their stylistic peculiarities as the formula composition in the works of various styles is different. The analysis proved that the formulae in the "Fitnik" and the formulae in the "Gospel Stichérons" in Feodor Krest'ianin's interpretation differ: one and the same hymnographic text has different neumatic inscriptions and razvods-interpretations. Their contrastive analysis is impossible. As it turned out, Feodor Krest'ianin's "Fitnik" contains some formulae which were taken not from his author "Gospel Stichérons" which belong to the Bolshoy (Great) Chant, but from different ones – the Small Chant. These stichérons cycles of various styles differ from each other on the structural level. (Parfentieva, 2004, 37-50).

Feodor Krest'ianin's "Fitnik" and a great amount of formulae he used in the chants point at the master's encyclopedic erudition and extensive knowledge of the Znamenny chant theory. One more encyclopedia of the Great Chant singing is the above-mentioned cycle "Gospel Stichérons" in Krest'ianin's interpretation. The material of this great work helped to restore 19 "popevka" formulae, 279 "litso" formulae and 80 fita formulae.

Everything that was found and restored in this field made up the author's ABC of the Znamenny style chanting which allows better

deciphering and analyzing Feodor Krest'ianin's works. The Znamenny style ABC contains 283 formulae in the form of inscriptions, their razvods-explanations by simple neumes and deciphering in modern linear notation, 157 formulae – in the form of coded inscriptions and their razvods-explanations by simple neumes (so far without deciphering interpretation). Thus, there are reconstructed 440 formulae referring to Feodor Krest'ianin's creative activity (Parfentieva 1997, 230–60, 273–292). The "razvod"'s (explanations) of these formulae present his work concerning the indication a melodic content of neumatic formulae inscriptions. Undoubtedly, the master's theoretical knowledge in the field of old-Russian art was not limited by the number of these formulae, which he could easily interpret.

The available materials allow restoring Feodor Krest'ianin's ABC of the *Putevoy style chant*. Among the manuscripts belonging to the tsar's singing diaki there was found a unique document written by the Anonymous Diak who recorded "The Jordanian Troparions" in the version of the renowned master (1600). The record presents Krest'ianin's version of the Putevoy style chant construction formed in the 1580-s. It belongs to the earliest razvod writings. Before "The Jordanian Troparions" were written in form of neumatic ciphered inscriptions. The formula razvods-interpretations are made on the level of variability inside the formulae in the Stolpovoy notation.

On the base of the neumatic manuscripts it became possible to restore the formula structure of the stichérons. The restored neume coded inscriptions together with Feodor Krest'ianin's razvods-interpretations by simple signs given in the form of the table present the restored ABC of the Putevoy chant. The ABC consists of formula inscription, its interpretation and deciphering according to the manuscripts of the second half of the 17th century which had the cinnabar

marks and signs. All in all the ABC contains 51 formulae. Some fitas are used several times but they have variants of inscriptions. The reference book contains 10 fitas. The rest formulae refer to the "popevka" (Parfentjeva 2006, 186–197). Thus, thanks to the performed reconstruction of the *Putevoy Chant* ABC one can assess the theoretical knowledge of the chanter in the field of a new, more complicated style. He could easily interpret the Putevoy chant inscriptions by means of the Stolpovoy notation, imparting his knowledge to his pupils – the tsar's singing diaki. The new sources of Putevoy chant interpretation performed by the master will further allow to supplement this ABC.

The next phenomenon in Feodor Krest'ianin's musical and theoretical legacy is the Demesvenny ABC of chanting. The text of the chant "Da molchit vsyaka plot'" [Let any flesh keep silent] found in the chant manuscript of the late 16th – early 17th century with the mark "Krestyanin's interpretation" serves the material for the reconstruction (GIM. Synod.-Pevch. № 1357, 23–24).

In the earliest period of its existence (the 1480-s – the beginning of the 16th century) the chant "Da molchit" was usually fixed in two ways: in the form of coded neumatic formula Stolpovoy style and coded neumatic formula Demestvenniy style. Graphically both variants differ a lot but contain the same number of formulae – 32. They do not have fita formulae or any information concerning different modes. The next stage in the development of chanting takes place in the 16th century. The most stable, typical variant of this century appears on the base of the previous one in the Stolpovoy fixation (archetype). The typical chant copies are well-known due to the great number of the 16th century manuscripts.

On several grounds chant is identified as demestvenny (Parfentjeva, 2007, 214-218). All in all there are 34 formulae in the Typical chant

(because of trebling the Hallelujah). To sum up, the typical variant is a new graphical type of the chant record, which took the formulae of an earlier archetype. The majority of the formulae are correlated as the inscription (archetype) and the razvods-interpretation (typical variant). By the 1580-s the amount of interpretations began growing. In the 1590-s there appeared the first interpretation of the chant "Da molchit" which almost fully corresponds to Krest'ianin's graphical variant. At the turn of the 16th – 17th centuries this interpretation variant was widely spread in the manuscripts, but the attribution mark (Krest'ianin's interpretation) can be found only on one of them (GIM). Other texts of that time are either identical or similar to the given interpretation variant made by Feodor Krest'ianin (Parfentjeva 2007, 220).

Besides Krest'ianin's interpretation at the turn of the 16th – 17th centuries there appeared numerous interpretations of the chant "Da molchit" in the other author's versions. The special research proved that all of them came from the typical chant in the form of its graphical modification. The existence of these variants allows us to distinguish the peculiarities of Feodor Krest'ianin's interpretation (Parfentiev and Parfentjeva, 1993, 127-132).

As we can see Krest'ianin's chant appeared on the base of the typical variant which in its turn absorbed the archetype tradition. The research resulted in the reconstruction both of the inscription variant (according to the typical variant and sometimes the archetype) and formula razvods-interpretation from Feodor Krest'ianin's chant. Consequently the reconstruction of Krest'ianin's Demesvenny ABC was performed. There are 34 formulae in it so far, they are given in inscriptions and razvods-interpretations. Following Alexander Mezenets' tradition we presented Feodor Krest'ianin interpretations in juxtaposition with Stroganov's

(ussol'e) masters' razvods-interpretations of the same formulae inscriptions. Differences in these variants occur in the framework of variability inside the formula. The ABC contains the linear notation variant of interpretations made by the manuscripts of the late 17th century (Parfentieva 2007, 225–231).

The reconstructed ABCs of the Znamenny, Putevoy and Demesvenny styles of chants containing such an impressive material are evidence of Feodor Krest'ianin's own theory of music recorded in the 17th century manuscript sources.

The study of Feodor Krest'ianin's life and work as a didascal proves that the master was one of the most renowned representatives of the professional musical art in the late 16th – early 17th centuries Russia. His natural gift, deep

knowledge in the field of church-singing theory gave rise to the development of his own artistic career and brought him fame and recognition among the contemporaries. It is no mere chance that the Russian tsars, starting from Ivan the Terrible, entrusted him with teaching and looking after their singing diaki. Krest'ianin's author razvods-interpretation of the coded inscriptions of formulae not only facilitated the mastering of the singing repertoire but also formed the ABC of the master which included formulae and their interpretations in all the existing styles (Znamenny, Putevoy, Demestvenny). The restoration of this ABC allows deciphering and studying originality Feodor Krest'ianin's works with great authenticity. It is of great importance as far as many of the master's works are to be studied in the future.

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GIM – Gosudarstvenniy Istoricheskiy Muzei [State Historical Museum, Moscow]

RGADA – Rossiyskiy Gosudarstvenniy Arkhiv Drevnikh Aktov [Russian State Archives of Ancient Acts]

RNB – Rossiyskaya Nacionalnaya Biblioteka [Russian National Library, St. Petersburg]

Отражение основных направлений творческой деятельности дидаскала Федора Крестьянина в памятниках письменности XVI–XVII вв.

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Источники свидетельствуют, что Фёдор Крестьянин был одним из самых выдающихся представителей профессионально-музыкального искусства России XVI – начала XVII в. Не случайно именно ему русские цари, начиная с Ивана Грозного, доверяли обучение и воспитание своих певчих дьяков, составлявших Государев придворный хор. Записи некоего Безымянного Дьяка раскрывают применявшиеся Крестьянином как дидаскалом (учителем, теоретиком) приемы в обучении певческому делу и при разводе сложных знаков и формул нотации,

показывают суть его творческих подходов при написании собственных музыкальных произведений в условиях средневекового канонического искусства. Активная деятельность по созданию разводов к сложным знаменам, формулам и «строкам мудрым» представляет собой особый вид творчества и складывавшуюся индивидуальную теорию «мастеропения». Без восстановления данной теории и применения ее в ходе анализа авторских песнопений невозможно получить верные выводы о своеобразии произведений ведущих направлений и выдающихся мастеров русского средневекового музыкального искусства. В статье показаны пути реконструкции такой теории и представления её в виде интонационной Азбуки Федора Крестьянина.

Ключевые слова: древнерусское музыкально-письменное искусство, средневековая музыка, теория и деятельность мастеров, авторское творчество, Фёдор Крестьянин.

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