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Расшифровка авторских распевов древнерусских мастеров на основе текстологического структурно-формульного метода (на примере песнопения «Да молчит всяка плоть»)

Изучение творческих процессов в развитии древнерусской музыки закономерно привело исследователей к выполнению расшифровки и анализа песнопений. Однако чаще всего такая работа проводились без учета принадлежности произведений к той или иной региональной школе. Это не могло дать точных результатов исследования, поскольку в различных творческих школах обширной территории Руси сложилось разное интонационно-музыкальное содержание сложных знаков нотации и формул. Поэтому потребовалось дополнение общетекстологического метода приемами структурно-формульного анализа памятников древнерусской музыки, выработанными непосредственно при их изучении. Автор показывает последовательность применения данного усовершенствованного метода на примере одного произведения, выбор которого не был случайным. К песнопению «Да молчит» обращались мастера разных школ, поэтому оно имеет целый ряд авторских распевов. Благодаря самостоятельному обнаружению в рукописях этих распевов исследователь получила возможность ярко продемонстрировать успешное применение структурно-формульного метода анализа песнопений, показать значение метода для осмысленной и наиболее точной реконструкции музыкального содержания авторских произведений. Автор пришла к выводу, что опираясь на метод, можно получить наиболее точные результаты исследования.

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

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Decoding chants of the ancient Russian masters authorship based on textological structural-formula method (example chanting «Да молчит всяка плоть»)

Researchers, studying the creative processes of the ancient Russian music development, naturally have come to perform decoding and analysis of chants. But more often such work was carried out without taking into account belonging chant to one or another regional schools. It could not give the exact results of the study because vast Russian territory different chanting schools have different musical content of compound neuma signs and formulas. Therefore, it is necessary to supplement the textological method by structural-formulaic techniques of chanting works analysis, worked out directly in their study. The author shows the sequence of this improved method application for the chant «Да молчит» (Da molchit). The choice was not accidental. Different chanting schools masters approached this text, it has a number chants of authorship. Due to the several chants self-discovery in the manuscripts of the outstanding masters authorship the author had the opportunity to clearly demonstrate the successful application of textological method by structural-formulaic techniques of chanting works analysis. Researcher have shown the value of the method to the most meaningful and accurate reconstruction of original works of music content. The author concluded that based on the method you can get the most accurate results when the study chants of authorship.

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

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This paper will show the use of the textological structural-formula method for translating neumatic (znamennaya ore stolpovaya) notation into modern five-line notation [11; 17]. As an example we have chosen the hymn "Да молчит всяка плоть" ("Be silent, all flesh"), which was sung on Good Friday Liturgy at St. Basil the Great in place of the Cherubic Hymn when sacred gifts were transferring to the altar. In the archives we found the choice of a significant number of different singsongs "Да молчит", which gives a unique material to determine their author identity. To solve this problem it is necessary to decipher the author's version of masters, belonging to different chanting school – Moscow (Fyodor Krestjanin), Usolskaya (Stroganov skaya) (Ivan Lukoshkov), Trinity-Sergiev Monastery (Jonah Zuy) [4–8; 10].

Meaning of structural formula method of translation neumatic (znamennaya ore stolpovaya) writing into modern five-line notation is based on formulary, the main principle of Russian ancient chanting art. So first of all it is necessary to determine the formula structure of all the lists, in chronological order, from the oldest to authors'. Comparison all the lists must be synchronized formula-by-formula. As a result the archetype, prototype, and their relationship with the authorship lists are established. As a rule, the archetype and prototype consist of coded formula tracings, author's singsongs – of the simple «fractional» signs forming these tracings' melismatic explanations (in Russian – razvod's). As a result,

formulae structure of authors' chants will be revealed definitively. Then singsongs of authorship are compared formula-by-formula at the level of rasvod's [14; 18]. As a result variant readings are identified, classified and become the unique orientations of the author's versions. In the final stage, which actually is the translation neumatic recording on modern five-line notation, the study included lists of the second half of XVII century. They have so-called cinnabar signs, which can detect the pitch of neumes. Retrospectively applying these cinnabar signs lists to recording of author', taking into account their authorship individual characteristics at the level of controversy, we and produced a transcript. Full score builds up, which includes all known authors' and with cinnabar signs lists. As a result the authors' singsongs formulae translated into modern five-line notation in according with all the subtle differences. That they will point to the identity of the chant to tradition or master. Let us consider the decryption process in stages.

At the first stage, among archival sources it was defined the most ancient list of chant – archetype. For the number of characteristics (punctuation marks in the text, musical and verbal relations in the formula, types of formula finalizes (endings), etc.), we are able to determine its formulary structure.

In the early period of its existence (80'th of XV – beginning of XVI centuries) «Да молчит» in the chanting manuscripts recorded in two versions: as a formulary cod-

ed so-named 'stolpovoy' [28, fol. 1] (In the earlier chanting manuscript, in the middle of the XVcentury, we also meet hymn "Be silent," but there are only poetical text without neumes [36, fol. 214v]) and a formulary coded so-named 'klyuchevoy' [30, fol. 397v–398] types of neumatic notation. Because authorship singsongs «Да молчит» set out stolpovoy notation, we must consider stolpovoy ancient record dating back to 80-th of XV century as archetype, the ancient source of their appearance. It is not correct to take for the archetype 'klyuchevoy' record. The analysis suggests that once when it appeared in 80-th of XV century hymno graphical text of the chant get complicated in the special musical embodiment of melismatic style. The peculiarity of an archetype is the absence of 'echoes' (mode) belonging and coded neumatic tracings composition, plenty so-named 'zmiytsevaya' formula complexes, lack of fita (θῆта) formulas. Formulas are not the ordinary "popevki" of znamenny style. All this makes the decoding based on the archetype list impossible.

In the second phase we investigated further development of the chant, which had at the beginning of the XVI century, when there is steady, the standard version of this century (we called it as the prototype). We know the lists of this type of record over the set of manuscript sources in the XVI century [1, fol.79v–80; 22, fol. 84v; 27, fol. 107v; 29, fol.283v–284v; 32, fol. 241v–242; 33, fol. 255–255v; 35, fol. 168v–169]. Feature of the writ-

ing in that period was cinnabar Э, exhibited before the word "верным" (true) in the first part final of the chant. As you know, this is a sign pointing out that chant belongs to "Putevoy" or "Demestvenniy" styles. The question of attribution of writing chant to one of these styles is perhaps the most difficult in this study. By some indirect evidence we rather put them on "Demestvenniy". There are not two identical lists of chant in the XVI century, but differences in them do not fundamentally change the formula tracings. There may be minor rearrangements, modifications, additions, or reduce the number of neumas in the coded formula tracings, which only brought to mind these tracings' melismatic explanation (razvod), which was not specifically reflected. Originally chants formulas were transmitted orally from master to pupil. Razvod is reproduced from memory, and the tracings of the formulas just prompt his melodic content. Therefore based on the record of the prototype it is also impossible to decrypt this melodic content of chant.

As you can see, the standard version – is an updated type neuma-graphical record of chant. A number of formulas in general keeps the graphical record of archetype, but most of them are correspond as tracing (archetype) and initial partial explanations with coded elements (prototype version). At the same time, a number of significantly modified formulas are revealed, which shows an updated graphics, so and melodic content

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of singsongs compared to the archetype.

In structural terms we are dealing with a composition consisting of 34 formulas united by typified finalizes. It's more on the two formulas than in the archetype, because early versions hymn of XV – beginning of XVI centuries were ended by "Hallelujah" sung only once. In a typical version there were added two more "Hallelujah's". This tradition three-fold Hallelujah became mandatory for all future existence of chants in XVI–XVII centuries.

The third phase of the reconstruction of musical content captures the lists relating to the 80-th years of XVI century when the record of «Да молчит», took on new form – instead of coded tracings simple "fractional" signs forming these tracings' melismatic explanations – razvod's were appeared [1, fol.79v–80; 19, fol. 224–225v]. We show this by the example of the first line of verses.

1. Krestjanin

2. GIM. Edinov. № 37

3. Typical

4. Archetipe

Да мол- чит   вся- ка пло- ть.

In the 90-th of XVI century appears the first list of chanting «Да молчит» with razvod's which almost completely corresponds to the writing of authorship Krestjanin's singsong. At the turn of the XVI–XVII centuries this razvod version is widely held in the manuscripts, but remark of attribution this work to famous Moscow master was given only in the one of them. It is specified written chant book from Russian Historical Museum collection (Sinod.-Pev. №1357). Other lists of this time are very close to this Krestjanin's singsong [2, fol. 36 –36v; 20, fol. 170–170v; 21, fol. 353; 23, fol. 274v–275v; 24, fol. 489v–490; 25, fol. 403–406v; 26, fol. 320v–322; 31, fol. 789; 34, fol. 213–214].

Apart from Krestjanin's version at the turn of XVI-XVII centuries there are a significant number of other razvod variants including already marked authorship: Usolskiy, Lukoshkov, Trinity-Sergiev monastery, Zuevskiy. A special study has shown that they arose on the basis of the prototype chant as its graphical modification. They all contain a common structure and similar formula razvod's that are correlated as variants of chanting the same formula. Masters were not going beyond a related melodic content of formulas, but in their own way, brought in their own razvod's the uniqueness coming from the tradition of their school [3; 12].

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We must assume that the reason for the appearance of authors' singsongs of the same text "Да молчит" was a difficult coded nematic formula recording in the XVI century (prototype). It has led to a variety of practices, including local "interpretation" of formula razvod's. Authorship and prototype chants common features brightly embodied in structural solutions both at the boundaries of formulas, and in the larger constructions – lines, parts. Essentially authorship *Krestjanin's, Usolskiy, Lukoshkov's, Trinity-Sergiev monastery, Zuevskiy* singsongs are the modification of the same standard formula structure.

So, the authorship version appeared on the basis of the prototype – the model variant which in its turn took the tradition of the archetype. When comparing the authors' chants became clear that they are correlated to the level of variation within the same formulas. In the classification of discrepancies that exist between all known to us the authors' singsongs, it was found that subtle rhythm-intonation changes as they accumulate in the formulas give the latter a kind of original melodic pattern while preserving the basic musical path. Such discrepancies of formulas form the particular authorship version [9; 13; 14] .

The decisive factor is the quantitative discrepancy: for unified chant traditions their number ranges from 46 to 66, for works of different traditions - from 153 to 194. For example, for Usolye and Krestjanin's singsongs the number of discrepancies is 153, of which rhythm – 26; reflection on of pitch in the neuma – 37, representing rhythmic and pitch difference of one "family" neumas – 2, the same differences in the different "families" neumas – 11, concerning character of melodic movement – 68; correlated as interchangeable – 9. In this way, leading masters of the "razvod era" within the specified bounds of formula structure singsongs without cardinally changing melodic formula contours only just touching them, reflected in their creations living breath of his schools chanting. "Weaving" of microstructures motivates creativity, just as in icon painting authors' work out the details of the canonical image played a huge role. Canon in this case is a formula structure of the archetype and prototype, a working through – authorship razvod's the once previously coded formulas.

Now, fully understood the process of authorship singsongs appearance, finding that they are interpretations of the same formulas we can be the most closely approach for the understanding of their sound. Having built formula-by-formula the full "score" with the involvement of the largest possible number of the second half XVII century lists with cinnabar signs and taking into account the differences in author's formula razvods we can decipher variants of the authorship with the highest degree of authenticity.

This allows us to characterize more deeply the author's version in terms of its features when disclosing figurative and semantic content of the chant text by musical means [15; 16].

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Obviously that on the basis of one chant it is difficult to show all possibilities of the structural formula-method for reconstruction five-lines notation. But it was clearly demonstrated that only a deep analysis of the formula structure and identifying genetic links of archetype, prototype and authors' singsongs provide an opportunity for comprehended and more accurate reconstruction musical content chants of authorship.

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