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Текстологический структурно-формульный метод и его применение при исследовании авторских произведений древнерусской монодии

Автор раскрывает суть предлагаемого метода исследования произведений древнерусского церковно-певческого искусства, разработанного в процессе их непосредственного изучения. Этот метод предполагает: выявление формульной структуры распевов; реконструкцию недостающих начертаний или разводов формул по письменным источникам; синхронное поформульное сопоставление распевов разных списков; расшифровку и анализ формульно-интонационного содержания песнопения, выявление на этой основе образно-смысловых связей гимнографического текста и распева. Благодаря использованию структурно-формульного метода могут быть: выявлены творческие принципы древнерусских распевщиков, воплотившиеся в их произведениях; расшифрованы и проанализированы многочисленные песнопения, включая масштабные циклы, являющиеся вершиной творчества наиболее видных мастеров; разработаны приемы выявления сложных знамен и невмоформул в древних музыкальных произведениях, определения региональных и авторских особенностей их разводов и составления сводных информационных таблиц. Это дает возможность исследования произведений, созданных выдающимися мастерами, с точки зрения их информативности в области теории древнерусского музыкально-письменного искусства. В итоге метод позволяет получить наиболее точные результаты исследования этих произведений, поскольку в различных творческих школах обширной территории Руси сложилось разное интонационно-музыкальное содержание сложных знаков нотации и формул. Метод позволяет также решать и многих более частных проблемы.

Ключевые слова: произведения древнерусской музыки, авторское творчество, текстологический структурно-формульный метод анализа и расшифровки песнопений.

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Textological structural-formula method and its application in analysis of the old Russian monodia works of authorship

The author reveals the essence of the proposed method of decoding and analysis of ancient Russian church chants developed in the process of their direct study. Offered the structural-formula method assumes: revealing of chants formula structure; reconstruction of missing tracings or the simple signs forming razvods (explanations of formula) on written sources; formula-by-formula synchronous comparison of different lists and authorship singsongs (raspevs) in view of that the same formula can be written down or as tracings, or as the simple signs forming razvods, clearing up the melodic content of formulae; decoding and the analysis of the musical formula-intonation content of church chanting; revealing connections of figurative - semantic hymnographycal verbal text and singsong "raspev" on this base. Due to use of a structural-formula method the creative principles of ancient Russian composers, embodied in their chants, are revealed. Numerous church chanting, including the extensive cycles being top of creativity of the most outstanding masters, are deciphered and analysed. The author has developed techniques of chants compound neumes and formulae revealing, of the regional and author's features of their razvods definition and of summary information tables drawing up. It has enabled to research the chants, created by outstanding masters, from the point of view of their information in the field of the ancient Russian musical-written art theory. In this way, the method provides the most accurate results of authorship works study as on the vast Russia territory there were a lot of chanting art schools had the same compound neumatic signs and formulas different musical content. The method has allowed to solve the many more private problems also.

Keywords: chants of ancient Russian music, creativity of authorship, formula variation, textological structural-formula method of analyses and decoding.

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Studying of creative processes and, first of all, problem of authorship in old Russian chanting at the present stage is still insufficiently full and deep. The principal cause roots in absence of precisely developed scientific methods, allowing to receive the most exact understanding about masters-composers (raspevshik's) creative principles, about intonation-melodic features of their works. Therefore many researchers, revealing singsongs of authorship (raspev) in ancient manuscripts and undertaking their publication, offered also the receptions of their studying.

The basic idea on the following receptions of research of author's singsongs has been stated to M.V. Brazhnikov [1] 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 an archetype 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 close on time lists are defined, some features of singsongs come to light. However, to get the most accurate data in the analysis of works of authorship, and therefore data on development of masters' creativity, it is necessary to improve this method. There a speech about it will be 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 60th 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. Therefore it will require the addition of a common textological method by the techniques of structural-formula analysis, worked out directly in chants study.

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 neuma signs in different areas of extensive territory of medieval Russia had the slight various melodic content – “razvod”. Regional masters developed “the chanting alphabet” and the given circumstance it is necessary to take into account at the analysis of their chants [4, p. 61, 62, 69]. This idea has been advanced by N.V. Parfentjeva who began to investigate specially authors' lines and formulae meeting in ancient musical – theoretical handbooks and church chants. So the concept about the outstanding composers' «authors' intonation alphabets» was born. Development of research in the given direction has resulted to idea about drawing

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up of these masters' chanting alphabets and their updating due to allocation of formulae, tracings and *razvod's* not only from ancient-Russian handbooks, but also is direct from authors' chants. It is clear, that creation of similar alphabets gives ample opportunities for studying creativity of those or others composers, regional schools and centers [8; 9; 12].

Main principle of the structural organization of ancient-Russian church chanting is that they are built up from a number of formulae. Studying of authors' chants shows, that singsongs are in the most cases written down as *razvod's* of formula tracings. But only on tracings (which frequently are absent) it is possible to define, what kind of formulae these *razvod's* are belonging (to *popevka*, *litso*, *fita*). During research we produced the receptions of studying the singsongs lists in which records contain both *razvod's* and tracings of formulae (sometimes manuscripts supplement each other). Also we produced the receptions of correlations *razvod's* in corresponding authors' *razvod's* lists with the revealed tracings. To find out a degree of authorship of *razvod's*, they are compared to corresponding *razvod's* of other masters, and also with *razvod's* from anonymous chants existing at the same. Display originality in *razvod's* of formulae or compound neumes in author's singsongs with the big degree of probability allows to count them as the result of individual crea-

tivity of that master, whose name designates chant [10; 11; 13; 15; 17].

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 *razvod's* of formulae is necessary, without what it is impossible to carry out *synchronous formula-by-formula comparisons* of different singsongs of chant. The last is made in view of that the same formula in manuscripts could be fixed by various ways: or «coded» tracings, or – simpler, «fractional» signs-neumes, forming explanations-*razvod's* on which only also it is possible to judge the melodic content of the formula. Special complexity of the formula analysis will consist also that church chants 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 [5; 14].

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 considered chants generality and distinction.

Formula-by-formula analysis of author's singsongs of this or that church chanting as the component of the textual method is carried out on all extent of the

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musical text evolution 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* (there are the lists of XII–XV centuries for the majority of church chanting). 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, enshrined in the relevant scriptoriums. In archetype, prototype and derivative melodic formulae basically are fixed as coded tracings, without *razvod's* (explanations) by "fractional signs". The author's singsong of church chants, 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) around *razvod's* (explanations) 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 of ancient- Russian composers combining the features of traditions and innovations [3; 5; 11; 13].

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 variations [5; 8; 9; 12].

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 content 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 chanting art have allowed to reveal a number of the receptions used by them for reflection of figurative-semantic connections of the text and a tune [6; 7; 18].

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

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analysis of ancient musical-theoretical manuals and treatises (alphabet's, "kokiznik's", "fitnik's"), to research the author's chants from the viewpoint of their 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 (echoes) and by kinds (compound neumes, formulae named "popevka", "litso", "fita"). For each formula variants of razvod (anonymous or belonging to other author) are defined. As a result of formulae singsongs comparison 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 razvod's, 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 echoes (mode) belonging of this or that formula, its coded tracing, razvod and, there, where it is possible, – decoding, translation into the modern notation. The received materials and tables will create an information basis for decoding of ancient chants writing, studying of the ancient- Russian musical art theory and development of its basic creative directions [2].

From all told it appears that the addition of the *textological* method with the receptions formula-by-formula analysis, produced directly at studying old-Russian chanting, will considerably improve already widely used method [16]. Therefore, keeping behind it the accepted name, we consider necessary this name to specify: *textological (textual) structural-formula method*.

So, the offered textual structural-formula method of research assumes: 1) formula structure of singsong revealing; 2) reconstruction of missing tracings or razvod's of formulae on written sources of the investigated period; 3) formula-by-formula synchronous comparison of different lists singsongs included ones of authorship in view of that the same formula can be written down by various ways: or "coded" tracings, or as the simple signs forming explanation (razvod's), clearing up the melodic content of formulae; 4) decoding and the analysis the formula-intonation content of chant, revealing on this basis the figurative – semantic connections of the hymnography text and the 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 extensive cycles being top of creativity of the most outstanding masters, are deciphered and analyzed. Receptions of revealing of compound neumes and formulae (*popevka, litso, fita*) in ancient chants, definitions of regional and author's features of their razvod's

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and drawing up of summary information tables are developed. It has enabled to research the chants, created by outstanding masters (Feodor Krestjanin, Varlaam Rogov, Ivan Lukoshkov, Login Shishelov, etc.), from the point of view of their information in the field of the ancient-Russian musi-

cal-written art theory. The method has allowed decision of the many more private problems also. Offered approaches in the field of comparative researches of diverse creative processes in art promote deeper understanding of the given processes and correspond to the modern level devel-

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