

УДК 78.01 (470)

Development of Creativity in Old Russian Musical-Written Art Traditions in Spiritual Culture of Ural Conservatives

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Received 28.05.2010, received in revised form 4.06.2010, accepted 18.06.2010

After the XVII century conservation the old Russian musical-written art («znamennoye» or neumatic chanting) by Old Believers promoted its output for frameworks of professional functioning, to expansion and democratization of social environment of circulation of chanting books that has caused wide writing of these manuscripts. In due course each of the largest Old Believers sects could develop the hand-written traditions which external expression was the style of writing and decorating of books. Some peculiarities of writing and also structure and the maintenance of manuscripts are close connected to the chanting practice which has been usual in this or that sect historically, with changes in ideology and culture of Old Believers. Not stopped «znamennoye» chanting traditions at Old Believers find the expression and in creation of new products in styles of ancient art, and in their various musical-theoretical finding also.

Keywords: traditions of old Russian musical-written art, culture of Ural Old Believers, products and the theory of «znamennoye» neumatic chanting.

Scientific value alive traditions of old Russian musical-written art («znamennoye» neumatic chanting), kept in old Believers population, importance of their serious and immediate research was emphasized by scientists on the boundary of the XIX–XX centuries. I.I. Voznesensky wrote, that «the alive art legend of ancient tunes», and also «the best ways and receptions of their singing are forgotten», but nevertheless «there is an opportunity to restore to a certain extent truly ancient chanting. Some rests of its alive samples at our Old Believers submit hope to that» (Voznesensky, 1891). S.V. Smolensky, speaking about value of studying

of singing and manuscripts of conservatives for researchers of the various phenomena of culture, marked, that Old Believe singers «have not lost the main details of the «znamennoye» neumatic chanting theory and keep shades of its singing; many not written details are alive in books at them under singing legends and, for example, about a pronunciation of the text, about height of tone, about the general speed of singing etc. Therefore musicians and scientists always can check the generalizations on experience of alive carriers of olden time» (Smolensky, 1901). However direct and thorough studying of Old Believe traditions of old Russian chanting art

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began, perhaps, only in 70–80-s of the last century that was promoted by realization expeditions for study of early texts, gathering and generalization of the materials received by them (for example, see: Parfentjev, 1979, 1985, 1994; Kazantseva, 1988, 1997; Kazantseva and Konjahina, 1999). It was found out, that conservatives not only kept ancient chanting traditions, but also developed creativity which bases were produced by old Russian masters. Investigating this creativity, it is necessary to take into account, in what social sections it was kept also what print the historical changes, happened in social environment of circulation of «znamennoye» neumatic art, have imposed on it (about it see: Parfentjev, 1994, 9–62).

So, we meet the books written and decorated rather ineptly (is more often-rough stylization under known types of ornaments) already among manuscripts of the XVII and XVIII centuries alongside with chanting books, which way of writing and ornaments are executed highly artistically. Except for external design of books the slips of the pen, corrections, misses of the text with its subsequent inserts on margins etc. specify the scribes' low qualification. All this is attributes of that manuscripts not only occurred, but were frequent scribed in the democratic environment of Russian Ural population. We find direct confirmation of this in the records left by copyists of books. For example, we find in «Grigory Artemev son Vereshchagin Cherdin town inhabitant»'s mark of the XVII century that chanting book Obihod «Cherdin town inhabitant wrote and has signed himself» (Parfentjev, 1994, 215, №67); or in record of XVIII century, that «book Octay (Octoechos) of Nev'ansk factory inhabitant Paul Mihajlov son Bol'shakov was scribed himself» (Parfentjev, 1994, 276, №177).

For XIX – the beginnings XX centuries there is considerably a lot of the data, allowing to ascertain creation of lists of chanting manuscripts

here on Ural. Peasants and «factories inhabitants» were engaged very widely in this process in the social environment of Old Believers «bespopovtsi' (the name of sect). It is mentioned in «Histories of Old belief in Zlatoust town and in district», made by Old Believers other sect – «pomorskoe» that two persons copied «znamennoye» (neumatic) chanting books only in their one small community – working «in a factory» F.V. Murdasov (1847–1922) and the owner of a mill A.P. Medvedev (1860–1944) (Mosin, 1993, 202–203). Ordinary Old Believers of othersect – «sofontievskoe» (chapel) did not lag behind also. We shall result examples. In 1807 «the book, named Stichologgion» was copied «at Nizhniy Tagil town metallurgical factory from old znamennoye (neumatic) chanting books»». Chanting book «Great Holidays» was copied in the same place, «Nizhniy Tagil town metallurgical factory of mister Demidov», in 1822. E.V. Shushkanov, living in the other Ural factory, has wrote list of Triodion in 1823 year». Manuscript of Heirmalogia was wrote by Kishtim's peasant A.L. Trifonov – in 1890 and chanting book «Phytnic» «wrote» by T.A. Aramilev – the inhabitant of village Aramil in the beginning of the XX century (Parfentjev, 1994, 278, №181; 231, №90; 222, №75; 322, №255; 203, №46).

Sometimes the woman acted in a role of keeper not only the chanting book, but also the appropriate chant-hand-written tradition. There were the competent, reading books, singing and training children persons among women in bespopovski' communities. The curriculum included singing «on neumatic ancient notes» necessarily. V.I. Malyshev, speaking about hand-written traditions of pomorskiy sect specified, that in training and the writing of books (among which was much «neumatic ancient») were engaged women here (Malyshev, 1949). Some records, mention the woman as the author of the lists in

the chanting manuscripts circulating on Ural also, for example, the certain Anna Ignat'evna copying extensive Obihodnik from September, 2, 1908 till August, 28, 1909 (Parfentjev, 1994, 213, №64).

There were on Ural chanting books and from other places. There were the manuscripts executed «on Vyatka» by F.I. Buldakov – Obihodnik, written in 1810, and «Phytnik», «copied» in 1813 «from the ancient book, named Sticheral, in a quarter, the fine writing of 7122 [1614]» in the social environment of Kurgan town – «pomortsi» (Parfentjev, 1994, 260, №143). Sometimes chanting «znamenniy» neumatic books were bought in the remote areas about what similar records speak: «This chanting book Octay (Octoechos), acquired as purchase in the Nizhniy Novgorod fairs, belonging to Irginskiy factory peasant Alexander Osipov Smirnov» (Parfentjev, 1994, 247, №116). As a rule, there are magnificently made out manuscripts intended for sale. There are they not frequently. One more way of receipt of books – a supply their by peasants – Old Believers moving on Ural from different districts of Russia. So manuscripts have appeared with similar records: «The present book was written by the <...> peasant Dy Stahievich Antonov from Arzamasskiy district» (Parfentjev, 1994, 214, №65). But the basic part of manuscripts, was written on Ural, as it is already told. Wide democratization of social environment of circulation of chanting manuscripts and knowledge of znamennoe neumatic singing art have made possible creation of lists on the place.

Much more imported books met in the social environment of Old Believers – «popovtsi». It is explained by the following circumstances. The large cotton industry was based in vicinities of Moscow in XVIII century and one of its centers, received name «Guslitsi» (Guslitskaja volost of Bogorodskiy district) was issued here at the end of this century. Guslitsi, and also villages of the same district taking place by line, Zapolitsa,

M'astsevo and others, became the center of writing books for «popovtsi» community to the middle of the XIX century. Numerous small artels were organized here which «let out in some hands within one year not less than 100 pieces of copies of» chanting books «Guslitsi» style scribing» (Church singing, 1909; Bobkov, 1977). Manuscripts spread on the country in a plenty, different ways getting and to Ural. Record in one of znamenniy neumatic Octoechos speaks, that it «is bought on Nizhniy Novgorod fair 1847, in August, for Niinsk Edinoverie church»; (Edinoverie – an Old Believer sect which reached an organizational compromise with the official Orthodox church). The following records inform, that one book before getting to Ural, belonged «to children of Nikifor Semenovich Gromov of the Moscow province, Bogorodskiy district, Zaporonskaya volost, Belivaya village», another was the property of «bogorodskiy merchant Ignatij Morkovkin», the third book – Holidays – was of «village Bogorodskaya all society», and «society» has got it in 1860 for 42 roubles (Parfentjev, 1994, 174, №4; 195, №30; 358, №332; 179, №9). The majority of guslitskiy manuscripts, stored in the Ural collections, has no records and, was got directly at guslitskie copyists, probably.

Democratization of chanting books and chanting art social environment of circulation and creations of its written lists finds reflection and in design of manuscripts. During the XIX century design of books, their way of writing becomes simpler at Old Believers «chasovenniy» (chapel) sect considerably. The majority of manuscripts is decorated with primitive illuminations as convolvulus, field flowers, rough geometrical ornaments, images of birds, vase with flowers, domes of churches etc. However there are also exceptions, for example, Kishtim peasant A.L. Trifonov's manuscripts of the second half XIX century are written with the big skill and are decorated with illuminations of

the original ornament executed by thin shading by a pen (Parfentjev, 1994, 321–322, №255). «Chasovenniy» (Chapel) chanting manuscripts, thus, have no certain type of ornaments: each copyist decorated the manuscript according to the taste and abilities.

Singing books of another Old Believers sect – «pomortsi» are highly artistic samples of old Russian hand-written tradition frequently. Usual during the XVIII century manner of the writing and arisen on the basis of a magnificent Moscow baroque of second half XVII century «pomorskiy» type of ornaments with its color decision were carefully kept irrespective of a place of creation of the manuscript. «Pomorskiy» ornament differs elegance of working. As a rule, it represents a combination of small elaborate-florid planes with cuts, characteristic for baroque style, and coiling narrow-leaved plants with flowers and berries (cranberry). There were used noble green and claret tone at coloring with alternation of gold more often. The title page of the book was decorated with a illumination-framework inside which the name of the chanting collection was informed by ligature or specific for pomorskiy manuscripts ornamented style of writing (so named «poluustav»). The image of a flower (not seldom it is kept in a hand) was located on a margin to the right of a illumination-framework usually. Birds with berries in beaks were drawn at tops of a framework and a flower. The beginning of the new unit of the manuscript was marked by illumination of less difficult design. «Pomorskiy» style of writing was original also – strict «poluustav» with measured arrangement of letters, why clearness of division of words on syllables was sometimes lost. We shall notice, that some books of Ural copyists-peasants from country-environment – Kutikov's, Ohohonin's, Fedulov's – are written in the best «pomorskiy» traditions. (Parfentjev, 1994, 265, №151; 266, №155; 269–270, №163, 164).

The manuscripts created in the environment of another Old Believers sect – «popovtsi», were usually decorated with an ornament close to ornament of books published in Russia before the XVIII century but painted by different paints. Original «guslitskiy» ornament was born from it also It distinguished from very much detailed «pomorskiy» by more free designs of wide-leaves grasses to which it was given dimensions in windings with the help of thin shading. It was carried out by bright multi-colour paints with an abundance of gold. The illumination-framework, if it was, occupied the title page in books of Guslitskiy type completely. The flower was located on the back, to the right of the first church chanting text which began huge ornamented initial. Sections of books were designated by illuminations from twisted wide leaves. Ligature was grace in guslitskiy manuscripts, it is executed by gold sometimes. Texts were written large slightly extended poluustav with clear split of words into syllables. Usually blocks of such manuscripts were put in the magnificent bindings covered with a leather or the most thin morocco with a gold stamping. Edges became covered by gold and chased patterns also.

The hand-written books of a local Ural origin differ from these manuscripts created basically in Guslitsi though «popovskiy» sect copyists, as a rule, aspired to keep guslitskiy style features. For example, the books which have arrived in Ural State University collection from Artinskiy area – the center of «popovskiy» sect in Sverdlovsk area – are decorated with rather rough vegetative ornament close to guslitskiy, but distinguished from it already. These manuscripts are very similar among themselves as ornaments, hence, it is possible to speak about existence of local traditions in design of the books which have arisen on the basis of known type of an ornament (Parfentjev, 1994, 247–248, №118, 119). Quality of work allows to conclude, that

there is the hand-written tradition which have been usual in the most democratic «popovskiy» community. Apparently, ordinary Old Believers, many products of old Russian chanting art were popular among whom, created the lists as not having an opportunity to buy described above expensive guslitskiy books (in the beginning of XX century «the good writing Octoechos» cost 10–12, and Heirmologia – 15–20 roubles). The copyists' records in books directly testify to the last. In 1905 F.M. Lugovoy – Sarapul'skoj volost and village» peasant of the Ekaterinburg district, has written church Heirmologia «when he was the psalm-reader at Nev'ansk town Holy-Trinity Edinoverie sect church». In some years, in 1909, it was written book «Obednitsa» by him also. (Parfentjev, 1994, 325, №263; 235, №101).

Happened, that copyists were simultaneously and bookbinders of the manuscripts. In January, 1887 a certain Feodor Loginovskih «bound» «Obednitsa» which «was written by him in 1883» (Parfentjev, 1994, 242, №109). However copyists did not bind more often. So, «Anofrey Sozonov Bazhenov from Moscow bound» the chanting collection of «book-scriber» Faddey Buldakov, written in 1810; the book which «was written by Jakov Ivanov Ohohonin» in 1903, was bound 1910, August of 10-th by «certain» «K.I. in Kurgan»; the book belonging «to the citizen of Gorin farm Varfolomey Illarionovich L'apichev, is written by Ivan Efimovich Kazlov in 1911, was bound by Barsov Mirkul Proforovich». (Parfentjev, 1994, 260, №143; 270, №164; 248, №120). Usually peasants or representatives of city lower classes were engaged in binding business with the purpose of additional earnings. It was necessary to them to bind anew and old books, which bindings were lost. For example, «peasant from Krestovozdvizhenskaia volost Semen Egorov Sirachjudnov bound the chanting collection of the beginning XIX century 20 March, 1839»; Octoechos in the list of last third

XIX century is bound by «P.H. Vasil'ev in 1906, 10 February» (Parfentjev, 1994, 171, №2; 285, №193). Manuscripts were given to bind to professional masters quite often in the big cities. Their stamps can be met on pages of books: «Bookbinder Peter Dmitriev Terjaev. Workshop in Nikol'skoj street in the house at little river in Ekaterinburg» (Parfentjev, 1994, 310, №237; 292, №204). It is necessary to note, that bookbinders followed ancient traditions of the craft more strictly. as against copyists. Bindings were produced from the boards covered with an imprinted leather, supplied with two fasteners, sometimes – metal pendant, preserved a leather from friction as well as hundreds years ago.

The ready chanting book if it was on sale, cost rather expensive. So, for the book bought by «Irginskiy factory»'s inhabitant I.G. Ponomarev in the beginning of XIX century in Iugovskiy factory it was paid 4,8 roubles, and one of his sons has given this book as a payment for the debt «for 3 and 1/2 roubles silver» in September, 1869; Matfey Chelishhev has paid «five roubles of silver» to copyist Fedot Siroedin «for writing» small «Phytnik». Other manuscript «was bought for 9 roubels silver» in May, 1866; in August, 1847 the chanting collection they have got for Niinskaia Edinoverie church «on his Excellency count Grigory Aleksandrovich Stroganov's and this church parishioners' maintenance», that also speaks about high cost of the book; it was bought Octoechos for 10 roubles for church «in Stroganov Ocherskiy factory» (Parfentjev, 1994, 254, №132; 295, №211; 223, №78; 174, №4; 178, №8). Certainly, cost of one hand-written book from four roubles silver and higher is the rather significant sum for «inhabitant of factory» or the peasant (they had to buy the book all together for a church quite often). Also it was the reason of what writing of chanting manuscripts was intensive in the given environment. Creation of lists of ancient chanting manuscripts by

representatives of various old believe sects, was reflected in repertoire of chants, structure of books undoubtedly because in each of sects there was own chanting practice. Change of structure, in turn, has entailed occurrence new (on a basis of already existing in ancient) types of manuscripts of this or that chanting books. Especially brightly it is visible on an example of the chanting book «Obihod».

Being more often an belonging not churches but professional choristers and clergymen, «Obihod» has reflected, as one of «improvised» books, such specific property of old Russian book tradition, as selectivity of repertoire and an arrangement of parts of the book depending on convenience of using it. Besides the basic tendency of Russian divine service practice before Patriarch Nikon's reforms period was reflected in it – the adaptation «to local conditions, customs and traditions» as well as in not musical books of similar purpose (the Sluzdebnik, Trebnik) (Rozov, 1976). Therefore the content and structure of «Obihod» manuscripts are very mobile on all extent of its existence. But «classical» old Russian «Obihod» contains «the Great vespers and matins» (Nightlong vigil) and liturgies always. Church chanting of Lent and Easter cycles are added to this usually and also ceremonies of Burial («Funeral service») and Health-chalice chanting to the Supreme authorities. These sections settled down in the any order completely dependent on will of customers, copyists, singers.

Historical changes in ideology, culture, divine service practice of conservatives have found bright reflection in lists of this most common of chanting books. So, refusal from «prayers for Tsar» has caused full exception in old believe manuscripts of «Obihod» «Health-chalice chanting» ritual. Spreading on Ural «without priests» (bespopovskiy pomorskiy) sect, and then and transformation of the largest «Sofontievskiy» sect also in without priests

bespopovskiy chasovenniy (chapel) sect has resulted in refusal of a great bulk of conservatives from divine service practice with priests and from all ceremonies connected by it only. It has caused a variation of «Obihod» structure and chants and its basic sections. For example, Old Believers have refused a liturgy as services as the priest could make it only and it is necessary in the consecrated church (Nicol'sky, 1900). The structure of «Obihod» lists, hence, starts to be defined first of all by it belonging to the sect (one sect – with priests, another – without priests). Presence of the certain sections has caused occurrence of this or that type of its manuscripts.

«Obihods» were kept, in their «classical» structure as a rule, in the social environment of small on Ural sect «with priests» (popovskiy). Members of this sect could serve Liturgies because they had churches, priests, clergy. Therefore the basic sections of «Obihod» were included in manuscripts without essential changes (Parfentjev, 1994, 221, №74). Liturgies as services are absent in books of «without priests» (bespopovskiy)'s sect. Some separate church chants were located («The Only-begotten son», «About you is pleased»), but the quantity of them is insignificant. Thus, «Obihod» has turned in «Obihodnik» in «without priests» (bespopovskiy)'s sect's environment. This book does not contain full sections-liturgies any more. On the other hand, the aspiration to collect these major sections of «Obihod» in the separate book has appeared at «with priests» (popovskiy) sect. So «Obednitsa» (from the Russian name of a liturgy – «obedn'a») was spread alongside with existing in popovskiy sect «Obihod». This book includes all liturgies usually. Sometimes the majority of chants is given in two different styles in major of them John Zlatoust's Liturgy: znamenniy-stolpovoy and demectvenniy, written down by the appropriate neumanic notations (Parfentjev, 1994, 297, №214; 326, №266). Besides

sometimes structure of «Obednitsa» included and «The Sacerdotal Liturgy», containing church chanting on an output of the bishop, on his input in church, on sacerdotal robes etc.

So, the new structural types of the lists arose on the basis of ancient chanting manuscript in the old believe period of old Russian neumatic chanting existence, and sometimes and new books arose that was caused by the historical changes happened in the environment of conservatives. Wide democratization of the performing environment and, certainly, that singing manuscripts writing and training on them were carried out this environment also imposed the certain print and on the chanting practice. First of all it finds the expression, externally, in the way of writing of notations. For example, the quantity of melodic formulas – phyta's and litso's, decorating church chanting, but difficult for learning and complicating both training, and singing of chants decreases appreciably in old believe lists in the chants, which have been written down by znamenna'a neumatic notation. Explanation by simple neumatic signs after a coded tracing of the formula and the indication «rozvod» (explanation) are agreed to some of phyta's in the text. Many manuscripts have only rozvod's of formulas, and that in a small amount.

The following is observed concerning other ancient ways of the musical writing. We do not meet the «putevoy» neumatic notation in one old believe manuscript though the term «Put» does not disappear. Moreover, it is usual that Old Believers do not know at all, that once there was a special musical neumatic notation for writing of the given style chants. Singers perceive this term only as the indication on a special singsong. All «putevoy» chants are written down, as a rule, by the «znamenniy-stolpovoy» neumatic notation, and it is frequently marked in manuscripts: «the Put Stolpovoy» (Parfentjev, 1994, 185, №7). The system of demectvenniy singsong's

record appeared more viable in the old believe period of existence neumatic chanting. Solemn church chanting in Demectvenniy style, written down by its special notation, not frequently, but meet in manuscripts. Ural Old Believers sing Demectvenniy church chanting with pleasure but prefer all the same transferred on usual «znamenniy-stolpovoy» style of notation, that has found the reflection and in hand-written books.

Old Believers name the chanting as «sol» (to sing «on sol») frequently. Really, a basis of their reading of neumatic notations are red (cinnabar) signs which were invented to middle of XVII century and are available consequently in manuscripts of all old believe sects. There is absolutely other business – Indian ink signs accepted and entered by the state commission of 1669–1670 (Parfentjev, 1986) when Old Believers existed already as opposition of official church and to the state. Therefore non-recognition by conservatives «innovations» of this commission would be natural. However Indian ink signs are absent in «without priests» (bespopovskiy pomorskiy) sect's manuscripts only. Old Believers of the other sects, being in the past «with priests» (popovskiy chasovenniy (chapel) or being those (coreligionists, belokrinitskie), sing both on red (cinnabar) signs and Indian ink signs. Obviously, Indian ink signs were included in manuscripts originally under influence of «fluent» priests from orthodox to old believers church.

One more reflection of ancient singing traditions is presence of various variants of singsongs in old believe chanting books. It is known, that there was a plenty of every possible tunes to the same texts in Russian professional-chanting art of the XVI–XVII centuries. These anonymous products designated in books by notes «another singsong», «another translation», «another neumatic signs» etc. Also there were the singsongs which have received the names from districts of origin, monasteries, less often – from

names of authors. The Old Believers pursued by official church and the state, were compelled not only to simplify ceremonies and to transfer their fulfillment to domestic conditions mainly, but also to reduce duration of services very much. Variants of singsongs intended basically to brighten up monotony of repeating chants. However, where it was possible, Old Believers excluded these recurrences in general. Nevertheless, they have kept big number of the singsongs enough, exceeded the bounds of traditional tunes and representing the present treasury of old Russian chanting art.

The church chanting, written in Big, or «Great», and in Small singsongs used special popularity except for numerous «other» variants. We meet their demectvenniy variants less often: «Small Demectvenniy», «Big Demectvo» (Parfentjev, 1994, 326, №266; 360, №333). Rather rare singsongs come across also in «without priests» bespopovski pomorskiy sect's books, keeping the most ancient traditions of singing, and sometimes and in «with priests popovski sects», having well trained professional choristers: Opekalovski, Kirilovski, Solovetski, Tikhvinski, Pskovski, Bulgarian and others singsongs (Parfentjev, 1994, 216, №67; 214, №64; 281, №184; 298, №214). Moreover, there are also in manuscripts singsongs, unknown earlier: Ekaterinburgski, Irgizski, Vetkovski, «String» variant of Bulgarian singsong (Parfentjev, 1994, 324, №260; 326, №266; 179, №8; 234, №96). It testifies that at Old Believers were kept and the certain traditions of musical creativity in style of old Russian chanting.

It is necessary to remember, speaking about texts of chants, that development of language of chanting manuscripts has passed three stages: old true enunciation (approximately up to XV century), separately enunciation, or «*homonía*» (from the characteristic ending of many words as «*homo*» etc.), dominated almost three

centuries, and new true enunciation, entered by the commission of masters in 1669–1670 finally. It is known, that some Old Believers' ideologists actively opposed of separately enunciation, or «*homonía*». Avvakum condemned it angrily in the appeals (Russian historical library, 1927). Semen Denisov changed «from itself» texts of «*homonía*» books on Vyg. (Grigory Jakovlev, 1888). However the Old Believers have refused from separately enunciation connected with popovski sects only. On Ural «*homonía*» was kept in «without priests» (bespopovski pomorskiy) sect. Members of this sect name such singing «*naonnoe*» or «*onnoe*»). Therefore their singing manner differs from singing the others sects very much. How «pomorsti» concerned to the Old Believers keeping new right enunciation chanting?

The question was put on the «without priests» bespopovski pomorskiy sect First All-Russia cathedral in Moscow (1909): «What singing is correct: *naonnoe* – or new right enunciation? Whether it is possible to name this singing heretical and to be divided because of it?». In «Acts» of a cathedral it was written down: «Singing *naonno* and new true enunciation is given the discretion of parish. Neither that, nor another to not abuse and to not be in sedition and to not be divided because of it» (The First All-Russia cathedral, 1909).

However, this decision of the cathedral remained, only good wish probably. All developed a little differently in practice One of the hand-written collections, which have arrived from Kurgan, contains materials about disputes between supporters of «*onnoe*» chanting and so-called «new true enunciation» singing in the beginning of XX century. The first spoke, that «new true enunciation» singing is heretical, as «raised contention» and «counter to ancient *onnoe* singing». The supporters of «new true enunciation» appeared supporters of patriarch

Nikon, as «have decorated chanting as a kind of Nikon's invention – partes». Supporters of true enunciation chanting were not in debt. Nizhniy Novgorod instructor Kokunin I.M. in «the Message to Kurgan called true enunciation singers» (1925) has declared «onnoe» singing as ignorant. Dispute has inflamed with new force on the Kurgan cathedral of 1926. Saratov representative Chuev V.K. «has brought text of true enunciation Heirmologia» in which there was «signature», that it was written in «1652 year by elder Avraamiy». Chuev asserted that true enunciation singing has appeared up to Nikon. But the cathedral has rejected his reasons, having declared, that the book is corrected by the First governmental commission of 1652 (Ural State University, Laboratory of archeography researches, №V.50, 81–83, 98–99. About the commission see: Parfentjev, 1986).

Most likely, various rules of execution of chanting texts were established in different pomorskiy communities of Ural. It is emphasized in considered above «Histories of old belief in Zlatoust and in district», that the most authoritative and «competent» singers which activity has fallen to last quarter of XIX– to first third XX centuries, acted as «adherents» of «true enunciation chanting». Sychev G.I went «to Tula to Batov D.V. himself and has brought true enunciation singing books: Holidays, Heirmologia and Obihod», and Mel'nov A.T. told : «Stick my language to my throat if I shall sing naonnoe chanting» (Mosin, 1993, 203).

Let's note, that old believe communities, and also chapels, churches began to arise and be registered everywhere in Russia after the imperial Manifest from the October, 17, 1906 restoring in full civil rights and freedom of conservatives. The popular edition of divine service and other necessary books, including chanting, was quickly organized also. One of the largest publishing houses, specialized on the neumatic znamenniy

books publication, was the Moscow publishing house «Znamennoe chanting». It was guided by Old Believers of all large sects. Guslitskiy manuscripts were undertook as sample at publication of chanting books mainly that was reflected in the contents and design of editions. However the publishing house has published also the most important chanting books for Old Believers of pomorskiy sect – («Neumatic Obihod of *onnoe* singsong», «Heirmologia of *onnoe* singsong»). There were issued not only a full circle of divine service znamenniy books, but also the educational literature on mastering by ancient chanting art in short term («The Alphabet of znamenniy chanting» and «The Alphabet of demestvenniy chanting» by L.F.Kalashnikov, «Educational Octoechos» etc.). The edition of some of these books was carried out and in Kiev. Printed chanting books be widely dispatched on Russia. Old Believers knew them well and on Ural. But, apparently, and it has not satisfied demand of Old Believers as they continued to keep traditions of the old Russian musical handwriting and further.

«The History of old belief in Zlatoust and in district» informed about extremely interesting data on active creative work of old believe singers. The preceptor of a pomorskiy community and the chorister F.V. Murdasov (1847–1922) not only «taught to singing on neuma, wrote znamenniy books by hand», but also «sang Sticheras himself», that is to gave a melody of znamenniy singsong to poetical hymnography texts witch were without neumes early (Mosin, 1993, 202). Unfortunately, it is not clearly from a source, whether Phillip Venediktovich Murdasov created original singsongs or set Sticheras to tunes by the most ancient principle of texts chanting «on sample-podoben» (using church chanting-samples with the certain quantity of lines). However, it is established, as singing «on sample» did not exclude creativity, and was one of its kinds on

the contrary. (Parfentjev and Parfentjeva, 1993). Murdasov's pupil A.T. Mel'nov (1868–1935) «was taught so strong, that sang on neumas canons himself; by the way he created a canon of Miracle man Nicolas on neumas and in new true enunciation chanting» (Mosin, 1993, 203). We know, that training of znamenniy chanting was conducted on Heirmologia in pomorskiy social environment (Parfentjev, 1994, 64–73). Knowing by heart «Heirmoses», Alexander Trofimovich Mel'nov could sing «without neumas» canons easily and noted them by neumas. But completely new singsongs were born in circles of Old Believers also.

First of all we shall note appearance singsong as «string» variant Bulgarian, such unusual for znamenniy chanting. Lists of «a string tune» are found out by us in four collections on Ural (Parfentjev, 1994, 220, №73; 234, №96; 281, №184; 400, №402). In spite of the fact that this same church chanting and musical neumatic texts are almost identical, it carries the name «String Big singsong» in the list of Sverdlovsk area State Archive collection and in the others – «String Bulgarian singsong». Probably, the first different interpretation should be counted as mistake: scribe or has read the note in original inattentively, or, not having looked in a sample, has designated church chanting on character of a singsong which reminds Big really on extent and graphically. Any singsong with a similar designation it is not revealed any more. One more list of the same product with the note «String Bulgarian singsong» is found out in the Rare book Department of the Moscow University Scientific library. The manuscript has arrived from Ural also (Moscow State University, Perm. Collection, №439).

It is found while one church chanting – «Jesus' pray» in «string» variant of the Bulgarian singsong. Its time of existent – an extent of XIX century, the territory is limited to Ural mainly.

The origin of the most Bulgarian singsong, spread in old Russian chanting art, is not found out up to the end. Researchers believe, that this singsong was spread in the next Slavonic countries by Bulgarians emigrated there after falling the Bulgarian empire (1396). This tune, becoming popular in Russia, was written down by znamenniy neumas already in XVII and within centuries was advanced under influence of Russian musical thinking (Dinev, 1962).

The Bulgarian singsong was popular and at conservatives of Ural. Such unusual to chanting art the variant as «string» was born as a result of processing one of chants also, carried out, probably, here. There is writing record in the book, containing the earliest list of Bulgarian singsong (the beginning XIX), almost simultaneous it: «This book Chernostochinskiy factory's inhabitant»). It is possible, that lines (polyphony) structure was taken for a sample product of the Bulgarian singsong. Old Believe masters did not understand any more last word *strochnoe* in Bulgarian singsong name (lines in Russian – *strochnoe*). Hence, it is possible to explain the name of a considered tune «strunna'a» as distortion of the note «strochnoe». The melody of church chanting is written in the big range and combines wide melodiousness about sometimes rather big expressive melodic intervals-leaps. All this is not typical for usual chant melodies. Product is very interesting for Russian musical paleography doubtless.

Bright expression of tradition of creativity in old Russian musical styles is found in «Ekaterinburg singsong» witch was created in the Old Believe environment. While it is found out the unique list of this product of the end XIX century on Ural (Parfentjev, 1994, 324, №260). Church chanting represents «Glory» which was sang «on Liturgy before the Gospel and after the Gospel». It is written in Demestvenniy style («Demestvennaia glory»), but is submitted by

«stolpovoy» neumatic notation in the list. On the musical advantages this church chanting is close to the previous by wide melodiousness and the same range, but there are not leaps, characteristic for the Bulgarian singsong: movement of a melody is smoothly, majestically.

Presence of constant and close communications with Siberia has served as the reason of acquaintance of Old Believe circles of Ural with products of «the Siberian tune». There was the «Obihod» containing these products in «the Perm city chapel» in the beginning of the XIX century already. Then, Ural copyist has included them in the manuscript, making «Obihod» for himself. The Siberian tune is submitted by brief chants-exclamations – «Alleluia», «Glory to you My God», «The God Lord, be to us», «Holy Lord God », – and also the church chanting executing during solemn «polieleos»,– «Praise name of God» (Parfentjev, 1994, 171–173, №2).

Except for named, there were also other products which have arisen in the Old Believe social environment on Ural in XIX century. It is the church chanting «Vetkovskiy tune» (the verse of 1 caphisma «So He does not go on council of impious») and «Irgizskiy tune» (Cherub song) (Parfentjev, 1994, 179, №8; 326, №266). Irgiz (Volga region), based after banishment of Old Believers by Russian armies with Vetka (Poland), occupied predominating position in popovskiy sects in second half of XVIII century. The Ural conservatives kept in touch with it , some time even priests receiving from here. Specified «tunes», undoubtedly, caused interest at Ural Old Believers.

The conditions of life and spreading process of democratization of the chanting social environment rendered huge influence on development of musical-theoretical idea in circles of Old Believe masters of chanting. New generations of «old pieties» adherents were trained in reading, writing and neumatic singing

in numerous Ural monasteries. As the great bulk of conservatives was made by peasants and «factories inhabitants», and training and trained were also from this social environment they had an opportunity to study all subtleties of chanting art long and in details hardly. Besides monasteries were exposed to route by the governmental armies, expropriation books on which training was conducted constantly during XVIII century. All this forced to search for ways to simplification of process of mastering by «formidable» singing and to its acceleration simultaneously. Thus Old Believe musical theorists have started to encroach even on ways of writing of old Russian chanting products. So, new kinds of the musical notation have appeared in the environment of Old Believers, «for the sake of convenient the pupils understanding and abilities in the valid singing» (Brazhnikov, 1972) as reformers explained.

S.V. Smolensky described two so-called «experimental» notations which should replace both West-European, and old Russian systems in the work «About old Russian singing notations» together with ancient systems of fixing of chants. The author dated manuscripts, in which «experimental» notations were found out, the end of XVII century. One of notations was named its founders «red znam'a (neuma)». Other notation, also of the end of XVII century, is found in a singing writing-book from Perm province. The system of original singing black signs is located on cinnabar staff in 3 lines». Smolensky has named it «znachkovaia (signs) notation» (Smolensky, 1901, 103). However the manuscript of «red znam'a» (which S.V. Smolensky has for some reason attributed to the «latest») is dated 1702 on author's record. The writing-book «from Perm province», containing church chanting «znachkovaia notations», appears lost for today.

To author it was possible to find one more manuscript «znachkovaia notations», the second after described S.V. Smolensky in an operating

time in structure of Ural archeographical (study of early texts) expeditions to Nev'ansk (the Sverdlovsk area). The manuscript dated the end of XVIII century and contains the Alphabet and Obihods also (Parfentjev, 1987; Parfentjev, 1994, 275, №177). The third manuscript of same time is revealed by author in the Chelyabinsk picture gallery. It represents list of Heirmologia divided into three volumes, by bindings, at the end of XIX – the beginning XX centuries. Last two volumes were kept and have appeared in picture gallery from Kishtim (the Chelyabinsk area) (Parfentjev, 1994, 400–401, №404, 405).

The name, which has given notation by S.V. Smolensky, not quite characterizes it in our opinion. Therefore, keeping name of this system of the musical notation already available in a historiography, we offer to specify it. As a basis of the «new» notation is not only the system of signs (it can be told about any of «experimental» notations), but also musical staff from three cinnabar lines. So it would be more correct to define this notation as «linear-znachkovaia».

There were revealed by M.V. Brazhnikov two manuscripts of XIX century of one more «new» notation representing simplified znam'a (neumatic) with separately enunciation by the text, that specifies of Old Believers pomorskiy sect obviously. The scientist has given to it the name (palochna'a). «Stick» on «to obvious prevalence over the notation of a neuma (znam'a) *palka* (stick)». For us special interest represents so-called «Vinoslovie» (Confess word)» (Brazhnikov, 1972, 379–383), placed in the one of books beginning as its reasonings can be substantially referred to all kinds of «experimental» notations, including «linear-znachkovaia».

In «Vinoslovie» is spoken, that certain «council of reasonable men» regretting «about much it is vain time, an exhaustion of pupils singing on very space many old neumatic notation, decided <...> *selected from this* necessary neumes

which could perfection singing». However, council hastens to be justified expecting «abuse» of «old times amateurs». It speaks, that «the edition is not entered obligatory, but at will to everyone», and that the new neumes «are issued not with such proud spirit, that were rather better before old». «Reasonable men» mark, specifying the reasons which have caused occurrence of this «edition»: «...We are weak and ailing, *but there is not clear to us an essence of singing owing to many neumes*». So the source opens the purposes which were put before themselves by pomorskiy sect musical theorists, and also reasons by which they were guided at drawing up of the simplified notation (Brazhnikov, 1972, 418–420).

Linear-znachkova'a system, by a place of detection of the first manuscript («from Perm province») and other two (are received in territory of former Perm province), has arisen on Ural, and in the environment of the most numerous old believe sect – Cofontievskiy. True enunciation texts of chants specify it, and also presence of *priznaki*' in znam'a (neumatic) parts of nev'ansk collection and storage of the second and third manuscripts at Chapel sect before receipt in those collections where they are.

The first manuscript is considered lost while, therefore there is no opportunity to specify its dating. It is resulted a photocopy of page «Znachkovaia Perm notation of Znamenniy singsong» by S.V. Smolensky (Smolensky, 1901, 102). Comparison with the nev'ansk collection shows, that both manuscripts are very close by the musical text of church chanting, and also rather primitive manner of the writing and design. Handwritings of manuscripts are almost identical. Probably, lists were created not only in one area, but also in one scriptorium. The manuscript described by S.V. Smolensky, was dated as well as others apparently of the XVIII century. The similar notation could not arise at Old Believers in the XVII century, struggling with any displays

of «renovations» in their environment. Besides, supporters of Sofontiev sect moved widely to Ural in XVIII century as it was specified. All this gives us right to speak that the linear-znachkova'a notation was invented on Ural in the XVIII century, and in the second half of this century.

It is interesting, that the Alphabet and Obihods of linear-znachkovaia notation in nev'ansk manuscript are included in one binding with Octoechos znam'a (neumatic) manuscript (some church chanting of Obihod, Sticheras evangelical and «Lichnik» are added to it also). This manuscript was written by «Nev'ansk factory inhabitant Paul Mihajlov son of Bol'shakov him hand» (Parfentjev, 1994, 275, №177). By a paper, Octoechos could be written by Paul Bol'shakov a little bit earlier (no more than for five years) or in one time about linear-znachkovaia manuscript. Hence, record is one more certificate on a place and the social environment of creation unique notation (the truth, very short for new ways of notation writing and were not recognized as a great bulk of adherents «old times pieties»).

Found linear-znachkovaia Alphabet, Obihods, Heirmologia show, that most likely transposition was carried out on the new notation of all basic circle ancient chants, that finds are possible and other similar books – Octoechos, Triodi, Holidays. There are no forewords in linear-znachkovaia manuscripts, however the musical-theoretical manual under the new notation (Alphabet), placed in nev'ansk collection, has rather characteristic heading: «the Science of divine singing not under concealment, but obvious and *convenient to the teaching*». Thus, creators of this notation pursued, obviously, the same purposes, as authors of «Vinoslovie» who have created the musical notation.

Sofontievskiy musical theorists have refused system of neumes in general as against pomorskiy musical theorists who, going on a way of simplification of the notation, have selected

«neumes which are the most necessary to singing». Pomorskiy sect kept the most archaic traditions of Znamennyi neumatic chanting (separately enunciation by the text, design the letter etc.), therefore pomorskiy theorists were afraid of «amateurs of old times» not casually and have named foreword «Vinoslovie (Confession)» not without reason. Sofontievskiy sect, up to the end of 20-th years of XIX century accepting «fluent» priests from official church, tested influence of the West-European musical system more strongly, and starting creation of the simplified notation, have directly borrowed from it musical staff, a little having altered it.

As it was specified, the linear-znachkovaia notation consists of the signs written by black ink on cinnabar musical staff. All signs are four. The terminology used for their name is borrowed from znam'a notation. The first sign as painted round spot (•), equal to the whole note, refers to «stat'a». The second reminds a point from znam'a notation top to the right (☉). It is equal to the half of whole note and refers to «half of stat'a». The third mark as small vertical feature (l) is equal to the quarter note and refers to «fast». Last sign is written as blunt corner by top to the right (>) and equal eighth, has received, apparently, the name «fleet» (its value is opened in the Alphabet by scale, which manuscript calls «quick»).

All notes of the everyday scale, expressed by means of signs, settled down on three cinnabar lines or between them, and authors of the notation have not entered additional lines. Signs of the lowest and highest notes not finding room on musical staff were written in one place, under bottom and above top lines. They differed among themselves (went down or raised be relative each other) with the help of original marks, written above or under these signs between lines. Thus, all scale was represented as follows. Low *ut*, *re* and *mi* of the simple consent (the consents in the

manuscript are not mentioned) – were written under the first line. *Ut* differs from the others by mark *T*, written above it between the first and second lines. Above sign, designating *re*, it was put mark *U* which was entered above it on the middle line. A sign *mi* was without mark. The signs, designating sounds of gloomy and light consents, settled down on lines (since the first) and between them. *La* of the light consent is appeared, thus, above the third line. Other notes – high *fa*, *sol*, *la* (of very light consent) were written here also. From light *la* they also differed by marks which left under these signs between the second and third lines: the note *fa* was designated by a sign with mark *J* under it, *sol* – a sign with mark *C* under it, *la* – a sign with mark *B* under it.

Authors of the Alphabet have placed seven various scales-exercises on a range after the unit revealing the theory of linear-znachkovaia' notation. It is interesting, that each of them has received the name («exhortative», «sicken», «swift steed», «amorous» etc.), arisen, obviously, on the basis of an aesthetic estimation of a melody and the text on which the given scale warmed up. So, scale on words «who can run away from a death hour» is written down by half-statias (half-whole notes). Authors, taking into account the maintenance of the text and heavy character of a melody, have named this exercise «Mortal memory». Other scale put on words «Everybody wishes to receive of goods to himself» and sing eighth fleet, has received name «swift steed».

Further the section containing the most typical turns of melody (all them 33) is located in the Alphabet. It correlates with «kokiznik» (collections of musical formulas) in old Russian manuscripts, and each of turns has the name, as well as popevki (formulas) in kokiznik's. M.V. Brazhnikov, investigating ancient kokiznik's, has subdivided names of popevka's on: own, not

connected to other terms; determining character of a tune; indicating a direction of movements, figure of a melody; etc. (Brazhnikov, 1972, 186 and further). We find much from this and in names of the melodic turns given in linear-znachkovaia' manuscripts.

As well as other «experimental» notations, linear-znachkovaia is only attempt by the «new» simplified musical signs to transfer the same, since old days known, znamenniy singsong with the least strengthening thus in spite of the fact that only one notation – znamenniy (neumatic) exists and it is suitable for its record and to the full expressing. Nevertheless, manuscripts represent significant scientific interest as facts of theoretical researches in the field of ancient musical – chanting art, and as one more stroke to the cultural-historical past of the certain sections of Ural mining and metallurgical areas population.

So, an output of old Russian znamenniy chanting for frameworks of professional functioning, expansion and democratization of chanting singing books environment have caused their wide handwriting. The majority of manuscripts was created in democratic sections of the Ural population. Materials for manufacturing books changed, their style of writing and design have become simpler considerably, but lists of ancient singsongs were created with special love (singing manuscripts – are the most illuminated), were kept by decades in the same families, passing from generation to generation together with znamenniy chanting art. In due course each of the largest Old Believe sects could develop the hand-written traditions which external expression was the style of writing and design of books. Some style of writing peculiarities, and also structure and the maintenance of manuscripts are connected to the singing practice closely which has been historically usual in this or that sect, with

changes in ideology and culture of Old Believers. new products in styles of ancient art, and also
Not stopped traditions of znamenno'e (neumatic) in various musical-theoretical researches at Old
chanting find the expression and in creation of Believers.

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Развитие творчества в традициях древнерусского музыкально-письменного искусства в духовной культуре староверов Урала

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Сохранение после XVII в. старообрядчеством древнерусского музыкально-письменного искусства (знаменного пения) способствовало выходу его за рамки профессионального функционирования, расширению и демократизации среды бытования певческих книг, что повлекло за собой широкую переписку этих памятников. Со временем каждое из крупнейших старообрядческих согласий смогло выработать свои рукописные традиции, внешним выражением которых являлось письмо и художественное оформление книг. Некоторые из сторон письма, а также состав и содержание памятников, теснейшим образом связаны с певческо-исполнительской практикой, исторически сложившейся в том или ином согласии, с изменениями в идеологии и культуре старообрядчества. Непресекающиеся традиции «крюкового пения» у старообрядцев находят свое выражение и в создании новых произведений в стилях древнего искусства, а также в различных музыкально-теоретических изысканиях.

Ключевые слова: традиции древнерусского музыкально-письменного искусства, культура уральского старообрядчества, произведения и теория знаменного пения.
