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Author's «Alphabets» in Systems of Record of Ancient-Russian Musical-Written Art Products

Nikolaj P. Parfentjev*

*South-Ural State University,
76 Lenin's pr., Chelyabinsk, 454080 Russia ¹*

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The researchers carried out the theoretical studying of creative processes in the Ancient-Russian musical art and connected to it decoding (translation into the modern staff notation) and the analysis of its products (chants) without taking into account their accessory to this or that regional school that can not give enough exact results of research. The ancient manuscripts testify, that at the identical tracing many complex musical marks-neumes (znamena's) in the different areas of medieval Russia had the various maintenance – divorce (razvod's), and it is necessary for taking into account at the research of products. Starting the studying the outstanding ancient Russian master's creativity, the first of all it is necessary to collect together their author's divorces of melodic formulas and of the the complex marks-neumes, scattered on numerous manuscripts. It is necessary to systematize these divorces, to define the author's features, having compared to the other divorces and then to take into account the given features at the analysis chants. Data of these materials in the special tables representing musical-intonational alphabets of the masters (schools), create a basis for more exact decode and the analysis of the products of the ancient-Russian musical art, research of the theory of this art and the creative processes happened in it as a whole.

Keywords: the theory of Ancient-Russian musical art, creativity of masters-melodos, neumes and neumatic formulas alphabets, methods of chant decoding.

Interest to Russian systems of record of musical pieces exists in a science not one century. The attempts to present the theory of the ancient Russian music through creation of certain summary tables of marks-neumes of ancient notations, including complex neumes and formulas (popevka's, litso's, fita's), it was undertaken already by the first researchers of musical-written art. So, D.V.Razumovsky has made summary alphabet («azbuka») on the basis of ancient singing alphabets and treatises, having added to it's the translation of neumes and formulas

on the modern staff notation (Razumovsky, 1869). In the same key V.M.Metallov's theoretical generalization was executed also in, which the author considered as the experience of a regular management to the reading the neumes system of «znamenniy» chants of the red («kinovar») sighs period, that is as the handbook to perusal of the chants which are written down by the advanced notation of the second half of the XVII century (Metallov, 1899). The M.V. Brazhnikov's work became the outstanding achievement also. He collected the huge fund neuma (znamennie)

* Corresponding author E-mail address: panp@susu.ac.ru

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formulas and their explanations (razvods) which have made a special management under the theory of old Russian music (Brazhnikov, 1989).

The researchers, executing the theoretical studying of creative processes in the old Russian musical art and connected with it decoding (translation into the modern staff notation) and the analysis of products, alongside with ancient managements widely used the specified directory works. But the decoding and the analysis of products were carried out without taking into account their accessory to this or that regional school that could not give enough exact results of research. The ancient manuscripts testify, that at the identical tracing many complex musical names in the different areas of medieval Russia had the various maintenance explanation («razvod»), and it is necessary for taking into account at studying chanting (Parfentjev, 1985).

For the first time the drawing up of the information alphabets – tables, revealing the author's or regional musical-intonational features of razvods of ancient neumes and formulas, and also significant updating of fund of formulas due to author's chants was undertaken by N.V.Parfentjeva (Parfentjev and Parfentjeva, 1993; Parfentjeva, 1997). Work has shown, that before to start research the creativity of the ancient Russian musical-written art masters, and especially conducting regional schools (Moscow, Novgorod, Stroganov) masters, it is necessary to carry out the special generalization of their theoretical views, to create the author's musical-intonational alphabets as tables. The application of these tables at decoding and the analysis of chants will give the most exact picture of development of creative processes in the ancient Russian music. The similar theoretical operating time and their practical application have no analogues neither in Russian, nor in foreign art criticism. The methods used during these researches and approaches in the field of studying creative processes in old

Russian musical art are new. First of all, there is original the application of the technique of revealing and correlation of tracings and razvods of complex formulas (popevka's, litso's, fita's) in ancient pieces of music, the definitions of regional features of razvods with the subsequent drawing up of summary tables – alphabets («azbuka's»).

It is established, that in the last quarter of XVI century and especially on boundary of XVI-XVII centuries in the record of chants the long razvods written by «simple» signs which masters of singing art named «fine crushing», «fractional» or «razvodnoj» appeared on a place of in cipher («tajnozamknenny») tracings. In a new fashion the melodic formulas (popevka's, litso's, fita's) began to be stated. The writing by many «simple» signs changed graphic shape of all piece of music. There was a process of fixation of own perusal of complex tracings of formulas in the each large singing center. The hardly appreciable different interpretations peculiar singing of this or that formula in traditions of local school of masters appeared sometimes in the formed razvods of these formulas. Sources testify, that this process passed everywhere in Russia.

Hardly later razvods began to designate according to authorship or district of an origin. One of the canting book-manuscript of the beginning of 1640 contains the indications on Usolskij, Lukoshkov, Novgorodskij, Shaidurov, Moscow, Lukin and other variants of interpretations of lines chants from Heirmologion and Octoechos. In the other chant manuscript of the same time Sloboda (probably, Alexander large village), Usolje and the Novgorod versions of melodic interpretation of line («stroka») are given in comparison from chant to a holiday of Jesus Transfiguration. There are known Krest'janin's, Lukoshkov's, Loginov's, Pamvin's, Zuev's, Lvov's and other razvods of the «wise» lines allocated in structure of the chants, written out in separate sections or on the chanting manuscripts margins (see are known

also numerous: Parfentjev, 1985; Parfentjeva, 1997). All these fragments of chants are the most valuable material for research of the creative processes happened in bowels of many singing centres, frequently submitted by the outstanding masters-melodos activity.

Distinctions in razvods of tracings of the same melodic formulas could arise for the different reasons. Before occurrence of razvods the church chants were stated as a circuit code «tajnozamknenny» tracings which musical value was transferred not in writing, and in oral performing tradition from the teacher to the pupil. The singsongs of razvods in manuscripts of XII-XV centuries is a unusual occurrence. All becoming complicated tracings of formulas prevailed in records down to occurrence the specified lists contained the singsongs of razvods. These tracings had various graphic fixing. Skill to sing them the masters having uncommon musical memory had. Clearly, that in different regions and the singing centres there were the distinctions caused besides imperfection of the most musical neuma writing.

The masters aspired to follow a canon in their activity and everyone was sure, what exactly his teacher had a true key to understanding of the theory of chanting. Gathering, singers with surprise marked discrepancy of razvods of the same formulas at different chanting schools, at various teachers – «didascal's». Today it seems to us, that these discrepancies at singing hardly should differ on hearing. But they seem extremely appreciable and important for ancient Russian melodos-composers and the singers representing canonical art. Masters collected different variants of melodic formulas and lines in separate directories, accompanying with designations of their authorship.

Starting studying the outstanding old Russian melodos-composers' creativity, such as Vasily (Varlaam) Rogov, Feodor Krest'janin,

Ivan (Isaiah) Lukoshkov, Login Shishelov, Faddej Subotin and others (about them, for example, see: Parfentjev, 2005a), first of all it is necessary to collect together their author's razvods of melodic formulas and the complex neumes, scattered on numerous manuscripts. It is necessary to systematize these razvods, to define the author's features, having compared to the other razvods, and then to take into account the given features at the analysis of chants. Such approach will allow to receive the most true picture in an estimation of melodiousness, studying of stylistics and principles of creativity, at decoding author's products.

The initial stage in reconstruction of the intonational alphabet of this or that melodos-composer includes the revealing the razvods of melodic formulas, complex neumes, the «lines» designated by his name and placed in various kinds of handbooks of XVII century (sections of collections with «fit's», «lines wise» razvods etc.). The chants in the master's singsong give also some materials for the decision of this problem. The method of reconstruction of the melodos-composer's intonational alphabet on the basis of his author's products is approved at drawing up of the similar directory «Usolskoe masters' chanting», or masters of Stroganovskaja school (Parfentjev and Parfentjeva, 1993, 230-243, 272-311). The essence of this method is those. The author's singsongs in the most cases are written down by a fractional signs as razvods of code tracings. But only on the last it is possible to define with the big share of confidence, that these razvods are applied to definite formulas (popevka's, litso's, fita's). First of all it is necessary to reveal lists of the given singsongs in which records would contain both razvods, and tracings of formulas (sometimes manuscripts supplement each other). By comparison of all lists there is a correlation of razvods appropriate author's lists, writing by many «simple» signs,

to their tracings. Then it is important to find out a degree of authorship of razvods for what they are compared to the appropriate razvods of other masters or the singing centres, and also with anonymous singsongs occurring at the same time. The difference of razvods of formulas or complex neumes in the author's singsongs with the big degree of probability allows to count their specific features of creativity of that master, whose name designates chants. So, the textual method used in a science assumes studying this or that product in evolutionary development. However realization of more exact decoding and the analysis of chants need revealing formular structure of singsongs. In some cases reconstruction of missing tracings or razvods of formulas is necessary for synchronous comparison of products. In ancient manuscripts the same formula could be fixed or ciphered (curtailed «turned») tracings, or more simple, «fractional», the neumes-signs, forming razvod on which only and it is possible to judge the melodic contents of the formula. Formula-by-formula comparison of chants allows to allocate not only formulas and their razvods but also to define the features of singsongs caused by the author's creativity and the regional traditions. Data of these materials in the special tables representing the musical-intonational alphabets of the masters (schools), will allow to specify singsongs' attribution, to reveal the character of genetic connection of prototypes and author's interpretations, making possible studying of the creative process changes (also see: Parfentjeva, 1997; Parfentjev, 2004, 2005).

To present time during studying creativity of masters of various schools the author's alphabet of Feodor Krest'janin, the outstanding Moscow master of XVI century, is the most full reconstructed. (about him see: Parfentjev, 2003). And in this alphabet all styles of ancient Russian musical – written art are submitted. The alphabet shows the most extensive assembly of

the melodic formulas used by Feodor Krest'janin in his creativity, and allows to speak about his encyclopedic knowledge of theory of chanting. In total the *Znamenniy (Stolpovoy) singsong* alphabet include 439 formulas (Parfentjeva, 1997, 230-260, 273-292). For the first time in a science it was possible to present Feodor Krest'janin's author's «putevoy» alphabet also. Due to the executed reconstruction the master's theoretical base is shown in the field of new difficult style – *the Putevoysingsong (Put)*. He freely wrote the tracings of «putevoy» formulas (popevka's and fita's) as razvods by more simple, «fractional» neumes-signs of Stolpovoy style neumes, transferring the skill to his pupils – the tsar's chanting clerks («diak's»). The received material has allowed to add to the master's alphabet 51 formulas of the «put» (Parfentjeva, 2006). The reconstruction of the master's formula-intonational alphabet of the another style – *Demestvenniy (Demestvo)* – is executed also. There are while 34 formulas which are given as code tracings and their Feodor Krest'janin's razvods in comparison to razvods of Usol'skaya (Stroganovskaya) chanting school, representing variants of a singsong of the same formula. (In such comparison the explanations of complex neumes and formulas Znamenniy singsong are given in the outstanding theorist Alexander Mezenets' treatise «The Notice... wishing to study in singing» 1670). As well as in previous, in the Feodor Krest'janin's alphabet of Demestvenniy singsong it is given modern staff notation variant of formulas razvods – the decoding executed on hand-written sources of the second half of the XVII century (Parfentjeva, 2007).

The author's alphabet of another outstanding Usolskaja (Stroganovskaja) school's master – Ivan Lukoshkov – represents separate monument of musical-theoretical idea. For its reconstruction have served both handbooks of the first half of XVII century, and author's

chants – «slavnik's»: «In the manger there was settled» («Vo vertepo voselilsja»), «About the blessings» («O koliko blaga»), «David proclaim» («David provozglasi») and stichera «I Reign heavenly» («Tsaru nebesniy»). But the original encyclopedia of his formulas – popevka's, litso's, fita's – variants of the all eight modes (echos) is the cycle «Hypakoe's sunday on eight echos». The accessory chants of the cycle to the Big («Bolshoy») singsong is quite often emphasized in indications to their different copies. Eight scale hymns, narrating about announcement about the Christ Resurrection, are stated by Lukoshkov as fractional neumes-sighs of the numerous. To define the last, whether they are popevka's, litso's, fita's, the earlier list from the Usolskaja (Stroganovskaja) school's chant book has helped. In this list the code tracings are on the place of the long razvods. So it was possible to reconstruct 43 litso's and 33 fita's. The cycle «Hypakoe's sunday on eight echos» has given a fixed capital of melodic formulas for the author's

alphabet of this outstanding master which to present time totals 87 formulas in tracings and razvods, and also in translation into the modern stuff notation (Parfentjeva, 1997, 260-270).

The reconstruction of the author's intonational alphabets of others outstanding melodos of the XVI-XVII centuries are not so extensive yet, however without them is already impossible the studying features of creativity of these masters and local schools which they represented. Alphabets of razvods of some litso's and fita's formulas of Novgorod master Vasily Rogov (Parfentjeva, 1997, 220-230, 273), the Trinity-Sergiev monastery regent Login Shichelov (Parfentjeva, 1997, 270-271, 292-294), Usolskaja (Stroganovskaja) school's master Faddej Subotin (Parfentjeva, 1997, 271-273) are executed.

The received help materials and tables create a basis for more exact decoding and the analysis of ancient Russian chanting, for research of the theory of this art and the creative processes happened in it as a whole.

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