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Principles of Author's Art Creativity in Ancient-Russian Church Musical-Written Chanting of the XVI-XVII Centuries

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Research of the principles of art creativity in ancient-Russian church musical canonical art, revealing of their common typological features, and also receptions of their individual author's refraction by masters of various regional schools is one of fundamental modern art criticism problems. The basic directions of chant-masters' work were: creativity on the basis of archetype, creativity on the basis of models, creation of own formulae compositions. All these directions of creative work were penetrated by the uniform principles expressed in various kinds of formulae alternativeness :in internal (intraformula) rhythm-intonation variation and in external-formula variation: formula-reformative and formula-updating, structural-updating, combinatory. The analysis of chanting draws a picturesque picture of incessant creative processes at a level of formulas. In their rigid frameworks the canon left an opportunity for alive creativity and even emphasized masters-composers' skill. The theoretical rationality was based not on scientific mathematical knowledge, as, for example, in the Western world, and on studying and following to a canon and tradition. The investigated materials give bright representation about extraordinary fruitful activity of the masters in the field of development of the ancient- Russian chanting theory.

Keywords: Ancient-Russian church chanting of written tradition, author's creativity in canonical art, typological properties of creative principles.

Main principle of the theory of Ancient-Russian church chanting is that its structural organization is built up from a number of formulae. Russian masters-composers (raspevshik's) thought not separate sounds, and the whole melodies which made the maintenance of formulas – popevka's, litso's, fita's (the singsong of the last could reach hundred sounds). These formulas, which musical maintenance it was ciphered in «coded» tracings down to last quarter of the XVI century, also were those

ready preparations for construction of majestic compositions of ancient-Russian chanting (our supervision about the mechanism of creation of author's formulas, for example, see: Parfentjeva, 1990; these supervision is confirmed: Gusejnova, 2001).

Our research of ancient-Russian church-singing art will be carried out on the basis of the textual method of the structural-formula analysis produced by us (Parfentjev, 2004, 2005a; Parfentjev and Parfentjeva, 2008). The basic

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attention is given revealing in ancient musical manuscripts of author's singsongs, to their decoding and comparative research. Studying of these chants at a structural – formula level allows to reveal the general creative principles used by masters at creation their chants of various styles, and also the ways of their individual refraction, that, actually, and defined in canonical musical art a phenomenon of creativity (Parfentjev and Parfentjeva, 1993; Parfentjeva, 1997, 2003). The analysis and typological generalization of the specified principles allow to receive the most true representations about development of creative directions (schools) in ancient-Russian music, to understand bases of art creativity in this field. In given clause the results of our research are generalized about the creative principles of Russian masters various schools and the centers, including such outstanding masters, as Varlaam (Vasily) Rogov, Feodor Krest'janin (Christianin), Ivan Lukoshkov, Faddej Subotin, Iona Zuj, Login Shishelov (about them, for example, see: Parfentjev, 2005b).

The conducting principle of creativity, penetrating all without exception structural-theoretical levels of church-singing art – popevka's, litso's, fita's, lines and formula complexes of all church chant as a whole, was *intraformula alternativeness* (this phenomenon also can be defined as *rhythm-intonation*, or melodic, *variation* (alternativeness) of the internal order) (Parfentjeva, 1989a, 40-41; 1989b, 3-7; 1997. 22-36; Parfentjev and Parfentjeva, 1993, 123-135). It was expressed not in creation of new formulas, and in own «razvod» by the master-raspevshik already arisen up to him complex coded formulas which musical maintenance was earlier transferred orally by heart, and in a statement of these razvods as simple, «fractional», neumes-sighs. By comparison of different author's razvods of the same formula it was found out, that

distinctions between them do not mention the mode-composite maintenance, bringing only minor alterations in a uniform rhythm-melodic contour. As a matter of fact, these razvods are the variants of the same melodic model.

The first stage of written development of an examined principle was anticipated its long, since the most ancient period, becoming in performing practice, when the master sang the melodic maintenance of this or that formula on memory, transferring also the given singsong to pupils. Gradually in manuscripts on a place coded tracings appeared melismatical razvods (sometimes very long), when two, three and more neumes are set to one syllable. Especially intensively this process of written fixing formulas razvods was showed since 80th of the XVI century. By conducting principle of creativity from now on and during all further development of Ancient-Russian chanting became the master's skill *to transfer in writing* by simple signs *the musical maintenance of the formula* which melody (razvod) was kept in his memory. Process of written disclosing of complex melodic formulas was not the same time. Given by the highly professional chanting centre, it accrued and passed in some stages, found the reflection, for example, in lists of a cycle «Sticheras evangelical» a different degree melismata of the razvods. So, the «Sticheras» record in Feodor Krest'janin's «translation», contains the most melismatical variant in which the musical maintenance not only popevka's, litso's, fita's formulas, by simple sighs states, but also even complex neumes (Parfentjeva, 1997, 125-132; 2003; 2005; 2006). Only the one who had unique memory and erudition in the field of the musical theory, could reflect formulae razvod precisely. Outstanding masters performed work on disclosing the musical maintenance of formulas in traditions of their school. Therefore in razvods of formulas different interpretations at a level of alternativeness of the internal order variation are observed.

Probably, originally the withdrawal from canonical singing traditions and records of this or that formula occurred irrespective of the master-raspevshik's will. In conditions of canonical art he considered, that follows unique correct, time honored archetype. But actually as it was already marked, the orally by heart transfer of the musical maintenance before curtailed, coded tracings should result in different interpretations. Both imperfection of ancient system of the musical neuma letter, and remoteness of the singing centres from each other promoted to this. Gathering, singers of different schools and the centres marked discrepancy of razvod of the same formulas with surprise. Meetings of singers on a choir resulted in disputes and quarrels (Parfentjev, 2007, 22, 35). But gradually author's originality of creativity of the most outstanding masters deserved a recognition in Russia. Names of great masters received popularity, and their singsongs (raspev's) were written and distributed in numerous chanting manuscript.

As we see, at the first stage, masters solved a task of disclosing on the letter of complex tracings of formulas with the purpose of fixing their musical maintenance that eventually facilitated singing of the chants. Now it was not necessary to hold vast extended melodies of formulas (some of them reached 100 sounds) in memory. The cycle «Sticheras crucify» («Stikhiri krestnie»), including three chants, is the example of such creativity. Their earliest records are met in manuscripts of the XII-XIII centuries. Already then they were frequently stated as a sequence complex neuma formulas with code attribute. On boundary of the XV-XVI centuries there was a becoming the new record «Sticheras crucify» having significant stability during only XVI century. There was a composition of Big extended melismata singsong stated as coded formulas. Occurrence of this derivative variant was the last stage before birth the razvod

versions of the Big singsong. To one of the first variants of the given version began a singsong of Novgorod master Varlaam Rogov («Sticheras crucify Varlamovskie»), another – a singsong of the anonymous master. The razvods of these composers correspond to the coded tracings fixed at a level of earlier chant of the XVI century. Thus, Varlaam Rogov, the anonymous master were not authors of «Sticheras crucify» composite structure. They only in own way, in traditions of the schools, have stated razvods of formulas, not bringing in structure Sticheras any significant changes. The quantity, type of formulas and their site in Sticheras were established on boundary of the XV-XVI centuries. Masters-raspevshiks' skill was showed at disclosing musical value the very difficult formulas (all them 113). Undoubtedly, the masters should have unique memory, profound knowledge of the theory of chanting to transfer to singers sounding of so complex and extended popevka's, litso's, fita's razvods (Parfentjeva, 1997, 87-124).

There was also in a similar way the development of the Big extended singsong of the cycle «Sticheras evangelical». It amazes the grandiose scope of Feodor Krest'janin's creativity. The master due to magnificent knowledge in the field of the chanting theory could present in razvods all the most difficult formula complexes of sticheras singsong. This singsong issued still at the end of the XV century. (Parfentjeva, 1997, 125-132). As the similar example of creativity it is possible to note and the singsong of the sticheras «The magicians Persian» («Volsvi persidstii») of the Stroganov's (Usolskiy) master Ivan Lukoshkov. The master's contribution to centuries-old evolution of this singing product it is necessary to count the disclosing of musical value of the formulas not dissolved up to him, the statement «fractional» sighs of already usual composition of the Big extended singsong with numerous coded formulas. Thus he adhered to traditions of the

Stroganovskaya (Usolskaya), school and school of his teacher Stefan Golysh's school – Novgorod (Parfentjeva, 1997, 63-70). In the chant – «slavnik» «About the blessings» («O koliko blaga») the Ivan Lukoshkov's skill was again showed in skill to open the melography value of complex coded formulas of the Znamenniy (the kind of chanting) style (Parfentjeva, 1997, 70-78).

In the given examples creativity of the outstanding masters was shown first of all that they the first wrote the coded structures, which have been usual up to them. Creative activity of Varlaam Rogov, Feodor Krest'janin and Ivan Lukoshkov covers the last quarter of the XVI – the first quarter of the XVII centuries. But also the representatives of last generation masters Ancient-Russian chanting, whose activity has fallen to the middle – to the end of the XVII century, also owned this principle of the internal (intraformula) variation and creatively applied it according to requirements of the epoch. As the example the stichera's singsong «As the arch strategist and the helper» («Iako chinoachalnik i posobnik») of the outstanding Stroganovskiy (Usolskaiy), master Faddey Nikitin «the son of» Subotin can serve that. Singing a new the translated (edited) this stichera hymnographical text (Parfentjev and Parfentjeva, 1988), he has proved not as the founder of the new piece of music, and as the editor of the chant, already occurring for hundred years up to him in the Stroganov's estate – Usolje (Solvichegodsk). The comparison of this earlier Usolskiy ore Stroganovskiy variant with the Subotin's singsong has shown, that their records are almost identical in the extended razvods of formulas. However Subotin does not copy the record of the Usolskiy manuscript. He uses the interchangeable neumes and wrote the complex neumes as razvod by simple sighs. His skill was showed in the skill to keep as a whole the Usolskaja school's musical version, despite of the significant changes in the verbal text. He

could carry out this task due to skilful possession of the universal internal (intraformula) variation method.

Thus, the initial stage of development of the internal (intraformula) variation principle reflected practice of real singing of formulas and their fixings by masters in the chants' structure in traditions of the conducting schools. On the one hand, the activity of masters on disclosing formulas represented the special kind of creativity, but on the other – the usual individual master's chanting theory.

The following stage of development of the considered creative principle has reflected higher theoretical level. It consisted in the masters – theorists' judgement *of the author's originality* internal (intraformula) razvods and began from the boundary of the XVI-XVII centuries from the moment of marking their to this or that master. As a rule, author's razvods were given in comparison. The definition of their belonging to this or that master it was carried out by the comparative analysis and it was designated by notes ore in structure of theoretical handbook, ore on the margins of manuscripts, or as version above the basic musical-neuma text of the chants.

One of examples the early internal (intraformula) variation definition we find in the manuscripts from the Tsar's singing clerks' library. Character of the marks made these choristers in draft records of chants, testifies to huge authority the master Feodor Krest'janin (Christianin) at them. Most likely, there are entered into his duties not only training of young singers, but also the help to the basic structure Tsar's chorus in learning complex razvods of formulas, the coded lines of chants. For what under supervision of the master by clerks were written the special draft records in note-books. So, on the basis of record from November, 26, 1598 it was possible to establish, that on the lesson with choristers as the first task the stichera of the 8th «echos» «Useful

for soul acted» («Dushepoleznuju sovershivshe») end – and the line with extended melismata singsong of the last word (59 neumes-sighs) was executed. Feodor Krest'janin has told the pupils about this singsong: This is the formula named «fita gromoglasnaya» (loudsinging). As we see, the master showed to court singers his own «fita gromoglasnaya» author's razvod. Then the Tsar's choristers studied popevka's, litso's, fita's formulas and the complex neumes of 5-th and 6-th «echos» under the direction of the teacher on the example to 5-th and 10-th Evangelical sticheras which razvods of formulas also were executed at Feodor Krest'janina's participation (Parfentjev and Parfentjeva, 2006, 102-107). In record from October, 14, 1600 the Cycle «Troparions Jordanian», executing in a holiday of Christening, is stated with the indication «Summers (years) 7109 [1600] okrober 14 day, it was singing at the Feodor Krest'janin's (classroom). Troparions Jordanian». Then, as it was and with records of others chants, the editing of the manuscript, search and introduction more simple, fractional razvods is carried out etc. The undertaken research has shown, that in the manuscript the Feodor Krest'janin author's singsong of the cycle is fixed. The features of singing chants are transferred at the presence of the master. Their text «is edited» (verified) under his observation. And one more very valuable feature of the given list – for the first time we have met here the record of author's razvod of a formula structure not «Znamenniy», and «Putevoy» style. This formula structure was generated in 80th of the XVI century, it belongs to the earliest razvods fixings before coded tracings and it is written by a neumes of the «Znamenniy stolpovoy» style. In the middle of the XVII century it is fixed one more author's razvods Troparions Jordanian variant – «the Put (Putevoy) monastic». Its comparison with Feodor Krest'janin's Putevoy variant has shown, that they differ at a internal (intraformula) variation

level, representing razvods of the same formulas. The analysis of different interpretations allows to speak about of these author's variants belonging to different chanting traditions (Parfentjeva, 2007a, 2007b).

The majority of the specified draft records of the educational text is executed by one anonymous Clerk (in Russian – Diak) and gives representation about him, as about the highly professional chorister. His knowledge are deep, his technique combines a theoretical level with its practical development. In the educational text the Diak results fragments from all four chants the cycle «Troparions Jordanian». He carries out razvods basing on the text «edited» under the Feodor Krest'janin's direction. At the same time as the creative person he supposes the most light deviations from the main text, affording a internal (intraformula) variation («mine»). This filigree alternativeness testifies to alive breath of singing practice and is reflection of infinite creative movement of musical-theoretical idea. Research shows, that it is in Feodor Krest'janin's tradition on which the Tsar's chorus singing clerks (diaks) (Parfentjev and Parfentjeva, 2006, 114-128) was brought up.

The analysis of the the Troparions' Putevoy singsong has shown, that the examined principle has found an embodiment not only in author's singsongs of the Znamenniy style. The example of internal (intraformula) variation's action in the Demestvenniy style represents the Easter chant «Light, light, new Jerusalem» («Svetisya, svetisya, Noviy Ierosalime»). Anonymous Tsar's singing Clerk (Diak) has written down it in the Znamenniy (Stolpovaya) notation, having marked: «My neumes, the master sang, Krest'janin, summers (years) March, 7108 [1600] 21. In sacred great week of Easter, Demestvo». From the manuscript it appears, that by preparation for Easter celebrating Feodor Krest'janin and the Anonymous Tsar's Diak specified a singsong of

this chant «Light». For singing they have selected the difficult melismata Demestvenniy singsong in graphic fixing by Znamennyi (Stolpovaya) neumes. The anonymous Diak on the basis of comparison written down by him before variant of the Krest'janin's singsong with the his variant has executed then one more – the «edited» singsong which should be copied to pupils «by advice» the Master. The musical distinctions fixed in all three variants of record this chant are defined at a internal (intraformula) variation's level. We see, that as a whole there are the variants of the singsong belonging to uniform school, which occurred in the environment of the Tsar's singing Clerks (Diaks) (that, certainly, does not exclude Feodor Krest'janin's authorship, who worked at this chorus of some decades) (Parfentjev and Parfentjeva, 2006, 107-114).

Church chanting «Be silent some flesh» («Da moltchit vsiyaca plot») was executed on Great Saturday on the Liturgy instead of Cherubim's song. As well as chant «Light», it is singing in the Demestvenniy style and written down by Znamennyi (Stolpovaya) neumes. Found out selection of singsongs of this church chanting has given a unique opportunity of consideration of masters creativity features in a context of traditions of those schools which they represented. This church chant is fixed in Feodor Krest'janin's, Ivan Lukoshkov's, Iona Zuy's singsongs and also anonymous Usolskaya school masters' and the Trinity-Sergievmonastery's tradition. Comparison of these author's singsongs has revealed different interpretations at the internal (intraformula) variation's level at the uniform formula structure consisting of 34 formulas. At the classification of the author's different interpretations of these church chanting formulas razvods it was found out, that the determining property not in quality (the internal (intraformula) variation's principle is kept), and in their amount. Hardly appreciable rhythm-intonational changes of formulas razvods

in process of their accumulation give to sites of the author's singsongs the original figure at preservation of the basic musical contour. Similar sites also will transform a tune, forming style features of this or that author's «translation». Thus as a determinative quantity indicators act: for singsongs of uniform tradition the number of different interpretations is insignificant (about 20 %), for products of various traditions it is increased (more than 50 %). In rigidly given frames of structure, not changing cardinally contours of melodic formulas, and only hardly them concerning, masters fixed alive breath of singing practice of various chanting schools (Parfentjev and Parfentjeva, 1993, 123-132; Parfentjeva, 1997, 2007c).

The theoretical analysis of the author's internal (intraformula) variation principle is observed and at the level of special sections in the chanting manuscripts, in the theoretical handbooks. One of the chanting collections of the beginning of 1640th contains the indications on Shaydurov, Lukoshov, Lukin, Moscow, Usolskiy and other variants of formulas interpretations in the chants' lines from Heirmologia and Octoechos. In the other collection of same time there are given in comparison «Slobodskaya» (probably, Alexandrovskaya large village), Usolskaya and the Novgorod versions of melodic interpretation of «line» from chant to a holiday of Transformation. There are known also the numerous Krest'janin's, Lukoshkov's, Login's, Pamvin's, Zuy's, Lvov's and other «wise lines» razvods allocated in structure of the chants, written out in separate sections of alphabets or on the chanting manuscripts margins (Parfentjeva, 1997, 11.) In the foreword to the known treatise of 1671, written by well-known theorist Alexander Mezents «Notice about additional signs» («Izveschenie o soglasneyshikh pometakh») it is told, that Tsar Alexey Mihajlovich allowed to collect masters «good at chanting and knowing

that nemues, the «litso's and their razvods, and popevki Moscow, that Krest'janin's, and Usolskie's and other masters». The authors of «Notice» (and among them there were the representative of the Moscow school, the Patriarchal singing diak Feodor Konstantinov and Usolskiy master Faddey Subotin) have shown this distinction on examples of 14 «popevka» formulas. All of them correspond among themselves at the internal (intraformula) variation level (Parfentjev and Parfentjeva, 1993, 131-132).

So, the theoretical analysis of author's razvods as original, corresponded with others at the internal (intraformula) variation level has taken place on boundary of the XVI-XVII centuries. Also it is fixed in draft records of professional choristers, in special theoretical handbooks. Proceeding from theoretical Russian masters views we have developed a technique of reconstruction author's «formula-intonational alphabets (azbuka's)». Usol(skie) church chanting masters' Alphabets, and also outstanding composers' Alphabets are made: Varlaam Rogov's, Feodor Krest'janin's, Ivan Lukoshkov's, Login Shishelov's, Faddey Subotin's. In these directories the author's formulas razvods are submitted in comparison to others author's or anonymous razvods with which they correspond at the internal (intraformula) variation level. The reconstructed author's alphabets is the result of generalization of the materials investigated by the given principle of creativity (Parfentjev and Parfentjeva, 1993, 272-310; Parfentjeva, 1997, 219-295).

As we see, the internal (intraformula) variation developed from practical written fixing by masters of the coded formulas tracings musical maintenance in traditions of the school through the theorists' analyses of the author's originality of the executed razvods to their written indication and to the explanation in the structure of theoretical treatises. As it was already marked, action of

the internal (intraformula) variation's principle penetrates all creativity of the ancient composers, being universal. This principle has found extremely bright and full display in a number of author's singsongs to chants, executed in various styles. The revealed features of realization of this principle testify to huge value for Ancient-Russian chanting art of the most slightly varied details. The refined composes' hearing distinguished, even in extreme complicated melodic figure of formulas' singsongs, including extended richly ornamented melismatical type (Bolshoy, Znamenny, Putevoy and Demestvenniy styles) the finest details, characteristic for this or that master, for the certain chanting tradition. The picturesque art creativity's process appears. The stimulus of creative activity is incorporated in the internal (intraformula) variation. The chant's canonical basis was defined by the uniformity of the form and the structural parities, the given quantity of the same formulas, the echos and a style belonging, the musical dramatic art predetermined by the hymnography text. But even in rigid frameworks of a canon there was an opportunity for alive creativity, for display of the Russian chanting composer' skill. There was the original dynamics of art creativity, what static middle-aged-traditional it would not seem at first sight.

One more basic principle of ancient-Russian masters' creativity was the external *formula variation* which could be expressed in replacement with the master of this or that melodic formula in any site of church chanting that entailed full change of its singsong (Parfentjev and Parfentjeva, 1993, 149-150).

The formula variation of the external order is traced in sources on all extent of development of chanting art (in difference, for example, from action of the internal (intraformula) variation principle also working in singing practice from times of an extreme antiquity, but written fixing

received only in the XVI-XVII centuries). The most ancient lists of the XII-XV centuries for the majority chants are the basis of all further development. We determine them as *archetype*. The lists chronologically approached to occurrence of author's singsongs, we determine as *the prototype* (last quarter of the XV-XVI centuries). In the last quarter of the XVI century the *derivatives chants* arise on the basis of the prototype. They are the new musical versions in regional tradition. In archetype, prototype, derivative the formulas are fixed basically coded. This long difficult way of the texts' evolution finally has resulted in occurrence of *actually author's* singsongs in which formulas are given, as a rule, as *razvods*. The texts were existing in an extreme antiquity and changed during centuries at a level of formula variation of the external order. Such evolution of singsongs we shall define as *creativity on a archetype basis*.

The most brightly the principle of *the external-formula variation* operated in the critical periods of chant art development (the second half of the XV century; 80th of the XVI centuries). At the moment of occurrence of any new type of a singsong the part of formulas from previous period was kept and fixed in the text, but other part or was in part transformed at a level of a tracing, that was reflected in evolutional updating formula's structure (*formula-reformative variation*), or was replaced with others (*the formula-updating variation*). The new musical-graphic material in the case was entered. The absolute difference in tracings of formulas assumed as well a difference in their *razvods*.

Thus, *the evolutional formula variation* is a partial change of the formula at a level of its tracing, and *the updating formula variation* is its full replacement. The evolutional formula variation does not place the formula for frameworks of uniform canonical tradition and, probably, has intonational difference at the

internal (intraformula) variation level within the framework of the uniform formula. Last statement is characterized by the assumption, as formulas *razvods* of the XV-XVI centuries were not fixed, that does not give an opportunity of their exact analysis. But the updating variation cardinally changes type of the formula (*popevka*, *litso*, *fita*) or its kind (distinctions in structure of one type), so also the musical maintenance.

The vivid example of such variation is found out in record of the chant by 6-th echos «The Creator and the deliverer» («Tvoretz i izbavitel») from Octoechos of the second half of the XVII century. The given church chanting contains the *fita* «*zelnaya*» *razvod*, its tracing with designation «*Usolskaya*» is given on the margin. The alternative variant of this *fita*'s tracing – «*zelnaya s rogom*» – and its *razvod* with indication «*Krest'janin's*» (Parfentjeva, 1997, 19-20) however is below given. It speaks that at singing the chant «The Creator» the *Usol'skoj* school masters sang the *razvod* of one tracing, and *Krest'janin* and his pupils – another. Comparison of *razvods* shows, that the *Krest'janin* *fita* variant has the common finishing fragment with *Usolskiy* variant – the *cadance-finalis*, but it was executed on a quart above. The initial fragment of *razvods* differs. The composite *fita*'s structure is changed as a whole, as is the basic attribute of a principle of the creativity determined by us as the updating variation of the external order at which the formula cardinally changes (tracing, *razvod*). It is interesting, that in author's *Fitnik* (the *fitas* collection) of Feodor *Krest'janin* the *fita* «*zelnaya s rogom*» it is given three times, and its tracings and *razvods* are practically identical to *Krest'janin*'s tracing and *razvod* in specified chant «The Creator». This is the certificate exact attribution of the *fitas*' authorships.

Action of the external *formula-updating variation* principle is observed and in the selection of singsongs – *Moscow*, *Usolskiy*, *Troitskiy*

(Trinity monastery) and Novgorod – the chant-antiphon «Lords above people» («Kniyazi ludstii») from a cycle of Jesus Passions. The Moscow singsong is stated in syllable-melismatical kind with coded fita's tracings and popevka-formulas. All other versions are submitted in melismatical type *razvod* with full absence of the codifying. Research has shown, that distinctions between the Moscow variant and the others are shown not only at a level of internal (intraformula) variation, but also at a level of replacement of one formulas by others, the external-formula variation, which should be considered as following, higher step of art originality (Parfentjev and Parfentjeva, 1993, 132-135).

On an example separate chants the stages of art creativity are well traced within the framework of the external-formula variation principle action. So, for example, Usolskie masters at creation of the own musical version of the christmas chant (slavnik) «In the manger there was settled» («Vo vertepo voselilsja») (1580th) have processed the early typical *prototype* of church chanting. Dependence on it the received Usolskaya tradition's *derivative* chant is expressed in preservation of quantity of neumes, in an invariance of the general quantity of the fita's and litso's tracings fixed behind the same words, in the identical graphical diagram of the five fitas formulas tracings, in the invariance of the line's partitioning principles and musical-text communications inside lines. Constant 5 formulas from 14 are kept, transformed – 7, completely updated – 2. Usolskoe derivative chant has the new musical-graphic registration of the five lines that testifies to action of the *formula-updating variation* principle. Usolskie masters' creative work consist in the change of neumes, litsos, fitas and on occasion and the lines of church chanting, at preservation of the sighs notation total and formulas total. These graphic changes, undoubtedly, have mentioned

intonation-rhythmic structure church chanting, namely – the structure of melodic formulas which has undergone to processing. But the composite structure including a sequence of formulas, as a whole is kept.

If to address to *the prototype* and to *derivative* variants of this chant «In the manger» in the Moscow tradition the distinctions between them are more significant, in comparison with the Usolskaya version. In the Moscow variant the general quantity of formulas is increased, the amount of lines has made 15 (in the prototype was 13 lines), all fitas' tracings have changed, some of them are replaced with litsos and popevkas. The new fitas' tracings at the same time have appeared. In Moscow tradition's derivative variant the melismata prevalence is appreciable, it has got features of the Bolshoy extended singsong. And the structural both intonation-rhythmic maintenance has undergone in it to intensive processing. Thus, the Moscow masters' creativity in *derivative* variant chant «In the manger» was showed in refusal of the given structural frameworks. This reception distinguished by the greater degree of freedom, we shall define as the *composite or structurally – updating variation* which assumes removing a singsong for structural sides of the *prototype*, than its qualitative transformation to the «Bolshoy extended» singsong is achieved. Thus, using a textual method of the structural-formula analysis, we managed to establish, that in 80th of the XVI century in singing of the chant «In the manger» two traditions are finally formed – more canonical Usolskaya and appreciably independent Moscow. In manuscripts they are submitted as derivatives from the most ancient variant – the prototype (Parfentjev and Parfentjeva, 1993, 156-166; Parfentjeva, 1997, 55-63).

The structural-formula analysis of one more chant – slavnik «David proclaim» («David provozglasi») (to Introduction of the Virgin in a

temple, 8-th echos), also submitted in manuscripts in Usolskiy and Moscow Krest'janin's singsongs, again has confirmed the big degree of creative freedom in Moscow *derivative*. And Usolskiy, and Moscow variants have grown from the uniform root – the prototype of the XV century. For Usolskiy derivative the severity, aspiration to ancient tradition are characteristic. The deviations from the prototype in it are not so courageous, as in Moscow derivative. Constant in Usolskiy derivative there were 12 formulas, are transformed on the basis of updating a single-root tracing – 15, completely differ – 2. The quantity of formulas was reduced to one. Comparison neumes texts derivative with the prototype has shown in the Moscow tradition, that the quantity of formulas has increased on one (the new litso is entered), constant formulas was kept 12, transformed and updated – 13. Moscow derivative is characterized by a large extent of art freedom, the output for given frameworks aside the greater extent and a melodic originality (Parfentjev and Parfentjeva, 1993, 146-156; Parfentjeva, 1997, 47-55).

As it was marked, derivative variants were the last step before *author's* chants. At the level derivative – author's the master's work consisted in disclosing coded tracings, that as it was already spoken, and made the main sense of creativity, expressed basically of formula internal (intraformula) variation. But author's searches went and in the other direction – at a level of external-formula variation: formula-updating variation, structural-updating. So, by comparison of the derivative singsong the same chant-slavnik «David proclaim» of the Moscow tradition with author's singsong number of identical formulas has made 23, completely replaced – 2, in part transformed – 6.

So, the formula-textual analysis of the church chanting has shown, that the major principle of masters' creativity, besides universal internal (intraformula) variation, there was the external

formula variation: updating, transformed, composite- or structural-updating. As shows the research, the given receptions of external variation also are general. Topmost achievement of each of conducting ancient-Russian chanting school of the XVI-XVII centuries – Moscow, Usolskaya (Stroganovskaya), Novgorod – became creation by their outstanding representatives the author's singsongs to majestic cycles: Novgorod master Varlaam Rogov – to «Sticheras crucify», Moscow master Feodor Krest'janin – to «Sticheras evangelical», Usolskiy composer Ivan Lukoshkov – to «Hypakoes sunday on eight echos». Their author's creativity based on universal principles and represented the maximum step in evolutionary of the neuma-hymnography development of the chants' text at the stages archetype–prototype–derivative (Parfentjeva, 1997, 87-124, 125-132, 142-171).

With unusual refraction of universal principles of creativity we meet in a cycle «Hypakoe's sunday on eight echos». Master Ivan Lukoshkov has completely opened here the all melodic formulas' musical maintenance at a level of internal (intraformula) variation, but not only. It is revealed two sources of creation by the master of his own singsong. On a line of indirect attributes we have defined these sources as Usolskiy and, presumably, Novgorod variants «Hypakoe». These variants were in Stroganov's estate in time when the master still lived here. The reference to these singsongs is clearly traced in an author's cycle. Such principle of creativity can be determined as *formula-combinatory*. However the master not simply «collected» the variant from two available. He has put before himself the task to create a chanting cycle in uniform style of the «Bolshoy extended» singsong sated rich ornamented melismata. Therefore he selected those formulas which helped the decision of the given task, frequently endowing even adherence to traditions of native school (hypakoe 5-th and 6-th

echos). Lukoshkov was not the simple compiler. He has enriched the singsongs with new, up to him not used formulas considerably developing melodic space of the chants. We can not tell with full confidence, that all these new formulas are invented by the master. However their absence in alphabets allows us to make such assumption. The individual maintenance of the master's «translation» is shown in the data «litso's» and «fita's» formulas (all them 17). There, where it was necessary to change syllable-melismata parity of the text and a tune on melismata, he safely used structurally-updating variation, entering additional «litso's» and «fita's» formulas, using the most difficult double «litso's» razvods. As a rule, the author's individualization of singsongs falls key, turning-points of the structure. As a whole in the quantitative maintenance of formulas (112) Lukoshkov's «translation» surpasses also Novgorod (105), and Usolskiy (107) singsongs (Parfentjeva, 1997, 142-171).

If in «Hypakoes» Lukoshkov has solved a problem of new structure in style of the «Bolshoy extended» singsong creation for the other cycle «Sticheras crucify», he, on the contrary, has executed a singsong in style syllable-melismata singing, having named it «Smaller neumatic chanting». His variant is really considerably smaller in comparison with «Sticheras crucify Varlamovskie», executed in the «Bolshoy extended» singsong by Novgorod master Varlaam Rogov. Research has shown, that Lukoshkov followed stylistics of initial church chanting «Come honest» («Priidite verenie») which entered the first into a cycle. In the «Smaller neumatic chanting» Sticheras Lukoshkov has differently approached to the decision of task on creation of more brief variant singsongs. Type of the syllable-melismata singing, the scales and the intonational maintenance of the first stichera «Come honest» quite answered this task. Therefore the master has kept the church chanting created for century

prior to him, in a constant kind, He created in the same style two following chants, imitated syllable-melismata parity of the text and a tune of this stichera. If in the second stichera of the cycle «Today the Lord of the creature» («Denese vladika tvari») still it is possible to find out echoes both the most ancient records, and singsongs of boundary XV-XVII centuries (and also Varlaam Rogov's) in the third stichera «Today the insuperable» («Denese neprestupenim») influence of previous singing variants is hardly appreciable by an essence. The master, using the formula-combinatory principle of creativity, has created own compositions, in which melismata «fita's» rich ornamented singsongs are especially brightly allocated on a background of modest «popevka-litso» lines, becoming both form-building, and emotional-culmination tops of the chants (Parfentjev, 1997, 133-141).

One more direction of Ancient-Russian masters' musical written art creative activity is singing *on it is similar* («na podoben»). We find out the degree of the outstanding composers author's participation in realization this principle in the church chanting. Following the model («podoben»), that is creation of products on the basis of steady samples-models as which the whole church chants acted, – the characteristic feature of medieval art going from time immemorial. In Russia the samples-sticheras, referred to as chanting masters «podoben» or «podobnik». Composers-theorists, making groups of the chants, each of which had known number of lines, placed them in neuma chant-books collections in special sections and used at singing the hymnography texts with the appropriate structure. These hymnography texts had not musical neumes. The big complexity for studying the *principle of similarity* is represented with an abundance of musical versions samples – sticheras (podoben,) which were not once and for all stiffened musical-graphic samples. Quite

often the canonical literary text it is similar even in one manuscript had different neuma-graphic records (sometimes it depends on style). It creates difficulties at definition, which singing variant – sample has lain in a basis of this or that stichera, going back to sample – podoben.

Embodiment of the *principle of similarity* («singing on it is similar») strictly canonical – as full singsong's submission to an available sample – almost did not leave a place to creativity. Therefore the chants, identical given to the model – sample and simultaneously designated as author's, could not exist. In the chanting manuscripts the authorship of original products was designated.

Having analysed the known author's sticheras «on it is similar» of the Usolskiy (Stroganovskiy) masters, – seven sticheras to Christmas of the Virgin, designated in the manuscript as «Usolskiy translation», three sticheras «on it is similar» «God, as at the court» («Gospodi, asche na sudishe»), designated as «neuma, sigsong Usolskiy», two Usolskiy master Faddey Subotin's celebratory sticheras – we came to the following conclusions. In the Usolskiy singsong sticheras the creative embodiment of the principle of similarity consist in original refraction of the formula-structural features of the sample-model. And in the investigated cycles there are different methods of realization of this principle. First of them assumes the presence in sticheras and sample, on which they warmed up, the same formulas in the central moments of the composition and the generality of the basic part of formula structure. At the same time the features of independence prevail in the author's sticheras. Their originality is shown in the individual approach to structural decisions of the «popevka»-formula building of chanting lines and in use new (in comparison with sample-podoben) formulas that is caused, most likely, Usolskiy masters' aspiration in own way to transfer the musical means the maintenance of the

hymnography text (Parfentjev and Parfentjeva, 1993, 135-145; Parfentjeva, 1997, 36-46). Other method is an application already described only to the first stichera of the cycle and creation of the subsequent behind it on its sample; in this case this stichera represents itself as is similar for the others chant in the cycle (Parfentjeva, 1997, 172-176). So various receptions of the principle of similarity creative processing testify to a high degree of masters' skill, about aspiration of them to leave for frameworks of stereotyped musical thinking.

We find the creative application of the principle of similarity and in singsongs of the outstanding Trinity-Sergiev monastery chorus conductor Login Shishelov. Creating the variant of a singsong to three sticheras to St. Nicolas on 8-th echos, master has receded from following to the existing sample – podoben. He has dissolved a singsong of the first stichera «On the sky streaming» («Na nebo tekusche») (internal (intraformula) variation) and has complicated, having made his independent («samoglasniy») product. Login has achieved it, having applied the method structurally – updating variation. The first stichera «On the sky streaming» became a sample for other two sticheras «By the pray songs» («Molebnimi pesnemi») and «The Star immortal» («Zvezdu nezakhodimuju»). The master, in essence, has brought in the contribution to the theory of principle of similarity chanting, having created the sample-model. In the second and the third sticheras he has applied the given theory creatively, having admitted the deviation from of the formulas following order and in the single instances – new formulas introduction in the singsong, but from uniform formula fund of the sticheras. However as a whole the master operated according to the sample created by him. He has shown, as it is creatively possible to use the new sample-podoben. All this has allowed

the master to bring in the significant variety to melodic movement, to avoid monotony in singing the cycle (Parfentjeva, 1997, 176-180).

To sticheras St. Nicolas of 4-th echos Login created the singsongs, practically overcoming a principle of similarity. From sources it appears, that at a stage of occurrence of these sticheras the text of the first was composed by anonymous masters on the sample «As noble» («Iako doblja»). In the second stichera they followed the sample-podoben only in its first part, and in the second stichera – have embodied the principle of external-formula updating variation. The originality of creativity in this case consists in the combination of the sample's fragment with the new formula construction. The third church chanting by anonymous masters was completely updated in comparison with the sample and represented the independent (camoglasen) chant's singsong, which nevertheless it had with the sample the common first and third formulas. By the end of the XVI century there was the typical singsong for each church chanting. In Login's sticheras and in the typical there is a significant amount of the common formulas. At the same time the master has introduced the new and complicated formulas, including «fita's». Creating the own version of the sticheras, Login should execute a complicated problem of one more updating of already available typical singsong. Probably, the master has studied originally the common formula sticheras' fund and, having left those formulas which answered his task, has rejected the others. He has also enriched this fund to new formulas, having created the formula fund. Due to updating formulas, and also due to full change of the structure his sticheras' singsongs became more extended and it is more difficult. The master having applied a principle of structurally-updating variation, has created the new products (Parfentjeva, 1997, 133-141).

Creation of the own musical compositions which are not having analogues in the past, undoubtedly, was the maximum display of creativity. Given the most courageous in canonical art the direction of creative activity is connected, mainly, with complex rich ornamented melismata styles – «Bolshoy (extended) znamenniy», «Putevoy», «Demestvenniy». At the same time on boundary of the XVI-XVII centuries the masters could create new compositions in stylistics of a «Small» or «Moderate» style. It was dictated by new tasks, as, for example, creation of more brief singsong to «Sticheras crucify» (I. Lukoshkov) (Parfentjev and Parfentjeva, 1993, 105-115). At the same time this master created new composition in the «Bolshoy (extended) znamenniy» style – the stichera by 6-th echos in honor over the Trinity «I Reign heavenly» («Tsaru nebesniy»). It is important to note, that Lukoshkov one of the first if not the first, among Russian masters, was solved on creation of an own new formula composition on the given church chanting text. In canonical art it was presumed to himself only by the highly talented and authoritative master. All means of musical expressiveness serve here to association of the verbal text in a uniform art ensemble. All is directed on continuous expansion of musical idea. But the master, creating the singsong, has not left and could not leave from a circle of intonations and the composite receptions inherent in his epoch. His creativity was showed not in searches of new musical language, and in the perfect knowledge of tradition, in possession of technical subtleties of a spelling of a new singsong in «Bolshoy (extended) znamenniy» style (Parfentjev and Parfentjeva, 1993, 170-187).

Example of creation by masters the own musical compositions can become also stichera on the church shrouds' kiss «Will come, we shall please Joseph» («Pridite, ublajim Iosifa») with the indication «Echos 8. Usolskiy singsong», and also two «Demestvenniy» «Wishings to Tsar of

the many years of his life» («Mnogoletie») (one is stated «znamenniy» style neumes, another – «demestvenniy» style neumes) and stichera to New summer «As nonverbally wisdom» («Ije neizretchennoyu mudrostiu») in a Putevoy singsong of the Usolskiy masters. Creation by the Usolskiy masters Demestvenniy and Putevoy singsongs became the most free display of their creativity. The products differ the author's originality, they are unique on the melody, and sometimes and on the way of record. But also here there was no completely free creativity in our modern understanding. It also was based on the certain formula structures which have been already usual in the chanting theory and subordinates in a line of cases also echos belonging.

The carried out researches have shown, that the main core of ancient-Russian church-chanting canon was formula mentality, closely connected with echos belonging. Masters thought not separate sounds, and the whole melodic formulas – popevkas, litsos, fitas. The basic *directions* of masters' work were: creativity on the archetype basis, creativity on

the basis of samples-models, creation of own formula compositions. The uniform *principles* penetrated all these directions of creative work. The principles expressed in various kinds of formula variation – the internal (intraformula) rhythm-intonation, external formula-reformative and formula-updating, structural-updating, combinatory. The investigated materials give bright representation about extraordinary fruitful masters' activity in the field of development of the ancient-Russian chanting theory. The analysis of the church chanting draws a picture of incessant creative processes at a level of formulas. Original dynamics of art creativity is formed. The stimulus of the masters' creative activity is incorporated in the melodic formulas variation. In their rigid frameworks the canon left an opportunity for alive creativity and even emphasized masters' skill. The theoretical rational beginning was based not on scientific mathematical knowledge, as, for example, in the Western world, and on studying and following to a canon and tradition. That, in turn, it was counterbalanced by the irrational beginning going from variation, reflecting the national features of musical mentality.

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