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**FORMATION OF THE SYSTEM
OF SINGING COLLECTIONS
IN THE UKRAINIAN ORTHODOX
CHURCH FROM THE XV TO THE FIRST
HALF OF THE XVII CENTURY**

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The aim of the article is to identify evolutionary changes in the singing collections of the Ukrainian Orthodox Church from the XV century to the first half of the XVII century. The research methodology is based on a combination of different research methods. In particular, the application of the analytical method helped to analyze and investigate the song collections of the Homonius period. To determine the temporal and quantitative characteristics of the material analyzed, statistical and chronological methods were adopted. The application of the method of comparison helped to identify common features and characteristics in the Old Kyiv liturgical manuscripts. Scientific novelty – revealed evolutionary changes in the singing collections of the Ukrainian

Church and analyzed their characteristic features in the period from the XV to the first half of the XVII century. Findings. The period from the XV to the first half of the XVII century. in the history of the liturgical books of the Ukrainian Orthodox Church, it is characterized by an increase in the number of notated collections, an increase in the variance of notation in the chants, which in turn stimulated the appearance of alphabetic interpretations. The work of the masters of church singing is intensified from revising and editing the chants of the Stolpovoy (neumen) chant. In the absence of a centralized hierarchical authority, conditions were created for the emergence of regional schools of church and liturgical singing. Church chant books have become a means of practical systematization and classification of Stolp (neumen) singing in Ukrainian Orthodox worship.

Keywords: StaroKyiv's manuscripts; nematic notation; chants; chanting dictionaries.

Introduction

The Old Kyiv singing collections of the Orthodox Church is a valuable source for studying the history of music and spiritual culture. They reflect charter specifics of singing, regional tradition and spiritual wealth of Ukrainian nation. Due to oral tradition of church singing the most ancient singing books were not noted and as the time passed there was the necessity to note them as a result of spreading Christian faith, the necessity to follow canonic chants in all the churches and monasteries.

The task of our research is to study the process of establishing the system of singing collections and their specific characteristics; to study evolutionary changes in collections of the Ukrainian Orthodox Church.

Significance of this publication is related to the increasing interests to the historic past of the Ukrainian Orthodox Church.

The primary need is to study church and liturgical singing on the territory of Ukraine as important component of music culture. Significant part of the noted manuscripts from the end of XV–beginning of XVII century remains unrecovered, thus it is important to enhance efforts in studying the Stolp (neumen) singing to disclose music masterpieces hidden in Ukrainian early printed books.

One of the significant studies which considers establishment of music theory from the XV to XVIII century is the research by M.V. Brazhnikov “Old Russian Music Theory” (Brazhnikov, 1972). The author studies singing dictionaries, kokiznycks, fitnycks, vermilion postils, separate chapter in his study devoted to the eight church modes. By analyzing manuscripts in details, M.V. Brazhnikov does not take into account some important moments. At the indicated period the Ukrainian territories were initially included to the Grand Duchy of Lithuania, and after the Union of Lublin in 1569 as a result of uniting the Kingdom of Poland and the Grand Duchy of Lithuania, the new state the Polish-Lithuanian Commonwealth was created. Only after the Andrusivskyi Separate Truce in 1667, left-bank Ukrainian lands were taken by Moscovia. Considering social and historical factors, church and liturgical singing on the Ukrainian territories was developed under the influence of the South Slavic

and West European impacts. At the same time, Moscovia was aggressive neighbor country trying to take over the Ukrainian lands. Thus attempts of the Russian scientists, such as M.V. Brazhnikov, V.I. Martynov, I.E. Lozovaia etc., to impose “all-Russian” music theory show the distorted direction (Brazhnikov, 1972; Brazhnikov, 1984; Lozovaia, 2018; Martynov, 2019). We can also state that the Moscow church singings, and respectively, the music theory, since the times of the Kyivan Rus and till the XVIII century, were under the significant influence of Ukrainian choirmen who were invited or rescued by tsars and hierarchies of the North Country.

Today, the Ukrainian medieval studies does not have deep research which could be devoted to the establishment of system of singing collections of the Orthodox Church, thus causing applicability of the selected problem.

The purpose of the article

The Article is devoted to the study of Ukrainian noted collections dated XV–first half of XVII century. The purpose of this study is to reveal evolutionary changes in singing collections of the Ukrainian Orthodox Church in XV–the first half of XVII century.

The research is based on combination of different scientific methods. In particular, applied analytical method helped to analyze and study noted collections in the XV–the first half of XVIII century. To outline temporal and quantitative characteristics of the analyzed material, statistical and chronological methods were used. Application of comparison method helped to reveal evolutionary changes in note writing and chants of the Ukrainian Orthodox Church.

Presentation of the main material

The ancient church manuscripts were formed under two criteria. The collections under the liturgical criterion were devoted to the certain service of daily circle (devoted to regular and moveable holidays, commemoration of saints). The second criterion was genre thus belonging of singing collection to certain genre. Singing collections of the Catholics are antiphonary, gradual, hymnal, responsorial (collection of responsories), vesper (chants at evening service), invitatory (collection of incoming antiphones), processional (background music for processions) etc. The singing collections of protestants (Lutherans) usually include only community songs, sometimes they are called hymns or chorals. The primary singing collections of the orthodox are Choristers, Heirmologion, Octoechos, Fasting and Flowery Triodion, Book of Stickeron, Condakar (Martynov, 2019).

During the second period in the Ukrainian Orthodox Church, so called Homonius period, the main genre was sacral mono-action or hymnography, this is the church singing in mono-voice neumen recording. Today, there are two main hypotheses of Homonius period. Subject to the hypothesis of the Russian linguist M.M. Dernovo, its occurrence was related to extinction or vocalization of week edited vowels in South Slovak dialects and this process had finished before christening the Kyivan Rus. The clergy coming from the south during the communication with the Eastern Slavs tried to bring their language forward to the local languages, inserting “o” and “e” to the week reduced vowels, which were difficult to be articulated by foreign clergy. To the opinion of the scientist, all these things could be accepted by the local people as a correct spelling in religious context.

Later on, the scientist N.D. Uspenskyi (2018) suggested an alternative hypothesis, which is based on the fact that till the moment of extinction of the week reduced vowels at the Eastern Slavs there was a frame of liturgical songs, created for the structure of proto-Slavic language in compliance with the law of open syllable. The loss of approximately twenty percent of syllables would make the traditional texts impossible to be performed for traditional melodies, that is why the extinguished week reduced vowels were replaced with the vowels of complete formation. This period, to the opinion of the scientist, started at the end of the XIV century (Homovoe penie, 2019).

It is necessary to admit that despite the opposite hypotheses of the scientists to the occurrence of Homonius period in worship service of the Orthodox Church, the following changes took place in the Ukrainian language – ь → о, ъ → э (сънь → сон, днь → день). However, in church singing manuscripts over the extinguished week vowels the neumas were marked, that is why they were continued to be sung as full vowels. As a result, the word “есть” was sung as “есте”, the word “миръ” as “миро”, and “ушлишомъ” as “ушлишомо” etc. (Martynov, 2019). As a result of frequent application of the ending “хомо” during the church service this method of singing chants was named “homonius”. This manner lasted till the middle of the XVII century and it is partially used by the Old Believers now.

The Homonius period covers the second wave of activating cultural interconnections between the Slavic countries. As an example of Southern Slavic graphics on the territory of Ukraine, the new manner of writing is

being established, which is called younger semiuncial. Difference between old and young semiuncial is clearly defined in paleographic science. This difference was not only about some change in writing letters, but also in the structure of dictionary. The practice of church singing includes Balkan Slavic and Greek melodies, whose active mediator was Moldavian Walachia. Late Byzantium and post-Byzantium singing culture, so called calofonic style, is successfully accepted and developed in church practice of the Ukrainian Orthodox Church. The scientist, Y. Yasynovskiy states that “important components of stylistics are flexible melodic line, precipitation of melodic development and clear metrorhythmic frequency”. Initially, in melodic line, there was a tendency becoming evident to ornamental distribution, as a result bright and original church chants appeared. Also relations with West European art achievements became more tight, this is a reform of church note writing and gradual acceptance of linear system (Jasinovs’kij, 2019).

Most hymnographic books at the beginning of the XV century, according to the scientist I.E. Lozovaia, were the texts which did not have notation marks or contained only marked feet. As an example, I.E. Lozovaia uses the Octoechos Selected – RHADA. Type. No. 67, 1374 (Октоїх Ізборний – РГАДА. Тип. № 67, 1374), and Paraclytik No. 81, XV century (Параклітик № 81, XV ст.). In this collection its annex contains evangelic sticherons and hymns of light, i.e. Sunday ex-apostiliaras. Herewith, when some of the books show studite type, for instance, Paraklytics – RDB. Vol. No. 2, end of the XIV–beg. of the XV (Параклітик – РДБ. Вол. № 2, кінця XIV–початку XV ст.), and other comply with the Jerusalem Typikon, such as Octoechos – НУМ. Syn. No. 199, 1436 and НУМ. Su. No. 10, 1437 (Октоїхи - ГИМ. Син. № 199, 1436 р. та ГИМ. Воскр. № 10, 1437). According to I. E. Lozovaia, these collections are characterized with Old-Kyiv orthography (Kornii and Dubrovina, 1998). This proves our assumptions about the XVI century when most of singing collections of church services were written by the Ukrainian craftsmen.

This period is characterized with the process of establishing the system of singing books which fixed church chants and classified them under the types of chants. Important stage in the history of neumen chants was occurrence of noted Octoechos-Sticheron, where the first time the sticherons of seven-mark cycle were written with notation marks. Their graphical revision at the time did not get established completely according to I. E. Lozovaia, however, the revision was close to the one becoming final starting from the lists of final quarter of the XV century. Order of establishing stichir was not defined to the full extent, namely some texts were not included to the chapters where in future they would take significant place (Kornii and Dubrovina, 1998).

In the XVI century, as a result of respective changes Octoechos became more accomplished and diversified subject to the content of chants. It included Sunday stichirs of eight Echos. Every Echos contained stichir “Lord, I cry” (Господи, воззвах) comprising “O, Gladsome Radiance” (Свете тихий) which initially was sung at eight echos: stichirs and lauds, as well as rated antiphones. Special chapter of Octoechos was represented by eleven Evangelic stichirs (Lozovaia, 2018).

The Book of Sticheron is one of the first liturgical books of the Orthodox Church during the Kyivan Rus. At the early stage of its development it was characterized with instable revision of chants becoming of more stable character only with renewed graphics during the second half of the XV century. The triode chapter of the Book of Sticheron since the last decades of the XV century started including chants of the lent rules of the church singing which earlier were never noted. At the period the Book of Sticheron included almost all the main singing stichirs, slavniks, tropars etc., for the whole calendar year. In the beginning of the XVI century the Books of Sticherins started losing their annual form and were divided into two singing books: Feast Days and Chimes (Amosov and Prohorov, Eds., 1988; Russkaja duhovnaja muzyka v dokumentah i materialah, 2012).

The singing book “Feast Days” (“Праздники”) contained stichirs of twelve great feasts, presented in order of calendar celebration of feasts, starting from Nativity of Mary and finishing with the Assumption. The Feast Days was eventually one of the most precious and stable neumen books. The Chimes (“Трезвонь”) contained stichirs of the most honorable feasts – Michael the Archangel, Saint Nicholas, Intercession etc., also presented in their calendar sequence. The Fasten and Color Triodin were established according to Lent stichirs and the ones during the period from Easter to Trinity Sunday, presented in order on weeks.

The most unstable singing book was the Rules of Church Singing (Обіход) which contained unchanged chants: evening, morning, liturgical, as well as tropars, proikemons, exaltations, ektenes, singings of funeral and prayer services etc (Kornii and Dubrovina, 1998). In the first half of the XVI century, the scope of daily chants in the manuscripts started increasing, however, their content remained further unstable – the cycle of unchanged vigil chants was introduced according to the Jerusalem statute acting during a century already. Collection of noted daily texts, whose large part did not contain references to echos, comprised special cycle of the so called non-echos chants, however some of them were initially of echos, but with time lost respective marks in the manuscripts.

In the first half of the XV century, revision of neumen Heirmologion started changing. This written collection also had different titles such as Irmolog or Heirmologion. It received its title Heirmologion (from Greek word-group Εἶρμο-λόγιον from Greek Εἶρμός – row, sequence and λόγιον – language, word) from the most wide-spread genre – hirmoses. This period is also characterized with the search of the most efficient form for fixing melos, the manuscripts have differences of neumen graphics of chants between the lists, different positioning of accented neums. According to I.E. Lozovaia, the result of searches during the half of century was parallel existence of different versions of hirmos records of chants, in general similar but inconsistent with each other (Lozovaia, 2018).

In the end of the second period, Heirmologion contained hirmoses of eight echos. Each echos initially contained all the hirmoses of the first song, then all the hirmoses of the second song etc. This Old Kyiv tradition was different from the tradition of Byzantium heirmologion, where hirmoses of all nine songs were presented in a row (Martynov, 2019).

In the mid-XV century, Heirmologion becomes universal book, containing church chants performed during the Service along the church year. Multigenre collection acquired chants from different liturgical books of the Ukrainian Orthodox Church. Except hirmoses they included chants of the Vigil Service from various liturgies, the hymns to the Mother of God, kondaks, kanons, sedalens, tropars, the Degrees of Antiphons, stizerons and other chants. Mass circulation of the collection in the XVI century was resultant from significant rising of church music education and particularly Heirmologion became one of the most important educational books. Its intensive production was caused by gradual reform of note writing, replacement of neumen signs into European note linear notation. But the most important reason for mass circulation of Heirmologion in the XVI–XVII centuries was music style renovation which occurred from interrelation of two tendencies. On one hand, reorientation to Western European style achievements of the Renaissance and Baroque was obvious, on the other hand intention to preserve traditional connection with Byzantium cultural sphere (Muzyka, 2019).

Specific feature of Heirmologion in the XVI–XVII centuries was selected repertoire of chants, which was mostly festive, i.e. esthetic criteria at selection were defining. In the process of forming the collection, its certain structural types were shaped, which were predefined by cultural and historical traditions as well as practical needs: genre subjects, calendar and echos.

Genre subject structural type was peculiar to the most ancient variants of Heirmologion. This type was formed according to genres and types of services. Among the famous Heirmologion of the type were Suprasl'skyi 1598–1601, Pedhoretskyi, Mezhyhirskyi, Zhyrovtskyi in the mid-XVII century.

As a result of gradual shortage in church service and its singing repertoire, the new structural type of Hirmoloin appeared – calendar one. According to its title, this type of Heirmologion was performed under the church calendar. Repertoire of the collection included the set of festive and the most important chants such as evening, morning and liturgic ones. Such examples also included Irmologions created in the end of the XVI–beginning of the XVII centuries – Lvivskyi, Dolynianskyi (Instytut literary imeni T. Shevchenka Natsionalnoi akademii nauk Ukrainy, arkhiv I. Franka).

In the beginning of the XVII century, the echos type of Heirmologion was formed, its main repertoire included hirmoses and chants from Octoechos. This type of collection has educational and pedagogical character (Muzyka, 2019). Substantial analysis of note linear Hirmoloin with “Bolgarian” attribute dated from the XVI–XVII centuries, was created by L.P. Kornii and L.A. Dubrovina in joint monograph “Bolgarian chant from manuscript note linear Irmoloys of Ukraine” (1998).

Singing books of Stolp (neumen) singings were initially written on parchment in the form of separate codes, each of them was oriented on certain liturgical circle or type of chants. In the last third of the XV century with a transition to paper, they started uniting into collections, so called anthologies of chants. Collections could include both full circle of neumen chants, necessary to perform worship service at any time and separate parts different combinations – Heirmologion, Octoiches (often its liturgical cycles such as Sunday, Eastern, theotokion, Evangeline stichirs – presented in various parts of the manuscript), the Books of Sticherons of various complexity and more or less comprehensive fragments of rules of church singing.

In the end of the XV–beginning of the XVI century, in singing collections, short selections of confession songs (покаяльнов) appeared, which in the mid-XVI century, were formalized into eight echos cycle, later on gradually completed with new texts. The basis for melos of confession rhymes was comprised with chants of Stolp (neumen) singing. Their texts were diversified, borrowed from songs, devoted to the topic of confession, penance for sin (tropars of confession manner, triode stichirs or their fragments), compilations from certain famous chants or outer liturgic writings, which showed eschatological expectations of the Day of Judgment (судища страшна), moral ideas of purity, kindness as well as historical events (Korableva, 1979; Rannjaja russkaja lirika..., 1988).

During the first centuries of their establishment, the Old Kyiv music theory existed only as oral recitation. First written examples of theoretic idea, which were preserved on the territory of Ukraine, could be found only since the XV century. These were dictionaries which sometimes took not more than a page of written text, simply the row of neums, being followed with the signature and informing their title. Certain inconsistencies between the images and titles of neums were observed. For example, “light” is a characteristic of both signs with two dots – “light hook”, “light statia”, later becoming standard, and signs with dot – “statia closed light”, “line light”, “arrow light”, “stopitsa light”. Some of the neumatic signs will be later called stygian (мрачними). These inconsistencies show different explanation of signs in Byzantium and Old Kyiv, and later Old Kyiv notation systems.

In the end of the XV century together with creation of new and partially changed much earlier singing books, the process of formation and improvement of new dictionaries took place. Number of dictionaries increased noticeably, they became respectively more detailed and thus universal methods of their recording were created gradually. It is fixed in the basic singing books – Heirmologion, Octoechoes-Sticheron (with addendums), Calendar and Triod Stichérons, Rules of Church Singing.

In the beginning of the XVI century the most spread dictionaries were interpretation ones, where apart from marks and title of neum, method of their performance was indicated, as well as description of interrelations between them on height, showing the direction of movement, melodic and rhythmic characteristics, as well as the most peculiar echos chants. Manner of presenting information in the reference books, according to the scientist I.E. Lozova, reminds of work-book by didascalos (teacher) who uses all the methods of influencing pupils: he writes neumas, imitates with voice, shows the way of singing (яко поється) and gives word comments to execution. Occurrence of major part of such dictionaries, to the point of view of the scientist, proves activity of church management, directed to increase of knowledge level and skills of cantors (Lozovaya, 2018). Occurrence of large number of dictionaries was partially connected to the change of the Studynskyi Statute into Jerusalem as well as the necessity to prepare certain complex of singing books which were compliant with changes in liturgical practice.

Homonus period is also characterized with the increase in fund of chants. With the enlargement of singing tone row, development of chants and complication of composition patterns, the notation itself is getting complex as well. In the XV century, at the time in relation to the circulation of the manner to complete the chants with jubilos, notation faced rather large changes. Lica (лиця) and fity (фіти) are those eposidical enrichments of melody, due to their value they are similar to the Gregorian jubelos. Jubelos (from the Latin Jubilation – “gladness”, “exaltation”, was based on the fact that one structure of text was sung into several sounds. As well as chants, lica and fity also belong to one or several echos. According to their structure, fity are more complex and lasting unlike lica because they also include several kockizes. Fity are written in short form by means of special “secretly closed” combination of neumas. Diversity of jubilos caused necessity to arrange “secretly closed” neumas, thus collection of fity (fitnycks) appeared being used to write chants and teaching to sing. Long-term complication of “secretly closed” neumas caused in the end of the XVI century to the appearance of “divorces” (розводів) in fitnycks, i.e. explanation of secretly closed ones of melodic content by means of representing these melodies with smaller neumas. There were similar collections of chants under the title “Kokiznycks” (Кокізники), they usually contained only the phrase of text used to sing this chant (kokiza) (Uspenskii, 2018). With time, kokiznycks were improved, they represented collection of chants, organized according to echos in the way that in the beginning, all the chants of first echos were presented, then the chants of second echos were shown and in the way till the eighth echos. Kokiznycks contained graphical representation of chants and their titles. Fitnycks in their turn were transformed according to the same principle.

In the XVI century, due to the development of viatical and demestvenna notation, viatical and demestvenna dictionaries as well as kokiznycks and fitnycks appeared, containing their special viatical and demestvenni chants and fity. Number of melody units covered with the monuments, was huge. If complete fitnycks contained up to one hundred and fifty fity, then kokiznycks counted several hundreds of chants and all this huge information was stored in the memory of descant and usual cantors. According to written evidence of the XVI–XVII centuries, cantors sang kokiznycks “fir science” (для науки) by heart and “znamia gorazdo znali” (знамя гораздо знали). This practice of studying kokiznycks and fitnycks eventually correlates with Byzantium practice of creating “musical dictionaries”, whose great example is “Wheel” (Колесо) by St. John the Kukuzel (Martynov, 2019). Byzantium composer and music theoretic John Kukuzel arranged notation marks and created “wheel” – illustration of Byzantium theory about echos, according to which every echos took its place in the echos circle. This scheme served as visual material for pupils who could understand by using it how the echos were arranged and how to sing in each of them (Starikova, 2018).

The scientist M.V. Brazhnikov divides fitnycks according to their types: a) drawing fity and lica without stroke marks; b) drawing fity and lica with stroke marks with fractional neumas; c) stroke marks without drawings

(Brazhnikov, 1972). Fitnycks are variable according to the scientist, even if they belong to one type. No fitnyck, even the most perfect, can serve the key to writing all the fity and lica, whereas data from one fitnyck cannot be spread to fity of all the notated manuscripts. Fity and lica are considered equal if they have similar chant despite the fact if they correlate or differ with their drawing. If the chants are different, then fity and lica are considered different even in case of coincidence of their drawings. Fitnycks without stroke marks of the XVI–beginning of the XVII century are insignificant subject to the scope, but from the end of the XVII century, number of lica and fity increases significantly. That is why it's clear that fitnyck should be built in the way, that the cantor using it could easily search for the necessary mark with stroke mark. This is caused by governance of fit singing to the system of eight church modes which finds its reflection in the division of fity and lica according to echos. We should note that such placement is peculiar exclusively to fitnycks with stroke marks. Fitnycks without stroke marks do not have marks of echos. Thus, in the XVI century, belonging of lica and fity to one or another echos was defined under the chant, where they met. Lica and fity contained in fitnycks are divided according to echos irregularly, it depends on musical wealth of each echos (Brazhnikov, 1984). In the end of the XVII century, in the period of “new truth saying” (нового истиноречія), fity and kokizy were transformed into five-linear notation.

Conclusions

From the XV to the first half of the XVII century, activation of cultural interrelations between the Slavic nations took place. Practice of the Orthodox Church Singing is completed with Southern Slovak and Greek chants. Relations between Western-European art achievements became more tight, reformation of church notation writing took place and linear system was implemented gradually.

At the absence of centralized management hierarchy on the territory of Ukraine, conditions appeared to establish and develop regional schools of church and liturgical singing. Along with the Kyiv-Pechersk Lavra in Kyiv, regional cathedral churches, monasteries and communities became very active, forming their own signing schools.

This period is characterized with the process of establishing the system of singing books, which fixed church singings and classified them according to the types of chants. This process was characterized with the increase in number of notated liturgical texts which were not noted earlier. Change and significant degree of variability of notation in chants took place, which initially had rather stable graphics. Accordingly, the increase of liturgical notated texts stimulated appearance of explanatory dictionaries, kokiznycks and fitnycks. Number of dictionaries increased significantly, they respectively became more detailed and gradually formed universal means of their recording. Thus in the period of new history explanation, fity and kokizy, notated with neumas, were transformed into European linear notation. Ukrainian and foreign scientists-mediévist made significant impact into the analysis of notated collections of the Ukrainian Orthodox Church in the period from the XV to the first half of the XVII centuries. Despite this fact, there are some gaps not allowing representation of church chants of the period with the modern note system. Future deep investigations of the notated singing collections of explanatory dictionaries, kokiznycks and fitnycks of the Ukrainian Orthodox Church will help the scientists to decode and translate them into modern notation.

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**СТАНОВЛЕННЯ СИСТЕМИ
ПІВЧИХ ЗБІРОК В УКРАЇНСЬКІЙ
ПРАВОСЛАВНІЙ ЦЕРКВІ
З XV ДО ПЕРШОЇ ПОЛОВИНИ XVII СТ.**

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Мета статті. Виявити еволюційні зміни в півчих збірниках української Православної церкви в період з XV до першої половини XVII ст. Методологія дослідження ґрунтується на поєднанні різних дослідницьких методів. Зокрема, застосування аналітичного методу допомогло проаналізувати та дослідити півчі збірники періоду хомонії. Для окреслення часових і кількісних характеристик проаналізованого матеріалу було вжито статистичний і хронологічний методи. Застосування методу порівняння допомогло виявити загальні риси та характерні особливості в старокиївських нотованих богослужбових рукописах. Наукова новизна. Відображено еволюційні зміни в півчих збірниках української Православної церкви та проаналізовано їхні характерні особливості в період з XV до першої половини XVII ст. Висновки. Період з XV до першої половини XVII ст. в історії богослужбових книг української Православної церкви характеризується збільшенням нотованих збірок, зростанням варіативності нотації в піснеспівах, що стимулювало появу абеток-глуначень. Активізується робота майстрів церковного співу з перегляду і редагування піснеспівів Стовпового (невменого) розспіву. За відсутності централізованої ієрархічної влади були створені умови для виникнення регіональних шкіл церковного та богослужбового співу. Церковні півчі книги стали засобом практичної систематизації та класифікації Стовпового (невменого) співу в українському православному богослужінні.

Ключові слова: старокиївські рукописи; невматична нотація; піснеспіви; півчі абетки.

**СТАНОВЛЕНИЕ СИСТЕМЫ
ПЕВЧИХ СБОРНИКОВ В УКРАИНСКОЙ
ПРАВОСЛАВНОЙ ЦЕРКВИ
С XV ДО ПЕРВОЙ ПОЛОВИНЫ XVII В.**

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Цель статьи. Выявить эволюционные изменения в певчих сборниках украинской Православной церкви в период с XV до первой половины XVII в. Методология исследования основана на сочетании различных исследовательских методов. В частности, применение аналитического метода помогло проанализировать и исследовать певчие сборники периода хомонии. Для определения временных и количественных характеристик проанализированного материала были приняты статистический и хронологический методы. Применение метода сравнения помогло выявить общие черты и характерные особенности в старокиевских нотированных богослужебных рукописях. Научная новизна. Показано эволюционные изменения в певчих сборниках украинской Православной церкви и проанализированы их характерные особенности в период с XV до первой половины XVII в. Выводы. Период с XV до первой половины XVII в. в истории богослужебных книг украинской Православной церкви характеризуется увеличением нотованных сборников, ростом вариативности нотации в песнопениях, что в свою очередь стимулировало появление азбук-толкований. Активизируется работа мастеров церковного пения с пересмотра и редактирования песнопений Столпового (невменного) распева. При отсутствии централизованной иерархической власти были созданы условия для возникновения региональных школ церковного и богослужебного пения. Церковные певчие книги стали средством практической систематизации и классификации Столпового (невменного) пения в украинском православном богослужении.

Ключевые слова: старокиевские рукописи; невматическая нотация; песнопения; певчие словари.