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## On the Structural - Formula Method of Researching Ancient Russian Chants as Musical - Written Art

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*Developing a method of researching the general and individual creative principles of masters of various regional schools in Ancient-Russian musical – written art is of great importance. The authors of this paper present a structural method of researching Ancient-Russian chants which: reveals the formula structure of the chants; reconstructs missing tracings or divorces of formula on written sources; gives a formula-by-formula synchronous comparison of singsongs ("raspevs") of different lists and authors (since that the same formula can be written down in many different ways), as tracings, or as the simple signs forming divorces, simplifying the melodic maintenance of formulae; decodes and analyzes the formula -intonation maintenance of church chanting; reveals the basis of figurative-semantic connections of the hymnography text and singsong "raspev".*

*The creative principles of ancient Russian composers, embodied in their chants, are revealed through the structural-formula method. Numerous religious chants, including the best scale cycles of the most outstanding masters, are deciphered and analyzed. Receptions of revealing of compound neumes and formulae (named "popevka", "litso", "fita") in ancient chants, definitions of regional and author's features of their divorces and drawing up of summary information tables are developed. This enables research to be done on the chants of the best masters (Theodor Krestjanin, Varlaam Rogov, Ivan Lukoshkov, Loggin Shishelov, etc.), of the theory of ancient Russian musical-written art. This field of comparative research on the diverse creative processes in art promotes a deeper understanding of these processes and corresponds to a modern level of developing a science.*

*Keywords: chants of ancient Russian music, author's creativity, formula variation, formula-by-formula methods of analyses and decoding.*

Studying of creative processes and, first of all, problems of authorship in ancient-Russian music at the present stage remains insufficiently full and deep. The principal cause roots in absence of precisely developed scientific methods, allowing to receive the most exact representations about creative principles of masters-composers (raspevshik's), about intonation-melodic features of their creations. Therefore many researchers,

revealing author's singsongs (raspev's) in ancient manuscripts and undertaking their publication, offered also the receptions of their studying. As a whole in this area art criticism we find out different approaches, but only two methods of research were the most precisely determined and have received a substantiation.

One of them has been offered to S.V. Frolov, who has named it as «formal-statistical». The

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essence of a method consists that comparison of different singsongs of one church chanting is made *on the signs (neumes) of the notation* located above identical sections of common for the given singsongs hymnography text – by phrases, lines, words and syllables – that allows to establish a degree of concurrence or a divergence of sign (neuma) structure of church chants's musical lines. The conclusions received as a result of such comparison are reduced to ascertaining what from variants of church chanting is the most long-out (melismatic).

However this method at studying author's «raspev's» gives only superficial, and sometimes even erroneous supervision. So, without consideration, that the formula in one singsong can be stated as the brief, «curtailed», neumatic tracings, and in the other – as long melismatic divorce written simple «fractional» signs, the author of a method accepts the formula's tracing in a musical line for some musical signs and judges, that the line, belonged one of the masters, is more brief. Though actually this line at divorce of the formula contained in it can have more long singsong, than to what it is compared. We shall result still examples.

Investigating of the stichera (*slavnik*) «David proclaim» (on the 8-th echos-mode) in a singsong of Moscow master Theodor (Fedor) Krestjanin (about him, for example, see: Parfentjev, 2005; Parfentjev and Parfentjeva, 2006) and in variant of Usolskaya (Stroganovskaya) school's (Parfentjev and Parfentjeva, 1993) masters and comparing line-by-line both singsongs, S.V. Frolov concludes, that from 16 falling ends of lines cadences (finalis's) two coincide only – in lines of 13-th and 16-th. This cadences (finalis's) appeared a tracing of one formula named «kulizma». However in the known treatise «Notice ... wishing to study in singing» (1670) divorces given «kulizma» are resulted in the same variants. They show, that at the uniform tracing

of the formula the specified lines of singsongs at intonation of divorce had distinctions (Parfentjev, 1996). As to the statement of the researcher about “radical” difference finalis's of the other lines of chants there it is impossible to attribute to finalis's of the five lines (2, 5, 7, 11, 15). The matter is that they graphically express one and same formula («*popevka strela zastennaya*»), but in a statement of «Usolsky» variant is given the «code» tracing of the formula, and in Krestjanin's – its divorce. Reduction of examples could be continued (see more in detail: Parfentjeva, 1994).

Thus, the «formal-statistical» method suffers absence of exact representations both about formula structure of church chanting, and about the original musical maintenance of this or that formula. Clearly, as decoding, and the analysis the church chanting based on the given method, will be erroneous.

The basic idea on the following receptions of research of author's singsongs has been stated to M.V. Brazhnikov (Brazhnikov, 1974) and also has received development in the scientific literature as a result of the textual analysis of church chanting. These receptions which have added a textual method, assume studying this or that liturgical chants in evolutionary development during all its history of existence, since the earliest lists of the XI–XII centuries. In quality of arphitype the most ancient record is allocated, its influence on the further development of chant is traced. Thus features of a generality and distinction between the lists close on time are defined, some features of singsongs come to light. Applied to author's chants, this method of research allows to receive more exact (in comparison with described above) the data on development of creativity of masters, but also it has demanded the further improvement. There will be a speech about it further.

Studying of creative processes in ancient-Russian musical art and the work connected to it on decoding and the analysis of church chanting

began approximately at the end of 60<sup>th</sup> years of XX century. Alongside with the ancient musical – theoretical manuals researchers widely used D.V. Razumovsky's and V.M. Metallov's help works, and later – and M.V. Brazhnikov's. But decoding and the analysis of chants were carried out without taking into account their belonging to this or that regional school that could not give enough exact results of research.

In one of the works we have paid attention to certificates of the ancient musical writing documents that at an identical tracing the same musical signs in different areas of extensive territory of medieval Russia had the slight various maintenance – «divorce». Regional masters developed the «the singing alphabet» and the given circumstance it is necessary to take into account at the analysis of their chants (Parfentjev, 1985, 1991).

This idea has been advanced by N.V. Parfentjeva who began to investigate specially author's lines and the formulae meeting in ancient musical – theoretical handbooks and church chanting. So the concept about the outstanding composers' «author's intonation alphabets» was born. Development of research in the given direction has resulted to idea about drawing up of singing alphabets of these masters and their updating due to allocation of formulae, tracings and divorces not only from ancient-Russian directories, but also is direct from author's chants (Parfentjeva, 1990 a, b). Clearly, that creation of similar alphabets gives ample opportunities for studying creativity of those or others composers, regional schools and the centers.

Main principle of the structural organization of ancient-Russian church chanting is that they are built up from a number of formulae. Studying of author's chants shows, that singsongs are in the most cases written down as divorces of formula tracings. But only on tracings (which frequently are absent) it is possible to define, what kind

of formulae these divorces are belonging (to *popevka, litso, fita*). During research we produced the receptions of studying the singsongs lists in which records contain both divorces, and tracings of formulae (sometimes manuscripts supplement each other). Also we produced the receptions of correlations divorces in corresponding author's divorcing lists with the revealed tracings. To find out a degree of authorship of divorces, they are compared to corresponding divorces of other masters, and also with divorces from anonymous chants occurring at the same time. Display of formulae divorces or compound neumes originality in author's singsongs with the big degree of probability allows to count them the result of individual creativity of that master, whose name designates chants (Parfentjeva, 1987, 1990 a; Parfentjev and Parfentjeva, 1993).

So, carrying out of the most exact analysis and decoding of chants need revealing *formula structure* of singsongs. In some cases reconstruction of missing tracings or divorces of formulae without what it is impossible to carry out *synchronous formula-by-formula comparisons* of different singsongs of chant is necessary. The last is made in view of that the same formula in manuscripts could be fixed by various ways: or «coded», tracings, or – more simple, «fractional» signs-neumes, forming divorce on which only also it is possible to judge the melodic maintenance of the formula. Special complexity of the formula analysis will consist also that church chanting differ on *a style* belonging (Small, Big, «Putevoi», «Demestvenniy») that also it is necessary to take into account, since in singsongs of different styles on one hymnography text different formulas were used.

Formula-by-formula comparison, besides precise revealing structure of singsongs, allows to specify in some cases their authors, to reveal character of genetic connection of archetypes, prototypes, «derivative» and author's

interpretations, to give certain notions about a degree of a generality and distinction of considered chants (For example, see: Parfentjev and Parfentjeva, 1988; Parfentjeva, 1990 c).

As the component of the textual method formula-by-formula analysis of author's singsongs of this or that church chanting is carried out spent on all extent of evolution the musical text on the set (the lot) of the revealed lists. The most ancient of all existing lists, begun musical development of chant, is defined as archetype (for the majority of church chanting it is lists of XII–XV centuries). The list having basic value for occurrence of author's singsongs, it is possible to define as *the prototype* (boundary of XV–XVI century). On the basis of the prototype in last quarter of XVI century there are its *derivatives* – the new musical texts in regional tradition, as a rule, fixed in corresponding scriptoriums. In *architype*, *prototype* and *derivative* melodic formulae basically are fixed coded, without divorce by «fractional signs». The author's singsong of church chanting, as shows its formula-by-formula comparison, arises not in itself, and on the basis of historical development of *derivative*. The author's chants (first of them are designated in sources of boundary XVI–XVII centuries and then occur during all XVII century) abound *divorces* of tracings. The revealing of a generality and distinctions between all typified lists of church chanting built in the chronological order shows, that, as a rule, author's singsongs are the end result of stage-by-stage purposeful work of several generations Ancient- russian composers combining the feature of traditions and innovation.

Application the formula-by-formula analysis to author's singsongs makes also possible revealing the dynamics of the creative process expressed in uniform principles of Ancient-Russian composers' creativity : in intraformula variation , and also in external formula-reformative and formula-updating (Parfentjeva, 1990d, 1997; Parfentjev and Parfentjeva, 1993) variations.

Definition of these uniform creative principles originality of refraction in different author's singsongs, is carried out at the reference to figurative-melodic structure of chants. To define, how art problems in creativity of masters are solved, it is necessary to execute *the intonation-formula analysis* with reference to the musical-poetic maintenance of church chanting. For this purpose, first of all, it is necessary to make decoding of singsongs – translation into the modern notation – on possible greater number of lists, by comparison of formula structure of church chanting in the chronological order from the earliest author's up to late, which it is possible to decode. Not only the formula organization comes to light, but also line-structure musically – hymnography text, incorporated in large sections. Formula -intonation research of author's cycles, and also separate chants of outstanding masters of Ancient-Russian singing art has allowed to reveal a number of the receptions used by them for reflection of figurative-semantic connections of the text and a tune (Parfentjev and Parfentjeva, 1993; Parfentjeva, 1997).

At last, the offered approach enables formations of informative-theoretical basis for studying creative processes in ancient-Russian music. The basic attention is given carrying out of the comparative analysis of ancient musical-theoretical manuals and treatises (alphabets, «kokiznik»s, «fitnik»s), to research the author's chants from the point of view of them information under the theory of ancient-Russian musical-written art. In result the formula-by-formula analysis of all lists of author's chants the picture of theoretical achievements and priorities of this or that outstanding master comes to light. Such work allows to define the structure and quantity of compound neumes and formulae in author's chant, which then are allocated and systematized on intonation-melodic parameters (echos) and by kinds (compound neumes, formulae named

«popevka», «litso», «fita»). For each formula variants of divorces (anonymous or belonging to other author) are defined. As a result of comparison of singsongs of formulae to these variants, and also to a material involved from ancient musical - theoretical manuals and treatises, it is possible to recreate the specific features of the formula divorces which are going back to creativity of the certain master. As it was marked, revealing of the formulae reflecting the theory of author's creativity, allows to create author's musical-intonation alphabets as the tables including a designation echos (mode) belonging of this or that formula, its coded tracing, divorce and, there, where it is possible, – decoding, translation into the modern notation. The received materials and tables will create an information basis for decoding ancient monuments of writing, studying of the theory of ancient- Russian musical art and development of its basic creative directions.

From all told it appears that the addition of the *textual* method with the receptions formula-by-formula analysis, produced, that directly at studying monuments of ancient-Russian music, will considerably improve already widely used method. Therefore, keeping behind it the accepted name, we consider necessary this name to specify: *textual structural-formula method*.

So, the offered textual structural-formula method of research assumes: 1) revealing of formula structure of a singsong; 2) reconstruction of missing tracings or divorces of formulae on written sources of the investigated period; 3)

formula-by-formula synchronous comparison of singsongs of different lists and authors in view of that the same formula can be written down by various ways: or «coded» tracings, or as the simple signs forming divorces, clearing up the melodic maintenance of formulae; 4) decoding and the analysis of the formula-intonation maintenance of church chanting, revealing on this basis of figurative – semantic connections the hymnography text and a singsong. Due to use of a structural-formula method creative principles of ancient-Russian composers, embodied in their chants, are revealed. Numerous church chanting, including the scale cycles being top of creativity of the most outstanding masters, are deciphered and analysed. Receptions of revealing of compound neumes and formulae (named «popevka», «litso», «fita») in ancient chants, definitions of regional and author's features of their divorces and drawing up of summary information tables are developed. It has enabled researches of the chants created by outstanding masters (Theodor Krestjanin, Varlaam Rogov, Ivan Lukoshkov, Loggin Shishelov, etc.), from the point of view of their information in the field of the theory of ancient-Russian musical-written art. The method has allowed also the decision and many more private problems. Offered approaches in the field of comparative researches of diverse creative processes in art promote deeper understanding of the given processes and correspond to a modern level of development of a science.

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