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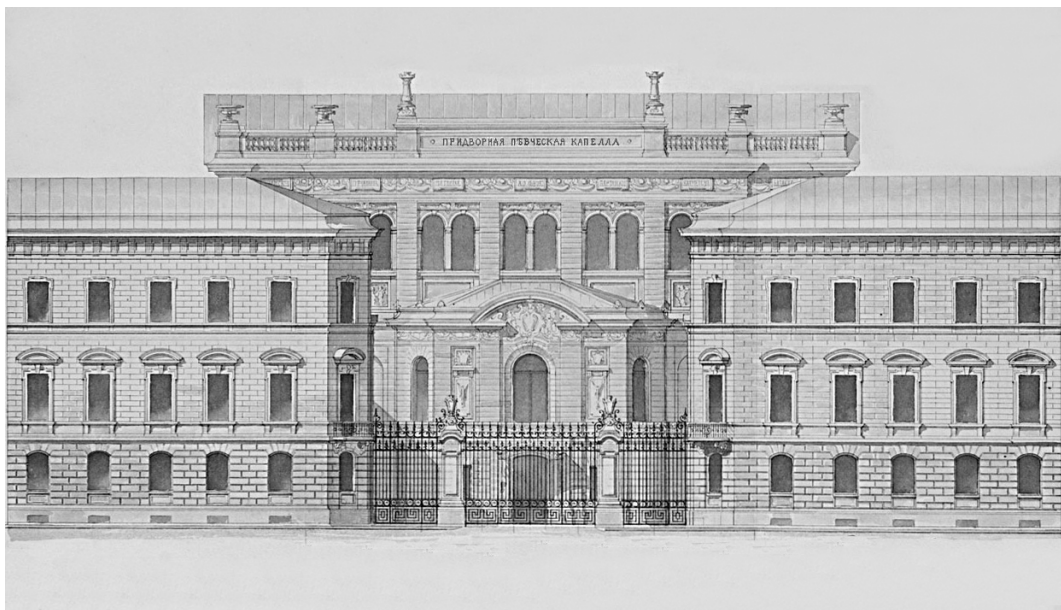
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HUMANIORA

St. Petersburg Court Chant and the Tradition of Eastern Slavic Church Singing

by

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To the blessed memory of
Pekka Torhamo
(1938–2009)

and

to all other voluntary contributors of this
“advantageous and good enterprise”

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Foreword

The liturgical music of the Eastern Orthodox tradition can definitely be considered a marginal subject within the field of musicological research, especially in geographical areas in which Orthodoxy has never been the predominant form of Christianity. However, this has, perhaps, less to do with the general interest of the topic than with the threshold one must cross to pursue such research, caused by extra-musical aspects. To put it simply, in addition to a basic training in musicology, the researcher needs to have obtained a relatively deep understanding of the liturgical system behind the music as well as of areas such as palaeography and foreign languages, some of which are obsolete in everyday life. A further obstacle is caused by the difficulty in obtaining access to primary sources, even if during recent years, the modern technology has begun to make available digital reproductions from the collections of many repositories that were formerly virtually unreachable.

For these reasons, authors engaged in this area of research have almost always had a personal relation with the liturgical practices of Eastern Orthodoxy, that is, in addition to being musicologists, they usually have at least some background as practising church musicians. The present study is no exception.

I first became involved in Orthodox church music in my childhood, when I started as a chorister in the Orthodox church of Turku. I found the atmosphere of the church very fascinating, and even during my early years there, gradually began to contemplate the background of the repertoire of music that was sung in every divine service. However, only after I had completed my basic musicological education did it occur to me that I could actually pursue postgraduate research on this chant repertory.

The initial product of this research was my relatively extensive licentiate thesis “Suomalainen kahdeksansävelmistö ja venäläinen traditio” (“The Finnish Octoechos and the Russian Tradition”) on which I worked from 1998 to 2001. I was lucky to have a reasonable knowledge of the Russian language, and during the preparative phase of the study I acquainted myself with the major modern and pre-Revolutionary treatises on Russian church music, as well as with the monodic chant books published by the Holy Synod of the Russian Church from 1772 until the Revolution. Since we had a bilingual tradition in our parish — while the majority of the divine services were officiated in Finnish, Church Slavonic was the liturgical language of Sunday Vigil and the Divine Liturgy once in a month and on certain festal occasions — I also knew the common Slavonic repertory, which was mainly sung from the St. Petersburg Court Chant *Obihod*, compiled by Nikolaj Bahmetev and published in 1869.

While it was already obvious that the musical differences between the Finnish and the Slavonic repertory were minuscule, my point in the licentiate thesis was not to prove this similarity but rather to determine, what was the actual relationship of this repertory to the chants that had been published in the Synodal square-note chant books and that were allegedly “more correct” than the Court Chant. From the established literature I had learned that Court Chant had been supposedly devised by Aleksej L’vov and Nikolaj Bahmetev in the 19th century, and that it had achieved a universal prevalence not because of its musical quality but because of the political actions of depraved emperors and their malicious officials. Consequently, the “true tradition” of ancient chant was displaced in only about a couple of decades.

In my licentiate thesis, I presented melodic comparisons of the generic chants for stichera, troparia, and heirmoi from the Finnish repertory, the Bahmetev *Obihod*, the Synodal chant books, and some other sources, covering a total of 171 individual chant forms. While it transpired that both the Finnish versions and those of Court Chant had relatively close counterparts in the other Russian sources consulted, the melodies of the latter were indeed slightly more complex than the former, and at that point, I did not find the common arguments on the artificiality of Court Chant altogether questionable. Since the reception of my licentiate thesis was not too unfavourable, I de-

cided to continue my research in order to obtain my doctoral degree.

My plan regarding my doctoral dissertation was to concentrate directly on the repertory of Court Chant by stripping away the Finnish chant versions and by enhancing the comparative materials with chant sources other than the Synodal chant books; furthermore, the study was to be written in English in order to make my research accessible to international readers. At the initial stages, I sought to locate chant books of vernacular traditions which I knew to have been published, and to extend my research to the chant traditions of Old Believers, a prerequisite of which was obtaining an adequate proficiency in reading neumatic notations.

Little by little I managed to reach more and more of these sources. Eventually I realized that the manual method for chant comparisons that I had been using in the previous study was hopelessly ineffective for the present project. But more importantly, it began to appear that the picture of the tradition of Russian church singing given in the literature was deeply unrealistic. This prompted something that may be called a paradigm shift: I finally noticed that the established historiography was intolerably untrustworthy,¹ and that to be able to continue I would need to turn to primary documents. For these reasons, I found myself in a situation in which rapid completion of the research project was utterly impossible, and the project which I had thought to be able to finish in about three years in fact took a full decade.

The present study could not have materialized without the generous assistance and support of various individuals and institutions. During the research process, the chair of musicology at the University of Turku has been occupied in succession by Professors Anne Sivuoja, Erkki Huovinen, Pirkko Moisala, Jukka Sarjala, and John Richardson, who have all had a supportive attitude towards this endeavour and provided valuable feedback during its different stages. In particular I would like to thank Professor Huovinen — whose interest in my work has extended well beyond his tenure at the University of Turku — for writing recommendations to prospective financiers, as well as for pointing out weaknesses in early versions of Chapters 4–7 of the thesis.

Of my other colleagues at the Department of Musicology, I owe a special debt of gratitude to Dr. Atte Tenkanen, upon whose encouragement and example I initially began to acquaint myself with computer-assisted music research and the statistical methods applied herein. In addition to giving a course on the topic which provided an introduction to the framing of the questions that can be answered by these methods, the basic statistics, and how to apply them to musical data in the R environment, Dr. Tenkanen not only suggested certain approaches that I would not have discovered by myself but also has shown genuine and generous personal interest in my work both during and after his own doctoral research by reviewing and commenting on the methods and on various passages of the thesis, both at the post-graduate seminar and during his free time.

I am thankful to the reviewers of this thesis, Professor Jukka Louhivuori and Dr. Nina Zahar'ina, whose feedback helped me in eliminating some obvious errors and other weaknesses. The same applies to the examiners of my licentiate thesis, in particular, Professor Hilikka Seppälä, whose general insight and critical attitude towards my research proved to be one of the factors that urged me thoroughly to reconsider some of my previous conceptions.

The contributions of persons and institutions not officially involved in my research have been equally important, even crucial, for which I am extremely thankful. I am greatly indebted to the precentor of the Turku Orthodox Parish, Dir.Cant. Pekka Torhamo (1938–2009), not only for acquainting me in a practical fashion with Orthodox church music, worship, and the art of singing in general, but also for his always positive attitude and willingness to provide me with music sources

¹ In order to avoid being driven to excessive denunciation of the work of certain authors in the main discussion, I have chosen to present a selection of the most dubious parts of the previous historiography on Court Chant in the Introduction, together with some tracing of the accumulation of those ideas. While the historiographical discourse on Eastern Slavic church music would certainly be a valuable research subject on its own, I consider it to be beyond the scope of the current study.

owned by the parish and in his personal possession during our thirty years of friendship. In addition to Torhamo, I owe a debt of gratitude to the precentor and conductor of the Uspensky Cathedral Male Choir of Helsinki, Dir.Cant. Peter Mirolybov (1918–2004), who deepened significantly my practical familiarity with Slavonic singing traditions, not to speak of my musicianship. As far as Orthodox liturgics are concerned, the person who first introduced me to the Typicon was Proto-deacon Hannu Kononen (1949–98) of the Helsinki Parish; I cannot tell whether I would have embarked upon my current research subject without our long-term acquaintance.

Over the years, many persons have provided me with chant materials, other sources, and/or assisted me in my research, in some cases with admirable thoroughness. I am especially thankful to Mr. Romanos Pyrrö, who during his tenure as the precentor of the Valamo Monastery provided me with access to the quite extensive collection of chant publications and manuscripts deposited in the monastery archives, naturally with the kind consent of the monastery administration. The same applies to Mr. Nikita Simmons and Dr. Stephen Reynolds from Oregon, USA, Dr. Dávid Pancza from Slovakia, and Dr. Svetlana Poliakova from Portugal, who during the years have not only assisted me in obtaining several volumes of extremely rare chant publications and literature but also have shared their invaluable insights into various branches of the chant tradition and given feedback on my work, among other things.

Furthermore, I am indebted to Rev. Dr. Ivan Moody from Portugal for reviewing Chapter 2 and for revising the language of the whole thesis, and to Dr. Kari Kotkavaara from Turku, Finland for reading and commenting on the Introduction and for his general encouragement. Both have assisted me in several other ways as well.

Other individuals who have contributed include Precentor Jarmo Lehto, Protodeacons Jyrki Härkönen and Mikael Kriisin, Ms. Irmeli Talasjoki, Deacon Vlad Zabysnyi, Dr. Juha-Pekka Rentto, Mr. Kari Mattsson, Mr. Max Kiugel, Dr. Eero Lahtinen, Ms. Maria Takala-Roszczenko, and Mr. Jaakko Olkinuora from Finland, Dr. Vladimir Morosan, Ms. Tatiana Popov, Mr. Isaac Lambertsen, and Professor Charles C. Berry from USA, Professor Tat'jana Vladyševskaja, Dr. Nina Zahar'ina, and Dr. Melitina Makarovskaja from Russia, Mr. Daniel Galadza, Mr. Roman Hurko, Mr. Myron Maksymiwi, and Professor Denis Brearley from Canada, and Professor Jurij Jasynovs'kyj from Ukraine, as well as numerous members of the Yahoo! Groups lists OrthodoxPSALM, Typikon, and Ustav.

In addition to individuals, I have received materials and assistance from various institutions, including the Slavonic Library of the National Library of Finland — I am particularly indebted to librarian Ms. Saara Talasniemi —, St. Vladimir's Seminary Library at Crestwood, NY, USA and its librarian Ms. Karen Jermyn, the Library of the Theological Academy of St. Petersburg, Russia and its personnel, the Orthodox Parish of Turku, the Choir of the Orthodox Church of Turku, and the Uspensky Cathedral Male Choir of Helsinki and its conductor Mr. Aleksij Mirolybov. A special commendation is due to the International Society of Orthodox Church Music (chaired by Rev. Dr. Ivan Moody) for arranging conferences and establishing a community between scholars and church musicians of the Orthodox heritage.

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I thank warmly my friends and close relatives, in particular, my mother Ulla Harri and my father Matti-Pekka Harri, as well as my parents-in-law Arja and Matti Jussila for their support and encouragement. However, without the unbelievable forbearance of my own family — my wife Eeva-Maria and our little son Iivo who were the first to suffer from my long-term mental absence and other unpleasant side effects, to put it mildly — I would probably have failed to escape alive. I humbly genuflect before these two marvellous creatures.

Presentational conventions

Most quotations from non-English sources have been provided only in translation, mainly made by the present author. The typographical emphases of the originals have been rendered in italics, whereas underlining is used for such emphases that have been added by the current writer. For documents cited indirectly, additions that have been placed into square brackets in the source have been put inside curly brackets.

References to psalms follow the Greek numbering. All dates have been given according to the Julian Calendar. Page or folio references of chant sources have been omitted for the abstracted chant prototypes but are provided in other contexts, either by page or folio numbers (f., ff., the verso sides indicated with “v,” e.g., “f. 10v” = “folio 10 verso”). For chant sources with redundant foliation, the folio or page count from the beginning is given in parentheses.

The word *court* has been capitalized in the meaning of the St. Petersburg Imperial Court. The word *chant* has been capitalized in reference to a particular Eastern Slavic chant repertory (such as Znamenny Chant, Valaam Chant, Court Chant). For clarity, the names of Eastern Slavic neumatic notations (e.g., Stolp notation) have been capitalized as well.

When original terms, titles, and names in languages that are customarily written in different varieties of the Cyrillic alphabet have been cited, the Cyrillic script has usually been Latinized according to the ISO/R9 recommendation with a few adjustments:

Body text

- Church Slavonic and Old Russian words written in the classical orthography have been first transformed into the modern Russian civil script according to the customary standard.
- Church Slavonic and Russian words written in the non-reformed (pre-Revolutionary) civil script have been first transformed into modern civil script.
- Words in modern Slavic languages other than Russian have been Latinized according to the respective schemes.
- Words in non-modern Slavic languages have been Latinized using the Russian scheme (on occasion with some adaptations).
- Title identifiers of chant sources have been first transformed into modern Russian civil script and then Latinized according to the Russian scheme (e.g., *Bdenie-KP*, rather than *Bděníe-KP*).

Bibliography and references

- Words in Church Slavonic and other non-modern Slavic languages written in the classical orthography have been first transformed into non-reformed Russian civil script.
- Words in non-modern Slavic languages written in non-reformed civil script have been Latinized according to the old orthography Russian scheme.
- Words in Russian and Bulgarian written in non-reformed civil script have been Latinized as such according to the respective schemes.

Names of persons and geographical locations outside of the bibliography

- Names of Russian and historical Ukrainian persons have been Latinized according to their forms in modern Russian civil script, with the exception of monarchs and composers of the classical canon for whom there exists an established English way of writing (such as Pyotr Tchaikovsky, rather than Petr Čajkovskij).
- Names of contemporary Ukrainian persons have been Latinized according to the Ukrainian scheme.
- Names of geographical locations have been rendered in their established English forms.

Introduction

The primary subject of the present study is the Eastern Slavic body of liturgical chant known as St. Petersburg Court Chant, the first publications of which were printed in the first three decades of the 19th century.¹ While the body of chant in question in its conclusive form belongs to an historical era that effectively ended in 1917 along with Imperial Russia, a significant part of the repertory either continues to form the foundation of mainstream Orthodox church singing or has an otherwise significant position both in contemporary Russia² and Church bodies under the jurisdiction of the Moscow Patriarchate together with several non-Russian Orthodox churches in different parts of the world, originally on account of emigration.³ Depending on linguistic area, St. Petersburg Court Chant is sung either in the Church Slavonic of the primary sources, or in adaptations made to non-Slavic vernacular languages.

Even if this chant repertory is topical for millions of churchgoers around the world, the amount of research into its musical aspects, relations to other branches of the tradition of Eastern Slavic chant, genesis, and the reasons for its prevalence has remained comparably modest, superficial, or even unreliable. The main objective of the present study is to provide some remedy for this situation. In this introduction, firstly a selection of literary accounts dealing directly with St. Petersburg Court Chant are examined, followed by the articulation of the actual research questions that emerge from this background. The discussion proceeds with the chant sources consulted and methodology applied, and is concluded by the framing of the position of the study in relation to the musicological research tradition and a summary of early literature and previous research on Eastern Slavic chant.

Previous literary evaluations of Court Chant

While St. Petersburg Court Chant continues to have a significant place in liturgical practice, there have arisen strong tendencies to question its qualities on the basis of a few criteria. Their origins can be traced back to the attitudes of certain pre-Revolutionary churchmen, particularly those of the member of the Holy Synod and a leading bishop of the Russian Church, Metropolitan Filaret of Moscow, rather than to musicological research. Later on, these attitudes found their way to scholarly writing and were iterated until the Revolution, after which they became established, somewhat paradoxically, as the basis of even more vigorous disparagement.

The pre-Revolutionary discourse

The first evaluation by Metropolitan Filaret regarding Court Chant dates from 1833⁴ when he drew attention to a number of issues in the 1830 two-part *Krug prostago cerkovnago penija*⁵ (“Cycle of

¹ Eastern Slavic chant is traditionally performed without instrumental accompaniment, either monophonically or polyphonically. The music sources can be monodic, or polyphonic, as is the case with St. Petersburg Court Chant.

² According to Nikolaj Matveev (1909–92), who was a famous church choir conductor and pedagogue of the Soviet period, in the mid-1970s and before, Court Chant in the rendition of Bahmetev was widely used in the Russian Orthodox Church, “especially in the north-western and southern oblasts,” whereas in Moscow, the central oblasts and some other regions, a slightly different repertory was predominant (Matveev 1998, 149–150).

³ The present author has personally witnessed evidence of the singing of St. Petersburg Court Chant in Bulgaria, Denmark, Estonia, Finland, France, Germany, Latvia, Poland, Russia, and Sweden. In addition, the repertory is actively used in North America, in other West European countries, in a few further countries that were part of the Russian Empire, and elsewhere.

⁴ Filaret” 1888, 990.

⁵ *Krug-C* 1830.

plain church singing”) which was the first major collection of Court Chant to be printed. In the course of enumerating a number of omissions and other liturgical shortcomings regarding its content, he states that

In the chant melodies used in this [chant] book there are many abbreviations, such as: instead of singing of [= instead of providing a melodic rendition for] the Vespers prokeimenon *The Lord is King*, [it has been] rendered in choral recitative, as is the case with the verse *God is the Lord* [which has been provided in the same fashion] instead of [the common] melodies according to the eight tones. The so-called dogmatica [= theotokia-kekrargaria] which are important for their content and whose touching ancient melodies are known to everyone have been set to be sung to the rapid [generic] chants for stichera.⁶ ...

Thirty-three years later, in 1866, well after the publication of the first four-part versions of Court Chant,⁷ Filaret⁸ went on to conclude that

The court singing does have its acknowledged value and glory. Still, a person who knows the ancient church singing and loves it may take the liberty to say that in a few instances, the court singing has retained the closeness to the spirit and character of the ancient church singing, whereas some [instances] of what have been included have suffered from changes not for the better. By tradition and instinct the Orthodox people empathize with the ancient church singing which directly leads to devotion and affection instead of providing entertainment by the charm of deceitful art; thus, they go and seek these feelings [of devotion and affection] in monasteries. For this reason, ... it would be [more] feasible to preserve the ancient spirit of church singing which can be reached in the Synodal chant books,⁹ [and] sometimes even in the surviving regional chant forms of earlier periods.

While the metropolitan puts his words in a calm manner, he effectively accuses Court Chant of being untraditional, non-pious, and deceitfully artistic if not synthetic, and in any event, spiritually inferior to what he refers to as “ancient church singing.”¹⁰ On the other hand, Filaret does not deny the musical relation of Court Chant to the “ancient” chant repertoires. The likely reasons for this relative calmness are political. Even if public servants have always been expected to be honest in giving requested statements on matters belonging to their areas of responsibility, members of the Holy Synod were still nominated by and answerable to the emperor, upon whose direct orders the compilation of the Court Chant publications had taken place. Thus, public criticism against Court Chant could hardly have gone beyond this sort of statement as long as the autocratic empire was intact.

The 1860s marked the birth of liturgical musicology as a modern branch of scholarship in Russia. A chair of the history of Orthodox church music was established at the newly-founded Moscow Conservatory in 1866, and Archpriest Dimitrij Razumovskij (1818–89) was nominated to the professorship, which he was to hold until his death. During his initial years of tenure, Razumovskij prepared thoroughgoing lectures on the history of Russian church singing on the basis of which he published the first extensive scholarly treatise on the topic in 1867–69.

⁶ Herein the author refers to the substitution of certain traditionally elaborate melodies with other kinds of renditions (such as recitative) rather than to providing traditional chant melodies in abbreviated versions in the sense of deliberate mutilation. In this and similar cases where it is more convenient that technical terms pertaining to liturgics and church music be explained later in the text, the reader is asked to consult the index.

⁷ *Panihida-C* 1831; *Obihod-CL* 1848.

⁸ Filaret” 1888, 825.

⁹ The set of monodic square-note chant books, published by the Holy Synod of the Russian Church since 1772 and kept in print until the dissolution of the Synod in 1917.

¹⁰ It is certainly not out of the question that at least some part of the criticism could have been motivated by matters of prestige. Cf. Campbell 1989, 374.

Regarding St. Petersburg Court Chant, Razumovskij¹¹ writes:

The Court Chant came into being in the first quarter of the current [19th] century, when the Court Chapel achieved remarkable advancement and perfection in part-singing. The beginning of the 19th century is especially outstanding in the history of church singing for its attention to ancient church melodies. The singers of the Chapel, who had been recruited from different localities around the empire, took with them to the Chapel, in addition to their musical qualities, the faultless knowledge of their native local church chants. The variety of chant melodies that flowed from many places to the Chapel was not inconsiderable. The Chapel became a significant meeting point where all the divergent chants of the Russian Church were, so to speak, to be melted together like different metals in a single furnace. Chants from different Russian localities were indeed united into a whole and formed what is nowadays known to everyone by the name of Court Chant.

However, Razumovskij goes on to review the 1830 publication, turning to matters similar to those Filaret discussed in 1833, and even makes a quotation of the Metropolitan's 1866 statement, being careful enough to leave out the last sentences. Then he continues:¹²

Court Chant forfeited the ancient individuality of [the eight] tones and does not conform to the system of eight tones in the full sense. Court Chant is imposed for use in divine services everywhere when a member of the imperial family is in attendance, with the exclusion of only those churches in which special ancient chants have been used from the time immemorial, such as in ancient monasteries, in the Moscow Dormition Cathedral, in the Novgorod St. Sophia Cathedral, and [a few] other cathedrals and churches.

Archpriest Vasilij Metallov (1862–1926), who held the conservatory professorship from 1901 until the department of church music was closed in 1918, compiled an updated though less elaborate general history on Russian church singing in the spirit of Razumovskij; however, the passage on Court Chant relies heavily on the work of his predecessor, which is duplicated almost in its entirety. Metallov's contribution is virtually limited to a remark on the new version of the Court Chapel *Obihod*,¹³ compiled under the supervision of Nikolaj Bahmetev and printed in 1869, which "remains unchanged to this day." He concludes that

The undeniable merit of Court Chant is the unconditional correctness and sonority of its harmony, and in addition, the uncompromising correspondence between the text and the melodic movement ...¹⁴

Another academically qualified author who wrote about Court Chant was Antonin Preobraženskij (1870–1929), who worked as a teacher in the Moscow Synodal School, then as a teacher and librarian at the Court Chapel and its secularized successor, and finally as a professor of the Petrograd (later Leningrad) Conservatory. Of the Italian-trained composer Dmitrij Bortnjanskij (1751–1825), who was recruited to the Court Chapel at the age of seven eventually to become the director of the institution in 1796, Preobraženskij gives a generally polite appraisal. He mentions that Bortnjanskij's choir concerti, that form the major part of the composer's church music output, became favourites and largely supplanted the works in this genre by other contemporaries, creating a standard "until the present day," as was the case with his Cherubic Hymns (a hymn that belongs to virtually every Liturgy).¹⁵

Regarding the compilation of the 1848 Court Chant *Obihod* that was carried out under the leadership of Aleksej L'vov (1798–1870), who held the post of the director of the Court Chapel from

¹¹ Razumovskij 1867–69, 246–247.

¹² *Ibid.*, 249.

¹³ *Obihod-CB* 1869.

¹⁴ Metallov" 1915, 116. The first edition of Metallov's book dates to 1893.

¹⁵ Preobraženskij 1907, 23–24; 1915bis, 51–52.

1837 to 1861, Preobraženskij writes:¹⁶

In the field of church singing, the activities of A. F. L'vov were especially extensive and his significance in this very great. ... In 1846, L'vov was ordered to put to music all those church hymns that are sung in the court churches in the various divine services throughout the [liturgical] year. ... The success of the L'vov Obihod was enormous, in that it provided [church] choirs with a full collection of the common (court) chant in printed form for the first time; by the end of the 60s, more than 12 impressions had been taken.

In his essay “A meritorious steward in the field of church music” in a memorial volume on the 110th anniversary of L'vov's birth, Preobraženskij is more elaborate:¹⁷

As a matter of fact, what is nowadays known as the choral obihod did not exist before [the *Obihod* by] L'vov. ... L'vov rendered for the first time our common [church] singing in a form that is musically correct and very convenient for performance by normal church choirs; it remains in general liturgical use to this day, having been revised only for insignificant details in 1869 In its own time, this publication was a true event because the absence of a comparable standard rendition of common chants had been causing confusion in the singing of church choirs, and the elimination of this [shortcoming] was not only beyond the possibilities of individual persons but also of all other institutions except the [Court] Chapel.

In conclusion, even if the pre-Revolutionary scholarly writing generally lacks an analytical approach and makes reference to the non-musicological statements by Filaret, Court Chant is not judged entirely inferior or non-traditional musically.

An evaluation of Court Chant in the early Soviet Union

The tone is strikingly different in Preobraženskij's last major contribution on the history of Russian church music, the treatise *Kul'tovaja muzyka v Rossii* that came out in the Soviet Union in 1924. This book is virtually the only published exposition on the topic in that country to deal with recent or contemporaneous events. Regarding Bortnjanskij, the author now writes:¹⁸

Obviously, the Italian influence was not entirely limited to the dark sides of Russian church music that were dealt with above. The best parts of it are visible in the historical merit of our finest “Italian,” Bortnjanskij, who from his childhood appeared as a “prima donna” of the Italian operatic scene.

Then follows a passage of circumstantial evidence¹⁹ whose apparent objective is to make the reader convinced that the “Italian” style in general and the level of spirituality at the Imperial Court in particular were depraved to the extent that nothing good could come out of them. Among other things, the author claims that during the reigns of Empresses Elizabeth and Catherine it was customary to sing in the divine services of the Court churches concertante works to non-liturgical texts, composed as tributes to the sovereigns.²⁰ Even if Preobraženskij correctly mentions that the singing of all sorts of non-liturgical concerti in divine services was expressly prohibited by an ukase of Emperor Paul (in 1797), he continues by suggesting that the decree was circumvented by attaching liturgical texts to secular music, and that it was from this sort of an atmosphere that the

¹⁶ Preobraženskij 1907, 26; 1915bis, 59–60.

¹⁷ Preobraženskij 1908, 18–20.

¹⁸ Preobraženskij 1924, 72. The title of the book would perhaps best translate in English as “Ritual Music in Russia.” While the Russian word *kul't* can be translated as *divine service*, in pre-Revolutionary Russia it was never used in reference to Orthodox worship. The book is available even in a modern German translation under the title *Die Kirchenmusik in Rußland* (Preobraženskij 1999).

¹⁹ Preobraženskij 1924, 72–77.

²⁰ Since the book lacks critical apparatus, and generally no references are provided, it is difficult to confirm the credibility of this aggravating claim.

church compositions of Bortnjanskij arose:²¹

In this respect, the output of Bortnjanskij cannot be highly regarded, as within the framework of the style he shows little independence or originality in the straight and literal meaning of these words.

Though he did not do so in his earlier expositions, Preobraženskij now makes some remarks on the musical qualities of the Court repertory by discussing two music excerpts, both attributed as chant arrangements by Bortnjanskij, which appear in the two *Obihods* and the first in *Krug* as well.²²

The hymn *Pod tvoju milost'* [*Beneath Thy compassion*, sung as the concluding troparion of Lenten Vespers²³] is considered a composition by Bortnjanskij, or sometimes an arrangement of Greek Chant. Certainly neither is the case. More probably, it has been received by us as it stands from the chants of Polish Uniates.²⁴ At any rate, it does not exist in Russian neumatic manuscripts, but is encountered with the same melody in Uniate [sources] since the beginning of the 17th century in Slavonic as well as in Polish (“*Pod Twoją obronę*”). The harmony is the same as in kants and psalms [= non-liturgical spirituals].

Another hymn — *Pomošćnik i pokrovitel'* [*He is my Helper and Protector*; the first heirmos of the Great Kanon by St. Andrew of Crete, sung during Great Lent] — [represents] the same type, but the melody is a distorted mixture of [different] church chants, including even Znamenny Chant. Undoubtedly, Bortnjanskij is not to be blamed for this distortion: it was well before him that the hymn had assumed this distorted form, as it had long ago entered into use along with [other] “common,” “little,” and “abbreviated” chants. Notwithstanding this, it appears that Bortnjanskij himself introduced not a few such modifications, as regards the melody and particularly the rhythm. The harmonization here is the same as in common [church] singing [i.e., in Court Chant?]; only in details can one feel traces of the hand of the great master who gave an artistic realization to this hymn that had formed in the liturgical practice of simple-minded church singers.

There are few factual errors in the previous quotation. It is indeed probable that versions of *Pod tvoju milost'* close to that of Bortnjanskij can be found in Ukrainian sources (however, at that time there was little difference between the singing repertories of Ukrainian Orthodox and Byzantine Catholics — i.e., “Uniates”) rather than in Great Russian neumatic manuscripts; respectively, the harmonization scheme of the spirituals is outwardly exactly the same as in mainstream polyphonic chant settings. As far as the kanon is concerned, one would perhaps challenge the notion that it is a “distorted mixture,” but the author is on the right track when he states that different sorts of vernacular chant versions had been around since “long ago.” The question regarding modifications allegedly introduced by Bortnjanskij remains open, since the author does not provide evidence.²⁵ As a whole, the exact argument of this insinuating narration is unclear.

Preobraženskij proceeds by thoroughly revising his pre-Revolutionary accounts of A. L'vov, now dealing with his activities as a chant harmonizer for the first time, even if no explicit mention

²¹ Preobraženskij 1924, 77.

²² *Ibid.*, 83.

²³ The Slavonic text form used by Bortnjanskij actually represents the pre-Reform (see Chapter 1) recension that for some reason has survived in a few local traditions in Russia, including that of the Court Chapel. This appears to remain unrecognized not only by Preobraženskij but also by Gardner who published a short article declaring that the hymn cannot be found in neumatic sources, hence it is non-liturgical, and “in all probability” of Catholic origin (Gardner 1997; first published in 1957). Had Gardner chosen to check a pre-Reform printing of the Typicon (e.g., *Ustav* 1640, f. 936v), he would have realized the real state of affairs. The reason for the hymn’s inexistence in neumatic sources has to do with the fact that according to the pre-Reform Great Russian tradition, the hymn was not sung to music.

²⁴ In addition to the suggestion of plagiarism from Bortnjanskij’s side, the reference to receiving something from “Polish Uniates” has an unquestionably pejorative character.

²⁵ Even if this particular chant is not included in the corpus analysed in the present study, it remains in common use (in the Orthodox Church of Finland, among others).

is made of the Court Chant *Obihods*.²⁶

[As] Glinka put it: “Bortnjanskij was an Italian, [and] L’vov a German,” thinking not only of the free compositions by L’vov. These latter truly grant [us] the right to call L’vov a German. Their common style is remote from the style of Bortnjanskij and from the Italian style in general. ... In this regard, two of L’vov’s [choral] concerti are characteristic There is really nothing original in them, from the form to the tiniest detail, but, still, everything has been crafted to conform with the requirement of grandiloquence à la Meyerbeer. ...

What sort of qualifications did this person possess for solving the historical problem of finding the best forms of harmonization for Old Russian church chants? And first of all, could he take as his attitude the inevitability of the traditionality of the harmonization? The biography of L’vov gives the uncompromisingly negative answer: he sought and found his musical ideals in secular music, particularly German. In his eyes, Russian church singing appeared indigent in its musical content and empty besides the system of common music, which he wanted to adopt in order to prop up his authority as an educated European musician and an acknowledged composer. Because of this, it was out of the question for him to trust in traditional forms [of church music]: he could see in them only a number of shortcomings concerning the musical system that he had adopted. This system was the system of German harmony, which L’vov had learned from his teacher Zeuner, and since this period, he could observe all music only through the eyes of his teacher.

After this, the author effectively accuses L’vov’s predecessors Bortnjanskij and Archpriest Petr Turčaninov (1779–1856) of making the same mistake (i.e., of applying western harmonic idioms to church chants) but states finally that it was L’vov in particular who was “thoroughly mistaken.”²⁷

... he perverted the genuine chant [melodies] according to the requisites of his Moloch — “the correct application of harmony” — finishing by modifying the intervals [of the melody] where they did not accommodate the harmony of the German chorale. And for L’vov, this perversion was in [perfect] accordance with [his] sermonizing on the full retention of the ancient chants [in his output]. The “correct” harmony was obtained [in the sense of being] without errors against the rules of harmonic combinations, but the ancient chant was dissipated, or received a thoroughly distorted form.

The remaining part of the book concentrates on advocating the chant harmonization strategies of a group of more recent church musicians that follow national romantic ideas, resulting in a sort of synthetic neo-modalism. Such advocacy may well have been considered worthwhile in some circles, since the results had been found untraditional, awkward, and musically unpleasant to the extent that such settings had been unable to gain prominence, much less supplant conventional varieties of church music.²⁸ An early crystallization of the original argument and a hint at its problematics is provided in an 1869 conference paper by Razumovskij:²⁹

For more than one and a half centuries, musical art has been struggling to solve this problem: which sort of harmony would be suitable for church melodies. Eventually, that is, no more than 10 years ago, church composers became convinced that the ancient church chant should be accompanied by an equally ancient [form of] harmony. The question of the ancient archetypes is a topic for musical archaeology. We are not going to be led here into a detailed treatment of this [issue]; suffice it to state that the claims of the contemporary Russian harmonizers are based on [the following], that 1) the ancient diatonic melody must

²⁶ Preobraženskij 1924, 93–94.

²⁷ Preobraženskij 1924, 96.

²⁸ One of the objectives of the Bolshevik Government was to promote confusion and mistrust among churchgoers by all available means.

²⁹ Razumovskij 1871, 465–466. Studies in English that deal with this stylistic controversy in a reliable and more or less unbiased fashion include Zvereva 2003, particularly pp. 20–26, 55–66; Morosan 1994, 96–97, 217–232. A representative part of the polemics has been reproduced in Naumov et al. 2002.

have an equally diatonic accompaniment, and that 2) the boundaries of the sonorities or chords of which the harmony is built should be limited to the boundaries of the melody itself, i.e., to a fairly limited content.

The musical meaning of such claims can naturally be the subject of extensive philosophizing, as well as the way in which [the claims can be] applied in practice. Nevertheless, at any rate, music. [musical] archaeology should remind [keep reminding] all harmonizers that the church melody is two, three, or even four times older than [any] harmony.

The obvious weakness of the above-mentioned approach is that instead of taking into consideration the traditional strategy of finding the most serviceable solution by ear, by trial and error in practical worship (as had been previously the case), an artificial and dogmatic postulate has been selected for the fundamental point of departure; however, neither Razumovskij nor other pre-Revolutionary theorists manage to extend their thoughts that far.

The most likely reason for *Kul'tovaja muzyka* taking the shape of an anti-religious pamphlet rather than a scholarly exposition is that while its author may originally have had a sincere intention to provide an update to his earlier surveys upon a generous-looking offer by the new regime, at some point he was called for a “negotiation” in which certain revisions have been proposed on terms that were difficult to refuse. In this light, it seems that the ideas presented were received with a surprisingly high level of sympathy by a number of post-Revolutionary researchers of Russian church music — peculiarly enough, more in the West than in the Soviet Union.

Modern accounts of Court Chant

Perhaps the most prominent 20th-century western scholar of Russian church music, Ivan Gardner (1898–1984), was the son of a wealthy Russian noble family with Scottish ancestry who spent his early years in Moscow and had the opportunity to attend divine services in major monasteries and cathedrals around Russia along with his pious mother. In addition, his growing interest in church music led him to acquaint himself with the singing traditions of the Old Believers. In 1915, he moved with his mother back to Crimea, to Sevastopol, near which town he was born. After the October Revolution, Crimea was occupied by French troops and remained for a while out of the control of the Bolshevik Government. Gardner, who had a working knowledge of French, became the secretary of the local bishop, was evacuated with him to Constantinople in 1920, and later on, to Belgrade where he started to study for a degree in theology.³⁰

In the 1930s, Gardner became a monastic, and was nominated a bishop of the Russian Orthodox Church Abroad in Berlin in 1942. However, in a bombardment around the end of the war, he lost all his possessions including an extensive collection of chant materials and books on church music, and possibly also unfinished works. Soon after this disaster he married, giving up his monastic vows and the episcopacy. In his old age, in the 1960s, he moved to Munich and became affiliated to the university where he successfully defended his doctoral dissertation on Demestvenny Chant in 1966³¹ under the germanized name Johann von Gardner. He is the author of some 80 scholarly and popular titles on Russian church music which include a number of monographs, the most influential being the first comprehensive general history on the topic since Metallov's.³² As a matter of fact, the book whose original version in Russian was published in two volumes, totalling

³⁰ Morosan 2000, xii–xiv.

³¹ Gardner 1967.

³² Morosan 2000, xv–xvii. The book (Gardner 1978; 1982) was originally written in Russian in the 1960s and early 70s (Morosan 1980, 9), but its publication was considerably delayed. A slightly revised German translation of the introductory part of the first volume was published even in 1976 (to be followed by the historical part in 1983 and the full second volume in 1987). An English version that corresponds to Gardner 1976 was printed in 1980, and another volume (sharing the content of Gardner 1983) in 2000. Gardner was systematic in preferring to retain the pre-Revolutionary orthography in whatever he published in Russian.

almost 1,200 pages, is the most extensive representative of its kind to this day.

While much of Gardner's research can be considered reliable (especially for topics that precede the 19th century), there are some problems, the reasons for which have to do with inadequacy in certain branches of expertise, such as musical analysis, but also with political objectives. In the words of Vladimir Morosan,³³

If there is a single overriding theme that characterizes Gardner's scholarly, pedagogical, and creative endeavors it could be summed up as the restoration of the ancient "canonical" chants of the Russian Orthodox Church Following the path begun by the liturgical musicologists and composers of pre-Revolutionary Russia, Gardner struggled against the tide of romantic sentimentality epitomized in the Italian and German styles that had overshadowed the indigenous Russian liturgical singing since the mid-eighteenth century and had become established quite firmly as the norm Likewise, he tried to demonstrate that the so-called L'vov-Bakhmetev *Obikhod* ... which had become a ubiquitous standard both in the Russian diaspora and in the Russian Church in the Soviet Union, was in fact a gross distortion of the genuine Russian chants used for the Eight Tones, which were melodically rich and full of musical content.

As may be suspected, Gardner's attitude towards Court Chant is overtly hostile; indeed, it is difficult to find another target deserving of a comparable level of disparagement in any of his writings. In the following evaluation, the author manages to propose a reason for the relative compliance of pre-Revolutionary historians regarding the subject of his personal annoyance:³⁴

The melodies of Court Chant (some call it, erroneously, a chant system) consist of a fairly unsystematic conglomeration of extremely abbreviated chants of various chant systems, mainly of Kievan Chant, [adapted] to conform with the abridged and simplified usages of the court churches.

At the time when Razumovskij and Metallov wrote their works on the history of the church singing of the Russian Orthodox Church it was prohibited to express a sceptical attitude towards the church music edition of the sovereign's personal [church] choir

In another occasion, Gardner³⁵ states that

The polyphonic (harmonized) versions of Common Chant [= Court Chant] even include free compositions, which, as a result of frequent, almost daily use in services³⁶ have come to be regarded as canonical.³⁷ ...

³³ Morosan 2000, xvi.

³⁴ Gardner" 1982, 285.

³⁵ Gardner 1980, 110–111.

³⁶ While the argument holds good in some respects, much of it can be disputed. There are a couple of instances within the materials analysed in the present study that are or have been in frequent use and have or may have originated as free compositions, but their counterparts can also be found in the monodic Synodal chant books.

³⁷ Gardner makes active use of the term *canonical singing* that does not appear in the output of earlier scholars. According to the definition provided (1980, 102), "The term 'canonical' refers to singing that consists of melodies contained in official liturgical singing-books — either ancient manuscripts written in staffless notation, or printed books with staff notation published by the Holy Synod of the Russian Church," it would seem that *canonical singing* had roughly the same meaning to Gardner as *ancient church singing* to Metropolitan Filaret. At the best, the definition for *official* remains unclear — we might possibly accept that chant books, once published by the Holy Synod, were *official* in the Russian Church during the Synodal period (that started by the *Spiritual Regulation* of Peter I, effective in 1721); but since the Synod was dissolved in the autumn of 1917, this would have the consequence that no canonical chant books could have been published after that time. The official status of neumatic chant manuscripts is equally problematic, since there has been no mechanism to have their content officially approved. On the other hand, all church music publications in pre-Revolutionary Russia were necessarily approved by the authorities, as nothing at all could be published without the consent of the censorship. Elsewhere (1980, 103, footnote 8)

Since this chant was neither approved nor censured by the Holy Synod for use in services, it must be classified as semicanonical singing:³⁸ on one hand, it follows the indications of the Typikon to perform certain hymns in particular tones, while on the other hand, the melodies from the tones have been greatly abbreviated and unsystematically juxtaposed Moreover, for the purposes of harmonization many melodies have been simplified to fit more conveniently into a harmonic scheme, to the point where all melodic features are replaced by homorhythmic recitative on a few chords, with simple cadential formulae. During the nineteenth century this semi-canonical singing virtually supplanted the more correct canonical melodies in the practice of Russian church choirs.

As already suggested, Gardner adopts the consequential hypothesis that insofar as Court Chant is necessarily inferior to a true “canonical” tradition of church singing according to his idea, the reason for its prominence lies in nothing but its forceful dissemination by the autocratic government and its malicious and ignorant stooges (such as A. L’vov and his successor Bahmetev):³⁹

[The Court *Obihod*] as the publication by N. I. Bahmetev in which neither the deviations from liturgical regulations [allegedly introduced therewith] nor the simplifications of melodies had been eliminated, gained a very great prominence which it retains to this day. The success is not based on the musical quality of the publication but is due to the administrative measures of Court Chapel’s director who became the true dictator of liturgical choir singing [in Russia]. Regrettably, there was no-one among the Church authorities who possessed the musical education and personal relations with the emperor comparable to L’vov’s. Hence, the liturgical singing of the Russian Church was secularized from above practically to the backbone.

As a major argument in support of his hypothesis on the forcible dissemination of Court Chant, Gardner presents the Chapel’s programme of training and certifying precentors for all Russia, initiated in 1847. In his monograph on A. L’vov as well as in the history book he says, without providing references, that those who had completed this education would not have had only the right to have their choirs sing Court Chant but would have been completely restricted to this repertory at the risk of having their certificates cancelled and being consequently discharged.⁴⁰

Furthermore, Gardner insinuates that the alleged dissemination of Court Chant would have contributed to a common adoption of a distinct variety of a simplified liturgical system that would have first come into being specifically in the churches of the Imperial Court:⁴¹

... abbreviations and simplifications of divine services have become customary. They were initially approved only at the Court, but later on, along with the publication of the *Obihod*, they became deeply rooted in general use throughout Russia, in spite of the explanations and cautionary remarks of the Holy Synod. ... The Court *Obihod* was the foundation [of worship] even when the whole congregation took part in church singing For this reason, the Court [Chant] hymns and the simplifications of liturgical rubrics became even more deeply rooted.

Gardner adds that “The regional and local variants of canonical melodies (such as those from various monasteries) are considered to be part of canonical singing,” which would appear to mean that effectively anything that can be demonstrated to constitute a local variant of some “canonical” melody is to be included. Thus, *canonical singing* must be regarded as impracticable in scholarly writing — a better, though almost equally vague and subjective, term would perhaps be *traditional chant*.

³⁸ The argument is unrealistic, since as far as the publications of Court Chant are concerned, they were sent to sanctuaries around the country by explicit Synodal decrees.

³⁹ Gardner 1996, 77.

⁴⁰ Gardner” 1970, 44; 1982, 326; Morosan 1994, 81, 167. Morosan (ibid., 167) quotes a Synodal decree on the certification system but interpolates the original with an imaginary clarification that has been derived from Gardner” (1982, 324–326).

⁴¹ Gardner 1996, 77–78. See also Gardner” 1982, 328–350; Zahar’ina 2007, 236. In spite of its daringness, Gardner does not provide scholarly references in support of the view that liturgical simplification would really have taken place in a short time upon the introduction of Court Chapel’s chant publications.

In the L'vov monograph, Gardner deals with the compilation of the 1848 *Obihod* more thoroughly than in his history of Russian church singing, even if the passages share a number of materials and qualities. Both books make explicit reference to the previously cited sections of *Kul'tovaja muzyka*. The argument that stands out as having been swallowed in a particularly uncritical manner is L'vov's alleged affiliation to a "German harmony." In the hands of Gardner, Preobraženskij's original claim becomes substantially refined:⁴²

Whatever the defects in the new *Obihod* of 1830 [= *Krug*] were, its significance was still tremendous. Even greater was the significance of the *Obihod* of 1848, which also was delivered to churches with the order to follow this *Obihod* unconditionally if a member of the royal family was in attendance.⁴³ ... The main point is that the chants that were included in the *Obihod* in harmonizations for mixed choir became rooted in the practice of the Russian Church quickly, thoroughly supplanting local chants in all kinds of harmonizations. The *Obihod* of 1848 established a real uniformity (and monotony!) in the eight-tone chants in all Russia, and the ears of the worshippers accustomed themselves to this correct but foreign German harmony instead of the traditional tonalities that had been preserved by the ear. That is, the worshippers became accustomed to the systematic major and minor [tonality] that was to be acknowledged as the single correct and possible harmonic interpretation for Old Russian chants. The practice of the whole eight-tone system in fact changed in the Court *Obihod* into a system of only two tones: major and minor (for this we are rightfully blamed by the Greeks, Bulgarians and Serbs, the eight-tone singing of whom is based on special tonalities — tones that are different from the contemporary major-minor system).

The foregoing seems to suggest that in favour of his political agenda, Gardner indeed does not hesitate to make rhetorical claims that he must have known to be baseless: i.e., he appears to claim that traditional Russian chant before the compilation of the 1848 Court *Obihod* would have been based on tonalities or scales entirely foreign to the newly-established "German harmony." This idea of L'vov's harmonic preference is carefully kept to the fore. Allegedly, in his chant settings,⁴⁴

No deviations from the correct four-part texture are tolerated (subdivisions of choral parts not taken into account); if the original melody does not conform to the correct harmony, it can easily be modified in order to make it adaptable to the rules of Protestant chorale harmonization (the question concerns the harmonic scheme, under no circumstances the rhythmical [metrical?] structure which in Russian church singing can be definitely different from [that of] German Protestant chorale).

Therein, Gardner effectively reproduces the argument of Preobraženskij's pamphlet without much of an original contribution. In the L'vov monograph, this deduction concerning L'vov's harmonic innovation is repeated on at least five other pages, and in the history book, on no less than eight pages in the corresponding section.⁴⁵ On the other hand, it does not appear in connection with subsequent arrangers who wrote chant harmonizations in styles not fundamentally different

⁴² Gardner" 1970, 47–48. The same passage appears in the history monograph (1982, 330) but without the last sentence.

⁴³ Apparently in order to strengthen the hypothesis regarding the forcible wholesale dissemination of Court Chant in virtually every sanctuary throughout the empire, Gardner adds the footnote: "Would this mean that if none of the royal family are present, following the Court *Obihod* was not mandatory? The decree is ambiguous."

⁴⁴ Gardner" 1970, 86. A slightly abbreviated version of the same quotation can be found in Gardner" 1982, 323.

⁴⁵ Gardner" 1970, 65, 71, 73, 80, 81; 1982, 306, 314, 320, 323, 330, 338, 340, 346. It appears also in other writings, such as the even more polemical Gardner 1971 that has also been published in a Finnish translation (Gardner 1996; used as study material for Orthodox precentors' education in Finland until recently). In that article, the *argumentum ad nauseam* has been strengthened by a curious footnote that reads: "We must not forget that L'vov was a pupil of German teachers and masters. In spite of that, the Empress [Alexandra Feodorovna] was a Prussian princess by birth, and she could obviously affect the style of the Court Chapel to a certain extent." (Gardner 1996, 73.)

from L'vov's. Nowhere does the author exemplify any sides of the statement with music examples or by other means; i.e., tangible differences between the harmonization strategies of L'vov, his predecessors, contemporaries, successors, or anonymous chant harmonizations of monastic and other repertoires are not pointed out, and neither is his alleged tendency to modify chant melodies to make them accord with the "rules of the Protestant chorale" demonstrated.

In the writings of Gardner on the activities of Court Chapel,⁴⁶ the alert reader may notice a variable level of confusion caused by an indistinct manner of representation. This applies particularly to the discussion dealing with the compilation of the 1848 *Obihod* that has been interpolated with L'vov's separate projects of publishing chant arrangements made from Synodal chant books and monodic manuscripts. In these passages, Gardner seems to write about the *Obihod* but makes reference to documents that deal only with the latter arrangements, such as the statements by Metropolitan Filaret in which the material submitted to Synodal inspection is accused of musical and textual shortcomings and melodic corruption. Possibly in order to contest L'vov's honesty, Gardner attaches a quotation from L'vov's memoirs in which the author states that he has not made modifications to chant melodies but only provided them with a correct four-part harmony:⁴⁷

The work of compiling the Obihod and "the rendering in choral harmony of everything that had been published by the Holy Synod in one part [i.e., in monody]" was a gigantic assignment, hardly feasible for a single person. For this reason it was not unpredictable that L'vov brought in P. M. Vorotnikov, G. Ja. Lomakin⁴⁸ (who were employed as teachers in the Chapel) and other co-operators and concentrated himself on the [actual] harmonization [work]. As L'vov himself characterizes his harmonizations:⁴⁹ "Herein {there is} nothing of my own composition and, indeed, should not be anything besides the preserved chants and the correct application to them of four-part harmony."

If we put aside the *Obihod* and focus on the published chant settings by L'vov, it actually turns out that at least as regards those made from Synodal chant publications (which are easier to verify than manuscripts), the melodies have almost always been retained exactly as they appear in the monodic sources.⁵⁰ The main exceptions to this are the application of artificial leading-notes⁵¹ (as will be shown, this is a common feature in all instances of traditional Eastern Slavic chant harmonizations, visible even in the anonymous ones that represent monastic singing), the general halving of note values, and a small amount of subtle rhythmical alterations. In this light, the solution by Pyotr Tchaikovsky in his *All-Night Vigil*⁵² would appear far more suspicious. As the composer admits in a letter (5 August 1881) to his colleague, the renowned contrapuntist Sergei Taneyev (1856–1915):⁵³

I've treated the melodies from the [Synodal] *Obikhod* and *Irmologion* very freely, somewhat in the manner of Bortnyansky, that is, I've not been in the least ashamed of forcing them into a specific rhythm, have sometimes changed them or been unfaithful to them and in some places I've completely abandoned them,

⁴⁶ Gardner" 1970, 1982; Gardner 1971 [= 1996].

⁴⁷ Gardner" 1970, 60.

⁴⁸ Lomakin was actually hired by the Chapel only after the *Obihod* had been compiled.

⁴⁹ A. L'vov" 1884, 94. The English translation of the quotation has been reproduced from Morosan 1994, 80. In L'vov's original, it is directly preceded by the sentence: "Having considered all this and wishing to complete the assignment as agreed [i.e., the publishing of traditional chants in harmony] I decided to start by setting to choral harmony everything that had been printed by the Holy Synod in one part." As may be seen, no reference to the already published Court *Obihod* is made here.

⁵⁰ An unbiased evaluation of the quality of L'vov's textual criticism as a chant collector can be found in Belonenko 1983.

⁵¹ Throughout this study, the term *artificial leading-note* is used for such leading-notes that involve chromatic alteration.

⁵² Čajkovskij 1882.

⁵³ Čajkovskij & Taneev 1951, 72–73 (cited in Zvereva 2003, 20).

giving free rein to my own invention. There is no or almost no element of counterpoint. The melody is always in the upper voice.

Taneyev's reply (10 August 1881) contains some sharp-sighted general explication on stylistic alternatives applicable to chant harmonization:⁵⁴

The most elementary way of arranging a melody is what might be called 'harmonic.' It is a simple harmonization; the melody is entrusted to one voice, the other voices accompany it, and the words are uttered by all the voices simultaneously. Examples of such arrangements in the strict style are psalmodies, and in Protestant music harmonized chorales (for instance, those which conclude every Bach cantata). If we look at our Russian Orthodox church music, we see that here such elementary arrangements are already in existence This represents ... the first stage of art ...; it offers little scope for artistic creativity, and is of little musical interest; it is nonetheless impossible to do without this form. Every time the text of a prayer is a long one (which happens in Russian Orthodoxy at every turn), we have to use this form.

To be sure, Taneyev sets forth the Protestant chorale in connection with Russian chant arrangements more than 40 years before Preobraženskij, but only as a model of the homophonic style which he considers inartistic but unavoidable for the bulk of the chant repertory.

Gardner has had a notable effect on the scholars and church musicians of the subsequent generations. For instance, the German precentor and musicologist Katharina Sponzel⁵⁵ states that

In 1847, Emperor Nicholas I ordered L'vov to notate all hymns that thus far had been sung according to the oral tradition [in the Court Chapel]. ... In this gigantic and stereotypic task, L'vov made use of the German Protestant chorale as the model. The melodies had to defer to the harmonization rules of this compositional style. If this was not the case, he modified them [the melodies] according to his own objectives, as he considered the correctness of the canonical chant subordinate to the regulations of music theory.

L'vov submitted the work of his to be approved by the Moscow Metropolitan Filaret (Drozdov). After careful deliberation, the committee nominated by the metropolitan gave a negative response. [It was] often [found to be the case that] the chants had been modified from the original only in order to accommodate them to the rules of the German chorale, and in other places, the melody had become altogether corrupt. Many innovations of that sort, as well as others, were found in the "Obihod"

While Sponzel's essay can be dismissed as lacking the credibility of an authoritative scholarly work, this is hardly the case with the *New Grove Dictionary of Music and Musicians* and its internet version *Grove Music Online*. There, within the entry "Russian and Slavonic church music," mainly written by Miloš Velimirović, one may find the following:⁵⁶

L'vov, on the other hand, deeply influenced by the Romantic music of his time, fostered a style that closely resembled that of the German chorale. The melodies used by the imperial chapel were in fact abridged versions of traditional tunes, and L'vov harmonized them in his own style. When the text or mel-

⁵⁴ Čajkovskij & Taneev 1951, 73–74 (cited in Zvereva 2003, 21).

⁵⁵ Sponzel 1987, 165. The author received her Ph.D. from the University of Würzburg in 2001 with a thesis on the church music of Aleksandr Kastal'skij (Sponzel 2002). The 1987 article, however, is not a scholarly exposition but a popular essay in *Das Heilige Russland*, an extensive anthology on Russian Orthodoxy, aimed at the general public. The book was immediately published in Finnish and French as well, and it has become a widely read source on its topic. The obvious effect of this sort of popularizations (of which Sponzel's is hardly the only one) is that readers who themselves have not been involved in conducting original research on Russian church music have little alternative to accepting that indeed, the music of the Russian Church must have become severely corrupted in the middle of the 19th century, and remains that way.

⁵⁶ Velimirović et al. s.a. The author, of Serbian origin, probably lacked practical familiarity with the chant tradition being discussed.

ody got in the way of his concepts he introduced choral recitatives on a single note. By comparison with the music of Bortnyans'ky and Turchaninov, that of L'vov is much richer harmonically and carries the cantus firmus in the top voice. He may be viewed as the creator of a specific style which Gardner has designated the 'St Petersburg School' of Russian church music. ... Furthermore, L'vov, in collaboration with Vorotnikov and Lomakin, organized the work on an edition of the *Obikhod* which was published in 1848 and which became mandatory for all churches in Russia.

Vladimir Morosan, an American scholar of Russian descent and the translator of the English version of the first volume of the history book by Gardner whom he knew personally, received his Ph.D. in 1984 from Indiana University with the thesis *Choral Performance in Pre-Revolutionary Russia*, generally counted among the principal references on the topic and subsequently kept in print by the publishing company Musica Russica that is run by the author. The portions of the book that deal with Court Chant and A. L'vov's activities are primarily although critically based on the work of Gardner (but Preobraženskij's *Kul'tovaja muzyka* has been consulted with less caution). In the second paragraph of the following quotation there is some original deduction:⁵⁷

As Director of the Imperial Chapel, L'vov had the resources and the administrative power to carry out the gargantuan task of harmonizing the full yearly cycle of liturgical chants and disseminating the harmonizations. The actual work was executed by three of the Chapel's assistants — Ivan [= Petr?] Belikov, Pavel Vorotnikov, and Gavriil Lomakin — following the guidelines set down by L'vov. In his memoirs L'vov describes the limitations he imposed upon the artistic process: "Herein {there is} nothing of my own composition"

The hundreds of chant harmonizations poured from the same mold by L'vov and his assistants were, predictably, colorless and dull (see ex. 3.1). Moreover, the chants were not always rendered accurately or clearly, a point that raised the objections of some leading churchmen.

While Morosan is careful in not repeating the most contestable of Gardner's interpretations, he still attaches the familiar quotation from L'vov's memoirs to the compilation of the *Obikhod*, even though the original deals with the harmonizations of monodic chants. Moreover, the music example does not represent the chant harmonizations from monodic sources that were criticized by the Synodal committee, but is an extract of the Bahmetev version of the Court *Obikhod*.

In 2000, Carolyn C. Dunlop published the monograph *The Russian Court Chapel Choir 1796–1917*, based on her doctoral thesis completed at Glasgow University. This fruit of *in situ* archival research in Russia is divided into sections that cover the administration of the institution and the music education provided, the evolution of Court Chant during each of the Chapel's directors since Bortnjanskij, the Chapel's concert activities, repertory and censorship, and concludes with an evaluation of the directors of the Chapel as church music composers. She writes regarding the origins and composition of Court Chant:⁵⁸

The late eighteenth and the early nineteenth century saw the emergence of a new category of church chant — *pridvornyi* or 'court' chant — a collection of those simplified and abbreviated melodies from the existing chant systems, principally the *znamennyi*, Kievan and Greek systems, which were used with greatest frequency in the Court Kapella. In this new simplified form, almost all melodic elaboration was eliminated and chants were performed in basic improvised harmony, forming a kind of chordal recitative. Throughout the nineteenth century the Kapella was to play a leading role in the promotion of ancient church melodies ... through the publication and enforced adoption of volumes of harmonized chant. The new *pridvornyj* chant was to form the basis for these publications. ...

Of the 1830 publication, she has to say:⁵⁹

⁵⁷ Morosan 1994, 79–80.

⁵⁸ Dunlop 2000, 64.

⁵⁹ *Ibid.*, 70.

... The *Krug prostago tserkovnago peniya* was deficient in many ways: it did not contain chants for the entire liturgical year and many important chants were omitted or abridged. Despite the fact that the melodies had been ‘corrected’, many did not correspond exactly to those contained in the 1772 Synod publications, which were regarded as the authoritative source

It is curious that the author seems to accuse Court Chant (whose basic nature is quite correctly reflected in the earlier quotation) of not being a replica of what is found in the Synodal chant books. Since Dunlop has mostly chosen to omit specific references to basic literature and the music sources she has consulted, it is often impossible to trace the exact origins of her arguments.

As far as the compilation of the 1848 *Obihod* by A. L’vov is concerned, Dunlop reflects the workflow according to L’vov’s memoirs, and deduces:⁶⁰

In St Petersburg the new harmonizations were enthusiastically greeted by public and clergy alike In Moscow L’vov’s harmonizations received a very different reception. Many of the leading churchmen, including Filaret ... had strong objections to the work for a variety of reasons. Most importantly, they insisted, the chant melodies were inaccurately presented, distorted, and often obscured by the rich, chromatic harmonies.

Without giving credit to Gardner, Dunlop effectively replicates the former’s reasoning in the foregoing (not making distinction between the *Obihod* and the settings from monodic sources), with further elaboration of the harmony hypothesis, originally based on the contribution by Preobraženskij:⁶¹

The harmonic language of L’vov’s settings is typical of the German chorale of the time. He makes full use of chromaticism, dissonance, chords of the seventh, modulation to remote keys, interrupted cadences, and so on. The chant is contained in the alto line, the treble often moving in parallel a sixth above. The bass is functional while the tenor fills out the chord. The settings are chordal throughout and there is no use of counterpoint.

While the dubious issue is perhaps not the description of the harmonic devices allegedly typical of the German chorale of the mid-19ths, it is difficult to find traces of “full use of chromaticism,” “[full use of?] dissonance” or “modulation to remote keys” in any of the Court Chant publications, even if they indeed feature dominant seventh chords, a small number of passing dissonances, and cadences that may be considered “interrupted” (i.e., deceptive, leading to degrees other than I or V) depending on the analytical discipline followed. In addition, rather than being situated in the alto part, the chant melody is almost always placed in the soprano (it has to be admitted that without making comparisons to monodic sources, it actually is less than obvious which of the two parallel parts mentioned by Dunlop represents the chant melody).

In the section on Bahmetev’s endeavours regarding Court Chant, Dunlop⁶² finds that

... in the late 1860s he [Bahmetev] embarked on his own harmonization of the chants. The resulting two-volume *Obikhod* ... was published in 1869 and was basically a revision of the setting by Aleksei L’vov. ... While preserving the rhythmic structure of the earlier publication, Bakhmetev’s harmonizations are even more chromatic than those by L’vov, with heavy doublings in the bass. ...

Once approved by the Holy Synod,⁶³ the new publication was rapidly adopted as the standard chant book.

⁶⁰ Dunlop 2000, 73.

⁶¹ Idem.

⁶² Dunlop 2000, 77.

⁶³ Cf. the previous quotation from Gardner (1980, 110–111): “this [Court] chant was neither approved nor censured by the Holy Synod.”

When the *Obihod* of Bahmetev is compared to its predecessor, it is not a trivial assignment to find evidence of a greater prevalence of chromaticism in the latter publication. Likewise, in most other respects, the musical differences are not especially significant. One may still notice that what Dunlop refers to as “heavy doublings in the bass” is a feature not present in the music of L’vov’s version; in Bahmetev, the question is generally of a written doubling of the melody (which mostly resides in the soprano part) two octaves below, that is, appearing as an upper division of the bass for the notes that differ from the actual bass line (which, in turn, may be doubled in the octave).

Modern Russian research on church music has not shown active interest in Court Chant or produced critical re-evaluations of its historiography.⁶⁴ The obvious reasons lie in the concentration on mediaeval and early modern repertoires — as this used to be the only branch of church music research that could continue to a limited extent in the Soviet Union — and the apparent marginality of the topic with regard to the mainstream research tradition.

Problems, research questions, and disposition

To summarize the arguments in previous literature and the problems they pose:

1) In pre-Revolutionary writings, Court Chant appears not to have been considered a particularly passionate or musically interesting subject. Its publications have been accused of omissions and simplifications, and the chants of some sort of melodic incompatibility, as against the monodic Synodal chant books which were held in higher esteem especially in Moscow circles (in the opinion of Metropolitan Filaret, these qualities of Court Chant have spiritually detrimental consequences — a claim that can hardly be abrogated on musicological criteria). Since no detailed analyses of the music are provided, the claims remain unproven. On the other hand, Court Chant has been credited with certain values, such as the consistency and correctness of its harmonic language as well as its potential for reducing the inconvenient diversity of local chant practices.

2) The last major writing of Preobraženskij offers various defamatory statements against church musicians who had been involved in the compilation of the Court chant books, but there is little discussion on tangible musical characteristics of Court Chant other than the suggestion that the harmonic style is non-Russian, hence untraditional, and for that reason, essentially unfavourable for liturgical use.

3) In the output of Gardner, this theme is developed further with the conclusion that as Court Chant presumably is musically, liturgically and spiritually inferior to the forms of church music that supposedly predominated before its near-hegemony, there can be no other explanation for this state of affairs than forcible dissemination by government actions. However, little if any tangible proof is presented for either the musical inferiority or the alleged dissemination by force, except for certain kinds of circumstantial evidence.

4) Western scholars of the recent generations seem to have adopted Gardner’s reasoning in part or in full, sometimes quite uncritically. For instance, in the work of Dunlop it appears that Gardner’s argument has been taken as an unquestionable fact, and the music sources have then been viewed solely in the light of this preconception.

The main questions that remain open are:

1) What is a critical re-reading of history able to reveal of the essence of Court Chant and the

⁶⁴ For instance, the essay “Traditional styles of the Old Russian art of church singing from Glinka to Rachmaninoff” (whose title is an oxymoron, unless “traditional” is ignored and “styles” read as “styles of harmonization”) by E. Levašëv (1999, 19; originally written in 1979) adds little to the previous picture: “Even in the harmonizations by A. L’vov it is visible that the Italian influence has given way to the German. Somewhat later, the same tendency degenerated into the exceptionally dry and monotonic academism of the arrangements by Bahmetev. His settings of the *Obihod* ... as well as [his] through-composed works were characteristic in the definitive sense ...”

reasons for its long-standing prevalence? What are the main facets of the liturgical and musical tradition to which this repertory connects, and how does Court Chant relate to these?

II) What is the composition and content of Court Chant, and how do these compare with those of other repertories of Eastern Slavic chant?

III) What kind of melodic and harmonic relation does Court Chant have to other traditional repertories?

IV) Which musical factors may have contributed to the prevalence of Court Chant? What demonstrable musical signs of the type of stylistic deterioration allegedly attached to Court Chant's dissemination can be pointed out?

In order to present answers to these questions, this study is accordingly divided into four sections. The first section covers Chapter 1, which deals with the historical background, and Chapter 2 in which the liturgical and musical foundations of Eastern Slavic Orthodox church music are surveyed in order to facilitate navigation amidst the abundance of church hymns and their sources. Chapter 3 of the second section presents the chant sources that form the primary and comparative materials for the study and their essential features, beginning with a discussion on notations utilized and the typology of chant books.

The third section, covering Chapters 4–7, begins by documenting the analytical methodology used in the following three chapters that contain the music analyses of selected representatives of Court Chant, each chapter dealing with a distinct chant category. The basic strategy is to compare each Court Chant version to a number of counterparts selected from other Eastern Slavic chant repertories. The fourth section consists of Chapter 8, in which the results of the previous analyses are summarized and evaluated in order to point out noteworthy musical features of the chant tradition and provide realistic explanations for the prevalence of Court Chant.

On chant sources and methodology

Court Chant is surveyed in its five printed main editions (of which the earliest is not available as the original but only in a modern reproduction). These cover the two concise volumes for the non-changing parts of the Liturgy of St. John Chrysostom (1805/1814 and 1815), the *Krug* of 1830, and the *Obihods* of 1848 and 1869.⁶⁵ Perhaps contrary to some readers' expectations, the most recent version of the *Obihod* has been defined as the primary source, whereas the earlier publications are used for comparison. The reasons for this solution are that the 1869 *Obihod* is the most extensive in its content, it was never revised, and in this form the repertory remains in contemporary liturgical use (often, however, with a different distribution of parts from the original⁶⁶).

The non-Court comparative materials include printed and manuscript chant sources from different localities and periods. In terms of geography, the materials cover an area that in the west is delimited by the western regions of the present Ukraine, in the south-east by the Diocese of Astrakhan, in the east by the Diocese of Nizhny Novgorod, and in the north by the Solovetsky Monastery.⁶⁷ The preference has been to favour printed chant books because of their probable wider dissemination as opposed to manuscripts. However, as the first printed instances of Eastern Slavic

⁶⁵ *Liturgija-CLiA* s.a.; *Liturgija-CLiB* 1815; *Krug-C* 1830; *Obihod-CL* 1848; *Obihod-CB* 1869.

⁶⁶ While the 1869 and 1848 *Obihods* were mostly written in wide setting, i.e., with the chant melody mainly placed in the soprano and its parallel in the lower sixth in the alto, the music is often sung in narrow setting: while the melody remains in the soprano, the parallel part is placed to the tenor, and the earlier tenor part to the alto, resulting in a more comfortable choral pitch range. Also the doubling of the melody in the bass register, present in the 1869 *Obihod* as mentioned, is normally ignored.

⁶⁷ Music sources from other traditions of Eastern chant such as the Byzantine have not been included. This is on account of the fact that while certain similarities between some melodies of these traditions can be demonstrated (see Seppälä 1981), the differences are still considerably greater than among the variants within a single tradition.

chant books date from the beginning of the 18th century for Ukraine and from the last quarter of the same century for Russia, and even otherwise are not ideally representative, the printed sources have been supplemented by a few manuscripts, the earliest of which was copied around the beginning of the 12th century.

The bulk of the comparative sources date from between the 17th century and 1916 (i.e., the Russian Revolution and the cessation of the Court Chapel as a church choir has been set as the boundary, with the exception of the Pentecostarion volume of the Kiev-Pechersk Lavra *Obihod* that had been prepared for printing on the eve of the Revolution but whose publication was delayed until 2002). The majority of the materials date from the second half of the 19th century and the first two decades of the 20th. The individual chant sources used cover 48 titles, some of which are divided into multiple volumes that may or may not have been printed simultaneously. In all, a representative sample of printed chant books of the Eastern Slavic tradition has been reached and consulted, the greater part of which is rendered in forms of staff notation, the remainder being in different varieties of neumatic notations.

The corpus of chant sources is relatively extensive: the primary source, the 1869 *Obihod*, covers 690 pages, the other Court Chant publications total 1,045 pages, and the remaining comparative sources almost 18,000 pages. Consequently, the analytical treatment of material of this extent has not been a trivial undertaking. The strategy has been to concentrate on a representative subset of the primary source, and then select sufficiently close counterparts from the comparative sources. Before this, it was considered necessary to formulate a typology for Eastern Slavic chant books to facilitate categorizing the sources and locating the analogues (this typology is presented in Chapter 3).

A further layer of pre-processing involves reduction. This means that after the chants were extracted, their form was analysed in order to constrict the music into a sufficiently economical non-redundant shape. This is in fact not quite as exotic or suspicious as a reader with no familiarity with the repertory might suppose, but rather a solution indigenous to Eastern Slavic chant.⁶⁸ In both Court Chant and a significant amount of the comparative material, the bulk of the chant melodies are made up of a collection of fixed melodic phrases (designated as *model phrases*) that are recycled throughout the hymn of a single category according to a *chant pattern*. In the main, the number of such model phrases within a category is relatively small, from about two to five or six, and each phrase consists of a moderate number of notes. When the melody is applied to hymns of a variable number of text lines with different lengths (as is usually the case with the generic and pseudo-generic chants), some notes of each model phrase are repeated or omitted as necessary.

Thus, the basic assignment has been to locate the model phrases, find out the patterns according to which they are used in the melodic renditions, and present the result as a reduction, known as the *chant prototype* in the present study; the process by which the prototype is created is referred to as *abstraction*. By this method, the majority of the chants may be compressed to a skeleton that fits onto a single staff, which renders possible the inclusion of the music of all the approximately 700 chant excerpts that have been analysed.⁶⁹

While it is perfectly possible to compare a few such chant prototypes by hand,⁷⁰ during the research process it became evident that when there are more than about ten chant forms, the manual method was feasible no longer. To overcome this issue, the author chose to resort to computer-assisted music analysis. In that way, the comparisons can be made automatically, and answers to certain research questions can be obtained by interpreting the results of relatively simple calculations. Based on a mathematically valid dissimilarity measure, chant prototypes can be ordered according to their measured distances from the primary prototype, normally the chant version of the

⁶⁸ Cf., for instance, Kustovskij & Potemkina 1999; this is a practical manual presenting the chant schemata for singing various hymns according to the contemporary Moscow usage.

⁶⁹ A selection of original chant sources has been reproduced in Appendix 1.

⁷⁰ As has been done in Harri 2001; 2003.

1869 *Obihod* in this study. In addition, the reciprocal dissimilarities of all chants that have been included in the current redaction can be measured, after which their relations to each other can be visualized with pedigree-like structures produced via hierarchical clustering, known as dendrograms.⁷¹

Since the computer does only what a human has chosen to program it to do, the credibility of the results may be challenged on different grounds.⁷² For instance, it may be claimed that what is measured has a limited connection to “an actual” (more precisely: a perceptual⁷³) similarity or dissimilarity, or that the results would be more accurate with a different or more sophisticated hierarchization of melodic features. However, the present study is not the only one of its kind; the essentials of the methodology were formulated well in the past (this will be discussed in due course). More importantly, the results correspond quite well to external circumstances such as similarities suggested by the traditional labels that have been attached to chant melodies in some sources.

In the measurements, the rhythmic aspect of chant melodies has been altogether ignored. The grounds for this solution are that in previous research assignments of a similar type, the rhythm has been considered secondary to the melodic conduct. In the present author’s opinion, this is even more the case for Eastern Slavic chant: the identity of a chant melody has little to do with matters such as whether there is a dotted or an even rhythm in a phrase ending. In the prototypes, however, the original rhythms have been retained (after the deletion of repeating notes), but this information is not considered in the dissimilarity calculations.

Even if harmony is customarily considered to be secondary to the melody, from the nature of the arguments on Court Chant in previous literature one can conclude that it is an unavoidable subject of research when the level of stylistic traditionality or innovation of Court Chant is to be determined. The problem with previous research has been the lack of analytical support for the stylistic claims concerning the harmony of Court Chant, probably contributed to by a lack of sufficient methodology for measuring such a quality. In order to provide a remedy for this, a discipline for analysing the harmony of traditional Eastern Slavic chant polyphony has been developed; the method has been designed to be sufficiently compatible with standard forms of harmonic analysis.⁷⁴ Since the available polyphonic corpus is less extensive than the monodic, these analyses are carried out manually rather than by computer.

The selection of polyphonic material was made according to the criterion that no harmonized versions from sources not included in the melodic comparative material have been considered. Thus, beyond a few settings made by A. L’vov from Synodal chant books or manuscripts, no other deliberate harmonizations, especially by more recent composers with artistic ambitions (or with views such as those documented by Razumovskij), have been included. On the other hand, there are specimens of anonymous monastic harmonizations from the Kiev-Pechersk Lavra *Obihods* and from an unpublished manuscript of the Valaam Monastery, as well as from the chant publications by Daniil Ablamskij that have been interpreted as documenting local usage of districts of Kiev in the late 19th century.⁷⁵ The harmonizations of the 1869 Court *Obihod*, and of the 1848 *Obihod* to a

⁷¹ It should perhaps be emphasized that the method is incapable of finding, suggesting, or devising “an original form” of a chant melody. (Cf. the provocative thesis by Bohlman [1988, 2]: “An authentic version of a folk song is one that has demonstrable links to an *Urtex*t, however abstractly or factitiously it has been formulated.” What would constitute the “*Urtex*t” for Eastern Slavic chant?)

⁷² Cf. Bronson 1949, 81: “The machine is not asked to do what a machine should not attempt: it cannot solve aesthetic problems on the basis of figures, but where facts and figures are necessary, it can give factual answers with a startling economy of time and effort.”

⁷³ In this study, no claims regarding the perceptual validity of the results are made, insofar as this would have required singing or playing the included chant melodies to a group of test subjects competent in Eastern Slavic chant whose answers would then be used for the verification of the measurements.

⁷⁴ Originally made public in Harri 2009.

⁷⁵ This is suggested not only by literary accounts (Lisicyn” 1902, 1; *Sputnik* 1916, 13) but also by the musical characteristics of Ablamskij’s publications.

limited extent, are compared with these non-Court representatives of chant polyphony. The evaluation could be more comprehensive with a larger selection of materials, but the regrettable fact is that very few if any specimens of this uncomplicated sort of chant polyphony that evidentially antedates the work by L'vov are available in any form.⁷⁶ At all events, the differences (to the extent that such can be pointed out) between the "German chorale" style of L'vov and the other sources should become sufficiently visible.

On the positioning of the present study in relation to the research tradition

Since the essence of current research problems is historical, the study ultimately represents the research tradition of historical musicology (rather than comparative musicology or ethnomusicology in its contemporary sense). In addition, it involves or touches a number of external disciplines and subdisciplines. These include chant research, folk music research, eastern liturgical archaeology and liturgics (a branch of practical theology), and methods traditionally attached to systematic musicology such as statistics and computer science.⁷⁷ Consequently, it is difficult to suggest an exact positioning for the present work within a single doctrine of the musicological tradition.

Perhaps the branches of discipline closest to this study are chant research and the variety of folk music research that involves taxonomic classification of a repertory, either manually or by using the computer. However, the framing of mainstream chant research is different from the present one, insofar as it tends to deal with repertories such as Gregorian chant that have essentially ceased to exist as living traditions (except for those varieties that have been subject to restoration in the modern era). Unlike these repertories, the majority of the chants reviewed in the present study remains in liturgical use and forms an unbroken continuum to the Middle Ages; even if some melodies are probably not sung at present, they are stylistically and practically compatible with the current repertory to the degree that their reintroduction could potentially take place without special measures. For this reason, and because of the differences of form between western and eastern chants, the wealth of research on Gregorian chant and other western chant varieties is of marginal importance as far as the task in hand is concerned.

The present framing is also somewhat different from that of taxonomic folk music research. The traditional assignment in the latter is classification according to some criteria of a body of folk melodies that are explicitly collected from acoustical performances among a population by those who are in charge of the research, or which have been collected at an earlier time.⁷⁸ The situation differs from that of the present study in which the repertory is entirely found as written music in firsthand liturgical sources of variable genesis: very probably most of the music has been sung and transmitted orally before receiving a fixed literary form, but its earlier vicissitudes remain uncovered. After this fixation, the music has developed further by oral transmission and by practical evolution (those who have been using it have unconsciously or deliberately retained some features and modified others), after which it has been once more written down in the new form and possi-

⁷⁶ The obvious explanation for this is that in the first half of the 19th century and before, ordinary chant was customarily sung from monodic sources and harmonized by ear, whereas the church repertory that was rendered in written polyphony necessarily had artistic objectives and consists mainly of free compositions or in some cases, subjective renditions of chant. This was one of the reasons why L'vov embarked upon his endeavours in writing and publishing polyphonic settings of traditional chant on a larger scale.

⁷⁷ See, for instance, Parncutt 2007. In its purest form, systematic musicology has only a secondary interest in historical phenomena or questions arising from a specific repertory.

⁷⁸ Bohlman (1988, 33–51) provides a summary of this research tradition. However, "Folk music from this [modern] disciplinary perspective is not limited to Europe or North America; nor need it be rural and particularly old; nor does it circulate solely through oral transmission. These are the restrictive caveats of an earlier scholarship" (Ibid., xv.)

bly used in that shape in some localities for some time.⁷⁹ However, finding and pointing out common patterns for these evolutionary mechanisms on the motivic level is considered to be beyond the scope of the present study.

A typical study involving taxonomic research of melodies contains music examples that consist of superimposed melodic variants whose identical or similar segments have usually been tabulated at the same positions.⁸⁰ Nevertheless, in the majority of such works, few if any formal criteria for a melody being a variant of another are offered, and in some cases it seems that the determination of a group of variants takes place by intuition. Sometimes, similarity of form may have been used as the main criterion,⁸¹ in vocal music the identity of lyrics, or another extra-musical feature.⁸² The ultimate reason for this state of affairs is that the criteria are closely tied to the characteristics of the repertory being studied, and it may not have been considered essential to formulate them in an explicit way.⁸³ The problem is that when the similarities of the variants are not measured in an exact or formal manner, the nature of the argument may remain unclear.

The situation in the present study is comparable. The determination of which chant forms are variants of each other is based on their liturgical usage and category, hymnographical genre, and only secondarily on their equality or similarity of form and their exact melodic content. Perhaps the least important criterion is the hymn text, which is not constant for generic and pseudo-generic chants, even if the texts of non-generic chants are identical or similar in most cases. However, this apparent lack of clarity is compensated for by the explicit method of measuring melodic (dis)similarity, the results of which have not been concealed from the reader who has access to all necessary means for verifying the validity of the outcome.

Consulted works that deal with western forms of chant analysed at least to some degree by statistical means include those by Ilkka Taitto and Jukka Louhivuori.⁸⁴ Taitto's research on variants of Gregorian Antiphons measures the melodic similarity with a parameter designated as the *percentage of variability*, calculated by dividing the number of notes that differ between two versions by the total number of notes of a primary version.⁸⁵ For the counterparts among Taitto's corpus, the parameter achieves values between 0 and 17 %, suggesting relatively high levels of similarity.

The work by Louhivuori on the variation in performances of spiritual folk melodies of the Beseecherism of South-Western Finland has been an important model for the present study, even if its framing is significantly different. The main similarities involve the computer-assisted statistical approach to melodic research and the concepts of *redaction* and *redaction analysis*.⁸⁶ On the other

⁷⁹ As originally proposed by Nettl, "The greater density of a repertory, the greater the possibilities for stability. Density can be both a synchronic and a diachronic concept; that is, it can have both spatial and historical facets." (Bohlman 1988, 27.) For the interplay of oral and written traditions, see *ibid.*, 28–32.

⁸⁰ Examples of those involving the study of folk music and western chant repertories consulted by the present author include Knudsen 1961; Olsvai 1963; Mäkinen 1964; 1968; Wiora 1964; Elschek 1965; Hoshovs'kyj 1965; Vetterl 1965; Spitzer 1994; Niemi 1998; Østrem 2001. The same representation has been employed by Bartók (e.g., 1967) and Kodály, among others. It has been used equally for a number of studies on Eastern Slavic chant, such as Voznesenskij 1889; 1890; 1891a; 1893a; 1893b; 1898a; Velimirović 1960; Antonowycz 1974; Seppälä 1981; Roccasalvo 1986; Harri 2001; 2003; Poliakov 2007. This manner of representation can be considered standard, and a form of it is used in the current study as well.

⁸¹ For instance, melodies representing the form ABA are interpreted as variants. (Examples surveyed include Elschek 1965 and Elscheková 1966.)

⁸² This is not a major problem in works that follow the systematic guidelines proposed by Krohn (1903) or similar strategies.

⁸³ See, for instance, Pekkilä 1988, 30.

⁸⁴ Taitto 1988; Louhivuori 1988.

⁸⁵ In Finnish, "muunteluprosentti" (Taitto 1988, 37–38). One may notice that the parameter is not a metric and thus not mathematically robust, because its value depends on which of two melodies has been selected as the primary melody in cases when the versions have a different number of notes.

⁸⁶ *Redaction* and *redaction analysis* are factually little more than technical terms that in the present author's opinion are convenient in this sort of an assignment. In fact, virtually all research that deals with compar-

hand, the musical characteristics of Louhivuori's repertory (that represents oral variants of chorales in regular barred metre and conventional harmony) are quite fundamentally incompatible with Eastern chant, which has the consequence that Louhivuori's methods for similarity measurements and the statistical parameters devised remain inapplicable. Another difference has to do with the manner of representation: unlike the present study, Louhivuori has categorically chosen not to reproduce the music that has been analysed. This procedure is employed because Louhivuori's objective is to point out general tendencies in the variation of performance that are, in turn, explicated in the light of cognitive psychology, rather than to determine specific relations among a group of written melodic variants of different periods and localities.⁸⁷

There is little novel in the use of computers in music research, especially as an aid for classification of folk melodies and other repertories that consist of melodic variants.⁸⁸ Perhaps the earliest documented application was carried out around 1949 by Bertrand H. Bronson who made use of an IBM tabulating machine (a mechanical predecessor of the digital computer) for retrieving statistical information from a repertory of British-American folk songs, the essential features of which had first been encoded on punch cards.⁸⁹ Larger-scale applications were developed in the 1960s when the more powerful digital computers had started to become available, by scholars such as Benjamin Suchoff and Harry B. Lincoln.⁹⁰

While even in these early studies the objective is to facilitate the ordering of melodies according to some strategy, the crucial criteria for what exactly can be considered similar and which kind of qualities can be subjected to similarity measurements remain unformulated. These issues began to be dealt with in the next decade. In his study regarding the use of the computer in the analysis of German folk songs, Wolfram Steinbeck⁹¹ provides a number of considerations of these essential questions:

The meaning and especially the structural principles of similarity must play a central role in typology, the determination of basic melody types. Melody types are those groups of melodies "characterized not by individual details, but by certain outstanding features. These features include ambitus, key, cadence notes, form ..., and the curve or profile of the tone sequence."⁹² Even before the individual attributes of each melody are taken into account, the simplest tabular juxtaposition of melodies of one type or of those having common "outlines, models, or schemes of configuration" should make evident that similarity can exist between melodies. ... Because of their individual attributes, melodies of the same type may not be similar. ...

The question arises as to whether or not — and if so, how — similarity can be determined objectively. On the basis of which musical attributes may two melodies or melody segments be deemed similar? ... What is meant altogether by similarity? More concretely, what standards may we use for determining similarity between melodies?

The answers to these questions must be based on the deceptively simple statement that a comparison of any two entities requires a certain degree of defined similarity between the two objects. Objects having

ing a group of related melodies inside predetermined categories can be considered to form a *redaction* and represent *redaction analysis*.

⁸⁷ As is apparent, Louhivuori's orientation has a closer connection to the tradition of systematic musicology than that of the present study.

⁸⁸ See, e.g., Tenkanen 2010, 13, 15.

⁸⁹ Bronson 1949. Clairvoyantly or not, Bronson (*ibid.*, 81) starts his paper with the caveat: "Scholars in the fields of the Humanities are habitually (and properly) afraid of statistical machinery."

⁹⁰ Suchoff 1968; Lincoln 1969. Suchoff's (see 1968, 155–156) assignment was to computerize the classification methods of Bartók and Kodály and apply them to the folk music Bartók had collected (Bartók 1967). Lincoln, respectively, was concerned with developing software and encoding musical data in order to apply the computer for thematic indexing (according to Dillon & Hunter [1982, 108], however, thematic indexing "is limited in its effectiveness as a tool for identifying variants").

⁹¹ Steinbeck 1976, 289.

⁹² Cited from Wiora 1958–61, 994.

nothing in common cannot be compared. Comparison can take place only when a third object, a *tertium comparationis*, can serve as a standard for comparison. ...

Once again, we see how essential homogeneity of material is to this investigation.⁹³ ... This homogeneity of material is, in fact, nothing less than an appropriately established *tertium comparationis*.

Insofar as there are multiple though distinct features that have to do with similarity, the author addresses the problem of making multivariate statistical comparisons. Even if he terms his method “cluster analysis,” according to the description provided, the question is rather one of factor analysis.⁹⁴ In order to carry out the multivariate comparisons, he establishes the concept of *similarity threshold value*, a numerical limit that “establishes the point” at which two melodies are similar. Steinbeck then goes on to formulate a strategy for comparing the melodic segments of two melodies bar by bar without requiring that the metres be equal. The method, known as VETTA (“*VERgleich der Töne pro Takt*”) shares some of the characteristics of a metric dissimilarity measure, such as the Levenshtein Distance⁹⁵ utilized in the present study; however, even if not providing a mathematical explanation, the author correctly recognizes that VETTA is not a metric: “A one-sided comparison of melodies with differing fields of comparison would tell us about the similarities of Melody 1 to 2, but nothing of the similarities of Melody 2 to 1 ...”, i.e., the measured similarity value depends on which of the two melodies is primary and which is secondary.⁹⁶

The applicability of the ideas by Steinbeck and the previous research is critically reviewed in a paper by Martin Dillon and Michael Hunter. Regarding the consideration of the rhythmical component of music to be included in the multivariate analysis they state that⁹⁷

Rhythm is generally the most flexible element in Anglo-American vocal folk music. In adapting tunes to fit both traditional and newly-written texts, a composer often alters the rhythm in a variety of ways, including repetition or elision of individual notes for free variation of the rhythm of a complete phrase. This practice reduces the usefulness of rhythm and musical meter as characteristics common to variant melodies. As a consequence, perhaps, Bronson [1949] does not include rhythm as an element of potential importance in relating tune variants. Bayard [1950], while discussing rhythm as a source of variation in melodies, does not treat rhythm as a common element in variants of the same tune.

Among the first who made use of cluster analysis in the proper sense for melodic comparison are Luigi Logrippio and Bernard Stepien.⁹⁸ In their paper, after presenting the preliminaries of hierarchical clustering, Logrippio and Stepien deal with the calculation of a distance matrix using different parameters and strategies and finally provide two samples of clustering results for a corpus of 34 Inuit melodies in the form of a dendrogram; the distance calculations are based on pitch se-

⁹³ Previously the author has pointed out the considerable level of homogeneity in his material.

⁹⁴ Cf. Steinbeck 1976, 290: “Such a method is available today in cluster analysis, a system used in analyzing multidimensional data fields.” Factor analysis had been applied to folk music research even earlier (see Kluge 1974).

⁹⁵ Levenštejn 1965.

⁹⁶ Steinbeck 1976, 290–293.

⁹⁷ Dillon & Hunter 1982, 109. On Steinbeck (1976) they write (1982, 108): “Cluster analysis, a sophisticated technique for grouping items related through a measure of association, as suggested by Steinbeck, has rarely been used with success on large data bases of any description. In general, the more subtle and numerous the properties on which a measure of association is based, the more difficult their manipulation, comprehension, or in the case of weak or unacceptable results, their improvement. Steinbeck, for example, after posing the problem of determining an appropriate set of musical properties and their effective weighting ... does not solve it.” The paper, however, refrains from introducing fully-developed methods for computer-assisted analysis.

⁹⁸ Logrippio & Stepien 1986. Practical results had been published even in 1981 (see *ibid.*, 19, 21, 25).

quences without regard to rhythm.⁹⁹ However, they do not properly address the problem that arises from applying non-metric dissimilarity measures. Furthermore, the results are shown to depend greatly on the distance measure selected.

In a modern and methodically robust sense, the computer-assisted comparison of melodic variants came into being in the 1990s. In the paper by Marcel Mongeau and David Sankoff, the *edit distance* is suggested for the basis of a metric dissimilarity measure for melodic pitch sequences:¹⁰⁰

A natural way to quantify the difference between two sequences ... is to count the minimal number of transformations (chosen among a predetermined set of allowed transformations) which must be applied to the first sequence in order to obtain the second one. This number is called the *dissimilarity*.

For a practical demonstration, the authors then provide the necessary algorithms and attach a clustering result for Mozart's *Variations K 300* with the theme and the nine variations compared with each other.¹⁰¹

The requirement of metricity is further explicated by Keith S. Orpen and David Huron¹⁰² (the creator of the Humdrum toolkit), who introduce the edit distance as the “Damerau-Levenshtein metric” and explain in detail how it can be computed. In addition, the scaling of the measure between 0 and 1 is considered (even if the suggested strategy differs from the solution used in the present study). They conclude:

Notwithstanding the assumptions and limitations of this approach, it appears that metrics based on the Damerau-Levenshtein edit-distance provide a promising way of characterizing the quantitative similarity between musical passages.

Since the early 1990s, research activities making use of this sort of methodology have all but exploded. Because the basic ideas behind the methods applied in the present study have already been covered, more specific discussion is postponed to Chapter 4.

Summary of early literature and relevant research on Eastern Slavic chant

The earliest literature on Eastern Slavic chant consists of Old Russian chronicle materials (such as the *Stepennaja kniga*, assembled in the 1560s), liturgical service books and *činovniki* (documents depicting the local usages in major cathedrals) with rubrics, and mediaeval catalogues of neumes and neumatic primers of the 15th–16th centuries.¹⁰³ The chronicles and service books provide some vague information on church singing, and the catalogues offer almost as much; until the 17th century, their usability is limited to the identification of neumatic signs.

From the 17th–18th centuries there have, in addition, survived secondary documents such as protocols, statutes, and library catalogues. One might also note that the 17th century saw the beginning of tourism in Eastern Slavic lands. In 1654–55, Patriarch Macarios of Antioch undertook a long journey to the present Ukraine and Russia during which he visited churches and monasteries.

⁹⁹ “In our current research, all notes are given the same weight. However, it would be possible to include a hierarchy of weights based on rhythmic values, position, and others.” (Logrippo & Stepien 1986, 23.) For practical strategies involving similarity measurements weighted by including the rhythm and certain other parameters, see Typke 2007, 23–32.

¹⁰⁰ Mongeau & Sankoff 1990, 162. The authors give no credit to the original inventors of this measure.

¹⁰¹ *Ibid.*, 165–171.

¹⁰² Orpen & Huron 1992.

¹⁰³ Činovniki have been reproduced by Golubcov” (1899), and neumatic catalogues and primers by Šabalnik (1991). The tradition of the more developed form of these primers with explicit interpretations of neumes has been kept alive by Old Believers to this day; published examples include Kalašnikov” 1915; Egorov et al. 1984; Grigor’ev 1992; 2001.

The Patriarch was accompanied by his son, Archdeacon Paul of Aleppo, who wrote an extensive and detailed account on the trip in Arabic, not forgetting to deal with church music. Another comparable instance on a smaller scale is the guide-book to the Kiev-Pechersk Lavra, written in Latin by the Lutheran theologian Johannes Herbinus; even there one may find an account of church singing.¹⁰⁴

The first Russian essay explicitly dealing with church music was published by Evgenij Bolhovitonov (later a bishop) in 1799. It was followed by a few other writings on the same topic. The next notable author was Fedor L'vov (1766–1836), the father of A. L'vov and the director of the Court Chapel from 1826 to 1836, who published a popular treatise “On [church and folk] singing in Russia” in 1834. The orientation is different in the 1846 book by V. Undol'skij, “Remarks towards a history of church singing in Russia,” which reproduces a number of earlier manuscript documents. The first exposition of such a history is the extended article “Explorations in Russian church singing” by I. Saharov, published in 1849 in the journal of the Ministry of Public Enlightenment.¹⁰⁵

A. L'vov was active as a writer around the same time, even if his theoretical works are concise. In the booklet “On free or asymmetrical rhythm,” L'vov shows that asymmetrical metre is an inherent feature of Russian traditional chant and concludes that there is no need to force chant harmonizations into a regular metre, unlike the usual practice of earlier arrangers.¹⁰⁶

In an elementary exposition on composing church music L'vov suggests that¹⁰⁷

All the keys or modes that are employed in composition are divided into major and minor. ... Each major mode has its own minor mode, separated from the first by a descending third or an ascending sixth. ... While composing music to the given words, the singer [i.e. the composer] selects one or the other mode as determined by the tonic chord and changes modes throughout the work, ... [keeping in mind] that the chosen [main] mode is heard more often than the others so that the listener is not in doubt about the beginning and end of the composition.

The 1875 “Short textbook on harmony, adapted to the study of Russian liturgical compositions” by Pyotr Tchaikovsky is barely more informative regarding the harmonic organization of traditional chant polyphony. The treatise has been laid out as an abbreviated version of the author's more extended course on harmony; now the music examples have been selected from the church repertoire. The main notion with a certain relevance is that “in Russian church singing, the most frequently-used type of modulation is the transition to the parallel major from the minor [key], and vice versa.”¹⁰⁸

As mentioned, the beginning of the Russian liturgical musicology as a discipline occurred with the appointment to the professorship of Razumovskij in 1866. Razumovskij was not very prolific as a writer, and in addition to his general history, published only a single monograph (more of practical significance), as well as a few papers on a smaller scale.¹⁰⁹ Despite some analytical excursions in which the author seeks to establish common tonal characteristics of the classical chant repertoires by determining the ambits, dominants and finals for each tone according to the model

¹⁰⁴ Aleppskij 1897; Herbinus 1675.

¹⁰⁵ Ė. L'vov" 1834; Undol'skij 1846, Saharov" 1849.

¹⁰⁶ A. L'vov" 1858; L'vov 1998. Elsewhere, the author articulates some general considerations regarding church choirs (A. L'vov" 1864b, originally published in 1852). Furthermore, L'vov wrote a brief exposition on Stolp notation and its relation to staff-line chant sources (1864c); it is uncertain if the latter was intended to be published.

¹⁰⁷ A. L'vov" 1864a, 4 (originally published in 1850).

¹⁰⁸ Čajkovskij 1957, 199.

¹⁰⁹ Razumovskij 1886; 1871.

of Gregorian chant,¹¹⁰ Razumovskij's scholarly orientation was principally historical.

A productive author of the next generation was Archpriest Ioann Voznesenskij (1837–1916), a graduate of the Moscow Theological Academy. In 1880–90, he worked as the inspector of the Seminary of Riga, and during his later years as the dean of the Kostroma Cathedral.¹¹¹ Voznesenskij is a unique phenomenon (to this day, probably unsurpassed, at least as far as his subject is concerned) in Russian musicology: he can be considered a pioneer of analytical chant research with a level of scrutiny comparable to those of the early western representatives of folk music research. He published analytical works on all major Russian chant systems with comparisons of different melodic versions, basing his materials on the Synodal chant books as well as staff-line manuscripts and the 1709 Lviv *Irmologion*, not to forget some excerpts of Court Chant. In relation to the time, his analyses of the form and melodies of these chants are extensive and accurate, even if Gardner criticizes him of limiting himself to staff-line sources (the probable reason is that unlike his Moscow colleagues, Voznesenskij had not had the opportunity to gain proficiency in reading neumatic notations).¹¹² In addition to several monographs and scholarly papers, Voznesenskij wrote a number of popular essays on practical matters concerning church music.

A rather complicated problem with Voznesenskij is his reliance on the tonal theories of Jurij Arnol'd (1811–98). Arnol'd studied classical languages and music in the philological faculty of the German University in Tartu. After this, he moved to St. Petersburg and achieved a reputation as a performing musician, vocal pedagogue and a composer of opera, operetta, romances and instrumental works. In 1863 he moved to Leipzig, where he worked primarily as a music journalist, settling in Moscow in 1870. In these later years he published several studies on music theory, among them the (Russian) volumes “The theory of Old Russian church and folk singing on the basis of authentic treatises and acoustical analysis” and “The harmonization of Old Russian church singing according to Hellenic and Byzantine theory and acoustical analysis.”¹¹³

The titles reveal that the question concerns the thesis that the tonal system of Russian chant is ultimately similar to that of the Ancient Greeks. The first book contains little more than an introduction of Greek music theory, to which the second book attaches Russian chant in an explicit manner. While it seems that the author has some command of Greek theoretical sources, his achievement regarding Russian church music remains unclear. In conclusion, the question is the matching of the written pitch ranges of church melodies of different chant varieties and tones on top of the Greek tonal system and its modes (the names of which are similar to those of the western modes but the modes themselves are distinct in terms of content), the tangible result of which is little more than an abundance of confusion. It is perfectly possible to analyse the tonality of chant that way, but since the music does not accord with the premises, the yield is meagre.¹¹⁴ Both books provide harmonizations of chant melodies allegedly made according to these theories of tonality, but it is difficult to see any effect occasioned by them in the relatively conventional results.

¹¹⁰ Razumovskij 1867–69, 118–142, 176–179, 190–191. Perhaps for the first time in English, the problems with this approach were addressed by W. J. Birkbeck (1891, 147, 159): “One cannot help thinking that in making out a scheme of eight modes with finals and dominants, he [Razumovskij] has been led away by the analogy of the Western Church modes, and that when the matter has been more fully investigated, the essential difference between the Slavonic modes may be found to consist in some other features peculiar to their respective melodies. ... [The] whole theory breaks down entirely when you examine the music.”

¹¹¹ Gardner" 1978, 47.

¹¹² See footnote 80 for some references. Voznesenskij's work was one of the first inspirations for the present author's endeavours in chant research, and continues to inspire admiration.

¹¹³ Arnol'd" 1880; 1886.

¹¹⁴ Arnol'd" (1886, 186) proposes that each tone mechanically correspond to an ancient mode: tone 1 to Phrygian, tone 2 to Lydian, tone 3 to Mixolydian, tone 4 to Dorian, tone 5 to hypo-Phrygian etc. This has been meticulously reproduced by Voznesenskij (e.g., 1890, 47–59, particularly 57–58). However, as Arnol'd's theories have few practical consequences, they do not greatly weaken the quality of Voznesenskij's original analyses.

The historical survey by Metallov has already been mentioned. He published a few other monographs of which two have an analytical orientation to chant. “The eight-tone system of Znamenny Chant” is a catalogue of melodic formulas of the Znamenny repertory, mainly drawn from Synodal chant books, and the “Primer of neumatic singing” a practical guide to reading the most recent version of Stolp notation (Stolp-A). In addition, Metallov published a course book on “the strict style of harmony” from the standpoint of church music. While the book does not provide novel means for facilitating the understanding of the harmony of chant polyphony, there are a number of analyses and stylistic evaluations of the works of 19th-century Russian church music composers. One might also mention Metallov’s extensive study on Russian church singing before the Mongol Yoke.¹¹⁵

In addition to the previously mentioned pre-Revolutionary authors, an historically-oriented treatise of a certain importance was published by Priest Porfirij Bažan’skij (1836–1920) in 1890 in Lviv, Galicia. “The history of Russian [literally: Rusian] church singing,”¹¹⁶ written in a form of Chancery Slavonic (a language informally known even as “*jazyčie*”), is mostly based on the work of Razumovskij and other Russian writers and sources (western treatises on the history of music are also cited), to which the author attaches an original contribution dealing with the polyphonic performance practices of Galicia and Carpatho-Ruthenia.

Bažan’skij’s work is remarkable in that its pre-Revolutionary Russian counterparts offer little if any clarification of the repertories and performance practices of ordinary churches. Rather, they provide an elevated view based on the Synodal tradition of published chant as well as the work of established church music composers, many of whom had a limited affiliation to the commonplace practices of liturgical music in the 19th century. Because it is problematic to derive the actual state of affairs from this literature, the overall picture is necessarily based on educated inference on what is known of the repertory via surviving music documents, liturgical practices and practicability, and secondary sources.

Although the actual discipline of Russian liturgical musicology came to an end by the Revolution, some of its traditions survived in the Soviet Union in the form of the study of mediaeval music. Church music is relatively well represented in the “History of Russian music until 1800” by Nikolaj Findejzen, published in 1928. After Findejzen, the main Soviet authors to deal with liturgical music were Maksim Bražnikov (1902–73) and Nikolaj Uspenskij (1900–75). Bražnikov, who worked as a researcher in a number of institutions in Leningrad and Moscow, was active from the 1930s onwards, but his possibilities for publishing were limited. In addition to articles, he wrote at least four monographs, the last two of which appeared posthumously, all dealing with neumatic manuscripts. The first of these is concerned with the problems of evolution and transcription of Znamenny Chant; the author points out that the mediaeval chants had by no means remained immutable during the era of neumatic manuscripts but were in a constant process of evolution (this is partially illustrated by statistical means). The second book (“The Old Russian theory of music”) analyses neumatic primers and related documents,¹¹⁷ and the third monograph provides a comprehensive listing of *lica* and *fiťy* (varieties of extended melodic formulas) of the manuscript Znamenny repertory. The last substantial product of Bražnikov’s research is a book on musical palaeography.¹¹⁸

The main contribution by Uspenskij, who worked as a professor of the Leningrad Theological Academy, covers two monographs, of which the first is a sort of a general history of Russian church music to the beginning of the 19th century (for political reasons, it was not possible to deal with more recent phenomena), and the second an anthology of music excerpts. Both books con-

¹¹⁵ Metallov” 1915; 1899a; 1899b; 1897; 1912.

¹¹⁶ Bažan’skij 1890.

¹¹⁷ This work has been continued by Šabalin (1991).

¹¹⁸ Findejzen 1928; Bražnikov 1949; 1972; 1984; 2002.

tinue to be relevant.¹¹⁹ There were other authors as well in the Soviet Union, but they were generally unable to publish contributions of a scale larger than relatively concise research papers in anthologies, conference proceedings and journals of limited circulation (many of which are difficult to obtain).

After the dissolution of the Soviet Union, research on church music in Russia has become considerably revitalized, and in addition to new contributions, some works that had been written previously have become available. Major contemporary authors include Tat'jana Vladyševskaja, who, in addition to mediaeval repertoires, has been concerned with the living singing practices of Old Believers, as well as Galina Požidaeva, who has published a pathbreaking volume on the historical chant repertory extending to the transcription of Kondakarian Chant as well as other early chant varieties with special consideration of form, and Galina Alekseeva, who has made research on the connections between Old Russian and Byzantine chant traditions, in addition to other topics. Important works with regard to the present study have also been Nina Zahar'ina's two surveys on printed and manuscript Russian chant sources up to the 19th century.¹²⁰

While Gardner was probably the most productive writer of post-Revolutionary research in the west, a number of other authors have been active, including Miloš Velimirović along with Raina Palikarova-Verdeil and Alfred Swan, amongst others.¹²¹ In Finland, an important predecessor of the current study (as well as of the licentiate thesis by the present author¹²²) was Hilikka Seppälä's monograph on the connections between Finnish octoechos chants and the Byzantine tradition. Seppälä was, indeed, among the first to publish credible analyses of the harmonic features of Court Chant, since the Finnish repertory is virtually identical.¹²³

Various authors have contributed the literature by publishing bibliographies and catalogues of manuscript collections — a tradition which was initiated even in pre-Revolutionary Russia and kept alive in the Soviet Union. Of major assistance has been Vladimir Protopopov's bibliography on Russian church singing from the mid-16th century until 1920s. In addition, a branch of modern chant research exists in Ukraine, housed within the Catholic University of Lviv. The product of this activity with most relevance with regard to the present study is the comprehensive catalogue of Ukrainian and Belarusian chant manuscripts in public repositories by Jurij Jasynovs'kyj.¹²⁴

¹¹⁹ Uspenskij 1971a; 1971b.

¹²⁰ For instance, Vladyševskaja 2006; Požidaeva 2007; Alekseeva 2007; Zahar'ina 2003; 2007.

¹²¹ For instance, Velimirović 1960; Palikarova-Verdeil 1953; Swan 1940; 1967; 1969.

¹²² Harri 2001.

¹²³ Seppälä 1981. Chant harmonizations are reviewed on pp. 165–179. The author suggests that the “chant melodies could be classified into different types according to their harmonizations. The main types would be a) chants in which the harmonization is based on a single tonality, and, b) chants in which the tonality fluctuates. The chants of type b could be classified into subtypes according to the tonal combinations that form.” (Ibid., 175.) A further reason for respect is that even if Seppälä refers to the controversial attitude of Gardner against the Court Chant, she explicitly refrains from taking a position pro or contra. (Ibid., 82–83.)

¹²⁴ Protopopov 2000; Jasynovs'kyj 1996.

1. Historical outline

The broader scope of this study is Eastern Slavic Orthodox church music. The tradition of Eastern Slavic church music was formed in the Kievan Rus, and its successors. There are two major branches of that tradition: the Russian (Eastern) branch and the Ukrainian/Belarusian¹ (Western) branch, which may be subdivided further (Table 1.1).

Table 1.1. The division into major branches of the Eastern Slavic chant tradition.

10th–13th century	Kievan				
14th–16th century	Ukrainian/Belarusian			Russian	
17th century on	Belarusian	West Ukrainian	East Ukrainian	New Rite	Old Rite

Since the reasons for these divisions are principally political, it is necessary to make a brief survey of the historical vicissitudes of the Eastern Slavic nations.

The first Eastern Slavic state, the centre of which was the city of Kiev, was formed in the ninth century. The area extended from the Carpathians in the southwest to Murom in the east, and to Lake Ladoga in the north. Rather than a solid state in the contemporary sense, Kievan Rus was a loose coalition of city-states or principalities.

In 1240, Kiev, and subsequently other eastern principalities, were conquered by the Mongols. During the period of the Mongol Yoke, the contacts of Eastern Slavs with Byzantium and Western Europe were limited or broken. The cultural centre shifted first to Vladimir (1263) and later to Moscow (1328). Meanwhile, in the north, Novgorod developed into a substantial cultural and commercial centre. The prince of Novgorod, Alexander Nevsky, was able to beat the Swedish-Finnish and German troops but found it impossible to fight the Mongols. Instead, he decided to collaborate, and thus Novgorod could develop peacefully. Only in 1471 did the city surrender to Ivan III of Moscow. The Mongols were finally expelled from Russia in 1480.

In the 14th century, a new great power had been formed in the neighbourhood of Russia. By the 1360s, the Lithuanian state extended from the Baltic to the Black Sea, occupying the areas of the present Belarus and Ukraine for the most part, as well as some of Great Russia. In 1386, a personal union was initiated between Lithuania and Poland, in which Poland became dominant by the 1560s. Because of this situation, Orthodox believers in the western part of the Eastern Slavic area were detached from Muscovite Russia, which is the main reason behind the differentiation of the chant tradition into the eastern and western branches.

Muscovite Russia developed gradually towards a true nation-state. The successor of Prince Ivan III was Ivan IV the Terrible (r. 1533–84), who was crowned the tsar of all Russia in 1547. After his death, Ivan the Terrible left behind a political void, and there followed the so-called Time of Troubles until 1613, when the first Romanov, Mikhail Fedorovich, was elected the ruler.

In 1654, during the regime of Alexei Mikhailovich, the eastern part of Ukraine, including Kiev, was conquered by Zaporozhian Cossacks, and an autonomous Cossack state was formed under the protection of Moscow. The Cossack state was politically unstable, and in 1686, Poland officially yielded Kiev to Russia. Thus, the East Ukrainian church music tradition became gradually detached from the western main branch.

In Russia, the Old Believer schism emerged in 1654–56 as a result of certain liturgical reforms effectuated by Patriarch Nikon. While striving to preserve the unreformed liturgical order and the traditional way of living, Old Believers did not permit in church music what they considered innovations such as staff-line notation, and polyphonic singing whose documented history in the Russian Church goes back to the previous century. As the music of the dominant church evolved, the church singing of the Old Believers (whose liturgical practices are now known as the Old Rite)

¹ It is unlikely that a distinct Belarusian tradition of chant would have survived to this day.

came to form a separate branch distinct from the eastern mainstream (of the New Rite).

Russia became an empire when Peter the Great (who had been reigning since 1682) was proclaimed emperor in 1721. The power and area of the state increased until the 20th century, but a political and intellectual crisis which was contributed to by the heavy casualties in the First World War, culminated in the Bolshevik takeover of 1917 and the formation of what became the Soviet Union. The present phase in the history of Russia began in 1991 when the Soviet Union dissolved.

The western parts of the Eastern Slavic area — Galicia and Carpatho-Ruthenia — have been under the rule of different countries. The Ruthenian lands on the southern slopes of the Carpathians had been part of the Hungarian kingdom since the 14th–15th centuries. Galicia — the area north of the Carpathians, the major centres of which are Lviv, Ivano-Frankivsk (formerly Stanislavov, Stanislaviv, Stanislav), and Przemyśl (Peremyśl') — belonged to Poland until 1772, when it came into the possession of Austria in the first partition of Poland. From 1867 until 1918, these regions were united in the Austro-Hungarian Empire. After the First World War, Galicia was once more under Polish rule, while Carpatho-Ruthenia belonged to Czechoslovakia. As a result of the Second World War, Galicia and a part of Carpatho-Ruthenia were annexed to the Ukrainian SSR, while the Prešov region remained within Czechoslovakia. At present, the former are part of the Ukrainian Republic, and the latter of the Slovak Republic.

The area of the present Belarus was under Polish rule until the first partition, in which the eastern regions were annexed to Russia. More areas were annexed in the second partition of Poland (1793), and the remainder in the third partition in 1795. After the First World War, the Belorussian Democratic Republic was formed but was soon taken over by Russian Bolsheviks, who announced the formation of Belorussian SSR in 1919. The reconstituted Poland had military activity in the western part of Belarus until the 1921 Treaty of Riga, in which Belarus was divided between Poland and Soviet Russia along the borders of the first partition. After the Second World War, Poland was reshaped by moving its area westwards, and most of Belarus was unified within the Belorussian SSR. Since 1991, Belarus has been an independent republic.

1.1 From the origins to the 17th century

It is usually considered, in accordance with the chronicles, that the Christian era among Eastern Slavs began in 988, when the Grand Prince of Kiev, Vladimir I the Great received baptism in Crimea during a military expedition against Byzantium. He brought with him Greek clerics and instructed his people to follow him into Christianity.² Although the Catholic Church was formally unbroken until the schism of 1054, the rites and theological emphases had already taken divergent paths in the Byzantine and Roman traditions. Eastern Slavs were to adopt Christianity in the Eastern (or Byzantine) form.

Establishing the new religion was facilitated by the fact that another Slavic people, the Bulgarians, had adopted it about a hundred years earlier. Because of this, at least the most essential liturgical texts were already available in a comprehensible Slavic language — Old Church Slavonic — and there was no need to translate them all anew.³ It has been suggested that the Kievans would have adopted the necessary church music via Bulgarians as well,⁴ but since the earliest surviving music manuscripts originate only from the turn of the 12th century, the early history of Eastern Slavic church music remains uncertain.

The earliest period from which there exists manuscript evidence ranges from the end of the

² In all probability, there had been Christian activity in Kiev even somewhat earlier (Riasanovsky 1984, 34; Korpela 1996, 85–95).

³ E.g., Gardner 1978, 199–200.

⁴ The question was addressed even by pre-Revolutionary Russian scholars such as Razumovskij (1867–69, 58).

11th century to the end of the 13th. These music manuscripts were written with two distinct kinds of neumatic notation, neither of which is fully decipherable. A handful of surviving manuscripts have been rendered in *Kondakarian* notation, visually similar to the paleo-Byzantine *Chartres* notation. The majority of the manuscripts have been drawn up in an early form of the *Stolp* notation, which looks like a derivative of the paleo-Byzantine *Coislin* notation.⁵

The next period extends into the 16th century. Its beginning was characterized by the extinction of Kondakarian notation. It is probable that some part of the music written previously in Kondakarian notation was transferred into the Stolp notation that was used exclusively until the last decades of the 15th century. During this time there emerged the body of chant whose Muscovite reversion has become known as *Znamenny Chant*. Probably because of the Mongol Yoke which barred cultural contacts with Byzantium and Europe, Eastern Slavic church music retained an individual form. Stolp notation generally preserved its visual shape until the second half of the 15th century except for some neumes and neume combinations that fell gradually into disuse and were replaced by others.⁶

It has been assumed that the chant repertory would have been relatively uniform both in the Russian and the Ukrainian/Belarusian areas until the 16th century. The Russian side experienced a major wave of creative activity in liturgical singing that began during the reign of Ivan the Terrible, himself a connoisseur and author of church music and hymnography.⁷ The level of church singing was especially high in Novgorod, and the tsar invited several Novgorodian singing masters to join his court in Aleksandrov, including the Karelian brothers Savva and Vasilij Rogov, who formed a singing school with their students and some other church musicians (such as Feodor Krestjanin, Ivan Nos, Stepan Golyš, Ivan Lukoško, Faddej Nikitin, Markel Bezborodyj, and Ivan Šajdur).⁸

These and other authors, whose identities have escaped the chronicles, contributed to the emergence of new melodic variants. The chant manuscripts from that time on feature various “versions” (*perevody*) of the standard repertory, designated with different titles, such as *bol'šoj perevod*, *bol'šoe znamja* (“great version/neume,” in melismatic chant), *srednij perevod*, *srednee znamja* (“middle version/neume,” of medium complexity), *maloe znamja* (“lesser neume,” of lesser complexity), *in perevod*, *in rospev*, *ino znamja* (“another version/chant/neume”), *Lukoškov perevod* (“version of Lukoško” — or similarly by some other known author), etc.⁹

In the main, the chants developed towards more florid forms, and this had its effects also on notational practice. Extended melismas came to be written with shorthand devices. Common melodic passages were expressed by special combinations of neumatic signs in which the individual neumes do not signify the melodic components of the formula. These passages are known as *fity* (sg. *fiŭa*) and *lica* (*lico*), called also *kokizy* (*kokiz*) and *popevki* (*popevka*).¹⁰ The shorthand practice

⁵ Gardner 1980, 143; Velimirović 1960, 96–97.

⁶ Cf. Gardner 1978, 372–373, 407–415. According to Bražnikov (1949, 58), “We have seen that Old Russian chant melodies underwent major and fundamental changes during the decades and centuries of their existence. [Actually,] it is an understatement [to call them] changes. [Rather,] the melodies were reborn [altogether].” For a thorough comparison of some notational changes in manuscripts from different periods until the 17th century, see, e.g., Bražnikov 1949, 15–65.

⁷ Tsar Ivan has been claimed as the author of a set of stichera for St. Peter, Metropolitan of Moscow, who was canonized in 1547 (a facsimile and transcription was first provided in *Stihiry* 1886). While Gardner (2000, 265) believes that Ivan wrote the texts himself but set them to music according to pre-existing melodies, this can hardly be confirmed.

⁸ Gardner 2000, 261–264.

⁹ *Ibid.*, 269.

¹⁰ *Fity* are known even in paleo-Byzantine notation and were used to some extent in Eastern Slavic chant from the beginning, but the earliest references to *lica* appeared only in the 16th century (see, e.g., Gusejnova 1990). The main visual difference between *fity* and *lica* consists of the presence of the sign ϑ (a derivative of the Greek letter *theta*, Θ) among the neumes. For *lica*, there is no similar indicator.

came to be referred to as *tajnozamknennost'*, i.e., “having a secret meaning.” The correct execution of fity and lica required knowing the music of these passages beforehand, and the notation became increasingly complicated to master.¹¹

In Muscovite practice there had appeared two other chant repertoires beside Znamenny Chant even in the 15th century. *Put'* and *Demestvenny Chants* were originally written with Stolp notation, but from the second half of the 16th century on with two special neumatic scripts known as Put' and Demestvenny notations which are derivatives of Stolp notation. The first instances of written Put' Chant can be reached in manuscripts of the last quarter of the 15th century. Although the oldest known literary reference to Demestvenny Chant originates from 1441, the earliest surviving manuscripts with Demestvenny music date from the end of the century. Around the mid-16th century, there appeared the first explicit references to polyphonic church singing.¹²

As the spiritual life of the Orthodox population that was under Lithuanian-Polish rule had gradually become detached from that of Muscovite Russia, the 16th-century developments did not enter the western branch of the tradition.¹³ Instead, there emerged local chant variants, as well as a previously unknown chant body known as Bulgarian Chant, which has a significant presence in West Ukrainian manuscripts and the chant publications of later days. The exact origins of Bulgarian Chant are uncertain, since no sources have been discovered that would definitely link the repertory to Bulgaria, or to another Southern Slavic region.

In Russia, manuscript chant books evolved into a few basic types, such as the *obihod*, the *octoechos*, the *heirmologion*, the *tridion*, the *pentecostarion*, the *great feasts (prazdniki)*, and the *lesser feasts (trezvony)*. In Ukraine and Belarus, the standard variety of chant book was the anthology-type *heirmologion* that contained roughly the same materials in a single volume.¹⁴

Eventually, the Orthodox of the Polish-Lithuanian Commonwealth were pressured to unite with the Roman Catholic Church, which resulted in the 1596 Union of Brest. According to the treaty, the former Orthodox accepted papal supremacy but were allowed to retain Eastern rituals and other Orthodox customs practically uncorrupted. The union was not effectuated immediately or uniformly: most of Lviv joined in 1700, but the Stavropegic Brotherhood stayed outside until 1708. Even after that there remained regions that preserved Orthodoxy.¹⁵

Little by little certain western innovations had entered church music in Ukraine and Belarus. Staff notation became prevalent in the beginning of the 17th century,¹⁶ and around the same time, triadic harmony began to be applied to traditional chant.¹⁷ In spite of these developments, church music retained its melodic content and its eastern character.

¹¹ Gusejnova 1990. By the beginning of the 17th century there were more than 200 fity and lica in use. For practical purposes, special listings of the shorthand neume combinations and their resolutions were compiled.

¹² Gardner 2000, 232–235; Požidaeva 2007, 186, 209–210. See also Gardner 1967.

¹³ There are generally no references to these types of singing in Ukrainian/Belarusian manuscripts and publications (cf. Jasynovs'kyj 1996). However, in the Belarusian Supraśl Heirmologion (a manuscript copied in 1598–1601) there are some excerpts that have been entitled as “demestvennoe bjaščie ot napela monastirja Supraslskogo,” i.e., “demestvenny fabric[?] on the singing of the Supraśl Monastery” (ibid., 100).

¹⁴ The typology of chant books is discussed in more depth in Chapter 3.

¹⁵ Gardner 1982, 17–18; Roccasalvo 1986, 13–16; Galadza 2010, 90. In Carpatho-Ruthenia, a similar treaty, the Union of Uzhhorod, was concluded in 1646. On the other hand, the metropolis of Kiev returned to Orthodoxy in 1633.

¹⁶ The earliest known specimen of a staff notation chant book used to be the Supraśl Heirmologion. However, Jasynovs'kyj (1996, 97–99) has catalogued three other contemporary or somewhat earlier manuscripts written in staff notation.

¹⁷ No systematic studies on 17th-century chant harmonizations regarding Ukraine and Belarus are known to this author.

1.1.1 Early forms of polyphonic singing

Probably the earliest explicit references to Great Russian non-monodic church singing date from the first half of the 16th century. In the *Čin arhiepiskopa Novagoroda i Pskova*,¹⁸ which is a description of how divine services of the Novgorod St. Sophia Cathedral were conducted in the 1540s, there appear the following remarks:

And clerics sing with the upper And then begin the Hours, and both *kliroi*¹⁹ sing the troparia with the upper the All-Night Vigil is sung as usual. Stichera [are sung] according to the Typicon from [neumatic] notation, the doxasticon with the upper.²⁰

The expression that suggests some sort of polyphonic singing is “with the upper” (“*s verhom*,” “with *verh*”). The real essence of this “upper” remains uncertain. It could be a polyphonic counter-voice, but apparently, no written sources for such counter-voices for the hymns mentioned have survived from that time. In this light, the question could be to do with doubling. One possibility could be doubling the melody in the upper octave, but this is improbable as an octave doubling would hardly have been perceived to differ from the melody in a way that would have necessitated these remarks. In this author’s interpretation, “with the upper” would refer to doubling the chant melody at another interval than the octave. Since there are no more recent traces of performing Eastern Slavic church music in parallel fifths or fourths (in a manner similar to western mediaeval organum), it is more likely that “with the upper” would refer to a doubling in the upper third.

The earliest manuscripts that appear to contain instances of written chant polyphony date to the last quarter of the 16th century. From the next century there exist neumatic music sources of the so-called Strochny polyphony²¹ in two or three parts that effectively incorporates chant melodies doubled in the upper third. In the reproduction of a transcribed instance of a three-part Trisagion (Ex. 1.1.1.1),²² the *put'* (“path”) part represents the chant melody, *verh* part is “the upper,” and *niz* (“low”) the bass.

Example 1.1.1.1. A Trisagion setting in Strochny polyphony.

The musical score consists of three staves. The top staff is labeled 'Verh' and the middle staff 'Put''. Both use a treble clef. The bottom staff is labeled 'Niz' and uses a bass clef. The lyrics are written below the staves: 'Svja - tyj bo - že svja - tyj kre - pkij svja - tyj bez - sme - rtnyj po - mi - luj nas.' The notation includes various neumatic symbols and rests.

Even if the available transcriptions and reproductions of Strochny polyphony are consistent to a certain degree, their limited number has prevented scholars from arriving at reliable conclusions on issues such as to what extent we are dealing with a distinct style, or whether Strochny polyph-

¹⁸ Golubcov" 1899, 239–262.

¹⁹ In Orthodox churches, two *kliroi* (sg. *kliros*) are situated at the front left and right sides of the nave against the iconostasis, to be occupied by the singers. It is customary to use the term in reference to these two groups of singers, i.e., choirs.

²⁰ “И діаки поють св верхом” (Golubcov" 1899, 257.) “И таж начинают часы, и поют тропари по крылосом с верхом” (Ibid., 259.) “... всенощное по обычаю поют. Стихиры по уставу по знаменью, славникъ с верхом.” (Ibid., 262.)

²¹ Uspenskij 1971a, 232–291; Požidaeva 2007, 325–454; Morosan 1994, 26–27; Gardner 2000, 314–317. In the present study, the English nomenclature of earlier literature for the early polyphony, apparently derived via Uspenskij, has been retained, even if it can be considered inconsistent (see the discussion in Požidaeva 2007, 378–379).

²² Uspenskij 1971b, 165 (SHM-1251, f. 189). The neumatic original is unavailable to the present author, as is the case for Example 1.1.1.2.

ony is merely an attempt to record a common polyphonic performance practice with neumatic notation that is not ideal for the assignment. The peculiar thing is that with only slight adjustments, such as some corrections in the parts, and the application of artificial leading-notes — which the neumatic script is unable to indicate — the music would turn out to be not very remote to the common style of chant harmonizations of the 19th century.

Another contemporaneous or slightly earlier Great Russian variety of polyphonic chant is known as Demestvenny polyphony.²³ Whereas the Strochny style is relatively consonant and musically intelligible, this is not the case with Demestvenny polyphony, the reconstructions of which are not particularly convincing. In the reproduction of a transcribed sample of a Trisagion in Demestvenny polyphony (Ex. 1.1.1.2),²⁴ the three parts do not show much of an intelligible tonal relation to each other. Unlike for the Strochny example, the divisions of the text are unequal, even if the author of the transcription has succeeded in aligning the parts temporally. The major difficulty with Demestvenny polyphony is that the surviving repertory is even more limited than that of the Strochny variety, and the process of making reliable transcriptions is correspondingly more difficult. Furthermore, even if the sources look outwardly like representatives of polyphonic music, it can hardly be taken for granted that the parts would actually have been performed simultaneously. While the parts of the Demestvenny example fail to create together a sonorous effect, each of the three melodic lines is musically self-sufficient.

Example 1.1.1.2. A Trisagion setting in Demestvenny polyphony.

Verh
Svja - ty bo - že svja-ty kre - pki svja-

Put'
Svja - ty bo - že svja-ty kre - pki

Niz
Svja - ty bo - - - že svja-ty kre - pki

ty bez - sme - rtny po - mi - - - lui na - s".

svja-ty bez - sme - rtny po - mi - - - lui nas".

svja-ty bez - sme - rtny po - mi - - - lui na - s".

Although there is little documented information on polyphonic chant in Ukraine prior to the 17th century, one may presume that polyphonic performance practice would not have arisen suddenly. All the same, a western type of polyphony known as the *partesny style*²⁵ (which may perhaps be seen as an adaptation of the Venetian style) started to enter Eastern church music around 1600 and became common by the 1650s.²⁶ Initially, the style was applied to hymns of the ordinary. Partesny compositions are of considerable textural complexity, typically having four, eight, twelve,

²³ Uspenskij 1971a, 263–291; Požidaeva 2007, 325–454.

²⁴ Uspenskij 1971b, 192–193 (NLR-875, ff. 48v–49). The source has been dated to 1690–1707.

²⁵ *Partesnoe penie* (*part singing*), derived from the Latin word *partes*.

²⁶ Šreer-Tkačenko 1966, 509. According to Bažan'skij (1890, 60), there was liturgical singing in four, six, and eight parts in Lviv even in 1604. Bažan'skij's general opinion appears to be that polyphonic singing among Eastern Slavs must have become established considerably earlier.

or even more parts. In addition to through-composed Liturgies — the so-called *služby Božii* (“divine services”) — the genre of the choral concerto was born. Choral concerti are motet-like compositions set to liturgical or biblical texts such as psalm verses. Concerti were customarily sung in the Divine Liturgy during the communion of the clergy in the altar, which takes place behind closed doors and curtain and typically requires a few minutes. Since there are no precise rubrics in classical service books on what should happen in the nave at this time, it was considered convenient to cover the void with church singing.

The mid-17th-century Ukrainian church singing practices were reflected by at least two contemporary authors. As was mentioned in the Introduction, Archdeacon Paul of Aleppo visited Ukraine and Russia in 1654–55 and made notes on church singing in a few localities, even if these provide only somewhat vague evidence concerning the predominant styles. The first account deals with the singing in Rașcov (present-day Transnistria):²⁷ “... nothing surprised us like the loveliness of the little boys and their singing which came from heart and soul, in harmony with the adults.”

The next reflections are from Uman (Mid-Ukraine):²⁸

On top of the narthex there is a beautiful bell tower. There is a tall latticework facing towards the chancel [*horos*]; the singers stand against it and sing from their music books with the organ; their voices resound like thunder. ... As for their magnificent singing of “It is truly meet,” then all the clergy in attendance, together with the boys of the *kliroi* gather in the middle (of the church) and sing this hymn from heart and soul as a choir.

The peculiarity of the passage lies in the fact that organ accompaniment is mentioned, even if the use of instruments is against Orthodox tradition and doctrine. There are a couple of further similar references in Paul’s travelogue. The usual explanation has been that the churches in question had been taken over from the Polish regime that had been expelled in the 1648 Khmelnytsky Uprising, and the instruments had been temporarily preserved intact.

The writer is more elaborate in his two descriptions of divine services in Kiev. The first quotation concerns the Voznesensky Convent, and the second the Kiev-Pechersk Lavra:²⁹

The nuns sang ... in a cheerful [*prijatnyj*] chant and with sweet voices which made the heart burst and moved [us] to tears: this singing was [very] touching and breathtakingly beautiful, much better than the [usual] singing of males.³⁰ We were exalted by the charm of the voices and the singing, especially that of grown-up and small maidens. ... They sang “Holy God,” “Alleluia,” and “Lord, have mercy” [as though] in one voice; one of them read the Epistle very clearly. They sing the psalm and the prokeimenon with roulades. On “It is truly meet,” the church bell was tolled and the nuns moved from their places to the (middle of the) chancel and sang this [hymn] in a sweet chant, kneeling.

On the eve of the feast of the holy apostles [Ss. Peter and Paul] ... we arrived at the church to [attend] the All-Night Vigil. The ... canonarch [= reader] started to read [= recite] (and the singers sang) the vespereal

²⁷ Aleppskij 1897, 2.

²⁸ *Ibid.*, 22, 23.

²⁹ *Ibid.*, 58–59, 60–61.

³⁰ In all probability, Paul’s excitement had to do with the fact that among Eastern Slavs, females were not allowed to sing in churches except for convents until the last decades of the 19th century (in Greek-speaking Orthodoxy this remains the norm to the present day), and he may not have had much previous experience of visiting major convents; in other churches, the soprano and alto parts were sung by boys, or in some cases, by boys and male falsettists. According to Morosan (1994, 155), in Russia, women may have been involved in church singing in private church choirs of the nobility even at the beginning of the 19th century, but “there is no evidence ... that women participated in [ordinary] church choirs until ... 1880.” The reasons, however, were not doctrinal, but rather based on the ethical custom of having men and women stand separately in church (*idem*).

psalm ... in a pretty, charming chant during [the reading of] the canonarch. ... After this, they gathered for the little entrance and sang “O Gladsome Light” according to their usage, in a loud voice. ... After both deacons had censed ..., one of them started the prayer of the litia: “O God, save Thy people” ... at which “Lord, have mercy” was chanted to a sweet and extended melody. ... Then “Glory to the God in the highest” [= Great Doxology] was sung from both kliroi ... to a charming chant, all together with the singers [as if they were] substituting the organ, that is, with little boys, in breathtaking voices; (this happened [this was our impression]) every time when the singing was performed with a special strength from [written] music during this All-Night Vigil and until the end of the Liturgy of the day.

It seems obvious that the singing that Archdeacon Paul describes is essentially polyphonic and shows characteristics of the *partesny* style.³¹ This is further hinted at by his summary on the differences in quality between Ukrainian and Great Russian church music standards:³²

The [church] singing of the Cossacks [= Ukrainians] brightens up the soul and dispels sorrows, for their chant is cheerful, comes from the heart and is performed as though by one voice; they love passionately [part] singing from music with tender and sweet melodies. But the [church] singing of these (Muscovites) lacks erudition, as it turned out, is vacuous, [and] they are not shy of it. Their best voice is the coarse and stiff bass, which does not arouse pleasure in the listener. Insofar as this is considered a defect among us, our high-pitched chant is felt indelicate among them. They [the Muscovites] mock the Cossacks for their chants, saying that those are the chants of Gallic people and Polacks as they know them.

A more explicit description on the musical characteristics of Ukrainian church singing can be found in the 1675 tourist guide by Johannes Herbinus:³³

Indeed, the Greek-Ruthenians serve God with more piety and elegance than the Romans, as they use the common vernacular language for chanting psalms and other sacred hymns of the fathers in the temples where they sing daily with a musical art in which the descant, alto, tenor, and bass are distinctly heard in a sweet and sonorous harmony. The common people understand what the clergy sings and prays in the Slavonic vernacular: all join the clergy with their voices and sing with the same harmony and devotion ...

While the present author has not encountered music for Ukrainian chant harmonizations in the *partesny* style, in Russia where the style arrived no earlier than in the 1650s, this western compositional technique was extended to chant as well (Ex. 1.1.1.3³⁴). It has been suggested that these settings which were mostly written in four parts or, less frequently, in eight parts, were more a Russian than a Ukrainian phenomenon. The compositional strategy appears to have consisted of initially providing the chant melody with a figural bass and then completing the harmonies with the upper parts.³⁵

One of the instruments that probably contributed to the adoption of the style by Russian composers was a practical manual of composition known as the “Musical grammar of Nikolaj Dileckij,” which appears to have been widely distributed in manuscript copies.³⁶ Dileckij was a

³¹ See Gardner 1982, 40.

³² Aleppskij 1897, 165–166.

³³ Herbinus 1675, 153–154: “Sanctius longè atquè elegantius apud Græco-Ruthenos colitur Deus, quam quidem apud Romanos. Psalmi enim aliique sacri Patrum Hymni in templis, accinente lingvâ vernaculâ populo, arte Musica, in qua Discantus, Altus, Tenor & Bassus, harmonia svavissima & sonora distinctè audiuntur, quotidie ibi decantantur. Intelligit apud eos plebs promiscua, quæ Clerus lingvâ Sclavonicâ vernacula aut canit, aut orat: Hinc omnes conjunctis Clero vocibus eâ cantant harmoniâ ac devotione ...”

³⁴ Penie-V214–217 (score reconstructed from parts by the present author). The Znamenny Chant melody, which is identical to that in *Prazdniki-S 1772*, resides in the tenor part in the middle staff.

³⁵ The origins and features of chant settings in the *partesny* style have been summarized by Zahar'ina (2007, 190–198).

³⁶ A thorough study of the Dileckij manuscript and its different versions has been written by Jensen (1987). The reproductions surveyed by the present author include Dileckij 1910 and Dylec'kyj 1970.

Ukrainian composer who had pursued university studies in Vilnius in the 1670s. It is probable that the treatise was initially composed in Vilnius in the Polish language. The earliest surviving versions of the manuscript were written in Smolensk, Russia, around 1677–78. Later on, Dileckij moved to Moscow, but his course of life after 30 May 1681 is unknown: he may have returned to Vilnius or Kiev, retired, or deceased. Even by the time of the extinct Polish version, Dileckij must have been an experienced composer of partesny music, even if it is uncertain where he acquired his compositional skill. Several *služby Božii* and other sacred compositions have been attributed to him, some of which are quoted in the Grammar. In addition, works of the contemporary Polish composers Marcin Mielczewski (d. 1651) and Jacek Różycki (d. ca. 1696), as well as to a lesser extent, the Muscovites Ian Kalenda, Zjusk, and Zamarevič, are cited in different versions of the book.³⁷

Example 1.1.1.3. A partesny setting of the Little Vespers doxasticon-apostichon (“The temple of God, the only Theotokos”) on the Nativity of the Theotokos in tone 2.

8 Hram bo - - - žij e - di - - - na bo-go - ro - di - ca

8 ot ne plo - do - ve i ne - ra - žda - ju-šči-ja pro-i - sho - dit

8 i ra - - - du-e - tsja a - dam vzy - va - - - ja.

Partesny music was necessarily cultivated only in major churches in which there were adequate choirs. Since the copying of manuscripts with this repertory ceased some time in the second half of the 18th century, it would seem that the style was relatively marginal and a temporary phenomenon.³⁸

³⁷ Jensen 1987, 44.

³⁸ Razumovskij (1867–69, 223) mentions that in Moscow, the last partesny manuscripts were copied in 1783.

1.2 The turbulent events of 17th-century Muscovy and their effects on church music

The seventeenth century with its liturgical reforms and their consequences can be seen as a watershed in Russian church music and Orthodoxy in general, the reasons for which were ultimately practical. One of the factors was linguistic evolution: the change of the pronunciation of Slavonic phonemes that had been indicated with the Cyrillic letters ъ and ь. It is assumed that these letters had originally represented some kinds of semivowel (or weak vowels, such as schwa). However, by the mid-15th century, ъ and ь had lost their earlier pronunciation in spoken language. In orthography, they had been replaced mainly by о and е (sometimes ъ had become ы or е, and ь had become и) in mid-word strong positions, while in weak positions they had become mute — ъ had generally vanished, and occasionally also ь, but they were retained in word endings. Thus, for instance, съньмъ (s"n'm", "meeting") had become сонмъ (sonm") and отъць (ot'c', "father") had evolved into отецъ (otec").³⁹

The change did not cause major trouble for texts that were intended for recitation, but the matter was different in singing. In music manuscripts there were neumes on syllables containing the letters ъ and ь, and in many cases it was necessary to vocalize them even if this did not occur in recitation and speech. In practice, ъ was usually replaced by о, and ь by е. The substitutions entered the orthography also in instances in which the letters were otherwise mute. Consequently, the pronunciation and spelling of many words was divergent in singing and reading, and the hymn texts were written differently in text sources and music sources. In the majority of the literature, this phenomenon is referred to as *homonija*, or *divergent speech*. In singing it rendered certain words equivocal, while others were simply unrecognisable to persons familiar only with the forms of spoken language.⁴⁰

There had been tendencies to correct the sung texts to make them correspond with spoken language, *true speech* (*na reč*), since the 16th century, but, apparently, no unified correction came into being until the late 1650s. In any event, Archpriest Avvakum Petrov (ca. 1620–82) mentions that he had been singing from chant books, purified of *homonija*, that had been copied even during the reign of Tsar Feodor Ivanovich (1584–98).⁴¹

There was a further problem in the hymn texts that provoked some to demand that adjustments be made. In certain hymns, festive and melismatic in the main, there were semantically insignificant syllables in the middle of normal words that did not generally appear in sources without musical notation. There are two kinds of such inclusions. *Anenajki* consist of syllables such as "aj-nea-ni," while *habuvy* are formations involving "habuva," "habuvu," "hebuve," among others. According to a traditional Old Believer explanation (some groups of Old Believers have retained these interpolations), *anenajki* are considered to symbolize the tongue of the angels and contribute to a special euphony and tenderness in church singing, and for this reason, were incorporated into newly-composed hymns in addition to those in which they had been traditionally present. *Habuvy*, respectively, were interpreted as secret abbreviations signifying Christ the God (*Hristos Bog*) in different grammatical cases.⁴² While in Russia, these interpolations were eliminated in the process

³⁹ Gamanovič" 1991, 12; Gardner 2000, 208–210, 279–280.

⁴⁰ Gardner 2000, 208–210, 275, 279–280. It has been assumed that the term *homonija* is derived from the common verb ending of the first person plural in imperfect tense — -хомъ [-hom"] — which thus became -хомо [-homo] in sung texts (ibid., 103). Another view has been proposed by David Drillock, according to which the term would relate to the Greek word ἁμόνοια [*homonioia*] — accord or concord (Peterson 1981, 49). Those Old Believers who observe *homonija* to this day call the practice *naonnoe penie*, i.e., "singing to 'o'" (Grigor'ev 2001, 8).

⁴¹ Smolenskij 1888, 37–38.

⁴² Grigor'ev 2001, 8–9, 84. The phenomenon probably represents the same idea as the comparable instance of meaningless interpolations in Byzantine chant (especially in its kalophonic variety), known as *teretismata*. According to Touliatos (1989, 240), it is a question of "'wordless jubilation' by humans who were attempting to imitate the singing of angels." Explanations of the matter can be found in patristic writings,

of correcting the hymns to accord with true speech, they remained intact in 17th–18th-century Ukrainian chant books.⁴³

In addition to textual adjustments, the 17th century witnessed an important reform in neumatic notation in Russia, where staff notation became established only around the beginning of the 18th century. As the chant repertory had been constantly expanding and the melodies had become more florid, it was felt necessary to specify in some way the intervallic relations between adjacent neumes, at first for educational purposes. This was done by auxiliary signs that were attached to the neumatic script. Initially, various singing masters had their own methods for this, but after 1613 the systems started to become unified.⁴⁴ The result was the system of *cinnabar markings* (*kino-varnye pomety*), which were written in front of or above the neumes in red cinnabar ink. According to tradition, the original inventor of the markings was the Novgorod master Ivan Akimovič Šajdur (or Šajdurov),⁴⁵ who has been referred to as having been active even during the reign of Ivan the Terrible; however, the neumatic primers of the time would seem to indicate that the cinnabar markings did not become fully unified or universal until the second half of the 17th century.⁴⁶ By the means of this innovation, the previously ideographic neumatic system became diastematic, and, thus, chant manuscripts in which cinnabar markings were placed originally or were added afterwards are accurately decipherable.

Whilst there prevailed a general agreement on the necessity of these technical reforms, reforms of a spiritual nature were demanded as well. In the 1630s, a group of priests known as the Zealots of Piety (*revnitely blagočestija*) had begun to pay attention to certain spiritual deficiencies such as debauchery and pagan manners, which were common in society. The Zealots thought that these were ultimately due to the low spiritual and educational level of the clergy and the careless officiation of divine services, which prevented parishioners from obtaining a proper understanding of the faith. They also sought to purify rituals and service books from accidental errors and foreign influence. Archpriest Avvakum Petrov, famous for his fiery sermons, was a member of this movement, as was also the confessor of Tsar Alexei Mikhailovich, Stefan Vonifat'ev. Thus, the movement was influential at the highest level of society.⁴⁷

Tsar Alexei had a vision. As Constantinople — the second Rome — along with the whole Byzantine Empire had collapsed in 1453, Russia was seen as the only independent Orthodox state in the world and the heir of Byzantium, its capital, Moscow, being the “third Rome.” Alexei considered himself the legitimate successor of Byzantine emperors and the secular leader of the Orthodox world, and this view was supported even by eastern patriarchs. Alexei believed that the precondition to political union was religious unity. However, there was an obstacle: the rituals of the Russian Church differed slightly from those of Greek Orthodoxy. Alexei decided to solve this issue by effectuating a ritual reform: Russian rituals were to be remodelled to accord with the contemporary Greek practices which Alexei considered uncorrupted. The first preparations for the reform were made around 1649.⁴⁸

In 1646, a certain Hegumen Nikon was visiting Moscow on monastic errands. He met Tsar Alexei and Patriarch Joseph on whom he made so favourable an impression that he was appointed

such as the mid-17th-century *Exegesis* by Gerasimos of Crete: “... the angels chant with wordless sounds as St. Paul relates in his description of the third heaven.” The scriptural passage in question is the beginning of 2 Corinthians 12.

⁴³ Gardner 2000, 281–292. Specimens can be found in the manuscripts reproduced by Tončeva (1981).

⁴⁴ Gardner 2000, 319. According to a manuscript, the unification was carried out by Priest Luka Moskvitin, Feodor Kopyl from Veliky Ustyug, Semen Baskakov from Nizhny Novgorod, Hegumen Pamva of the Pavlov Monastery in Vologda, Grigorij Zepalov, and Kirilo Golicyin, and continued by Lev Zub, Ivan Šajdur and Tihon Korela (cited in Metallov” 1915, 50, footnote 2).

⁴⁵ Gardner 2000, 319–320.

⁴⁶ See Šabalin 1991. The neumatic notations are dealt with in more depth in Chapter 3.

⁴⁷ Hosking 1998, 65–67; Pipes s.a.

⁴⁸ Meyendorff 1991, 96–101.

the head of the Novospassky Monastery in Moscow. There he became associated with the Zealots and with their support was elected Metropolitan of Novgorod in 1648 and subsequently Patriarch of Moscow in 1652, the position that he held until the July of 1658. Although Nikon implemented some aspects of the Zealots' programme, he soon parted company with his former associates. Patriarch Nikon became a trusted factotum of the tsar and simultaneously the spiritual authority to execute the reform. In addition to being the head of the Church, he also participated in the supervision of civil administration, and finally he was awarded full sovereign powers. Nikon's vision was a theocracy in which the Church would dominate the state and thus effectively contribute to universal salvation.⁴⁹

Nikon took over the grand project to have all service books revised and rituals corrected to comply with their Greek counterparts. According to the early official historiography, Russian ritual had become gradually corrupted because of ignorant translators and copyists, and the errors had further found their way into printed service books. Nikon, allegedly having collected ancient Greek and Slavic manuscripts, had compared them to the present books and noticed major innovations, whereas the ancient sources were found to be consistent and uncorrupted. Thus, the service books were to be corrected to accord with the old manuscripts, as decreed by the church councils of 1654 and 1655.⁵⁰

The reality was quite different. Nikon, like most of his Russian contemporaries, in fact had no proficiency in the Greek language. Furthermore, it is a matter of controversy as to what extent any ancient sources were consulted or even available. For those who were personally involved in the correction it had necessarily become clear that the old manuscripts could not be used because they differed greatly both from each other and from contemporary Greek practices. The outcome was that the real main sources for the reform were 17th-century Greek service books printed in Venice.⁵¹

The reforms were initially put into force in February 1653 with the new edition of the Psalter, in which there had been omitted two introductory passages that dealt with the making of the sign of the cross in two fingers, as had been the custom, and prostrations during Great Lent. A circular letter by Nikon followed in which he overruled the established practices regarding these matters and sanctioned the Greek usage — the three-fingered sign of the cross. The changes caused major opposition from the outset. Nikon sought to refute the opposing arguments — that the reforms had been introduced uncanonically — by having the Tsar summon the 1654 church council which approved the revised practices. Nikon had also consulted eastern patriarchs for their view on the reform. The surviving correspondence shows that the patriarchs did not find it important to modify the Russian ritual but that they formally supported Nikon's activities. However, because the 1654 council had only Russian representatives, it would have been problematic to overrule the decisions of the 1551 Stoglav canonically speaking. To remedy the situation, new councils were summoned in 1655, the decisions of which were reinforced by the attendance of Patriarch Macarios of Antioch. Now, for the first time, those who rejected the three-fingered sign of the cross were condemned as heretics and excommunicated. The opposition consisted of priests and parishioners, including Archpriest Avvakum who became the leader of the schism in which the Russian Church eventually divided into the state Church and various groups of Old Believers.⁵²

The publishing and introduction of the revised service books did not take place immediately (Table 1.2.1⁵³). The process took several years and was completed only by Nikon's successors. The introduction of the new books proceeded slowly because the capacity of the printing house was limited, the new books were expensive, and the clergy had difficulties in becoming accus-

⁴⁹ Hosking 1998, 65–67; Pipes s.a.

⁵⁰ Meyendorff 1991, 37–38.

⁵¹ *Ibid.*, 29, 32–33, 101–113.

⁵² *Ibid.*, 39, 45–48, 55–56, 62.

⁵³ *Gosudarev* 1903, 44–46; Nikol'skij 1896, 1. The catalogues in these sources are not comprehensive.

tomed to the revised texts.⁵⁴

Table 1.2.1. The printing of certain service books in Moscow after the textual reform.

Title	Printing	Exemplars	Title	Printing	Exemplars
<i>Služebnik</i> (Euchologion)	April 1654 – January 1656	1,200	<i>Evangelie</i> (Gospel)	1657	1,200
<i>Triod' postnaja</i> (Lenten Triodion)	January 1654 – March 1656	1,200	The Bible (unrevised)	1663	2,412
<i>Časoslov</i> (Horologion)	June – December 1655	1,200	<i>Apostol</i> (Epistle Book)	1679	?
<i>Trebnik</i> (Euchologion)	1656	?	<i>Ustav</i> (Typicon)	1682	?
<i>Psaltir' sledovannaja</i> (Augmented Psalter)	1657	1,200	<i>Mineja mesjačnaja</i> (Monthly Menaion)	1689	?

Tsar Alexei appointed a special committee of fourteen clerics to correct chant books to true speech and to unify the hymn texts with those of the corresponding text editions. In the opinion of Razumovskij, the committee started its work in the end of 1652,⁵⁵ i.e., even before the revised text editions were in print. It has been assumed that the committee could not complete the assignment because of a severe plague epidemic in 1654–55.⁵⁶ While the pre-Revolutionary authors were unable to point out any tangible results arising from the committee's efforts, in more recent research it has been suggested that a text edition of the heirmologion was published in 1657, incorporating a significant number of revised hymn texts, based on the committee's work.⁵⁷

In addition to his vision regarding the rituals, Nikon had also musical preferences. Even in Novgorod he had

instituted Kievan and Greek singing in his cathedral: "Expressing great concern for singing, he assembled kliroi [= choirs] of wondrous singers and exceptional voices ... and no else had such singing as Metropolitan Nikon."⁵⁸

When Nikon had become patriarch in 1652, Tsar Alexei had ordered the recruiting of singers from Kiev to establish a kind of church singing in his court similar to that which Nikon had in the cathedral. Several groups of Ukrainian singers are known to have been residing in Moscow during the following years.⁵⁹ This flow of singers was likely augmented by the 1654 annexation of Kiev and Eastern Ukraine as a Russian protectorate. By this mechanism the Ukrainian analogue of Znamenny Chant, which came to be known as Kievan Chant, as well as partesny singing and to a lesser extent Bulgarian Chant, entered Muscovite Russian practice.

Around the same time, Tsar Alexei invited the Constantinopolitan chanter Hierodeacon Meletios to Moscow, in order to have him tutor the tsar's singers in Greek singing, an assignment which Meletios carried out for some three years (1656–59).⁶⁰ According to tradition, the product of Meletios' assignment was the Russian Greek Chant, which seems virtually unknown in 17th–18th-century Ukrainian or Belarusian sources. Thus, three new chant repertoires and a new style of

⁵⁴ Cf. Meyendorff 1991, 65.

⁵⁵ Razumovskij 1886, 50; cf. also Metallov" 1915, 60; Gardner" 1982, 47. While some scholars (Smolenskij 1888,1; Peterson 1981, 1) have proposed the year 1655, this is probably due to a mistake in the primary source, or a misreading. Nikol'skaja (2008, 13–16) provides an extensive summary of previous research on the mid-17th-century revisions.

⁵⁶ In *Gosudarev*" (1903, 35) it is mentioned that because of the plague there was nothing to print in the Moscow Printing House between 3 August 1654 and March 1655. The fatal epidemic that arose in Moscow in the summer of 1654 is described even by Paul of Aleppo (Aleppskij 1897, 169 ff.).

⁵⁷ Zahar'ina 2007, 132–133.

⁵⁸ Morosan 1994, 42 (quotation from Šušerin" 1871). Cf. also Razumovskij 1886, 79–80.

⁵⁹ Morosan loc. cit. Details on the recruitment of Ukrainian singers to Moscow in the second half of the 17th century are provided by Harlampovič" (1914, 318–329).

⁶⁰ Razumovskij 1886, 85.

polyphonic singing were introduced in the middle of the increasing schism.

After 1656, Nikon's attitude towards the ritual reform seems to have softened. This coincides with the gradually cooling relations between Nikon and the Tsar. In 1657, Nikon permitted Archpriest Ivan Neronov to use unrevised service books in Nikon's own church, the Dormition Cathedral.⁶¹ When Tsar Alexei returned from the Polish War of 1657–58 to all intents and purposes he removed his support from Nikon who dissociated himself from his position in a demonstrative manner at a divine service on 20 July 1658, possibly in the hope of compelling the Tsar. He did not succeed: Nikon was obliged to retire to the Voskresensky Monastery, and the Tsar refused to answer his letters or ask him to formalize his resignation. In the 1667 church council which was attended by Patriarchs Macarios of Antioch and Paisios of Alexandria, Nikon was formally dismissed and exiled as an ordinary monk to Beloozero. Ioasaf II was elected the new patriarch, and the reforms were confirmed once more. Despite definitely anathematising the schismatics, the council subjected them to criminal legislation, which initiated long-termed persecutions.⁶²

Open Old Believers were forced to escape to remote areas beyond the control of the state Church and government. Those who were unable to avoid the persecutions sometimes chose to die in wholesale self-immolations. Archpriest Avvakum was burnt at the stake in 1682. Old Believers never accepted most of the innovations of the 1650s, such as the new chant repertoires, staff notation, or polyphonic church singing — the exceptions being the revisions of the neumatic notation. The persecutions ceased eventually, but freedom of religion was not granted until 1905. Old Believers divided soon into various denominations, the main difference between which is their attitude towards hierarchy. As the dissidents could not persuade any bishops to join them, they were unable to maintain a hierarchy of their own. Some branches, known as *priestless* (*bezpopovcy*) declared that the canonical hierarchy had become altogether extinct, and acknowledged baptism as the only sacrament (since it can be officiated by a layman). Others, *priested* (*popovcy*), sought at first to recruit clergy from the state Church. Eventually, in the mid-19th century, they were able to obtain their own bishops and establish a self-sufficient hierarchy. The movement had a considerable number of members and sympathizers in Russia until the Bolshevik Revolution, and is vital even today.

The 1667 council did not address the question of polyphonic church singing in western style, but, on request, the Patriarchs Macarios and Paisios, residing in Moscow even in the following year, took a stand on the matter:⁶³

Church singing, whether Greek or Kievan, may be sung freely in every divine service for the glory of God and for the spiritual sweetening of the faithful ... and [as well] the so-called *partesny* singing, granted that it has not been received from the Eastern Church

The council decreed further the definitive abolition of the practice of *homonija*.⁶⁴ A new church music committee, consisting of six master singers, was appointed to revise the chant books. The committee started fulfilling the assignment immediately and worked for some two years.⁶⁵ Contrary to the account of the apparent chairman, Aleksandr Mezenec, the principal task of the committee must have been not the elimination of *homonija* but the adaptation of *Znamenny* Chant melodies to the revised texts. In 1668, Mezenec completed his neumatic primer; it has been suggested that he had privately prepared a revised *Heirmologion*, an *Octoechos* and an *Obihod* even

⁶¹ Meyendorff 1991, 63–65.

⁶² Pipes s.a.; *Dějanija* 1881, f. 81.

⁶³ A conciliar letter of 1668, reproduced in *Preobraženskij* 1915b, 38–39.

⁶⁴ *Dějanija* 1881, f. 5v.

⁶⁵ *Razumovskij* 1886, 50–52. The members were Starets Aleksandr Pečerskij of the Chudov Monastery, Starets Aleksandr Mezenec of the Zvenigorodsk Monastery, Patriarchal Singer Feodor Konstantinov, Deacon Kondratij Ilarionov from Yaroslavl, and Singers Grigorij Nos from Vologda and Faddej Nikitin from Usol.

by 1666.⁶⁶ The revisions seem to have been completed in reasonable time, and as the surviving wealth of chant manuscripts attests, the reform did not cause Znamenny Chant to go out of fashion in the dominant church in the late 17th and early 18th centuries.

The committee had even further-reaching objectives: it would have been preferable to print the revised chant books instead of distributing them as manuscripts. Mezenec writes:⁶⁷

The *pometry* [= cinnabar markings] which were used to denote the *soglasie* [= pitch] in our old Russian notation are now letter signs which are not suited for printing. Instead of using these letters to indicate the *soglasie*, *priznaki* [= auxiliary signs] are used with the neumes to show the pitch.

Mezenec and the committee considered that contemporary technology did not allow printing in two colours (black and cinnabar) and thus proposed another system to specify the pitches. Nowadays it is difficult to understand why the cinnabar markings could not have been simply printed in black, as most of the available manuscript reproductions are monochrome and still fully readable, but apparently this was seen as a major problem in the latter half of the 17th century. The system devised by the committee consists of auxiliary signs (*priznaki*) in the form of black dots and lines which are attached to the neumes in a specific manner. Furthermore, the committee simplified the usage of *lica* and *fity*. This was carried out by replacing most of the shorthand symbols with elementary neumes. Another revision dealt with the accentuation of the text, which was made to correspond to that of the music.⁶⁸

Even though the Moscow Printing House had made arrangements to implement the printing of neumatic chant books — the inventory of 1681 lists matrices and types for this purpose — the printing never took place.⁶⁹ A possible reason is that the cinnabar markings had become indispensable for church musicians, and the system of auxiliary signs was considered inadequate. It so happened that the auxiliary signs and other reforms by the committee became accepted in a short time, but the cinnabar markings were not given up. Most of the later neumatic manuscripts came to contain both systems for indicating the pitch, but a small number of manuscripts having auxiliary signs without cinnabar markings has survived.

While some branches of Old Believers retained homonija and the notation without the auxiliary signs (these include at least the priestless Pomorians who mainly live in the Baltic countries), other groups adopted a pre-Nikonian true speech form of the hymn texts, and, surprisingly, the revised notation of the Mezenec committee. The early history of this branch of Old Believer singing is still unknown, as is the mechanism by means of which the revised notation was adopted.

Despite the efforts of the Mezenec committee, neumatic notation was soon to be replaced by staff notation in the state Church. For a while, chant books with both notations (known as *dvo-znamenniki*) were copied, but since the early 18th century, the practical use of Slavic neumatic notations has been limited to Old Believers and other adherents of the Old Rite (except for some modern attempts to reintroduce these notations in the Russian state Church).

1.3 Church music repertory and publications in the 18th century

After the 17th century, church music in Russia had become more diversified than before. There was the old Znamenny Chant with its variants, and the corpora of Kievan, Greek, and Bulgarian Chant which had been introduced in the 1650s. Demestvenny and Put' Chants were still in use, but becoming ever rarer. In addition to written church music, there existed a multitude of orally-

⁶⁶ Zahar'ina 2007, 134–135.

⁶⁷ Mezenec" 1888, 3 (as cited in Peterson 1981, 3).

⁶⁸ Zahar'ina 2007, 136–137; Smolenskij 1888; Peterson 1981.

⁶⁹ Bezsonov" 1864, 28. The first chant books using Stolp notation were printed only in the late 19th century with photo-lithographic techniques instead of ordinary typesetting.

transmitted simple melodies of regional character. Unwritten syllabic melodies of phrasal organization were probably favoured because of their practical convenience and potential for shortening divine services. In parish churches, church singing was carried out principally by a small group consisting of one or more chanters, members of the clergy who were not officiating, and other church personnel.⁷⁰ On Sundays and major feasts, the ensemble may have been enhanced by voluntary parishioners, eventually forming an amateur choir that did not sing on the kliros but in a choir loft.⁷¹

Chant manuscripts of the 18th century are mainly monodic, but polyphonic sources have also survived. There still existed chant settings of the early Strochny and Demestvenny polyphonies as well as settings in the partesny style; the melodies of the latter representing Znamenny Chant, and to a lesser extent, Greek Chant.⁷² It is likely that much of the written monodic repertory was sung in orally learnt harmony. However, it is difficult to ascertain to what extent church music was actually performed in polyphony and to what extent it was sung in unison — this was probably determined by available resources. In addition to traditional chant, free compositions in the partesny style by known and anonymous authors were used in at least some localities. In all probability, sanctuaries making use of polyphonic compositions also favoured traditional chant in some sort of harmonized form.

In Ukraine, the chant repertory consisted of the western counterpart of Znamenny Chant (referred to as Kievan Chant in Russia), Bulgarian Chant, and a diverse number of melodies of unspecified origin. By the latter half of the 17th century, polyphonic performance of unison chants had become standard, especially in Galicia. In some churches there were professional choirs performing free compositions and choral concerti in the partesny style, written by local composers.⁷³

Before the 18th century, there were no publications of Eastern Slavic church music. As the Moscow endeavours to publish neumatic chant books drew a blank, the earliest chant books of the Eastern rite were printed in staff notation in Lviv, Galicia. The first Lviv heirmologion was published by the Brotherhood of St. George around 1700.⁷⁴ The chant book was typeset by Monk Iosif Gorodeckij. According to the foreword by Hegumen Iosif Skol'skij of the St. George Monastery, the publication was necessary because there were no earlier printed chant books in the “Orthodox-Catholic Church,” and copyists were writing too few chant manuscripts, too slowly and inaccurately; for this reason, church singing was often bad. According to the full title, the publication

⁷⁰ Cf. the ukase of the Holy Synod on 22 December 1804 (*Ukazy* 1879, 413): “... Regarding monasteries, cathedrals, and other churches, in which there are two, three, or more squads of clerics and church servants, of which those who are off duty, in accordance with the ukase by the Holy Synod of 22 May 1800, have already been obliged to go to church every day to sing on the kliroi” See also Morosan 1994, 55–57, 62; Gardner 1982, 234, 292, *passim*; cf. Voznesenskij 1891b, 19–20, 25–28.

⁷¹ Even if choirs singing from the loft have assumed the main responsibility of church music in Russia since at least the mid-19th century (often the choirs have been salaried in order to keep a reasonable standard), the present author’s experience is that in other Orthodox countries such as Romania, Serbia, and Bulgaria it is even nowadays common that a group of chanters is exclusively in charge of the singing in most services other than Sunday and festal Divine Liturgies (in Bulgaria, a paid chorus may sing also Vigils). On the other hand, larger ensembles consisting of laymen are an exception among Greek-speaking Orthodoxy.

⁷² This reasoning is based on surveyed manuscripts and manuscript catalogues, including *Opisanie* 1878–79; 1904; Kudrjavcev 1960; Ramazanova 1994; Pyrrö 2003.

⁷³ DeCarlo 1998, 78–79, 82–83.

⁷⁴ *Irmoloi* 1700. The title page gives the year 1700, but a colophon at least in some exemplars notes that printing was delayed until 1707 (cf. Antonowycz 1974, 3). However, Jasynovs'kyj has found an exemplar that was in use even in 1704. (DeCarlo 1998, 118, footnote 22.) The book is customarily referred to as the 1700 *Irmologion*. The printing technology was similar to that used for text: sheet music was set using printing letters which in this case contained both the staff lines and the musical characters.

was compiled using “old manuscripts” with some revisions.⁷⁵ Another Lviv heirmologion was published by the Brotherhood of the Church of Dormition in 1709.⁷⁶ Both of these books are singing anthologies, and they were printed in square notation similar to that which was used in manuscripts. Although the heirmologia were published by institutions under the Union of Brest, they were equally used by Orthodox and noticed even in Russia. The 1709 *Irmologion* contains 247 folios, while the earlier publication is somewhat briefer.⁷⁷ The emergence of printed editions did not end the copying of chant books by hand.

In Russia, Peter the Great introduced several political and social reforms according to West European models. The government was moved to the newly-founded St. Petersburg in 1703. After Patriarch Adrian died in 1700, Peter refused to approve a successor; instead, the Church was headed by Metropolitan Stefan Javorskij as *locum tenens*. The patriarchate was finally abolished in 1721 by an ukase known as the *Spiritual Regulation*,⁷⁸ and the Church administration was subjected to a committee according to the model of some Protestant churches, known first as the Spiritual College and subsequently as the Holy Synod. The Synod consisted of bishops and other clerics who were nominated by, and could be dismissed by, the emperor. While the emperor was now the supreme judge of the Church, he did not personally attend the Synod’s sessions but was represented by a special official, the chief procurator, who exercised considerable power in church administration. However, the administrative reform did not have a notable effect on spiritual life.

After the Galician printed heirmologia became known in Moscow, demand for similar chant books for the Russian Church rose. In the 1760s, an employee of the Synodal (formerly Moscow) Printing House, Stepan Byškovskij, had accidentally discovered the old types and matrices for the unsuccessful printing project of the previous century, and it occurred to him that the current technology rendered possible the printing of staff notation chant books. After some private experiments, he repeatedly proposed the publication of chant books to his superiors in mid-1766 for the first time, and eventually his proposition was approved. In addition to monodic chant books, Byškovskij had considered publishing books of “four-part” and “partesny” music. Since music printing technology was only introduced in Russia at that point, solutions were implemented by Byškovskij himself. He declared that he would be able to create printing letters for polyphonic scores, but, apparently, his superiors found this unnecessary and too expensive.⁷⁹

Byškovskij’s plans soon reached St. Petersburg. As early as 1752, Gavriil Golovnja, a Ukrainian church musician at the Imperial Court, had compiled an anthology-type Heirmologion⁸⁰ that followed the Galician organization. In 1766, he approached the Synod with the proposition to have his manuscript published, along with an introduction to “partesny notation.”⁸¹ According to Golovnja, the Heirmologion had been compiled “following the whole printed Slavonic ritual order,” but

⁷⁵ Razumovskij 1867–69, 191–192; Muzycka 2002, 248. According to Muzycka (*ibid.*, 245, footnote 21), a manuscript heirmologion from the pre-Revolutionary Museum of Church Archaeology of the Kiev Theological Academy contains the annotation “manuscript, from which [the heirmologion] was printed in Lviv, 1700.” At present, the manuscript resides at the University Library of Vilnius.

⁷⁶ *Irmologion* 1709.

⁷⁷ DeCarlo 1998, 118–119; Roccasalvo 1986, 42–46; Gardner 1982, 170–174; Voznesenskij 1898c, 6–8; Razumovskij 1867–69, 191–192. DeCarlo (1998, 232–242) gives a detailed table of contents for the 1709 *Irmologion*. According to Muzycka (2002, 248), the 1700 *Irmoloi* has 474 pages, but the page size is smaller than in the 1709 *Irmologion*. Further Galician heirmologia were printed in Lviv and Pochaiv, the latest in 1904. The effects of the Nikonian reforms are not visible in the texts of the early editions but were introduced irregularly towards the 19th century.

⁷⁸ The full text can be found in *PSZ* 1830a, 314–346.

⁷⁹ Razumovskij 1867–69, 88–89; Bezsonov 1864, 40–41. Byškovskij’s memorandum regarding the printing of four-part and partesny music is cited by Bezsonov (*ibid.*, 42).

⁸⁰ *Irmologij-Gol*.

⁸¹ This caused Bezsonov to assume that the heirmologion was a partesny setting, but this idea was refuted by Voznesenskij (1898d, 6), who was able to study the monodic manuscript.

when the manuscript was inspected by Synodal subdeacons, they noticed that there were

many inaccuracies in the music and text, and, in comparison with printed heirmologia⁸² [there were] additions and omissions of words, and [word] stresses [did] not match the music of Znamenny Chant, and this heirmologion was written with Kievan and Znamenny Chants, in the Little Russian [= Ukrainian] rendition, which is the reason for all these faults.⁸³

Consequently, Golovnja's manuscript was returned to the author for corrections, but when his demand for monetary compensation was rejected, the project miscarried, even though Byškovskij was willing to provide the technical means to have the chant book printed elsewhere. According to Voznesenskij, it had no influence whatsoever on the forthcoming Synodal chant publications.⁸⁴ Had the book been printed, its impact on the repertory and tradition of Russian church music would probably have been of the highest order.

The publishing enterprises proceeded. In 20 March 1768, an imperial ukase was given to select from the Synodal subdeacons and singers persons who would be able to compile "a complete heirmologion in the finest Znamenny Chant, and an obihod in Greek Chant." The task was assigned to Subdeacon Petr Andreev and Singer Ivan Timofeev, and the results were sent to St. Petersburg. However, on the initiative of a member of the Synod, Archimandrite Platon Levšin, the manuscripts were subjected to the inspection of the Singers of the Metropolitan of Moscow, Petr Sinkovskij and Jakov Lavlinskij. The new reviewers suggested substantial additions to the Obihod as well as a few corrections and one omission. As far as the Heirmologion manuscript is concerned, they pointed out that many heirmoi had unpleasant melodic abbreviations. On 31 March 1769, the Synod accepted their suggestions for the Obihod (many of these additions were eventually discarded) but decreed that the prospective heirmologion was to remain unchanged.⁸⁵

The next Synodal decree concerning the printing was given on 15 June 1769. Meanwhile, the bishop of Tver, Gavriil Petrov, had submitted another manuscript heirmologion. Now there were no abbreviations in the music, and the source turned out to be more appropriate than the effort of the Synodal singers. Thus, the previous heirmologion was rejected. The Obihod was accepted as it stood; in addition, the Synod ordered the printing of two further books of Znamenny Chant — the Octoechos and the Great Feasts, both without melodic omissions. According to the decree of 13 July, the task was given to persons among Synodal subdeacons and singers "knowledgeable in the best art of notated singing" and able to complete the assignment quickly. On 24 July, Subdeacons Sergej Maksimov and Ivan Nikitin and Singers Ivan Timofeev and Andrej Popov were selected to search in various sanctuaries for suitable chant manuscripts and when found, correct all errors and submit the result to the Synodal Printing House. The task was completed in no more than three days. The manuscript for the Great Feasts was found in the Dormition Cathedral, and the source for the Octoechos in Synodal headquarters.⁸⁶

The preparations for printing, which covered the manufacture of matrices and types, took almost a year, although progress was delayed by other printing tasks. On 21 October, Byškovskij sent to his superiors the first draft pages of the Heirmologion, printed in two colours (as was customary: music and body text in black, headlines and initials in red). In November, the previous team (Maksimov, Nikitin, Timofeev, and Popov) gave a statement in which they proposed a few changes to the chant books, mainly to the Obihod. Since the Printing House found it impossible to resolve the matter, the suggestion was forwarded to St. Petersburg. With the issue of the ukase of

⁸² While Gardner" (1982, 177) interprets this as referring to the Lviv *Irmologions* of 1700 and 1709, it is undoubtedly the post-Nikonian text editions of the heirmologion that are in question.

⁸³ Bezsonov" 1864, 42–43.

⁸⁴ *Ibid.*, 43–45; Voznesenskij (1898d, 12). Voznesenskij (*ibid.*, 6–12) also gives an overview on the book's contents.

⁸⁵ Bezsonov" 1864, 43–51.

⁸⁶ *Ibid.*, 51–53, 92–98.

22 December, the contents of the *Obihod* were finally settled, with two omissions from the latest proposition. The other books were to be printed without changes. The printing started in the following summer and proceeded rather slowly because of other, simultaneous, projects. The books finally appeared in 1772 (Table 1.3.1). The number of exemplars for each title was 4,800.⁸⁷

Table 1.3.1. Timeline of the first impressions of the 1772 Synodal chant books.

Chant book	Printing	Chant book	Printing
<i>Obihod</i> (in two volumes)	31 May 1770 – 21 June 1772	<i>Oktoih</i> [Octoechos]	21 July 1770 – 12 March 1772
<i>Irmologij</i> (in two volumes)	6 July 1770 – 4 July 1772	<i>Prazdniki</i> [Great Feasts]	2 August 1770 – 27 March 1772

The practical significance of these chant books was tremendous. They were kept in print practically without revisions until the 1880s (Table 1.3.2⁸⁸) when new editions were compiled. These were, in their turn, in print until the Revolution.

Table 1.3.2. Printing history of the Synodal *Obihod*, *Irmologij*, *Oktoih*, and *Prazdniki* until the 1860s.⁸⁹

Chant Book	Impressions	Total impressions	Exemplars
<i>Obihod</i>	1772, 1786, 1798, 1804, 1808, 1816, 1826, 1833, 1844, 1860, 1864	11	26,400
<i>Irmologij</i>	1772, 1786, 1805, 1809, 1816, 1826, 1833, 1841, 1862	9	32,400
<i>Oktoih</i>	1772, 1785, 1795, 1800, 1802, 1806, 1808, 1811, 1815, 1817, 1824, 1834, 1849	13	21,600
<i>Prazdniki</i>	1772, 1786, 1800, 1806, 1817	5	12,000

Though it is not easy to verify certain details in the documentary materials presented by Bezsonov, they seem to provide a credible general view on the mechanism by which the Synodal chant books came into being. The *Irmologij*, *Oktoih*, and *Prazdniki* were essentially revised reproductions of certain staff-line manuscripts supplied by known persons, while the *Obihod* was a collection compiled by a number of church musicians by means of a chequered process. The facts that staff-line manuscripts had superseded neumatic manuscripts even in the early 18th century and that the documents cited by Bezsonov have no references whatsoever to neumatic notation or neumatic sources indicate clearly that the materials of which the Synodal chant books were composed were definitely in staff-line format.⁹⁰

In March 1777, Gavriil Petrov, at that time metropolitan of Novgorod, requested that a new chant book be prepared. The reason was that in his diocese it had not been possible to obtain a sufficient number of *Obihod* exemplars on account of their expense. The situation could be resolved by making an abridged *obihod* with only the most necessary hymns. The preparation of the *Sokraščennyj obihod*⁹¹ was begun in May, and the work was carried out by the Synodal church musicians Sergej Maksimov, Ivan Timofeev, Andrej Popov, and Vasilij Šabolovskoj. The printing

⁸⁷ Idem.

⁸⁸ Bezsonov" 1864, 108. The circulation figures for printings after the 1860s remain undocumented.

⁸⁹ *Obihod-S*; *Irmologij-S*; *Oktoih-S*; *Prazdniki-S*.

⁹⁰ Gardner's (Gardner" 1982, 184) argument that the chant book compilers would have made use of neumatic sources in any phase of the project is necessarily unrealistic. The chant tradition of the dominant church had been firmly based on staff-line notation for a long time, and the transcriptions from neumatic notations had been made not by the compilers of the Synodal chant books but by previous generations; there is no reason to suppose that the compilers would even have possessed proficiency in reading neumes. The same applies to the view (ibid., 183) that the inclusion of this specific material in the Synodal chant books would have elevated the music to something what Gardner calls "canonical church singing:" this is unsupported by the mechanism by which the books were compiled. Naturally, while one objective was to make books with fine and unabbreviated chant versions, the publications were not intended for museums but for practical use in divine services. Moreover, manuscript chant books were not prohibited, and the Synodal books were expressly sanctioned only later.

⁹¹ *S-Obihod-S*.

started in 7 October 1778. To reduce costs, the book was printed in monochrome, without use of red. To the chant book was attached a primer for learning how to read the staff-line square notation (one that had been published earlier as a separate leaflet), and it consisted of 158 folios. The first printing was 2,400 exemplars.⁹²

While the *Sokraščennyj obihod* came to contain a selection of the hymns from the *Obihod* and the other 1772 publications, the melodic versions were often not drawn from the earlier books. It would seem that here the mistreated Synodal singers, whose creative efforts towards the previous publications had been largely discarded, had their revenge. *Sokraščennyj obihod* clearly represents a vernacular form of the melodic tradition with some further peculiarities such as hymns in which the beginning is rendered according to one chant and the continuation according to another. These features were observed by 19th-century scholars such as Nikolaj Potulov, who concludes that, unlike the 1772 chant books, *Sokraščennyj obihod* does not “preserve our ancient church singing,” but instead, presents material in which “the fantasy of its compilers is visible.”⁹³ For Gardner,⁹⁴ the chant book was “a casual publication,” and

At any rate, this book by no means echoes the tradition of canonical church singing of the Russian Orthodox Church, and its significance is limited only to a more or less systematic and reachable introduction into square notation.

Gardner’s argument would perhaps be more comprehensible if the *Sokraščennyj obihod* had actually been a casual publication with limited practical significance. In reality, the book appears to have been in widespread use everywhere in Russia. It seems that the last impression, the 77th was printed in 1883. Bezonov reports the circulation figures by 1864 as “no more than one and a half hundred thousand,” and the last six impressions (1865–1883) increase the total by some 12,000–14,000 exemplars. Thus, it would appear that of all Synodal chant books, the *Sokraščennyj obihod* was by far the most influential.⁹⁵

1.4 Oral-based polyphonic performance practices of monodic chant

As mentioned previously, the copying of manuscripts with partesny settings of chant seems to have ceased by the end of the 18th century. This provokes the following question: if partesny music used to represent the mainstream style for polyphonic chant (as one might infer by looking at surviving manuscripts), by what repertory was it replaced? Although the fact that most chant sources of the 18th century are monodic would indicate that harmonic performance fell into disfavour — if it ever represented the mainstream — this would be an improbable hypothesis. The likely solution is suggested in most detail, though still quite superficially, by Gardner:⁹⁶

The performance of canonical [i.e., traditional monodic] melodies in polyphonic settings became a standard practice in the Russian Church since the middle of the seventeenth century The early examples of such polyphony were largely improvised by doubling the main melody at the interval of a third, if there were only two voices singing; if there were three voices, the third voice provided a harmonic bass line suggested by the movement of the top voices. A fourth voice, when present, filled in the missing chord tones. What resulted was not a free composition or an artistic harmonization, but an improvised poly-

⁹² Bezonov” 1864, 110–112.

⁹³ A letter of 29 January 1864 from Potulov to Bezonov (cited *in toto* in Bezonov” 1864, 114–116).

⁹⁴ Gardner” 1982, 186, 187. In other contexts, Gardner emphasizes the value of regional singing traditions, but for him this particular document of regional church singing seems to represent only decay.

⁹⁵ Bezonov” 1864, 120. In the archives of the Valaam Monastery there survive dozens of exemplars from different years.

⁹⁶ Gardner 1980, 102 (see also Gardner” 1978, 113).

phonic setting of the canonical melody.

Thus, apparently, while the *partesny* style became obsolete, there seems to have been no immediate need for written polyphonic settings of another kind, as it was sufficient to sing in polyphony from monodic chant books as had been done even during the heyday of *partesny* chant settings. In other words, a simpler practice of harmonic performance had coexisted with the artistic *partesny* settings from the very beginning.⁹⁷ Gardner believes that this would have been one facet of the performance practice described by Herbinus (see the previous quotation) when the latter speaks of congregational participation in singing:

... [As] can be inferred from the words of Herbinus, the congregation did not sing in unison. However, [we are] certainly not [dealing here with] complex *partesny* compositions, but rather, as we think, [with] canonical melodies ... [that were performed by the congregation doubled] at the third and [with an] added bass [line] (which resulted in episodic parallel fifths and triads, [although] sounding splendid when sung by large numbers). ... There is no literary evidence for this, and this shall remain only our reasonable and probable hypothesis.⁹⁸

While Gardner's conclusions on improvisational harmonization are intuitively correct, he admits that he is unable to support them with literary references. However, some pre-Revolutionary Russian scholars have indeed touched on the topic, although in an equally superficial manner.⁹⁹ Razumovskij, who is one of the earliest authors dealing with this practice, writes that¹⁰⁰

... the performance according to printed [Synodal chant] books simultaneously in harmony by a few voices may have had its foundation in the artistic talent of church singers and required special preparation.

Metallov and A. Ignat'ev quote Prince Vladimir Odoevskij's paper, delivered at the First Archaeological Conference in Moscow in 1869, as follows:¹⁰¹

In the chant books published by the Synod, our church chants have all been printed in one part; however, on *kliroi* we always hear harmonic adaptations which are based on the harmonic instinct of the Russian people, and tradition.

Ignat'ev¹⁰² is somewhat more elaborate on the topic:

Everyday observations convince us of the fact that people, even [those who] have never studied music [but who] come together in a choir, do not restrict themselves to performing the melody of a hymn in one part (unison), but inevitably apply a natural harmonization to it. ... Certainly, this harmonization of the principal melody represents the simplest kind [of harmony], mainly taking place by means of the intervals of the third, the fifth, and the octave, i.e., those very tones which, according to the basis of the inherent

⁹⁷ Bažan'skij (1890, 62) mentions that in Galicia, part-singing (from written music) in four parts would have disappeared "without trace" between 1650 and 1776, and it became customary to resort to improvisational harmonizations of monodic chants in three, five, and six parts. If this was the case, quite possibly the same happened in Russia.

⁹⁸ Gardner" 1982, 62. Gardner mentions further that he experienced this kind of performance in parallel third harmony in Sub-Carpathia in 1931.

⁹⁹ The reasons for this neglect are enigmatic. Perhaps performance in improvised harmony was considered uninteresting or impure, or perhaps it was technically too demanding to make adequate analyses of the acoustical result.

¹⁰⁰ Razumovskij 1867–69, 91.

¹⁰¹ Odoevskij 1871, 477; Metallov" 1915, 144; Ignat'ev" 1916, 477–478. The reason for referring to the two subsequent authors lies in the fact that Odoevskij's scholarly competence was generally very limited and his analytical conclusions often ill-founded. Cf. also Vorotnikov" 1871.

¹⁰² Ignat'ev" 1916, 476–477, 525.

laws of nature, are euphonious This singing along with choral part-singing exists even today, and, until recently, choirs of rural churches sang the divine hymns from the single lines of the Synodal chant publications in two, three or more parts, harmonizing the melody of a given divine hymn practically, by ear

Among the pre-Revolutionary Russian accounts there is a booklet by D. Solov'ev that deals quite extensively with the church singing practice of the Valaam Monastery around 1887–88.¹⁰³

The composition of the choir turned out to be similar to that, which, until quite recently, could be encountered in most of our monasteries, and which should fairly be called *monastic*: it consists of basses, tenors, and altos, [the altos being the] so-called filler voices that sing the highest part and assist the first tenor, and perhaps more often, replace it completely. ...

In its present form, the Valaam choir sings sometimes in one voice, sometimes in polyphony; in the latter case, most voices sing the melody, which is therefore doubled, sometimes even tripled, and actual harmonic accompaniment is not heard continuously, but only in places where it is necessary; in spite of this, we can without hesitation characterize this singing as harmonic. ... [That] simple but, so to speak, inevitable device with the bass singing the roots of the triads, and the alto singing almost constantly in parallel third to the melody, ... is heard very often. ... Valaam singing ... possesses the undisputed advantage that it has an unbroken historical tradition behind it.

By the time of Solov'ev's account, the Valaam *Obihod*¹⁰⁴ was not yet in print (this took place only in 1902), and he was probably unable to compare his experiences to any written examples of Valaam Chant. The music was probably performed without the aid of chant books, since in the monastery's archives there exist no polyphonic arrangements of Valaam Chant contemporary with Solov'ev's booklet. However, Solov'ev's description is generally compatible with the surviving polyphonic sources of Valaam Chant of the early 20th century.¹⁰⁵

A similar variety of polyphonic chant performance was intact in 19th-century Galicia, as described by Bažan'skij who had been working as the singing teacher at the Lviv Seminary and the Stavropegic Brotherhood some time before 1890.¹⁰⁶ Bažan'skij details a few varieties of oral-based polyphonic singing from monodic heirmologia which he calls *jerusalimka* and which had been introduced already in the 18th century. In the Seminary, "the heirmologion" (possibly with the meaning of the Divine Office) had been sung by three (probably male) voices until 1830, and the Divine Liturgy by seven voices. In a three-part variety, apparently introduced in 1830, the part called *prim* ("the primary") was the written chant melody, whereas the *vtur* ("the secondary"), which could be sung by an alto, by a tenor, or by a bass, doubled the melody consistently at the lower third. The role of the third part, *tenor*, appears somewhat ambiguous. Bažan'skij mentions that it would correspond to the "new [modern?]" first alto part, but on the other hand writes that "this tenor is a very loud voice that provides the singing with harmony" He then adds that if the priest had a high voice, the parts could be transposed down by an octave which may suggest that the tone of the *tenor* would mainly have been equal to the recitation pitch of the priest, thereby essentially forming the bass part.¹⁰⁷

In a four-part set-up, used around 1850 by Precentor Luka Čajkovskij in Pidhiria (of the present Ivano-Frankivsk Oblast) consisting of "Sopr. Alt Ten. Bass," the *Tenor* (which may have been different from the previous *tenor*) "held the dominant: when the melody was in major [*dur*], it held the tone G above the prim, and when [the melody changed to] minor [*mol*], the Tenor took the

¹⁰³ Solov'ev" 1889, 19–21, 28.

¹⁰⁴ *Obihod-V* 1909.

¹⁰⁵ The sources in question have been surveyed and partially reproduced by the present author (Harri 2010; see also Harri 2009).

¹⁰⁶ Galadza 2010, 93.

¹⁰⁷ Bažan'skij 1890, 62, 72–73.

lower E.”¹⁰⁸

A seven-part jerusalimka consisted of the parts *prim*, *vtur*, *diškant*, *sekund*, *Al't*, *Tenor*, and *Bas*. The basic texture was in four parts, doubled by the remaining three voices (Table 1.4.1).¹⁰⁹

Table 1.4.1. The voicing of the seven-part jerusalimka (as perceived by the present author).

Parts according to Bažan'skij		Parts according to modern nomenclature
Diškant	A child's voice moving in unison with <i>prim</i> . Soprano.	Soprano 1. Melody part.
Sekund	A child's voice, an alto, moving in unison with <i>vtur</i> .	Soprano 2. Parallel part.
Al't	A child's voice, an alto, moving in unison with <i>tenor</i> .	Alto. Filler part.
Prim	A male voice, a tenor which leads the melody.	Tenor 1. Melody part. Doubled by soprano 1.
Vtur	A male voice, a tenor, moving in thirds in relation to the melody, and sometimes joining with the bass.	Tenor 2. Parallel part. Doubled by soprano 2.
Tenor	A male voice that sustains the dominant above <i>prim</i> , [occasionally?] uniting with it [<i>prim</i>].	Bass 1. Filler part. Doubled by alto.
Bas	A male voice that moves often with <i>vtur</i> and when not, fluctuates between the scale steps 1–4–5.	Bass 2. The true bass part.

Bažan'skij further informs us that the method of singing in that sort of harmony from monodic music was learnt intuitively by ear, during “10 lessons of 2 hours.” In addition to these forms of polyphonic singing, in rural churches around Galicia, a simplified common chant form, known as *samolóvka* (“self-caught”), was sung congregationally in two- and three-part harmonizations.¹¹⁰

1.5 The St. Petersburg Imperial Court Chapel before the 1810s

The institution known later as the Imperial Court Chapel had its origins in 15th-century Moscow. According to tradition, the predecessor of the Court Chapel, the Tsar's Singing Clerics (*Gosudarevy pevčie d'jaki*), which was essentially the tsar's private church chorus, had been founded on the occasion of the consecration of the Dormition Cathedral in 1479, during the reign of Ivan III. However, the earliest documented mention of the ensemble dates from the early 16th century.¹¹¹

The Singing Clerics varied in size according to the requirements of the royal families at different times. In the 1680s, it consisted of a hundred singers, supposedly tenors and basses, many of whom were Ukrainians by birth. The ensemble divided into smaller groups to serve various members of the royal family. In addition to church duties, it performed on secular occasions as required. In Peter the Great's time, the Singing Clerics was once more the tsar's private ensemble. Peter had an intimate personal relationship with church singing and with his choir, which he often joined by singing the bass part. When the court was transferred to St. Petersburg in 1712, the former Singing Clerics — which had been renamed in 1701 the Court Chorus (*Pridvornyj hor*) — numbered 28 singers, but after Peter's death in 1725, there were only 15 choristers until 1732.¹¹²

During the reign of Empress Anna (1730–40), young boys were systematically recruited to the choir, again usually from Ukraine and Belarus.¹¹³ In 1738, an imperial ukase was given to estab-

¹⁰⁸ Ibid., 73.

¹⁰⁹ Ibid., 74; Galadza 2010, 93.

¹¹⁰ Bažan'skij 1890, 73, 76; Galadza 2010, 93–94, 96–97. Other terms employed and having the meaning of *samolóvka* are *samovolka* and *samoilka* (“of one's will”).

¹¹¹ Morosan 1994, 30.

¹¹² Ibid., 57; Tkačev 1957, 14.

¹¹³ There had reportedly been boys in the choir even since Petrine times. According to Harlampovič' (1914, 821), during his 1706 visit in Kiev, Peter had become impressed by the singing of an eight-year pupil Ščerbackij of the Kiev Academy whom he recruited at once. After the boy's voice change, he returned to his studies and later became a bishop. See also a report of 1713 by Metropolitan Iona of Novgorod (cited

lish a special school to train young singers for the Court Chorus in Hlukhiv (Glukhov),¹¹⁴ the administrative centre of the Russian part of Ukraine. The size of the ensemble was systematically increased, and by the addition of boy trebles and altos, the choir became capable of singing mixed chorus repertory such as *partesny* compositions. By 1752, there were 48 adult singers and 52 boys. In St. Petersburg, young choristers were given tuition in musical subjects, and later also general education was provided.¹¹⁵

In 1735 there was initiated the tradition of inviting West European musicians to work at the Imperial Court, beginning with the Italian composer Francesco Araia (1709 – ca. 1770) who had been appointed to establish an opera company. Araia worked until 1738 as a *maestro di cappella* (musical director) and again in 1744–59. The first opera was staged in 1736, with Russian musicians in the choir and in the orchestra. It is uncertain whether the Court Chorus was involved in this performance, but this was the case for subsequent opera productions and concerts. The period of foreign *maestri* extended at least to the first decade of the 19th century. Of the composers who were employed by the Imperial Court, the closest to the present-day canon (the working years in parentheses) were the Italians Baldassare Galuppi (1765–68), Tommaso Traetta (1768–75), Giovanni Paisiello (1776–84), Giuseppe Sarti (1784–86, 1790–1802), and Domenico Cimarosa (1787–91). The concert repertory of the 1770s–80s included sacred works by authors such as Giovanni Battista Pergolesi, Carl Heinrich Graun, Johann Adolph Hasse, and Niccolò Jommelli.¹¹⁶

In 1763, during the regime of Catherine the Great (1762–96), the Court Chorus was reorganized and renamed to the Imperial Court Chapel (*Imperatorskaja pridvornaja pevčeskaja kapella*, literally: the Singing Chapel of the Imperial Court). Previously, the choir had been supervised by the *rubrician* (*ustavščik*, 1703–31),¹¹⁷ then by the *principal* (*načal'nik*). By the reform, the post of *director* (*direktor*) was established; it was a civilian administrative office in the court hierarchy,¹¹⁸ apparently without express responsibilities regarding church singing such as conducting or chanting in divine services which were handled by other personnel. Even after the reorganization, the Court Chapel seems to have continued as a separate choral institution at the Court, and other musical activities such as opera productions and concerts that were led by the visiting *maestri* were not under the Chapel's administration.

It has been proposed that the atmosphere created by the presence of the foreign musicians and the operatic repertory would also have influenced the singing in divine services, but the exact nature of this influence has not been determined. The foreign musicians are not mentioned among the persons holding the directorship of the choir, and it would be unlikely that anyone of non-Orthodox religion would have been allowed to work as precentor, or even be capable of such an assignment.¹¹⁹

in *Kapelle* 1994, 6) in which the metropolitan refers to a ukase by the tsar, instructing to submit “four tenors, two basses, two altos, and two trebles,” apparently to the Court Chorus. Further accounts of a similar sort are provided by Harlampovič” (*ibid.*, 821–832).

¹¹⁴ The school functioned at least until 1761 (Harlampovič” 1914, 831) but seems to have ceased before 1773 when preparatory education was relocated to the Kharkov Gymnasium (Decree No. 22,142 on 19 May 1806 in *PSZ* 1830d, 314; Dunlop 2000, 11). In turn, the Kharkov singing class was abolished by the 1806 decree.

¹¹⁵ Morosan 1994, 58–59; Tkačev 1957, 20.

¹¹⁶ Frolova-Walker s.a.; Morosan 1994, 59; *Kapelle* 1994, 6; Tkačev 1957, 16–17, 20. Performing Orthodox church music outside of divine services had been traditionally considered improper in Russia, but the same restriction was not effective for western liturgical works.

¹¹⁷ A rubrician belonged to the Chapel's administration at least until 1808 (Gusin & Tkačev 1957, 168).

¹¹⁸ Morosan 1994, 60; Gusin & Tkačev 1957, 167.

¹¹⁹ Tkačev 1957, 21; Gusin & Tkačev 1957, 167–168. Although Galuppi was assigned the artistic supervisor of the Court Chapel by Catherine the Great (Tkačev 1957, 22), it is uncertain what this assignment actually consisted of. During Galuppi's stay in St. Petersburg (1765–68), the director of the Chapel was Mark Poltorackij (in charge 1763–69), and the rubrician was Naum Ladunij (or Ljadnika, 1763–82).

In the words of Morosan,¹²⁰ Jakob von Stählin, a German journalist who was residing in St. Petersburg, reports that Empress Elizabeth (r. 1741–62) “did not allow much Italian music to be performed in church.” Stählin,¹²¹ however, presents some further light on contemporary church singing styles and the singing by the Court Chapel during the reign of Catherine the Great:

At the services of the ... Russian Church, ... {the singing is performed by} ordinary church chanters [*Djatschki*] ... of whom there are two or three in each church. But at the Chapel of the Imperial court, in cathedral churches, monasteries, and house churches of noble families, in addition to these {chanters}, there are usually special choirs of singers, called *pevchie* [*Pevtschie*], who sing much more musically, in the style of motets. ... The {church} hierarchy — archbishops and metropolitans, ... and archimandrites in their monasteries also maintain choirs of ten, twelve, and even twenty or more such musical singers. ... But it is impossible to imagine a more magnificent and perfect choir of church singers than the Imperial Court Chapel.

... At daily services only a portion of the choir sings, and {the singing consists of} simple chant [in Stählin’s original: “according to the traditional way;” i.e., he probably means Court Chant] but in the presence of the Empress and also on Sundays and feast days all the music [“of the mass,” i.e., the Divine Liturgy?] is figural singing ...¹²²

It would appear that Court Chant was well in existence and sung in ferial services, but since the Chapel’s archives prior to 1826 were destroyed in a fire, it remains uncertain what this “figural singing” that was used on Sundays, feasts, and generally in the presence of the empress actually consisted of.¹²³ While, for instance, Razumovskij assumes that the foreign musicians were significantly involved in composing for the Church, he needs to make the reservation that most of the music, (possibly) written by the visiting maestri, has not survived. The only foreign court musicians verifiably to have composed music for Orthodox liturgical use are Galuppi and Sarti, who wrote a handful of liturgical compositions in Church Slavonic texts in the contemporary classical church style.¹²⁴ Had other foreign court musicians (besides Galuppi and Sarti) composed significantly for the Orthodox Church, it would be difficult to explain why none of this music was known to Razumovskij and his contemporaries, or to later generations. Thus, it may be more likely that the “figural singing,” especially if it was applied to the services of the Divine Office, may have consisted of compositions and chant settings of the *partesny* style rather than anything much of the visiting maestri’s creation.¹²⁵

The first remarkable native composer to emerge from the Court Chapel was Maksim Berezovskij (1745–77), who had entered the Chapel via the Hlukhiv preparatory school. Later he studied composition with Galuppi and displayed such a talent that in 1766 he was sent to continue his studies in Bologna with Padre Martini at the crown’s expense. In 1773, his opera *Demofoonte* was performed in Livorno and subsequently in Florence, but the composer’s funds ran out and he returned to St. Petersburg in October, to work as a *maestro di cappella* at the Court. Circumstances

¹²⁰ Morosan 1994, 59 (however, Stählin’s original description [1770, 54] is somewhat ambiguous).

¹²¹ Stählin 1770, 51–53, 56 (as cited in Morosan 1994, 62, 59–60).

¹²² For various reasons, Stählin’s (1770) description on Russian church music needs to be considered superficial: for instance, it is possible that his observations emphasize or are limited to Divine Liturgies. On the other hand, it is clear that for Stählin, “figural music” represents any varieties of polyphonically florid or concertante music, as opposed to plainchant either in unison or in simple harmony.

¹²³ Stählin (1770, 56–57), however, mentions that the authors of the “figural singing” include Court maestri such as Vincenzo Manfredini (1737–99) and Galuppi, and Ukrainian composers who had been former singers of the Chapel, such as Berezovskij.

¹²⁴ Dunlop 2000, 3; Razumovskij 1867–69, 226. See also Rycareva 1982; Lebedeva-Emelina 2004.

¹²⁵ Cf. F. L’vov” 1831, where the author states that “... even during the reign of Sovereign Feodor Alexeevich [1676–82], Italian singing began to become established in Russia” (The essay is unreliable in most of its details.) In a subsequent composition by F. L’vov” (1834, 29–30), “Italian” is apparently used as an antonym for “Greek” which refers to the traditional Eastern chant that the author strongly prefers.

proved unfavourable, and Berezovskij died at the age of 31, possibly by his own hand. His surviving output includes a few instrumental and about twenty liturgical compositions, mainly choral concerti in the classical style.¹²⁶

The career of Berezovskij's younger colleague Dmitrij Bortnjanskij was more successful. After the Hlukhiv school he entered the Chapel in 1758 and studied music theory with Raupach and Starzer. Later, he was taught by Galuppi, who found him to be exceptionally talented and a promising composer. Prior to leaving Russia, Galuppi appealed to Empress Catherine to grant Bortnjanskij the possibility to continue his studies with him in Venice. Bortnjanskij left for Italy in 1769. During the next ten years he wrote at least three operas, which were performed in Venice and Modena, and some instrumental and choral music. In the spring of 1779, Bortnjanskij was called back to St. Petersburg, to work as a *maestro di cappella*. His initial assignment included the direction of the choirs of the Smolny Institute¹²⁷ until he was appointed to the Gatchina Court of Prince Paul, the future emperor, in 1785.¹²⁸

In Divine Liturgies, both at the Imperial Court and other churches in which there were choirs, choral concerti were customarily sung during the communion of the clergy. According to Rycareva,¹²⁹ there have survived about five hundred liturgical concerti by some twenty authors between the 1760s and 1812. One of the most prolific composers was Bortnjanskij who wrote at least 65 such works in the classical style. A typical concerto by Bortnjanskij has multiple movements in contrasting keys and tempo characters. The standard texture is homophonic in four parts (soprano, alto, tenor, bass, with temporary subdivisions), with occasional fugato and solo passages; there are also concerti for double choir.¹³⁰ The texts have been selected from psalm verses or hymnography.

However, in addition to concerti written to liturgical texts, works of that genre to non-liturgical lyrics were performed in the 18th century in divine services in some localities — although it is uncertain if such were used at the Court. The situation had drawn Emperor Paul's attention: in 10 May 1797 he sent to Metropolitan Gavriil the following note from Minsk:

Having found out during my present journey that in some churches, during the communion, they sing freely-composed verses in the place of the concerto, I wish that the Synod would instruct all diocesan bishops that no made-up verses should be used in church singing, but in the place of the concerto a suitable psalm or the conventional koinonikon should be sung.¹³¹

The Synod gave a decree according to the emperor's will on 8 June. Contrary to some interpretations according to which the singing of concerti would have been prohibited altogether,¹³² it is apparent that the prohibition limited to works that had been set to non-liturgical texts. Thus, concerti

¹²⁶ Taruskin s.a.

¹²⁷ A girls' school for nobility, established by Empress Elizabeth.

¹²⁸ Dunlop 2000, 5–6; *Kapelle* 1994, 6; Morosan 1994, 69; Kovalev 1998, 266, 268.

¹²⁹ Rycareva 1982, 857.

¹³⁰ Concerti by previous authors such as Galuppi and Berezovskij tend to show more features of *stile antico* than the works by later composers.

¹³¹ Decree No. 17,960 on 10 May 1797 (*PSZ* 1830b, 608; *Ukazy* 1879, 411).

¹³² E.g., Čiževskij 1878, 5; *Metallov*" 1915, 105–106; *Gardner*" 1982, 264. For Gardner, the reason for the unreal assumption ("Performing concerti during divine services instead of the koinonikon was prohibited a second time by the supreme ordinance of the Emperor Alexander I on 22 December 1804") likely lies in the two previous sources, whereas the passage referred to in the mentioned 1804 Decree No. 21,567 (*PSZ* 1830c, 757) reads: "... as for concerti, granted that they are allowed for these kinds of singers [that have been acquired by secular commitments of the parishes], nevertheless, the singing [of concerti must be] carried out in accordance with the foregoing, understanding also the special character of hymnography; on that account, in accordance with the ukase given by His Highness on 10 May 1797, no made-up verses should be used in church singing, but a suitable psalm or the conventional koinonikon should be sung." Among more recent authors, the erroneous interpretation is repeated by Lebedeva-Emelina (2002, 5) and probably by others.

composed to “suitable” psalm verses, to the text of the koinonikon, and even to other church hymns were still tolerated, as is evident from the fact that composers continued to write these kinds of works, which circulated in manuscript and even in published form. Furthermore, there is no sign that singing concerti in Liturgies ever ceased.

After Paul came to power in 1796, Bortnjanskij was promoted to “Director of Vocal Music and the Administrator of the Court Chapel,” effectively the head of the institution. Although Bortnjanskij enjoyed the new emperor’s favour, the conditions at the Chapel were adverse: the choir was not in good general shape, and in 1797, according to Paul’s campaign to get rid of Catherinean extravagancies, the number of choristers was cut from 80 to 24. Even though a separate choir was established for operatic performances, that small an ensemble could still not handle all its assignments, and in 1801, after the assassination of Paul and enthronement of Alexander I, the number of singers was increased to forty. By 1817, the choir consisted of 24 adults and 24 boys with a reserve of 30 adults and 30 boys, totalling 108.¹³³

During his directorship, Bortnjanskij concentrated on improving the material welfare and musical abilities of the choristers. In 1808, on Bortnjanskij’s initiative, two buildings in the direct vicinity of the Winter Palace, between Naberežnaja Mojki and Bol’saja konjušennaja ulica, were purchased for the Court Chapel and renovated to host the institution in 1810. Education for the young singers was revised in order to provide them with necessary abilities to work as civil servants after the change of voice. The choristers were also given lessons in vocal technique, sight-singing and violin, but Bortnjanskij considered that instruction in music theory and composition was not necessary except for those who had an interest in these subjects. In 1810, the curriculum was enhanced by tuition in viola, cello, and double bass, to facilitate a class of orchestral playing, but due to lack of resources this was given up after one year.¹³⁴

There is no specific information available on the Court Chapel’s church music repertory during Bortnjanskij’s directorship or before. At all events, in addition to free compositions of *partesny* and classical styles that were sung from sheet music, there existed an orally-transmitted form of common chant, later known as the St. Petersburg Court Chant, which was used especially for the changing parts of divine services — that is, for the majority of all church music — and sung in harmonized form.¹³⁵ This renders suspicious the claim that Court Chant would be “less correct” than the chant forms first published by the Synod in 1772, except as a normative statement based on personal preferences. While the vicissitudes of Court Chant before the first sheet music sources of the 19th century are unknown, it is not beyond possibility that the same chant was used by the Petrine Court Chorus, if not even before.

1.6 The Court Chapel’s emergence as a government authority in church singing. The first publications of Court Chant

Beginning with Bortnjanskij’s tenure, the Court Chapel was gradually assigned certain official duties, which effectively made it a government office able to influence and control church singing throughout Russia. The Synodal ukase of 22 December 1804 quotes Emperor Alexander I’s concern on the general state of church singing:¹³⁶

¹³³ Morosan 1994, 69–70; Dunlop 2000, 6–7; Tkačev 1957, 28. However, according to Kovalev (1998, 149), no cut would actually have taken place in 1797.

¹³⁴ Morosan 1994, 70; Dunlop 2000, 8–9. Previously, the Chapel had not possessed permanent premises. In Petrine times, the choir was lodged in military barracks, then at the Peter and Paul Fortress, and after Peter’s death, in the first and second Winter Palaces and various rented tenements (Tkačev 1957, 23). The present buildings and the concert hall at Naberežnaja Mojki 20 which the successor of the Court Chapel, the Academic Chapel of St. Petersburg, still occupies, were constructed in 1886–89 (*ibid.*, 64).

¹³⁵ Cf. the Stählin quotation above.

¹³⁶ Decree No. 21,567 on 22 December 1804 (*PSZ* 1830c, 756–758; *Ukazy* 1879, 412).

His Imperial Highness, during His Highness's journey in a few governorates, had also visited churches in order to attend divine services. [There he] had heard with displeasure the singing of church servants, for the most part unorganized, dissonant, and filled with unpleasant screaming. For that reason, from the bottom of his heart, [he] decrees, for the general condition and luxury of the Church, that plain singing [*prostoe penie*], though decent for divine services, be introduced in all churches. [He has] also stipulated the following means for this, i.e., [that this be achieved] by summoning church servants of different localities ..., teaching them masterly church singing, and returning them to their positions where they can teach the same not only to their associates but also to their neighbours accordingly. By this means, they shall disseminate this masterly church singing further in dioceses.

The Synod decreed according to the emperor's will¹³⁷

... to introduce in churches ... plain church singing, though decent, and in order to prevent disorder resulting from ungodliness or from the inability of outsiders who occasionally sing on *kliroi*, to correct it [the singing] without repealing the valid instructions given by spiritual administration ... as prescribed for each day in the Typicon and in the chant books in which the tones and chants for this purpose have been published. ... Participation [in church singing] is not prohibited for those not belonging to the clergy, such as parishioners and other outsiders, [if they] take up a highly devoted attitude towards divine services and are proficient in plain church singing

Around 1804, Bortnjanskij¹³⁸ had compiled the first publication of Court Chant — the first rival to Synodal chant books — consisting of the unchanging hymns of the Divine Liturgy. There exist at least two versions of this two-part setting: one printed in square notation without subdivisions or chromatic alterations, and another in western notation with occasional subdivisions and artificial leading-notes.¹³⁹ The exact genesis of these publications is practically unresearched. According to Dunlop, the first impression was 130 exemplars for the Chapel's internal use. In 1815, another impression of 3,600 exemplars was taken and distributed to parishes as decreed by the Synod on 26 July 1815. From these times, Court Chapel's singers were assigned to conduct and teach church singing in various civilian and military church choirs. This educational activity was hardly of systematic nature: by 1824, there were only 22 court singers involved in this assignment.¹⁴⁰

The next administrative decision of a certain importance regarding church music was decreed in 14 February 1816:¹⁴¹

... The Sovereign Emperor, after having found out that in many churches [the singers] sing according to sheet music that does not correspond to that kind of singing that is suitable in church, has supremely ordained henceforth that manuscript booklets [of church music] shall not be introduced; this is strictly prohibited from now on. ... Everything that is sung in churches from sheet music shall be in printed form and consist either of compositions by the Permanent Councillor of State Bortnjanskij, or by other renowned composers, but these latter works shall necessarily be printed with the approval of Mr. Bortnjanskij. In addition, His Imperial Highness expressed his will, that the blessed diocesan bishops shall be ordered to exercise strict and persevering control on [the matter] that besides printed music, no manuscript booklets shall be used in those churches which are under their supervision. The Chief Procurator [of the Synod] ... instructs the Supervisor of the Department of Police to issue regulations to be circulated to state administration against further printing of church music compositions without the approval of the director of the Court singing chorus. ... [However,] chant books, such as *Heirmologia*, *Obihods*, *Octoechoi*, and *Great Feasts*, published by the Synod, shall certainly remain in use

¹³⁷ *Idem*.

¹³⁸ The actual work may have been done by Stepan Gribovič, as Razumovskij (1867–69, 247) claims.

¹³⁹ Igošev s.a. In the present study, the chant books are referred to as *Liturgija-CLiA* and *Liturgija-CLiB*.

¹⁴⁰ Dunlop 2000, 64; Čiževskij 1878, 6; Tkačev 1957, 26.

¹⁴¹ Decree No. 26,143 on 14 February 1816 (*PSZ* 1830e, 498–499; *Ukazy* 1879, 413–414; Čiževskij 1878, 6–7).

Although the decree would appear to be rigorous, its practical significance is somewhat unclear. It is likely that the emperor's original intention had been to prevent the use of any particular through-composed church music repertory that he considered unsuitable. While the banning of manuscript materials would seem unambiguous, it was hardly possible to have it implemented in practice, since no printed publications of polyphonic church music, approved by the Court Chapel, were generally available for years: Bortnjanskij did not make much haste to publish even his own works, the majority of which were printed posthumously in 1825. Thus, the main effect of the decision was probably the decline of respect for creative work in church music; while some authors went on to compose for the Church, their works could not circulate freely. Another matter which is not clearly visible in the ukase is the validity of monodic manuscript sources; similarly, the ukase does not deal with orally-transmitted chants for which no music would have been necessary.

After the short tenure of Bortnjanskij's successor Dmitrij Dubjanskij, the Chapel's directorship passed to Fedor L'vov (1766–1836) on 20 March 1826. Fedor L'vov was a government officer, known to have good administrative skills, and a competent amateur musician. As an administrator, L'vov sought to improve the material conditions, wages, and the general education in the Chapel, which had apparently deteriorated during the last years of Bortnjanskij's directorship, and this had resulted in difficulties in recruiting capable singers. Although L'vov managed to strengthen the economy of the Chapel in general, his proposition of 1832 to reopen the Hlukhiv preparatory school was rejected. In 1834, L'vov acquired Nicholas I's approval to re-establish the instrumental classes in order to provide some boys the necessary education to work later as orchestral players in imperial theatres. Once again, the resources allocated proved insufficient, and the classes were closed after two years.¹⁴²

Fedor L'vov's musical preferences were against the through-composed style which had been predominating in the Court Chapel since Catherinean times. In an article published in 1831, he reasons that the "Italian style" is generally improper for divine services, as the music distorts the prayer even if well-performed, and ordinary worshippers are used to ordinary chant.¹⁴³ Even earlier, in 1826, L'vov had proposed to the Ministry of Imperial Court the compilation and publishing of four-part arrangements of the traditional Court Chant repertory and their introduction around the country. The profits from this commercial venture could then be used to support the Chapel's weak finances.¹⁴⁴

To put the project into practice, Priest Petr Turčaninov (1779–1856) was chosen. Turčaninov had received some musical training from Giuseppe Sarti in St. Petersburg during his early years, and subsequently from Artemij Vedel' in Kiev. He was ordained to the priesthood in 1803 and appointed conductor of the choir of St. Petersburg Metropolitan in the next year. According to Dunlop, a committee chaired by Turčaninov was assembled for collecting the chants used at Court and providing them with harmony. The task began on 9 August 1827 and was practically complete by the next summer, but the court authorities ordered that Turčaninov be dismissed from the Chapel, the committee dissolved, and the publication cancelled. L'vov was eventually able to solve the problem, and the 262-page *Krug prostago cerkovnago penija, izdavna upotrebljaemaja pri vysočajšem dvore*¹⁴⁵ ("The Cycle of plain church singing [that has been] used at the Imperial Court since ancient times") was published in 1830. Probably because of the dissolution of the committee, the music was again rendered in two instead of four parts. In 1831, a subsequent volume, *Panihida izdavna upotrebljaemaja pri vysočajšem dvore*¹⁴⁶ ("The memorial service [as] used at the Imperial

¹⁴² Dunlop 2000, 11–14.

¹⁴³ Ė. L'vov" 1831. It is possible that the article is based on an essay allegedly written by Turčaninov and appended to his autobiography (Turčaninov" 1863, 136–137).

¹⁴⁴ Report from F. L'vov to the Ministry of Imperial Court on 9 November 1826, cited by Dunlop (2000, 67–68).

¹⁴⁵ *Krug-C* 1830.

¹⁴⁶ *Panihida-C* 1831.

Court since ancient times") was published, now in four parts.¹⁴⁷

At all events, the publication had taken place according to the emperor's will: he had wished the introduction of Court Chant in all churches. For this purpose, 500 exemplars of both volumes had been printed, and on 28 February 1833, the Synod had decreed that the emperor's ordinance be forwarded to the parties involved.¹⁴⁸ However, Metropolitan Filaret of Moscow stated on 23 March that according to his information, the Synod had not actually reviewed the publications, and that upon his inspection it had turned out that there were major omissions in the *Krug*, and its unqualified introduction would cause various grievances. As a result, the Synod recommended on 23 March and 29 May 1833 that the *Krug* should be used only with reservations: the materials omitted should not rival the established practices codified in the Typicon, and the ancient church singing was to be preserved and maintained in all its scope.¹⁴⁹ This decree was confirmed on 31 May 1833 by Nicholas I,¹⁵⁰ who had bestowed

His Supreme consent on forwarding the aforementioned instruction to administrations subordinate to the Holy Synod, but with [the reservation] that episcopal singers [i.e., cathedral choirs] should definitely use this Court chant [as codified in the *Krug* and *Panihida*] especially during the emperor's attendance.

Thereby the emperor effectively withdrew his claim that Court Chant should be made mandatory in every church.

Fedor L'vov was not able to finalize all of his administrative undertakings — in the autumn of 1836 he caught a cold from which he never recovered, and died on 14 December. He was succeeded by his son Aleksej L'vov (1798–1870) who was initially appointed acting director on 3 December. His position was made permanent on 2 January 1837.¹⁵¹

1.7 Aleksej L'vov at the Court Chapel

Aleksej L'vov had received a thorough musical education in his youth under the guidance of his father and German tutors, such as Franz Böhm, Johann Müller, and Johann Fuchs. L'vov had attained exceptional mastery of the violin and shown talent also in the art of composition. However, instead of choosing to become a professional musician, he acquired a degree in engineering and entered upon a military career, working as an engineer officer until 1825 in Novgorod and subsequently in St. Petersburg, with the rank of captain. L'vov took part in the Turkish war in 1828–29 and became closely acquainted with Emperor Nicholas I, who appointed him to the personnel responsible for arranging the Emperor's journeys at home and abroad. During these journeys, L'vov was able to establish relations with West European musicians, but his position did not allow public performances as a violinist. In 1833, the Emperor asked L'vov to compose a national anthem — until then, *God Save the King* had been used on international occasions, and the Emperor was no longer satisfied with this solution. The Emperor was pleased with the result, the hymn *Bože, carja hrani* (*God, protect the tsar*). In the next year, L'vov was promoted to the Emperor's aide-de-camp with the rank of cavalry captain and in 1836 to colonelship. In 1840, now already the director of the Court Chapel, L'vov made an extended private journey to Central Europe during which he was able to meet leading musicians and practise musical activities such as private concert performances. On the trip he composed a violin concerto on the initiative of Giacomo Meyerbeer and per-

¹⁴⁷ Dunlop 2000, 67–69; Uspenskij 1980.

¹⁴⁸ Decree No. 6,238 on 31 May 1833 (*PSZ* 1834, 314–315). It is obvious that the systematic introduction of Court Chant in every church was impossible with the resources allocated.

¹⁴⁹ Filaret" 1888, 989–992. Filaret's memorandum is reproduced in whole in the Decree No. 6,238 of 31 May 1833 (*PSZ* 1834, 314–315).

¹⁵⁰ Decree No. 6,238 (*loc. cit.*).

¹⁵¹ A. L'vov" 1884, 255; Dunlop 2000, 16.

formed it in Mannheim. He also received honorary awards and memberships of music academies and similar establishments.¹⁵²

L'vov's early interests at the Court Chapel consisted of refining musical education and rehearsal schedules, and re-establishing instrumental classes in 1840. Five musicians were trained and engaged in the court orchestras, but on account of an intrigue, the classes were forced to close in 1845.¹⁵³ After this setback, L'vov seems to have turned his attention to other projects:¹⁵⁴

The most significant shortcoming in church music in Russia is the variety and irregularity in performance in various parishes and churches where choirmasters — being largely uneducated and not having the chance to hear how church music is performed in the Court Kapella — instruct choirs, each according to his own ideas, introducing more and more absurd mistakes, which are impossible to hear without deep sorrow.

To remedy this situation, L'vov suggested the opening of general precentors' courses, which took place in 1847. While the details of the training are unknown, a special three-degree certification system was introduced and confirmed by the Synod on 24 May 1847. Precentors who had passed the exam for the third degree were allowed to instruct the choir in "plain singing" (not necessarily restricting to Court Chant), but the teaching of music written by recent composers and the writing of new works was prohibited. The second degree allowed the teaching of recent compositions, while only precentors holding the first degree had the additional right to write new music for the Church (which in turn had to be approved according to the regulations in force). The certificate holders were obliged to take control examinations once every four years; failing the examination or non-adherence to the rights granted by the degree resulted in cancellation of the certificate.¹⁵⁵

On 23 August 1846, Nicholas I confirmed the earlier ukase of 1816 on the censorship of church music. Since the new decree contains interesting background information and has been cited inaccurately in previous literature, it is reproduced here in its entirety in the form in which it appears in the official legislation:¹⁵⁶

20,325. — 23 August [1846]. Imperial decree announced to the Minister of Justice by General-Adjutant Adlerberg. — *On not performing new church music compositions in Orthodox churches without their approval by the Director of the court singing chapel.*

In order to suppress in divine services the arbitrary use of such musical compositions and arrangements of plain chant, which no censorship had sanctioned, and similarly [to eliminate] the modification of compositions which had already been approved for singing, in January 1816 the [following] Supreme ordinance was [given]: strictly to prohibit church singing according to manuscript music booklets [and] in future to print and sing only such church music compositions as have been approved by the Director of the

¹⁵² Gardner" 1970, 6–7; Dunlop 2000, 15; A. L'vov" 1884, 66–71, passim; Krutov 1998, 29. It has been suggested that the awards were not granted for solely artistic reasons. Nevertheless, L'vov's violin playing was valued by several leading musicians, such as Felix Mendelssohn, Giacomo Meyerbeer, Robert Schumann, and Gaspare Spontini, whereas his compositional activities evoked a mixed response: for Hector Berlioz he was a "composer of rare talent," but Richard Wagner considered him "a very insignificant person ... in spite of the medals hanging from his neck." L'vov's output includes four operas, a number of violin pieces, and about fifty liturgical compositions. (Ho & Feofanov 1989, 317–318.)

¹⁵³ Dunlop 2000, 16–22; A. L'vov" 1884, 79–81.

¹⁵⁴ A report to the Ministry of the Imperial Court by L'vov on January 1846, cited by Dunlop (2000, 17).

¹⁵⁵ Morosan 1994, 167; Gardner" 1982, 324–326; Čiževskij 1878, 9. Dunlop's (2000, 17) idea that systematic education for precentors had started even in 1837 is not supported by other authors. However, some singers of military choirs pursued conducting studies in the Chapel at that time (*Regentskij klass*" 1904).

¹⁵⁶ PSZ 1847, 212–213. The anonymous author of *Regentskij klass*" (1904), however, claims that according to the ukase in question, "court singing shall be used exclusively" in all other churches than Greek, Georgian, Moldavian, Moscow Dormition and Novgorod St. Sophia Cathedrals, monasteries, Coreligionist churches, and the Kiev-Pechersk Lavra, without mentioning at all that this was to take place only when members of the imperial family attended the services.

court singing chapel. This supreme ordinance, which was announced to the Holy Synod by Privy Councillor Prince Golitsyn, was included in the 33rd vol. of *Polnoe Sobranie Zakonov* (p. 498 No. 26,143), but it did not enter *Svod Zakonov* [Codification of Laws].

In June of this year, Major-General L'vov, who occupies the office of the Director of the court singing chapel, reported that church music compositions are being approved by civil censors who often have no expertise whatsoever in music. Thus, these compositions become public and are sung in churches, and [those of them] that have been approved for singing are being copied out with modifications and an amassment of errors not only in the music but also in the text. [On that account, L'vov] requested, with loathing for [all] this, the reinstatement of the Supreme ordinance in question.

The Chief Procurator of the Holy Synod whom I contacted in advance on this matter in accordance with a Supreme ordinance, informed me that on his behalf it would be necessary that all new church music compositions be released only with the approval of the Director of the court singing chapel. [Accordingly, works which had been] approved for publication should not be used from manuscript booklets but from printed exemplars and also with the permission of the Holy Synod. [The Chief Procurator] also considered that ancient [church music] settings, sanctified by the time and received originally seven hundred years ago from the Greek Church, would not require any new legislation. [This is] all the more the case as they have been in church practice from time immemorial and were largely transcribed into staff notation from ancient, so-called *krjukovye* [neumatic] manuscripts, and have also been published as musical chant books since long ago by the Holy Synod, with the titles *octoechos*, *heirmologion*, and the *church obihod*. In addition, according to Count Pratasov, those quite special chants which exist in various localities of Russia should be preserved without corruption. [This is because] some of them originate as far back as remote antiquity, and others, respectively, did not come into being later than the 17th century. The former group includes — not to speak of the singing which is used in Greek, Georgian, and Moldavian churches — Stolp [= Znamenny Chant] in the Dormition [Cathedral] of Moscow and the Cathedral of St. Sophia in Novgorod, Demestvenny [Chant] in monasteries and Coreligionist¹⁵⁷ churches, Kievan [Chant] in the Kiev-Pechersk Lavra, in all Little Russia [= Ukraine] and in all western dioceses, among others. Count Pratasov added to this that, in many places in western dioceses, divine services are not as they should be and that they vary because even until now, not all services have been rendered in notation, and a major part of them, not having been arranged, is performed by ear and survives only in ancient manuscripts of the so-called *znamennyj* or *krjukovyj* [i.e., Stolp] notation.

In accordance with my report on all this, the Sovereign Emperor, in a supreme ordinance, decreed that: 1) nowhere in Orthodox churches shall new church music compositions be introduced without their advance approval by the Director of the court singing chapel. The approval shall take place in no other form than printed exemplars, and [it must take place] also with the permission of the Holy Synod. 2) Ancient chants, introduced in remote times in a few churches, monasteries and dioceses, which are mentioned in the foregoing statement by Count Pratasov, as well as others which can be enumerated, shall be preserved unchanged. 3) A catalogue will be compiled of all chants of this kind, along with commentaries, wherever [i.e., in which locality] each [chant] is used, and the catalogue will be deposited at the Holy Synod. A copy of it [the catalogue] is to be given to Major-General L'vov, who holds at present the post of Director of the court singing chapel. 4) L'vov be authorized to notate those of the ancient chants which have not yet been notated, but without making any changes to them. If there are local differences in a given chant of ancient origin, they shall not be unified, but the chant [variant] of each locality or church shall be preserved as it has been customarily performed. 5) When members of the Royal Family are present at diocesan cathedrals or churches, in all cases the court singing must be used in divine services, with the exception of only those churches in which other chants have been used since ancient times, as stated above.

The decree reveals that the censorship ordained in 1816 had become ineffective, and some church music had been published without proper inspection. The decree makes also clear that Court Chant was not forced on all churches by legislation, but the Synodal chant books were still considered a valid source of church singing, and that regional chants were ordained to be collected and preserved without corruption. The collection of regional chants was entrusted to L'vov. While

¹⁵⁷ Coreligionists (*edinovercy*) consisted of a fraction of former Old Believers who had united with the dominant church in the late 18th century on the condition that they could retain the Old Rite uncorrupted.

it is known that he actually made some efforts in this regard,¹⁵⁸ they did not result in published collections, and other possible products of this project remain undocumented.

On 30 September 1846, the Synod issued a decree consisting of the paragraphs 1–5 of the supreme ordinance but with the following addendum:¹⁵⁹

Major-General L'vov is also assigned to notate all church music compositions that are sung at the Court churches, in all the different divine services during the yearly cycle [i.e., throughout the liturgical year].

1.7.1 The four-part *Obihod*

L'vov considered the notation task of the Chapel's repertory to be of the first importance. As related in his memoirs,¹⁶⁰ which remain the main historical source regarding the compilation of the Court *Obihod*,¹⁶¹ L'vov, together with his assistants Inspector Petr Belikov and Singing Teacher Pavel Vorotnikov, had been working on notating Court Chant even since the imperial ordinance of 23 August 1846 (even though this assignment is not present in the version published in the Code of Laws). L'vov reports on the results of this endeavour as follows:¹⁶²

At the end of March [1847] I presented the Sovereign with a memorandum and my books of church chants, that is, the *Obihod* in two volumes, the concise *Heirmologion* in one volume and, additionally, a book of special services.

The most essential passages of the memorandum, quoted in L'vov's memoirs, are reproduced below:¹⁶³

... General Adjutant Count Adlerberg, in a communication of 23 August 1846 ... conveyed to me the supreme will of the Emperor concerning the organizing of all church chants. In this regulation it was said amongst other things that I should ... notate all liturgical compositions which are sung in the churches of the court in all divine services throughout the [liturgical] year. ...

When examining ancient church music books I found that they were written ... all in one line for one voice, alto, hence without harmonic content, without metre and rhythm, and that the difference in the performance of this music by a choir comes from the fact that the other voices ... are sung arbitrarily and mostly by uneducated people. I started to work with this research as the point of departure, bearing in mind the supreme will to write down the music exactly as it is sung ... but then I met a difficulty.

I noticed that ... in the court choir the four-part harmony does not produce the fullness, the organ-like effect that we hear [According to] a custom that had prevailed since the days of old, the above-mentioned four-part harmony in the court choir has further subdivisions ... [:] ... the basic chant [melody] is sung by the high bass together with the soprano and, thus, [the high bass] provides needed support for the inexperienced boys and contributes to the accurate rendering of the chant [melodies]; [furthermore,] the second soprano sings with the first tenor, the second tenor with the alto, but the low bass that underpins the harmony is not doubled. ...

On this basis, I wrote down a full *Obihod* in two volumes, a short *Heirmologion* in one volume, and a collection of a few special divine services as performed at the imperial court, with the four main [musical] parts and attached a special note regarding the subdivisions which can be varied in accordance with the respective composition of the choir and the number of singers available. ...

¹⁵⁸ According to L'vov (A. L'vov" 1884, 94–95), he was himself the initiator of this project. Cf. Filaret" 1885, 309, 313–314, 331–334; A. L'vov" 1884, 95–98.

¹⁵⁹ *Ukazy* 1879, 414.

¹⁶⁰ A. L'vov" 1884, 83–86. The memoirs were not intended to be published but were written as a private communication to L'vov's grandchildren (ibid., 225).

¹⁶¹ *Obihod-CL* 1848.

¹⁶² A. L'vov" 1884, 83.

¹⁶³ Ibid., 83–86.

I have verified my work by asking [singers] to sing from the new music and without music, and then by checking the basic melodies against old church [chant] books Respectfully dispatching these four books to your highness I dare humbly ask to submit them to the gracious consideration of His Imperial Majesty, feeling obliged to add that:

1) this music has been printed only because in order to reduce the substantial costs that would accrue from copying this enormous amount of music by hand, I found it much more profitable to transfer my drafts directly onto metal plates from which they have now been printed in only 10 exemplars, and

2) that the publication [i.e., *Krug*, that was] sent out by the supreme ordinance in 1832 to the whole diocese has the disadvantage that it is written in two lines with alto and bass clefs, and hence, in a full choir, the soprano and tenor parts are performed arbitrarily which contributes to the incongruity in different localities when one and the same chant is performed, and creates also the inconvenience that as the tenors who do not have [written] parts, lend themselves to various florid escapades that are altogether inappropriate in church music.

Moreover, this edition is far from complete. It lacks for the *Obihod*: 1) the entire first week of Great Lent, 2) the troparion of the supplicatory service to Theodore the Recruit, 3) the refrains of the Akathists to Jesus and the Theotokos, 4) Great Vespers and the All-Night Vigil on Annunciation, 5) the entire Holy Week, the six Hours, the Divine Liturgy and Vespers on Paschal Sunday, 7) the thanksgiving supplicatory service, 8) the great and small polychronion, 9) supplicatory services in general; 10) the All-Night Vigil on Nativity, 11) the All-Night Vigil on Theophany, 12) Vespers of Pentecost, 13) the lesser litany for the departed; 14) the funeral service for laymen; 15) the wedding. And besides, the *Heirmologion* and the collection of special services (parts 3 and 4 of this edition) have not been set to music at all.

From the memorandum one can learn that the objective of the project was to document the Court Chant as it was sung by the Chapel, and provide it as a model for other churches in order to eliminate the practice of singing church music from monodic books in arbitrary harmonizations. Furthermore, L'vov had discovered that in addition to the standard four-part fabric, the chants were performed with special subdivisions. He then goes on to describe how the result was verified: firstly against oral practice, and secondly against written music of "old chant books." It remains uncertain which chant books are referred to, but it is extremely unlikely that they would have been the Synodal editions (if such were the case, there is no reason not to say so) — in practice, L'vov preferred to consult previous printed versions of Court Chant as well as unspecified manuscripts. The account on the verification of the chants is not entirely honest, as L'vov indirectly admits later in his memoirs.

While the preliminary version of the *Obihod* was printed in ten exemplars in 1847, a particular question is posed by the two chant books that had "not been set to music at all," i.e., the "short *Heirmologion*" and the "collection of special services" which appear never to have been published. It remains unknown if these volumes existed even as manuscripts by the end of March 1847, and if that was the case, whether their contents were perhaps included in the final version of the *Obihod*. At all events, the number of *heirmoi* included in the *Obihod* of 1848 is almost as limited as is the case with the 1830 *Krug*, and it is difficult to infer what might have been the content of the special service volume, since the mentioned omissions in the *Obihod* would seem to cover it entirely. The most likely reason for dispatching an unfinished work would naturally be a deadline.

L'vov adds: "At the end of this memorandum I asked that Inspector Belikov and Singing Teacher Vorotnikov of the Chapel be rewarded with [an extra] annual salary for assisting me in this enormous work..."¹⁶⁴

Assuming that the dates given in the memoirs are accurate, it would appear that it took almost a year to get the Emperor's approval for the work. L'vov states that after having submitted the chant books,¹⁶⁵

¹⁶⁴ A. L'vov" 1884, 86 (the final ellipsis is according to the source). While some authors mention that also Gavriil Lomakin (1811–85) was involved in the compilation of the *Obihod*, Lomakin was appointed only in 1848 to the vacancy of Vorotnikov who resigned on 10 August because of ill health (Dunlop 2000, 73).

¹⁶⁵ A. L'vov" 1884, 86 (the final ellipsis is according to the source).

... I noticed that in some places the chants needed revision due to the self-awareness of Vorotnikov who when playing me the settings on the piano, assured me each time that the court choir singers sing exactly like that. Knowing how strongly the Sovereign ordered that not the slightest change be made, [and] knowing how quick my detractors were to show the Sovereign my mistakes, I was very worried that the books that were to be returned to me for making the title page remained so long with the Sovereign. My concern increased day by day, and the fear that the Sovereign would not think that I wanted to make use of his ignorance of written music and abuse his confidence in me for evil purposes did not leave me for a minute. On 2 March [1848], I went to the Kazan Church and prayed earnestly to God. In the evening I received a note from Volkonskij that the Emperor, who was very pleased with my work, had given me a snuff-box with his monogram and a payment of 3,000 roubles to my two assistants, and ordered my books be sent to all dioceses. And so in a single moment I was not only rewarded for my work but got the books back for attaching the title page and had all means to make the necessary corrections. ... I do not want to argue but thank God for everything, for His obvious mercy in delivering me from the great difficulties which could have resulted and which could have wasted the work of a year and eight months...

The special note regarding the subdivisions (see Ex. 1.7.1.1) came to read:¹⁶⁶

In choirs having many singers, for the fullness of harmony and the unerring conduct of the ancient chant, one of the first and gentle basses may sing according to the soprano part, the second soprano [may sing] according to the tenor part, [and] the second tenor according to the alto part. As a general rule, [the application of] these subdivisions either in full or only in part depend[s] on the number [of singers] in each voice. [The note is concluded by a list of hymns “composed in more recent times” in which the subdivisions should not be employed.¹⁶⁷]

Example 1.7.1.1. The beginning of the tone 2 vespéral psalm in *Obihod-CL* 1848 along with the result when the subdivisions are applied. The music as written is placed in the topmost pair of staves, and the subdivided version in the lower.

Go - spo - di, voz - zvah k te - be, u - sly - ši mja, u - sly - ši mja, Go - spo - di:

¹⁶⁶ *Obihod-CL* 1848.

¹⁶⁷ Twelve titles are mentioned: 1) *Beneath Thy compassion*; 2) the heirmoi of the Great Canon of St. Andrew; 3) *Let my prayer be set forth*, 4) *Now the powers of heaven*, and 5) the koinonikon of the Liturgy of the Presanctified Gifts; 6) the exaposteilarion for Great Monday, Tuesday and Wednesday; 7) the sticheron *Come, let us bless Joseph* (traditionally sung after the Vespers of Great Friday), 8) the Paschal exaposteilarion and 9) the hymn to the Theotokos in Liturgies during the Paschal season; 10) the refrains of the supplicatory service; 11) *Te Deum*; and 12) the great and small polychronions (of the supplicatory service). Of these, 1, 2, and 9 are chant settings attributed to Bortnjanskij, 3, 4, 6, and 12 compositions traditionally attributed to Bortnjanskij, 7 a composition or chant setting by Bortnjanskij, 10 a setting of chant considered traditional, 5 a composition of uncertain attribution, and 8 and 11 probably chant settings of uncertain attribution. The list omits certain titles that are obviously either free compositions (of different authors), or chant settings (by Bortnjanskij).

On 22 April 1848, the Synod issued a decree “on supplying churches with chant obihods arranged by Mr. L’vov, to be used in churches during the attendance of members of the royal family.”¹⁶⁸ The circulation figures of the *Obihod* are unknown but probably rather substantial. According to Preobraženskij,¹⁶⁹ by the end of 1860s, the *Obihod* had been printed in more than twelve impressions. Although the Court *Obihod* was decreed to be used when members of the royal family were attending a divine service, there are no traces in known Synodal or imperial ukases that Court Chant would have ever been made the only valid form of church singing. On the contrary, the decrees dealing with this matter would seem to prove the opposite, as also the very fact that the Synod’s monodic chant publications remained continuously in print.

On 11 December 1847, the Synod had ordered diocesan bishops to send precentors of their personal choirs, as well as advanced singers who could later become precentors, to the Chapel for training. However, another ukase of 30 July 1849¹⁷⁰ reveals that there had been opposition, and some of those who had obtained the Chapel’s certificates had been removed from their earlier posts. It is probable that the situation could not be solved by the latter ukase.

While it has been argued that the Court Chapel still managed effectively to disseminate Court Chant by administrative means to the degree that it would have supplanted most of all other singing traditions in two or three decades, it would seem that this would have required resources that were simply unavailable. In all probability, the new *Obihod* was used as the principal chant reference for the precentors’ education and certificates, but the conclusion that the education and the certificate system would have coerced the rapid and universal replacement of earlier chant traditions by Court Chant by legislative measures¹⁷¹ seems unrealistic. As has been shown in the foregoing, the Chapel was not a particularly large institution. In addition, it had continual economic problems that were about to impede even its primary task: the church music requirements of the Imperial Court.

The state of affairs can be further placed in context by considering certain statistical parameters. In the whole of Russia, in 1850 there were 570 cathedrals or main churches, 29,148 parish churches, 6,386 other churches, and 11,509 chapels, a total of 47,613 sanctuaries. In 1890, the numbers had increased to 695 cathedrals and main churches, 34,576 parish churches, 10,461 other churches, and 18,979 chapels, totalling 64,711 sanctuaries. In 1907, there were 51,436 churches (including cathedrals) and 20,113 chapels, a total of 71,526.¹⁷² It might have been technically possible to supply every church with at least one exemplar of the *Obihod* as scores and part-books, but even that would have required considerable effort and could not have been accomplished at once.

The Court Chapel was in fact incapable of training precentors in substantial numbers. According to L’vov’s report of 1858, 172 certificates had been granted by that time; until 1884, 435 certificates; and after the 1886 reorganization of the curriculum by Balakirev and Rimsky-Korsakov until 1904, 475 further certificates had been awarded.¹⁷³ This makes 910 certificates in about 50 years. It is uncertain whether the numbers include multiple certificates obtained by single persons, but be that as it may, even if all certificate holders had been practising the profession at the same time, that would have covered less than two percent of all churches in Russia (chapels not included). Thus, the Court Chapel’s resources were actually far too limited for educating precentors but for an insignificant fraction of Russian sanctuaries; probably not even all cathedrals could have been covered.¹⁷⁴

¹⁶⁸ *Ukazatel’* 1896, 330. It has not been possible for the present author to consult the full decree.

¹⁶⁹ Preobraženskij 1907, 26; 1908, 19; 1915bis, 60; 1915a, 43 (as cited in Gardner 1970, 50).

¹⁷⁰ Čiževskij 1878, 10; *Ukazy* 1879, 417.

¹⁷¹ Gardner 1970, 44; 1982, 330; *Regentskij klass* 1904.

¹⁷² Fedorov 2003, 29.

¹⁷³ L’vov’s report to the Ministry of the Imperial Court on 11 April 1858 as referenced by Dunlop (2000, 19); *Regentskij klass* 1904.

¹⁷⁴ Interpretations such as the one by Dunlop (2000, 18) that only persons having the Court Chapel’s certificate “could follow the profession of precentor” are necessarily ill-founded.

While there are no signs in the official legislation of the introduction of Court Chant into the common church practice except for those infrequent situations in which a member of the imperial family would attend a service, these measures probably contributed to a gradual voluntary adoption of Court Chant in the long run, since using non-printed polyphonic material was formally outlawed, and other printed alternatives remained unavailable until the 1880s.

On the other hand, it would seem that the prohibition of manuscript church music was not unconditional. On 7 January 1850, L'vov wrote to Metropolitan Filaret:¹⁷⁵

Being concerned about the measures to prevent voluntary choirs from singing in divine services such music that has neither the approval of the director of the court singing chapel nor been permitted by the Holy Synod, I have compiled a catalogue of music, the singing of which is possible in accordance with the former. In my opinion, this catalogue for choirs, even for deficient [ones], is quite broad, but I considered it necessary to compile it in this form, in order not to suspend abruptly [choral] church singing from sheet music, which is nowadays very commonly carried out, and thus provoke indignation. It [the catalogue] can be altered every year, in relation to the conditions in which these choirs will find themselves, and, thus, to a great extent minimize the possibility of singing in divine services such music as has been prohibited.

It is obvious that L'vov does not refer exclusively to printed music or even such music for which there would have existed publication plans. The contents of this catalogue have not been reproduced in the literature, possibly for the reason that the Metropolitan refused to give his approval on the basis that the catalogue contained works with which he was unfamiliar.¹⁷⁶

1.7.2 Settings of monodic chant

On 10 December 1846, the Synod had instructed all dioceses to send “copies of musical scores of manuscript four- and three-part plain chant settings of stichera, heirmoi, antiphons, and theotokia” to the director of the Court Chapel.¹⁷⁷ L'vov received “masses of sheet music” from dioceses around the country via the Synod’s chief procurator, which he sorted into two groups: chant arrangements and free compositions. In the main, L'vov found the free compositions “unfit” for church use — “this music did not require revision but rewriting all through, and for what? To get dull compositions, though correctly written.” The chant arrangements, respectively, “deserved even less attention, because they did not show any special qualities, except for deviations from our incomparable ancient chants, published by the Holy Synod.”¹⁷⁸

L'vov was especially concerned about the fact that traditional monodic chants were performed in arbitrary harmonizations.¹⁷⁹

Is not it pitiful that these ancient compositions [i.e., traditional chants], which have not a few proponents and which survive only with us [in Russia], [and are] published by the Holy Synod for one voice, are sung arbitrarily in every choir? All who are able to, show their own voices, and this results in excruciating harmony which blankets out the chant melodies themselves. I say further: this most hideous performance

¹⁷⁵ Filaret” 1885, 318–320.

¹⁷⁶ Filaret’s statement on 16 January 1850 (ibid., 320).

¹⁷⁷ Razumovskij 1867–69, 250. It has not been possible for the present author to consult the original ukase.

¹⁷⁸ A. L'vov” 1884, 92–93. At least part of the Court Chapel’s manuscript collection, seemingly acquired during the time after the Synodal ukase, survives in the Russian National Library in St. Petersburg and has been catalogued by Ramazanova (1994). The collection does not contain any scores, but there are ten sets of partesny part books, all of which are incomplete (ibid., 253).

¹⁷⁹ A. L'vov” 1884, 94. As mentioned in the Introduction, the last sentence has been quoted by Gardner” (1970, 60) and later by Morosan (1994, 79) out of its context so that the reader assumes that it would refer to the Court *Obihod*.

practice is one of the reasons why we in this nation, although still uneducated in the art of music, have so many people composing music for the Church. Natural urge compels them to engage in whatever action they can take to bring some order to the harmony in divine services.

Having considered all this and hoping to complete my assignment properly, I decided to begin by setting to choral harmony everything that had been published by the Holy Synod in monodic form. Herein {there is} nothing of my own composition and, indeed, should not be anything besides the preserved chants and the correct application to them of four-part harmony.

The two results of this project were completed in 1848–49. The “Abbreviated Heirmologion of Znamenny Chant”¹⁸⁰ consists of a selection of heirmoi arranged from the 1833 impression of the Synodal Heirmologion. The “Octoechos of Znamenny Chant,”¹⁸¹ is, in turn, a full arrangement of the 12th edition of the Synodal Octoechos. It remains uncertain whether L’vov had serious plans to set the other two main titles of Synodal chant books; if he did, they never materialized.

Few details are known about the compilation process of these two chant books and the forthcoming Greek Chant settings. As attested by Lomakin, the team would have consisted of L’vov, Belikov, and Lomakin, of whom the latter would have had the responsibility of the actual harmonization work. However, the exact degree of Lomakin’s participation remains unconfirmed by other sources than his posthumously published autobiography, and there are certain doubtful circumstances in his account.¹⁸²

Being aware of shortcomings in our church singing, A. F. L’vov conceived embarking on a colossal work: setting to harmony the whole yearly cycle of chants. Initially, the task was entrusted to Vorotnikov ... but as he probably did not get along with L’vov, he left the Chapel and suggested Lomakin as a person capable of the assignment. And, thus, ... [L’vov] selected Lomakin. He gave him piles of music to be taken home: heirmoi, octoechos, Greek [Chant] heirmoi, and all [?] plain chants to be harmonized in four parts. He had to spend on this work all his free time, that would have been needed for resting. After having worked for a while, he brought his attempts to the director for audition. A. F. made occasional remarks, they negotiated together, quarrelled, reconciled, and sometimes A. F. listened quietly, and while sitting at the grand piano, he accepted [the result] by nodding or by snoozing at the monotonous chords of the octoechos. Lomakin filled more than two thousand pages [with music], finally writing somewhat mechanically and without care, as the shortcomings and mistakes in the publications reflect. On the basis of certain pieces of information, he suspected for a long time that this lengthy and boring work was not appreciated and that he was not going to be compensated. Nevertheless, he went on and brought it to conclusion. Having been immersed in this monotonous activity for 10 years, Lomakin completely lost the ability to compose anything by himself; these church chants kept spinning in his head and wiped out all inspiration.

... The arrangements that were made under the supervision of A. F. L’vov were printed and sent to the sovereign emperor in 1858 ...

While Lomakin did work as the senior singing teacher at the Court Chapel from 1848 to 1861¹⁸³ and may well have been involved in the chant arrangements, the major discrepancy is the claim that the assignment would have covered ten years while the most recent chant publication of L’vov’s tenure seems to have come out in 1852. Other than that, the account is superficial in its details and generally disparaging even in the light of the fact that Lomakin continues by recounting that he actually did not receive any compensation and was betrayed financially by L’vov. There is little reason why L’vov would have acted in this way, and one may wonder also why Lomakin simply did not resign earlier if the conditions were that adverse, or made the issue public. It is quite possible that the actual state of affairs will remain unknown.

On 13 September 1848, the Synod appointed a committee in Moscow to inspect newly-ar-

¹⁸⁰ *Irmologij-Z* 1848.

¹⁸¹ *Oktoih-Z* 1849.

¹⁸² Lomakin” 1886, 651–653.

¹⁸³ Gusin & Tkačev 1957, 168.

ranged church music. The committee consisted of clerics having “a good knowledge of church singing:” Archpriest Nikifor Zerčenič (the chairman), Archpriest Pavel Nehotenikov, Coreligionist Priest Ioann Nikitin, and Protodeacon Nikolaj Šumov. The committee had at its disposal the precentor of the diocesan choir and eleven singers whose function was to perform the music that was being inspected. On 9 October 1848, “an abridged heirmologion,” and on 8 March 1849, “a booklet containing chants from each tone of octoechos,” compiled by L’vov, was submitted to the committee.¹⁸⁴ In all probability, these were manuscript drafts of the chant books prepared.

The committee’s response was critical:¹⁸⁵

Even though the [melody] notes in the new arrangement correspond to the notes in the publications by the spiritual [= Synodal] printing house for the most part, the ears of even [persons] not familiar with the art of church singing perceive an obvious abandonment of harmony and melody; something novel or unfamiliar singing is heard. ... In the new arrangement, it is evident that the character of the main melody, which is principally placed in the soprano, is not preserved accurately.

The committee goes on by presenting more specific criticism of various deviations (actually quite insignificant) from the Synodal sources and other features of the arrangements in a pedantic and prejudiced tone. These include melody notes which have been lengthened or shortened, or altered chromatically (as in a few places, L’vov makes use of artificial leading-notes). The bass line is criticised as being “without independence” and that it “occasionally obscures the character of the church chant.” Filaret comments additionally that “this is evident from the fact that if [these] heirmoi or stichera are sung by only three voices, without the bass, the ancient church chant becomes more or less apparent.” However, the committee concludes its evaluation by stating that “there are, nevertheless, also fairly successful settings.” As a result, Filaret proposes to the Synod on 28 August 1849 that¹⁸⁶

1) relating to those portions of the arrangements inspected which have not yet been printed, the arranger is asked to revise them ... 2) Those parts of the musical arrangements which have already been printed are sanctioned for use by diocesan and seminary choirs with [the remark] that [principally] those verses [= hymns] which more closely resemble the ancient church singing should be sung according to them [the arrangements], and the performance of the others should approach the ancient singing which the printed arrangements do not put to shame.

On the other hand, L’vov narrates in his memoirs that by 1849, the reception of the Znamenny heirmoi was very favourable in St. Petersburg:¹⁸⁷

After the heirmoi had been performed at the court churches they were sung in the Pridvorno-Konjušennaja Church,¹⁸⁸ and I noticed with special pleasure that the crowd of worshippers there increased day by day. I saw that many who were attending this church, among them some Old Believers, sang along with the choir these ancient melodies which were known to them, and, finally, people whom I was entirely unfamiliar with gave me a silver bowl as a token of gratitude for the restoration of ancient church music to which even their forefathers had been praying but which had completely decayed because of adverse performance.

This act was very flattering for me, since it proved the success of my undertaking in attaching the ancient chants to harmony which did not obfuscate them or their intelligibility even among uneducated people.

¹⁸⁴ Filaret” 1885, 280.

¹⁸⁵ Ibid., 280–281.

¹⁸⁶ Ibid., 284.

¹⁸⁷ A. L’vov” 1884, 92. However, according to Tolstoj (1871), this was not necessarily the case.

¹⁸⁸ The church, which was restored in the 1990s, is at Konjušennaja ploščad’ 1.

L'vov then goes on by suggesting that the negative response from Moscow was due to an intrigue:¹⁸⁹

The local metropolitan [of St. Petersburg] sides with me and orders both his choristers and monks to sing my heirmoi. [Contrary to that, Metropolitan] Filaret of Moscow does not approve my work, but does not himself know why, being incited by the hegumen [Archimandrite Feofan] of the Donskoy Monastery who himself splashes ink over the music paper and thinks that he is the only one in the world to compose church music. ... We shall see how this is going to end, but it feels that the intrigue has not reached the highest level: the Sovereign glimpses the truth...

This view is further supported by the letter of Count D. N. Tolstoj to the church music scholar Professor Razumovskij on June 1871 which provides yet further noteworthy points regarding the reception, good or bad, of L'vov's chant arrangements:¹⁹⁰

You know better than anyone the merits of ... [L'vov] in the area of our church singing. If even now he is not entirely appreciated by the Russian society, at the time when he began to publish his harmonizations of monodic church music in four parts, [they] awakened not only feelings of gratitude but also aroused general indignation that to some degree approached persecution, in particular from the side of the clergy. [But] all this was fabricated in order to defame the success of his work. When the supreme will to use his music in worship was made binding, in the churches of St. Petersburg, instead of the so-called Heirmoi of Greek Chant which had since long ago been familiar to the congregation, they had started to sing almost exclusively the Znamenny heirmoi which almost no-one knew — and to the questions regarding the origins of that chant [, the parishioners] were answered: "It is an arrangement by L'vov." Via this and similar pathways a common rumour started to spread that L'vov had spoiled and distorted all our old chants. The rumour grew due to an intrigue, finally becoming a public opinion, whose power was obeyed even by myself. For me it was utterly unforgivable that I did not give myself the trouble to ascertain the validity of the charges made against ... [L'vov] but allowed myself to blame his work by hearsay. At that time, my reservations were so strong that I even tried my best to avoid meeting with him.

Tolstoj continues by recounting how he could not avoid encountering L'vov at the residence of a bishop who was a friend of his. He describes how the discussion with L'vov made a great impression:¹⁹¹

He spoke so sensibly and with a sincere respect for our ancient church singing that in my soul I could not disagree. It seemed to me simply incomprehensible that a man with that rational and sharp a thought could have violated the integrity of the very subject which he seemed to esteem so highly.

After this incident, Tolstoj went to the Court Chapel to examine L'vov's settings. He found that there were¹⁹²

no deviations whatsoever from our ancient melodies. Not trusting in myself, I asked them to sing me the first phrases and became even more convinced that they did not have the slightest modifications of any substantial nature. The same was the case with the settings of Greek Chant. It became obvious to me that this was a question of an intrigue. I began to feel ashamed and embarrassed for having swallowed the deception so lightly. I went to L'vov directly from the Chapel and confessed this frankly to him. He forgave me with a light heart. Since then we became friends, and our acquaintance was not slow to evolve into a most sincere friendship.

In order to spread his discovery, Tolstoj wrote a concise essay on church singing in Russia

¹⁸⁹ A. L'vov" 1884, 95 (the final ellipsis is according to the source).

¹⁹⁰ Tolstoj 1871, cols. 1306–1307.

¹⁹¹ *Ibid.*, cols. 1307–1308.

¹⁹² *Ibid.*, col. 1308.

which he tried to have published:¹⁹³

This weak and superficial paper caused, as you know, if not persecution, at least resistance against me from the side of the spiritual leadership. The manuscript was submitted to the inspection of Moscow Metropolitan Filaret, who spoke against it in the Holy Synod.¹⁹⁴ [The reason for the] criticism by the famous hierarch remains to this day a mystery to me, but whatever it was, it is certain that neither I nor my trivial composition were the target. Rather, exactly the same plot against L'vov and the prejudice against his works had directed the author [Filaret], [who,] of course, must have unconsciously become prone to external influence. Years after having submitted the manuscript I was told that I could publish it, but I never received any official permission nor was the manuscript returned. Since the objective of my essay was to justify the works of L'vov by immediately demonstrating their connection to the ancient melodies, and inasmuch as at this time the hostility against them was stifling, ... I find that the publication of my manuscript has become pointless and anachronistic.¹⁹⁵

After the settings made from Synodal chant books, L'vov turned his attention to repertoires that remained unpublished. Perhaps for the reasons suggested by Tolstoj, L'vov decided to concentrate on manuscripts of Greek Chant, settings of which were printed in five volumes in 1850–52. These cover a volume for the All-Night Vigil (*Utrenja grečeskago napeva*) — much of the content of which does not represent Greek Chant — gradual antiphons for Sunday Orthros, and heirmoi in three volumes.¹⁹⁶

If possible, the reception of these works by Metropolitan Filaret's committee was even more frigid than before. The gradual antiphons and the first two volumes of the heirmoi had been submitted to inspection on 22 July 1850 along with the monodic manuscript source. The committee found out that the manuscript that L'vov had been referring to as “ancient and valuable” had been copied on paper manufactured in 1784 and 1786. Consequently, it was not “particularly ancient” and in addition, it had been written¹⁹⁷

carelessly, as is visible from the multitude of errors in the text which are often quite serious and appear on almost all pages,¹⁹⁸ and it can thereby be inferred that there must be errors in the music as well.

The continuation of the criticism shows the same level of ignorance and a prejudicially negative attitude. However, while the committee admitted that¹⁹⁹

the manuscript and the arrangements of the resurrectional heirmoi [of Sunday Orthros] mostly encompass the same chant that is customarily sung without music in monasteries and churches in which good knowledge of church singing prevails ...,

it recommended, nevertheless, that the work be rejected. Be that as it may, the statement could not

¹⁹³ Ibid., cols. 1308–1309.

¹⁹⁴ This was a standard procedure required by the censorship. The respective statement of 29 September 1852 can be found in Filaret" 1885, 476–480.

¹⁹⁵ The essay (Tolstoj 1864) was actually published before the letter, likely without the consent of the author who had deposited a copy of the manuscript to the Imperial Public Library.

¹⁹⁶ *Utrenja-G* 1850; *Antifony-G* 1850; *Irmosy-G* 1850; *Irmosy-GP* 1851; *Irmosy-GT* 1852. The principal manuscript source used for the gradual antiphons and the main part of the heirmoi has been identified (in *Opisanie* 1904, 600), but its current state and repository remain unknown to the present author.

¹⁹⁷ Filaret's statement on 25 April 1851 (Filaret" 1885, 400–404). See also the statement on 20 February 1852 (ibid., 449–451) in which the Metropolitan excuses the findings of his committee, probably as an answer to a request of some other authority.

¹⁹⁸ Some of the “errors” are cited in a footnote. The discrepancies from printed books turn out to be insignificant, and the problem is mostly one of abbreviations and other space-saving orthographic conventions typical of virtually all chant manuscripts of the 18th century.

¹⁹⁹ Filaret" 1885, 403.

prevent the dissemination of the arrangements that had already been published. The reception of the Greek Chant heirmoi was favourable, and unlike the Znamenny settings made from the Synodal books, they remain in liturgical use to this day.²⁰⁰

L'vov had still other plans. At the end of 1850 he had applied for a mission to Moscow for collecting chants from the Simonov and Donskoy Monasteries and the Dormition Cathedral. These chants were to be published as well. L'vov wanted also to make friends with the merchant and clerical circles in Moscow, and to discuss face to face with Metropolitan Filaret chant arrangements and other matters:²⁰¹

... [When] visiting the Donskoy and Simonov monasteries I heard ancient singing which has its individual character, but at the same time new works composed by the hegumens or some of the brothers which, deviating from the character of their ancient singing, are nothing but weak and highly improper [stylistic] imitations of recent [church] compositions in general. ...

I went to dine with members of the clergy and talked with them for several hours. It was much more difficult ... [than with the merchants]. These stubborn ignoramuses could not be reconciled to the idea that church music is not put in order by them but by a layperson. Especially Archimandrite Feofan of the Donskoy Monastery, a cunning, wicked, selfish and immoral man, ignorant in the full meaning of the word and unfortunately imagining that he could write music and that it would be the honour and glory of Russia (his own expression), caused and is causing me a great deal of trouble, anticipating that the music that was written by him would be found unfit in the consideration of the director of the Court Chapel. Feofan incited similar monks and priests, and those subordinate to Metropolitan Filaret, who were lacking all knowledge of music, did not know whom to believe. However, Filaret finally wrote me a paper in which the view was formally expressed that the introduction of the books I had compiled in order to end the arbitrariness in the singing at worship, deserves every encouragement. Archimandrite Melhizedek of the Simonov Monastery admired my settings. The Moscow upholders of amateur choirs also wrote me a letter of gratitude for [my] instruction and provided me with bread and salt for my [homeward] journey...

In the end, no publications with chants from the two monasteries or the Dormition Cathedral were published by L'vov or by the Court Chapel, and the musical outcome of the expedition remains unknown (even if Tolstoj²⁰² suggests the contrary). A possible explanation for this can be derived from L'vov's memoirs:²⁰³

Intrigues regarding the matter of church singing continued to hurt me incessantly, and unfounded actions on the part of some of our social estate headed by Secretary of State Taneev, brought me finally to lose my temper. I ventured to ask: Does the Sovereign order me to continue my duties [or not]? Confirmation of the will of His Majesty supported me, although I could not help noticing that the feelings of both the Sovereign and the heir to the throne were cooling towards this advantageous and good enterprise.

Even before, L'vov had contemplated offering his resignation several times. Hence, it seems that L'vov's enthusiasm began to diminish on account of the lack of tangible support from the Church and the emperor, and his subsequent years in office may have been spent in routine work and activities not involving church music.²⁰⁴

²⁰⁰ Gardner" 1970, 79. Gardner cites an anecdote that he had heard in his childhood in Sevastopol from an old precentor who had studied at the Court Chapel that L'vov said in the final rehearsal: "All Russia is going to thank me for these heirmoi." In Finland, the majority of festal heirmoi are sung to this music.

²⁰¹ A. L'vov" 1884, 94, 97 (the final ellipsis is according to the source).

²⁰² While Tolstoj (1864, 678) mentions that L'vov did indeed publish two volumes covering the chants of the Dormition Cathedral (unharmonized) and the Simonov Monastery, no such books are known to exist. (Although a monodic chant collection of the Dormition Cathedral was published in 1882 [*Sobranie-U*], according to available information, it is unrelated to the work of L'vov.)

²⁰³ A. L'vov" 1884, 98.

²⁰⁴ See Belonenko 1983, 185–189.

1.8 The Court Chapel after L'vov

Towards the late 1850s, L'vov's health was deteriorating, and on 19 March 1861 he obtained approval for the appointment of Nikolaj Bahmetev (1807–91) to the new post of assistant director. L'vov retired on 24 June, and Bahmetev was promoted to the directorship. Like L'vov, Bahmetev had a military background and was a talented amateur violinist, conductor and composer, having studied privately with German tutors. Dunlop reports that during his military career he worked as a diplomat in Constantinople, where he was the conductor of the first symphony orchestra in the Ottoman Empire, consisting mainly of envoys. In 1841, he returned to Russia where he had an estate, and maintained and conducted a private serf orchestra and chorus with which he performed works such as Beethoven's *Ninth Symphony* and Mozart's *Don Giovanni*.²⁰⁵

Bahmetev's tenure at the Chapel extended to 22 years. Unlike L'vov, Bahmetev did not leave published memoirs, and was not discussed by his contemporaries; thus, surprisingly little is known about his activities at the Court Chapel or about his personality. His compositional output includes a symphony, a string quartet, a number of pieces for violin and piano, and 47 romances, in addition to about 56 choral works to liturgical texts which seem never to have become established in the common repertory.²⁰⁶

In 1869, the new version of the Court *Obihod*²⁰⁷ in two volumes was published, prepared under the supervision of Bahmetev, but no details of the compilation process have been discovered. Even if the chant melodies do not show major differences from the 1848 version, the content has been reorganized and supplemented with new materials, and the harmonizations have occasionally been slightly revised even if they show no traces of Bahmetev's compositional style. While L'vov's note regarding the subdivisions has been discarded, the chant melody is typically doubled in the part of the first bass (unlike the 1848 version). In the words of Dunlop, the new publication was soon adopted as the referential chant book. No circulation figures have been reported in the literature, but they must have been substantially higher than those of the 1848 *Obihod*.²⁰⁸ However, only in 1882 was an official decree given authorizing the withdrawal of the 1848 version from liturgical use in favour of the 1869 *Obihod*.²⁰⁹ There are no signs of Bahmetev's involvement in making other chant arrangements.

It seems that Bahmetev was increasingly burdened by the administration and execution of the Chapel's censorship of new church compositions. On 12 September 1869, the Holy Synod issued a decree "on the policy of censorship and approval for printing compositions [intended] to be used in divine services" in which the previous legislation was enforced.²¹⁰

The Holy Synod listened to: 1) the proposition by the Chief Procurator, dated 1 May 1869, with the following content: "the director of the Court singing chapel, in a proposition given to the Minister of the Imperial Court, explains that by virtue of the supreme ordinance issued in May 1866, the establishment of a special committee ... to compile a textbook on church singing for elementary schools has spread a rumour regarding a change in the policy of censoring and approving for printing compositions to be used in divine

²⁰⁵ Dunlop 2000, 31.

²⁰⁶ Dunlop idem; Ho & Feofanov 1989, 40. The present author has been able to find only a handful of Bahmetev's liturgical compositions but can agree with the opinion of Ho and Feofanov that performing his works requires certain skill because of their generally chromatic and modulatory style. In this respect, Bahmetev was a true representative of high romanticism in Russian church music, and an almost unique phenomenon in his generation.

²⁰⁷ *Obihod-CB* 1869.

²⁰⁸ The publication was kept in print until the Revolution. While the year 1869 is retained in all impressions, the place of printing "Petrograd" in an exemplar of the second volume available to the present author suggests a year between 1914 and 1917.

²⁰⁹ The decree is cited by Dunlop (2000, 77–78).

²¹⁰ *Ukazy* 1879, 417–419.

services, established by the supreme ordinance of 1846; therefore, many composers, having ceased to submit their compositions to the Court chapel ... have begun to send them to diocesan committees as well as to the Holy Synod, from where these compositions have been forwarded to him, ... and on that account his duties have increased quite considerably, ... for ... he is obliged to analyse every composition ..., but such a thorough analysis is generally unnecessary ... especially in those cases in which ... the compositions turn out to be trivial or even unsound. Therefore, Permanent Councillor of State Bahmetev ... requests co-operation in restoring the [previous] policy Admitting that such a request deserves respect, General-Adjutant Count Adlerberg informs spiritual officials ... that it is necessary to ... do everything in one's power in the future to prevent the submission to the Holy Synod's inspection of such musical compositions which ... have not been approved beforehand by ... the Court singing chapel"

[The Synod] *decreed*: that all localities and persons concerned would be informed of the request by the director of the Court singing chapel ... [that] of those musical compositions ..., those which have not been approved by ... the Court singing chapel should not henceforth be submitted to ... the Holy Synod, and all requests to inspect such compositions ... should be ignored, but those compositions ... which may have been submitted earlier to the spiritual authorities ... should be returned to ... the persons from whom they were received.

Nevertheless, the Chapel's censorship was indeed about to collapse. In February 1878, Pyotr Tchaikovsky had consulted his publisher P. I. Jurgenson on the possibility of composing a choral work to the text of the Divine Liturgy of St. John Chrysostom. Jurgenson informed him about the censorship policies of liturgical music according to which it would be unlikely that the work could be published in Russia, and added that it would naturally be possible to print the music abroad. This did not prevent Tchaikovsky from embarking upon composition, and the *Liturgy* Op. 41²¹¹ was completed by 6 August. On Jurgenson's advice, Tchaikovsky did not submit the work to the Court Chapel on the excuse that it was concert music, not intended to be sung in divine services. In order to have the work printed, the composition was examined by the Spiritual Censorship under the Holy Synod, but only for the correctness of its text. This authority approved it on 25 September 1878, and the publication took place by the end of the year.²¹²

The publication of Tchaikovsky's *Liturgy* did not fail to come to the attention of Bahmetev, who managed to have the whole printing confiscated on the basis that the *Liturgy* had not been approved by the Chapel. He stated further that the work would not have been approved by any means for the reason that its style was altogether unsuitable for church. The composer and the publisher, however, began legal proceedings against Bahmetev.²¹³ Finally, the case was submitted to the Russian Senate which ruled on 4 May 1881 in favour of Jurgenson by stating that

Sacred musical compositions may be performed by private individuals ... [and] read through by musicians; such a reading as well as performance is permitted by law; therefore the review and approval of all sacred musical compositions shall generally reside with the {Office of} Sacred Censorship, just as musical compositions that are not sacred in nature are subject to ... Secular Censorship.²¹⁴

While the Senate took its stand on concert music, the ruling effectively ended the Court Chapel's right to control the publication of liturgical compositions. This initiated a flow of church music works of variable quality from Jurgenson and other commercial publishers, but equally rendered possible the publication of regional chant repertories which had remained unprinted until then — this is the primary reason why the comparative chant materials of the present study emphasize the period around the beginning of the 20th century. When the adverse consequences of the ruling began to become visible, the Synod sought to bring some order to the repertory by pub-

²¹¹ Čajkovskij 1878.

²¹² Dunlop 2000, 98–99; see also Gardner 1982, 425–426; Morosan 1994, 88–89; 1996.

²¹³ Dunlop loc. cit. The present author does not have any difficulty in understanding Bahmetev's argument.

²¹⁴ As cited by Morosan (1996, lxxiv) from Kompanejskij 1906.

lishing lists of appropriate works,²¹⁵ but this had little effect. Possibly irrespective of this episode, Bahmetev, already at an advanced age, chose to retire on 28 January 1883.²¹⁶

Even before Bahmetev's retirement, an administrative reform had been initiated at the Court Chapel, which was granted the status of an independent educational institution at the beginning of 1883. The previous post of director was abolished, and the Chapel was henceforth headed by the *principal* (*načal'nik*), which was a purely administrative office. The first principal was Count Sergej Šeremetev, a military person with negligible musical competence. For musical activities, the new posts of the *superintendent* (*upravljajuščij*) and the *assistant superintendent* were established, to which were appointed the leading Russian composers Mily Balakirev (1837–1910) and Nikolai Rimsky-Korsakov (1844–1908), neither of whom had previous experience in church music. The first tasks of Balakirev and Rimsky-Korsakov were to revise the musical curriculum. They were also interested in composing for the Church and making new chant settings. The only published outcome of the latter enterprise was the 1888 chant book "Hymns of the All-Night Vigil in ancient chants,"²¹⁷ visibly intended to rival the Court *Obihod* but which failed to become established probably because of the awkwardness of its neo-modal harmonizations. After that, no new chant settings are known to have been published by the Chapel.²¹⁸

By the 1890s, the relationship of the two composers had become strained, which caused Rimsky-Korsakov to resign at the beginning of 1894. Balakirev followed suit at the end of the same year. Between those days and the Revolution, those who headed the Chapel include the composers Sergej Ljapunov and Anton Arenskij, the chant scholar Stepan Smolenskij, and after his tenure, Nikolaj Klenovskij, Nikolaj Solov'ev, and finally Hristofor Grozdov.²¹⁹ From 1918 on, the Chapel has existed as a secular educational institution and ensemble under different names, at present known as the State Academic Chapel of St. Petersburg.

²¹⁵ Such as *Spisok*" 1911.

²¹⁶ Dunlop 2000, 98–99, 36.

²¹⁷ *Penie-Vs* 1888.

²¹⁸ Dunlop 2000, 36–45; Morosan 1994, 96–97.

²¹⁹ Dunlop 2000, 45–51.

2. The foundations of Eastern Slavic church music

In the Orthodox Church, church music is considered an integral part of the worship, rather than a decorative element. The music is seen as a vehicle for presenting the liturgical content — prayer, glorification, and doctrine — in an appropriate manner, according to the character of the service and the meaning of the text in question. Since instrumental music is unable to communicate verbal messages, there is no use for it in Orthodox liturgy, in which the only form of musical expression is vocal music, or singing.¹ Orthodox church music is always liturgical. This means that every hymn that is sung to music in a divine service, as well as any other liturgical component, is codified in the current liturgical system, or *rite*. As the context of Orthodox church music is liturgical worship, its closer analysis requires knowledge on the evolution and the current manifestation of the rite.

The current liturgical system, known as the Jerusalem Rite and common to all Orthodox local churches (as well as to some non-Orthodox church bodies including Byzantine Catholic), represents the last development stage of what is known as the Byzantine Rite. According to Robert F. Taft,² the Byzantine Rite is “the liturgical system that developed in the Orthodox Patriarchate of Constantinople and was gradually adopted, in the Middle Ages, by the other Chalcedonian Orthodox Patriarchates of Alexandria, Antioch, and Jerusalem.”

2.1 On the evolution of the Byzantine Rite

What is known as the Byzantine Rite, or the ritual of the Byzantine Church, subsequently inherited by the other Chalcedonian Orthodox Patriarchates as well as Russian Orthodoxy, gained its individuality as a result of various processes during the first Millennium. The basic liturgical components of Byzantine ritual had been formed by the fourth century and are similar to those of the other Ancient Churches (i.e., Roman, Armenian, Assyro-Chaldean, West-Syrian, Coptic, and Ethiopian).³

In these old forms of Christianity, the divine services can be divided into three main groups:

- 1) The Divine Liturgy, during which the Eucharist is administered.
- 2) The Divine Office (also known as the Liturgy of the Hours), consisting of other daily services.
- 3) Services involving sacraments and sacramentals (baptism, chrismation, matrimony, unction, penance, ordinations, funerals, memorial services, supplicatory services, blessings, consecrations etc.), known even as private services or *needs*.

By the end of the fifth century, the Byzantine Divine Office had come to contain the following services: Vespers, Compline, Midnight Office (*Mesonyktikon*), Matins (*Orthros*),⁴ First Hour (Prime), Third Hour (Terce), Sixth Hour (Sext), and Ninth Hour (None). A similar although not identical organization is known to have existed contemporaneously in non-Byzantine ecclesiastical regions including Rome, North Africa, Gaul, Ireland, the Iberian Peninsula, and Armenia, and is still followed by most of the Ancient Churches. The Roman Divine Office in the form observed by the Roman Catholic Church from the sixth century until the Second Vatican Council (1965), consists of Vespers, Compline, Matins, Lauds (a part of Matins in the Byzantine Rite), Prime, Terce, Sext, and None.⁵ Hence, the Byzantine Midnight Office is the sole service that does not have a counterpart in the Latin Rite.

¹ Gardner 1980, 21–25. In Slavic service books, all public worship is actually designated as “singing.”

² Taft 1992, 16.

³ Taft loc. cit.; 1986.

⁴ Herein the terms *Mesonyktikon* and *Orthros* are used for the services in the Jerusalem Rite.

⁵ Taft 1986, 13–220, 307.

Around the 10th-century conversion of Kievan Rus into Christianity, there were two major ritual variants (concerning the Divine Office; the form of the Divine Liturgy is virtually independent of the rite variant) within the Byzantine tradition: the Cathedral Rite of the Hagia Sophia of Constantinople (also known as the Rite of the Great Church of Christ), and the monastic Rite of the Studion Monastery (also in Constantinople). The Cathedral Rite was observed principally in cathedrals and parochial churches, and the Studite Rite in monastic installations.⁶

The Cathedral Rite had begun to be formed in the fourth century, at first with local variation. Its evolution culminated during the reign of Justinian I (527–565) and his successors. The main services of the Divine Office were known as Sung Vespers and Sung Matins (as almost everything was sung); in addition, the Cathedral Rite included the services Pannychis (equivalent to Compline; officiated only on feasts and during Great Lent), Mesonyktikon, and the Hours.⁷ The constituents of these services were largely similar to their contemporary forms: there were psalms, canticles and lections from the Bible, and non-scriptural prayers, litanies, blessings, and some hymns. However, the liturgical structures diverge considerably from the later rites, as well as from contemporary Palestinian practices. A major feature of the Cathedral Rite was its reliance on psalmody in place of variable non-scriptural hymnography (especially stichera and kanons, the bulk of which was written only from the seventh century onwards). The Psalter was divided into 68 “antiphons”⁸ which were sung in full, interpolated with short refrains (such as “Glory to Thee, O God,” “Alleluia” etc.). Some of these “antiphons” were constant, while others were variable, recycled from day to day (this variation was not based on the later liturgical cycles).⁹ The Cathedral Rite appears not to have gained foothold in Palestine. According to two fourth-century eyewitnesses, the skeletons of Palestinian Vespers and Orthros show considerable similarity to what is found in surviving Palestinian manuscript service books of the ninth century, which in turn represent an early version of the Jerusalem Rite.¹⁰

The liturgical reform in Constantinople which led to the genesis and prevalence of the Studite Rite was contributed to by the defeat of iconoclasm. Iconoclasm contested the traditional making and veneration of images of Christ and saints. It began in Constantinople around 730, under support from Emperor Leo III. The heresy was abrogated in the Seventh Ecumenical Council (Nicaea, 787), to return temporarily in 815. The second period of iconoclasm ended in 843, and its abolition was confirmed by the institution of the first Sunday of Great Lent as the Sunday of Orthodoxy.¹¹

The defeat of iconoclasm was assisted by the great Byzantine hymnographers St. John of Damascus (ca. 675–749) and St. Theodore of Studios (759–826), the latter of whom has also been credited as the architect of the Studite Rite. By the end of the seventh century, the Lavra of St. Sabas (Mar Saba) near Jerusalem was in the process of recovering from the Persian invasion of 614, which resulted in a renaissance of monastic culture. Liturgical life in the monastery was elevated by an explosion of new hymnography, written, among others, by John of Damascus. The new Palestinian hymnography came to the attention of Theodore who was among the first to realize its value in the battle against iconoclasm and other heresies. Consequently, the monastic rule of the Studion Monastery was reorganized according to the Sabaite prototype, but the Sabaite liturgical order was not introduced as such. Instead, the Studite Rite was gradually synthesized with the Sabaite by attaching elements of the Cathedral Rite to Sabaite usage and hymnography, which displaced most of the former “antiphonal” psalmody. While the whole Psalter remained in use, ac-

⁶ Lingas 2007, 228–229; Taft 1986.

⁷ Lingas 1995, 53; Woolfenden 2004, 95–96. Outlines for the services are provided, among others, in Gardner 2000, 80–81; Lingas 2007, 230–234.

⁸ Not to be confused with the antiphons of the Latin Rite (of the Roman Catholic Church), nor the gradual antiphons of the Byzantine Rite.

⁹ Strunk 1956. Even though this system was later discarded from the Divine Office, its remnants can be seen in the beginning of the Divine Liturgy.

¹⁰ Woolfenden 2004, 49–74.

¹¹ Barber 2005.

ording to the Palestinian Horologion it was divided into 20 kathismata, each consisting of three stases, which were no longer sung antiphonally.

Eventually this resulted in the formation of the first *extended Typicon* (by Hegumen Alexis of Studios, later Patriarch of Constantinople, 1025–1043) which regulated the use of the abundant hymnography in the divine services of the whole liturgical year. The Studite Typicon spread quickly to various monastic centres, including Mt. Athos, Georgia, Southern Italy, and even Palestine where it was further adapted to local usages. It was translated into Slavonic in the 11th century and adopted as the monastic rule of the Kiev-Pechersk Lavra, to circulate further to other Eastern Slavic localities.¹²

Inasmuch as the defeat of iconoclasm was organized by monastics, the spirituality of the last centuries of the Byzantine Empire was led by monastic rather than by parochial clergy, which contributed to the admission of monastic rites into cathedrals and parochial churches. In Constantinople, the Cathedral Rite was suspended during the Latin conquest of 1204–61, to be restored only in part after the recapture. During the lifetime of Symeon, Archbishop of Thessalonica (d. 1429), the Cathedral Rite, having ceased almost everywhere during the occupation in favour of the monastic Office, was still observed in Hagia Sophia three times a year, while in Thessalonica it was practised in a modified form until the city's fall to the Ottomans in 1430.¹³ The final blow to the Cathedral Rite was the Fall of Constantinople in 1453.

It has been thought plausible that, when the conversion of Kievan Rus to Christianity took place in the 10th century, liturgical life was initially dominated by the Cathedral Rite; however, few if any liturgical documents survive from that period to confirm this. Rather, the majority of early Slavic liturgical manuscripts that have come to us accord with the Studite Rite.¹⁴ The reasons behind the common acceptance of the latter in Kievan Rus are probably the same as in other localities: in the general rise of monasticism, the Studite Rite with its compactness and inclusion of hymnography appears to have been considered more effective as a form of worship than its predecessors, not only for monasteries but as well for parochial churches, and the sustenance of separate rites may have been proved impractical.

Meanwhile, the monastic rule of Studion had begun to be displaced by the rules of contemporary Palestinian monasteries. In parallel with this process, more recent Sabaitic materials entered the Studite Rite. This resulted in the formation and adoption of the neo-Sabaitic Rite, an 11th-century Palestinian reworking of the Studite ritual, known as the “modern” version of the Jerusalem Rite and Typicon.¹⁵ The Palestinian reworking consisted of the incorporation of the monastic night prayer known as Agrypnia or All-Night Vigil, the full kanon for daily Orthros,¹⁶ and the Palestinian psalmodic pensum, more extensive than what was used in the Studite Rite. However, since the Studite and Jerusalem Rites are variant usages of the same tradition, their practical difference is nothing compared with the magnitude of the difference between the Studite and Cathedral Rites. The Jerusalem Rite eventually became widespread, in practice universal. It entered Athonite monasteries even by the end of the 12th century, while in Kiev it was introduced at the end of the 14th century. It was adopted in Moscow in 1429, in Novgorod in 1441, and finally in the Solovetsky Monastery in 1494.¹⁷

¹² Taft 1992, 52–60.

¹³ Strunk 1956, 177–178; Lingas 2007.

¹⁴ Cf. Gardner 2000, 79–90. Six early music manuscripts, known as kondakaria (late 11th – early 13th centuries), show evidence of a liturgical system with some features potentially different from the Studite Rite. There survive as well a small number of contemporary Greek manuscripts of a similar content, known as *asmatica*, but these appear to represent an archetype distinct from the Slavic kondakaria (Levy & Conomos s.a.).

¹⁵ The current version of the Jerusalem Typicon of the Russian Church (*Typikon* 1997) was first printed in 1682.

¹⁶ In the Studite Rite these kanons did not yet employ the full number of nine odes (Taft 1988, 189).

¹⁷ Taft 1992, 78–83.

2.2 The liturgical system according to the Jerusalem Rite¹⁸

2.2.1 The divine services of the liturgical day

The liturgical day which incorporates the services of the Divine Office and the Divine Liturgy begins with Vespers celebrated on the eve and ends with the Ninth Hour (Table 2.2.1.1).

Table 2.2.1.1. The divine services of the liturgical day, including variants (the references to the times of the day are approximate).

Time	Service	Variants	Officiated
Sundown	Vespers	Ferial Vespers	On ferials and lesser feasts.
		Little Vespers	On eves of Sundays and major feasts.
		Great Vespers	
		Vesperal Liturgy (Divine Liturgy attached to Great Vespers)	On the eves of Nativity, Theophany, Annunciation, Great Friday, and Paschal Sunday.
		Liturgy of the Presanctified Gifts (attached to ferial Vespers)	On the eves of Thursdays and Saturdays of Great Lent, Great Tuesday, Wednesday, and Thursday.
Bedtime	Compline	Little Compline	On non-Lenten ferials and lesser feasts.
		Lenten Great Compline	During the Great Lent and possibly other fasts.
		Festal Great Compline	On the eves of Nativity, Theophany, and Annunciation.
Midnight (Cockcrow)	Mesonyktikon	Common Mesonyktikon	On days other than the eve of Paschal Sunday.
		Paschal Mesonyktikon	On the eve of Paschal Sunday.
Dawn	Orthros	Ferial Orthros	On ferials and lesser feasts.
		Festal Orthros	On Sundays and major feasts.
		Lenten Orthros	On Lenten ferials.
		Orthros of Great Friday	On Great Friday.
		Orthros of Great Saturday	On Great Saturday.
		Paschal Orthros	From Paschal Sunday until Bright Saturday.
Forenoon	First Hour Third Hour Sixth Hour	Common Hours	On non-Lenten ferials, feasts and Sundays.
		Lenten Hours	On Lenten ferials (and Annunciation).
		Royal Hours (including Ninth Hour)	On the eves of Nativity and Theophany, and on Great Friday.
		Paschal Hours	Replaces the Hours, Compline, and Mesonyktikon from Paschal Sunday until Bright Saturday.
	Divine Liturgy	Liturgy of St. John Chrysostom	On most days when a Liturgy with Epiclesis is permitted.
		Liturgy of St. Basil the Great	On the eves of Nativity and Theophany (or the feastdays), on the commemoration of St. Basil (1 January), on five Sundays of Great Lent, on the eves of Great Friday and Paschal Sunday.
	Typica	—	Replaces the Liturgy when one is not permitted or a priest is unavailable.
Afternoon	Ninth Hour	(As for the other Hours.)	(As the other Hours.)

According to the classical sources of the Jerusalem Rite, the services of the Divine Office and the Liturgy form three aggregates for which the services are officiated in succession. The evening aggregate consists of Ninth Hour (of the ending liturgical day), Vespers, and Compline. The morning aggregate includes Mesonyktikon, Orthros, and First Hour, and the noonday aggregate contains Third Hour, Sixth Hour, and Liturgy (sometimes the morning and noonday aggregates are combined). This division is different when an All-Night Vigil is prescribed, that is, for the eves of Sundays and major feasts. All-Night Vigil consists of Great Vespers (or Great Compline on Na-

¹⁸ When no explicit reference is provided, the details have been derived from the classical service books of the Jerusalem Rite, other relevant sources of information, or living liturgical practices.

tivity, Theophany, and in most cases, Annunciation), Orthros, and First Hour, which are officiated in a more solemn fashion than on ferials. If a Vigil beginning with Great Vespers takes place, Compline and Mesonyktikon are to be omitted,¹⁹ and the evening aggregate consists of Ninth Hour and Little Vespers (two versions of Vespers are thus celebrated). When the Vigil begins with Great Compline, Great Vespers will have been officiated at noon, possibly as part of Vesperal Liturgy; in that case, only Mesonyktikon is left out.

In the Jerusalem Rite, there exist three forms of the Divine Liturgy.²⁰ The Liturgy of St. John Chrysostom is the prevailing one, celebrated on most days. The Liturgy of St. Basil the Great is prescribed for the eves of Nativity and Theophany,²¹ the commemoration of St. Basil (1 January), the five Sundays of the Great Lent, and the eves of Great Friday and Paschal Sunday, giving ten annual celebrations. The main differences between these two structurally identical Liturgies are found in the clerical prayers that are traditionally read quietly, including those of the Anaphora, which are more extended for the Liturgy of St. Basil: the musical implication of this is that more time needs to be covered by hymns of Anaphora than is the case for the Liturgy of St. John.

Because it is not permitted to celebrate a Liturgy with Epiclesis on weekdays during Great Lent (other than Saturdays and Annunciation) and at the beginning of the Holy Week, it is substituted by the Liturgy of the Presanctified Gifts on the eves of Lenten Thursdays and Saturdays and the eves of Great Tuesday, Wednesday and Thursday. In this Liturgy, the Holy Gifts that have been consecrated at the previous Liturgy with Epiclesis are administered as the Eucharist. The Liturgy of the Presanctified Gifts is always attached to the evening aggregate after Vespers; however, a customary practice is to relocate the aggregate to the preceding morning.

2.2.2 Textual sources of divine services

The liturgical system is regulated by classical service books which consist of the Scripture, liturgical dialogue, hymnography, and the rubrics for all the divine services for the liturgical year.²²

The service texts are divisible into *ordinary* (*ordinarium*) and *proper* (*proprium*) according to the same guidelines as for western rites.²³ The ordinary (Ord)²⁴ contains the essentially invariable texts of the Divine Office and the Divine Liturgy that remain constant from service to service. Clerical ordinaries are codified in the Euchologion, and chanters' ordinaries in the Horologion. In turn, the majority of propers, referred to hereinafter as *yearly propers* (YPr) change from service to service according to the mobile and fixed yearly cycles. The selection of *weekly propers* (WPr) is regulated by the weekly cycle, and that of the *psalmodic propers* (PPr) by the psalmodic pensus

¹⁹ As suggested by traditional service books; however, on such days, a normal custom is to place Little Compline between Little Vespers and the Vigil.

²⁰ The contemporary practice of some localities of celebrating a fourth Liturgy variant, the Liturgy of Apostle James on the commemoration of its presumed author, is unknown to the classical references of the Jerusalem Rite.

²¹ If the eve occurs on Saturday or Sunday, the Liturgy of St. John is celebrated, and the Liturgy of St. Basil is transferred to the feast day.

²² The full set of classical service books of the Russian Orthodox Church, currently in print, includes the following text editions in the Church Slavonic language: Liturgical Gospel (Evangelie), Liturgical Epistle Book (Apostol), Augmented Psalter (Sledovannaja psaltyr'), Euchologion (*Služebnik*" 1996; *Trebnik*" 1992), Horologion (*Časoslov*" 1994), Octoechos (*Oktoih*" 2004), Heirmologion (*Īrmologij* 2003); Triodion (*Trīod' postnaja* 2000); Pentecostarion (*Trīod' cvetnaja* 2003); Monthly Menaion (*Mineja* 1996) in 12 vols., General Menaion (*Mineja obščaja* 2004), Festal Menaion (*Mineja prazdničnaja* 1993), Typicon (*Typikon*" 1997). In addition, there are auxiliary books that contain supplementary materials, or various recombinations of the classical set.

²³ Gardner 1980, 73.

²⁴ The abbreviations are used in forthcoming tables.

cycle which determines the selection of kathismata. The *Gospel propers* (GPr) are regulated by the resurrectional Gospel cycle that involves the selection of one of eleven Gospel readings for Sunday Orthros. Further propers known as *occasional propers* (OPr) are determined by occasion.

The liturgical seasons of the mobile cycle are Octoechos, Triodion, and Pentecostarion, for which there exist service books of the same names, which contain the respective propers; while the Octoechos is exclusive, the Triodion and Pentecostarion have references for the inclusion of some hymnography from the former. The mobile cycle is dominated by the season of the Octoechos. It begins on the Monday after the Sunday of All Saints (the Sunday after Pentecost) and runs until the beginning of the Triodion in January or February. There are three fasting periods within the Octoechos season which have certain liturgical implications: the Fast of the Apostles starts at the beginning of the season and ends on the feast of Ss. Peter and Paul (29 June), the Dormition Fast covers 1–14 August, and the Nativity Fast 15 November – 24 December.

The Octoechos season is followed by the ten-week Triodion, which starts on the Sunday of the Publican and the Pharisee and extends to Great Saturday. Great Lent begins on the Monday after the fourth Sunday of Triodion and extends to Lazarus Saturday, on the eve of Palm Sunday. The Holy Week that follows is a fasting period but technically separate from Great Lent. Both of these periods have deep liturgical implications. The Pentecostarion covers the eight-week period from the Paschal Sunday until the Sunday of All Saints.

The fixed cycle is based on the fixed commemorations for each calendar date (and for a few Saturdays and Sundays), the propers for which are found in the Menaion, traditionally divided into twelve volumes, one for each month. The liturgical year starts on 1 September and ends on 31 August.

Since the Octoechos was originally compiled in the eighth century, and the Triodion–Pentecostarion and Menaion in the 10th century,²⁵ they were intact in the Studite Rite in its final form. During the course of the centuries, subsequent additions have been made to these anthologies, and to the Menaion down to the present day, as new saints have been canonized and provided with hymnography.

The commemorations of the Menaion and Triodion–Pentecostarion are classified according to different ranks: in addition to non-festal days, there are greater and lesser feasts. The festal ranks are the following: *great* (on which an All-Night Vigil is prescribed with the exception of Pascha), *vigil* (a lesser feast with Vigil), *polyeleos* (Polyeleos is prescribed for Orthros, and Great Doxology is to be sung), *doxology* (no Polyeleos, but Great Doxology is to be sung at Orthros), and *six-stichera* (six stichera kekragaria of the commemoration have been appointed for Vespers, but Great Doxology is read at Orthros).²⁶ The great feasts of the liturgical year²⁷ are the Nativity of the Theotokos (8 September), the Exaltation of the Holy Cross (14 September), the Presentation of the Theotokos (21 November), the Nativity of Christ (25 December), Theophany (6 January), the Presentation of Christ (2 February), Annunciation (25 March), Palm Sunday, Pascha (Easter), the Ascension of Christ, Pentecost, the Nativity of St. John the Forerunner (24 June), the Commemoration of the Holy Apostles Ss. Peter and Paul (29 June), the Transfiguration of Christ (6 August), the Dormition of the Theotokos (15 August), and the Beheading of St. John the Forerunner (29 August). Of these feasts, those commemorating Christ or the Theotokos with the exception of Pascha constitute *the twelve great feasts*. Some of the great feasts have forefeasts, afterfeasts and leavetakings, and thereby extend their liturgical influence over multiple days. A system of ranks is in effect even for Octoechos, in which every Sunday represents the vigil rank.

²⁵ Taft 1992, 58.

²⁶ The ranks are explicated, for instance, in Ch. 47 of the Typicon (*Typikon*" 1997, 109–110). In this study, *reading* refers generally to ekphonic recitation by a reader or cleric, in contrast to *singing* by one or more singers or the congregation.

²⁷ *Typikon*" 1997, 109. In the forthcoming, these feasts are referred to with abbreviated names (such as Exaltation, Nativity, Ascension, Dormition) when there is no risk of confusion.

The Octoechos is arranged around a pillar of eight weeks, each of which contains different propers for each day of the week, giving a total of 56 days for the whole pillar; however, on days of doxology rank and above, most of the weekday propers of Octoechos are replaced by those of the feast.²⁸ The majority of the Octoechos propers of the yearly cycle for one week represent one of the eight tones.²⁹ When a pillar has been completed, it is reiterated until the beginning of Triodion. The eight-tone cycle keeps running right up to Palm Sunday. While Holy Week and Bright Week (the week starting with Paschal Sunday) have special tone designations, the eight-tone cycle begins anew with tone 1 on Antipascha (the first Sunday after the Paschal Sunday, known also as Thomas Sunday) and arrives at tone 8 on the Sunday of All Saints, after which the new Octoechos season begins with the Monday of tone 8. Thus, during the whole liturgical year there is always a current tone (of the week or the day), according to which a variable set of propers is determined.

Even though the selection of the yearly propers of Triodion and Pentecostarion and the fixed cycle (Menaion), as well as the ordinaries and non-yearly propers, does not depend on the current tone, virtually every hymn has been provided with a designation of tone. Consequently, a variable combination of different tones is always heard in any given service.

The service book known as the Typicon contains the liturgical rubrics, mostly duplicated in other books, that are used to regulate the order and selection of hymnography for a service on a given calendar date. These depend on the respective synchronization of the two cycles. The system by which the changing parts of the hymnography are determined is complex. To put together the content of a service one must consider the season, the current tone, the commemorations of the date, the day of the week, and the occasion. A typically complex situation is the coincidence of a Sunday and two overlapping festal commemorations from the mobile and fixed cycles.

The divine services for which there exist hymnographical entries in the classical service books are enumerated in Tables 2.2.2.1 and 2.2.2.2.

Table 2.2.2.1. The divine services for which there exist hymnographical entries in the Octoechos for each of the eight tones, and in the Menaion.

<i>Octoechos</i>		<i>Menaion</i>			
Sunday	Monday-Saturday	Vigil-rank	Non-vigil-rank	Nativity & Theophany	Annunciation
Little Vespers		Little Vespers		Royal Hours	Little Vespers
Great Vespers	Vespers	Great Vespers	Vespers	Great Vespers / Vesperal Liturgy	Vespers / Liturgy of the Presanctified
Compline	Compline			Compline	Compline
Mesonyktikon					
Orthros	Orthros	Orthros	Orthros	Orthros	Orthros
Liturgy	Liturgy	Liturgy	Liturgy	Liturgy	Vespers / Vesperal Liturgy

On Sundays, Compline and Mesonyktikon are to be celebrated only if the Vigil is omitted of the rector's volition. If the eve of Nativity or Theophany falls on Saturday or Sunday, the Liturgy, normally celebrated after the Great Vespers in the afternoon, supplants the Royal Hours, which move to the morning of the previous Friday, replacing the Liturgy for that day. In this case, the festal Great Vespers takes place as such. Despite the common presumption that two distinct Liturgies with Epiclesis cannot pertain to one liturgical day, the present author considers the opposite to be true for these two feasts and for Paschal Sunday. In the Julian Calendar, Annunciation can oc-

²⁸ See Rozanov 2002, 115–137.

²⁹ The concept of tone does not account for specific tonal characteristics for the music but rather suggests some sort of similarity (or implied relation) between the melodies in which the texts with the designation of a single tone are to be rendered. In the later Byzantine system, the eight tones are labelled as 1–4, 1 plagal, 2 plagal, *barys*, 4 plagal, whereas the Eastern Slavic tradition almost invariably uses 1–8.

cur from the third Lenten Thursday to Bright Wednesday.³⁰ Depending on the constellation with the mobile cycle, different selections from the services are celebrated.³¹

Table 2.2.2.2. The services for which there exist hymnographical entries in the Triodion and the Pentecostarion.

Preparatory Sundays	Meatfare & Cheesefare Saturdays	Cheesefare Monday–Friday
Great Vespers	Vespers	Vespers
Orthros	Orthros	Orthros
Liturgy	Liturgy	(Hours on Wednesday and Friday)

First Lenten Monday	First Lenten Tuesday, Wednesday, Friday	First Lenten Thursday	First Lenten Saturday	Sunday of Orthodoxy (1st Lenten Sunday)
Vespers	Vespers	Vespers / Presanctified	Vespers / Presanctified	Little Vespers
	Compline	Compline	Compline	Great Vespers
Orthros	Orthros	Orthros	Orthros	Orthros
Hours	Hours	Hours	Liturgy	Liturgy (Basil)

Week 2–6 Mondays, Tuesdays, Wednesdays, Fridays	Week 2–6 Thursdays	Week 2–5 Saturdays	Week 2–5 Sundays
Vespers	Vespers / Presanctified	Vespers / Presanctified	Great Vespers
(Compline)			
Orthros	Orthros	Orthros	Orthros
Hours	Hours	Liturgy (John)	Liturgy (Basil)

Lazarus Saturday	Palm Sunday	Great Monday	G. Tuesday–Thursday	Great Friday	Great Saturday
Vespers / Presanctified	Little Vespers	Vespers	Vespers / Presanctified	Vesperal Liturgy (Basil)	Vespers
Compline	Great Vespers	Compline	Compline		Compline
Mesonyktikon					
Orthros	Orthros	Orthros	Orthros	Orthros	Orthros
Liturgy (John)	Liturgy (John)			Royal Hours	Hours

Paschal Sunday	Paschal Monday–Saturday	Pentecostarion Sundays and vigil-rank feasts	Ferials
Vesperal Liturgy (Basil)	Vespers	Little Vespers	Vespers
Mesonyktikon		Great Vespers	(Compline)
Orthros	Orthros	Orthros	Orthros
Paschal Hours	(Paschal Hours)		
Liturgy (John)	Liturgy	Liturgy	Liturgy

Other daily services of these seasons are officiated according to Octoechos and Menaion; the generic rubrics for Lenten and Pentecostarion ferial Complines are provided on the Monday of the second week and the Monday after Antipascha.

³⁰ Synchronizations arising from other types of church calendars are not considered in the present study.

³¹ A compact explanation regarding the services of Annunciation is provided by Bulgakov" (1993, 127–129). The present author considers that the Vespers or the Vesperal Liturgy on the evening of Annunciation pertains to the new liturgical day, i.e., the feast of Archangel Gabriel. Even if the entry for this service is provided in the Menaion in connection to Annunciation, no rubrics exist for another Vespers for the Archangel. In turn the Typicon provides rubrics for the Vesperal Liturgy under 26 March.

2.3 The main genres of church singing³²

The texts sung in divine services are divided into scriptural hymnody and non-scriptural hymnography. The main source of scriptural hymnody is the Psalter, the recitation or singing of which takes place in every service. Psalms can be sung in full, or as selected verses. Psalm verses form the nucleus of the antiphons in the Divine Liturgy, and are used as responsories (including *prokeimena*), *koinonika* (in most cases a psalm verse concluded by “alleluia”), and as interpolations in other hymns. A psalmodic responsory consists of a few psalm verses. The first verse is recited by the reader and then sung by the choir; then the second verse is recited and answered by the choir with the first verse. Further verses are treated in the same fashion. The responsory is typically concluded by the reader reciting the first half of the first verse, which is answered by the choir with the second half (in *Alleluia* responsories the singers only sing “alleluia”). Other instances of scriptural hymnody include the Biblical canticles and certain other passages such as the Lord’s Prayer and Beatitudes.

The basic unit of non-scriptural hymnography is the stanza, generally referred to as the *troparion*. In addition to hymns consisting of a single stanza or a combination of a few stanzas in individual metre, there exist complex forms of multiple stanzas, composed according to various principles of metrical interrelation. In divine services, the single-stanzaic hymns are often performed in chains, either in direct succession or with textual interpolations which are either scriptural verses or non-scriptural refrains,³³ inserted before some or all of the stanzas. The most frequent interpolation is the Lesser Doxology (“Glory to the Father, and to the Son, and to the Holy Spirit / both now and ever, and to the ages of ages. Amen.”), often divided into two refrains (referred to as the Doxology refrains from here on). When divided, it is distributed before the penultimate and ultimate stanzas of the chain, or when undivided, before the ultimate stanza.

In addition to hymnody and hymnography, the divine services contain read prayers and lectures, as well as litanies and other forms of liturgical dialogue that are performed responsorially. A litany, of which there exist various kinds, consists of a series of petitions read by the deacon or the priest and responded to by the choir with short phrases including “Lord, have mercy,” “Grant it, O Lord,” “To Thee, O Lord,” and “Amen.”³⁴ These elements are of limited musical interest.

2.3.1 Simple forms of hymnography

Simple forms of hymnography include individual hymns, hymns of the troparion group, and stichera.

Individual hymns

Individual hymns are hymns of relatively early origin that have survived in liturgical use in spite of ritual evolution, representing only a fraction of the pre-Studite hymnography. The individual hymns, customarily referred to as hymns, belong to the ordinary or occasional propers and do not constitute a distinct hymnographic genre. Common examples include *Only-begotten Son*, the Trisagion, the Cherubic Hymn, the hymns of Anaphora, and *Let our mouths be filled* from the Liturgy, the Evening Hymn *O Gladsome Light (Phos hilaron)* from Vespers, and the Great Doxology, sung at Orthros when appointed.

³² Cf. Gardner 1980, 34–53.

³³ In Orthodox church music, the word *refrain* has become established as the usual equivalent for the Slavonic *pripev*, used for virtually any short interpolations preceding church hymns in spite of the fact that the qualities of *pripev* do not correspond to those of refrains in the context of common western music.

³⁴ Gardner 1980, 74.

The troparion group

Hymn genres of the *troparion group* include the *troparion-apolytikion*,³⁵ the *single-stanzaic kontakion*, the *oikos*, the *hypakoe*, the *exaposteilarion/photagogicon*,³⁶ and the *sessional hymn*, some of which may share their texts with troparia-apolytikia. The length of these hymns seldom exceeds a few lines. Their function is to expound different aspects of the theme of a liturgical commemoration: resurrection (for every Sunday), various feast days, and individual or multiple saints. A single commemoration has usually only one hymn (in some cases two) for each of these genres, with the exception of sessional hymns. Troparia-apolytikia and kontakia are often repeated during the services of the day, either individually or chained together. When hymns of the troparion group are chained, this takes place without interpolations other than the Doxology refrains.

Hymn genres similar to the troparion group in some respects include the *gradual antiphon* and the *magnification*. Gradual antiphons are sung at Orthros prior to the Gospel reading when one has been appointed, that is, on Sundays and feasts of polyeleos rank and above. Octoechos has a set of three gradual antiphons for each of tones 1–7, while there are four for tone 8. Each antiphon consists of three short stanzas, sung with the Doxology refrains interpolated. On feasts, the single gradual antiphon is always the first antiphon of tone 4. The magnification is a hymn of a few lines, sung on appointed feastdays in Orthros after the Polyeleos psalms as a refrain to selected psalm verses.³⁷

The sticheron

Stichera are stanzas of a variable number of lines (from about three to twenty) which are usually sung in chains, each sticheron preceded by a psalm verse (*stichos*; hence the designation, even though some stichera are sung without stichoi) or the Doxology refrains. The last sticheron of a chain of multiple stichera is the *theotokion* (commemorating the Theotokos), while the penultimate stanza is known as the *doxasticon* (derived from the opening of the Doxology in Greek). Stichera are divided into a few sub-groups according to their usage in divine services. As there are multiple stichera in each sub-group for every Vespers and Orthros for every day of the mobile cycle and every commemoration of the fixed cycle, stichera constitute the quantitative bulk of Orthodox hymnography.

2.3.2 Complex forms of hymnography

Complex forms of hymnography include the *multi-stanzaic kontakion* and its derivatives, and the *kanon*.

The kontakion

While in the Jerusalem Rite the kontakion is a simple single-stanzaic hymn of the troparion group, originally it was a complex poetic work, a versified sermon, which seems to have emerged in the fifth century. The multi-stanzaic full kontakion consists of an initial stanza (*koukoulion* or *prooemion*) followed by 18–30 further stanzas known as *oikoi*. In the original Greek, the metrical form

³⁵ In Greek terminology, this hymn is known as the *apolytikion*, whereas in Eastern Slavic usage it is referred to simply as the *troparion* even if the same designation is used for other genres as well. The present solution is to use the compound term in order to avoid confusion.

³⁶ Exaposteilaria are appointed for the festal and Sunday Orthros and draw their material from the prescribed Gospel (on Sundays, one of the eleven resurrectional Gospels). When there is no Gospel to be read, the corresponding hymn is known as the photagogicon and is determined by the liturgical season. Since there is no functional difference between these two varieties, both are referred to as the exaposteilarion in the forthcoming.

³⁷ Gardner 1980, 48, 52. The magnification does not exist in the usage of Greek churches, even if the selected psalm verses are sung as appointed (see Lukašević s.a.).

of the *oikoi* is identical and different from the initial stanza. The stanzas are linked together by a refrain as the last line of each, and the initial letters of the stanzas usually form an acrostic. The flourishing of the full *kontakion* took place in the sixth century and extended into the ninth century, after which the form became obsolete. According to surviving manuscript sources of the Cathedral Rite, the *kontakion* seems to have belonged exclusively to the festal Pannychis. An element foreign to Palestinian practices, the full *kontakion* appears to have been included in the Studite Rite, in which it became gradually abbreviated to the initial stanza and the first *oikos*.³⁸ In the Jerusalem Rite, this combination, in which the initial stanza is known as the *kontakion* and the first *oikos* as the *oikos*, was placed after the sixth ode of the *kanon*.

A slightly more sophisticated representative of the *kontakion* genre is the *Akathistos*, a poetic work written in praise of the Theotokos. It consists of three initial stanzas, followed by 24 *oikoi*. Each of the odd-numbered *oikoi* is concluded by a set of twelve salutations to Mary. Eleven of the salutations are non-recurrent, while the last one (“Hail, bride unwedded”) acts as a recurring refrain. The even-numbered *oikoi* lack salutations and conclude with another refrain (“Alleluia”). Disregarding the salutations and the refrains, the *oikoi* are metrically identical.³⁹

Even though similarly-fashioned works, known as *akathists*, have been composed in honour of Christ, the Theotokos and saints, mainly in more recent times and especially in Russia, the original *Akathistos* is the only representative of this genre in the classical service books of the Jerusalem Rite. It can be found in the *Triodion*, attached to the *Orthros* of the fifth Saturday of the Great Lent. Because of the marginality of these hymns in the Jerusalem Rite, there exist virtually no music for them in the chant sources within the scope of this study.

The *kanon*

Another genre of complex hymnography is the *kanon*, which, unlike the full *kontakion*, survives unabbreviated in the Jerusalem Rite. A complete *kanon* is a series of nine odes, each of which contains an initial stanza, known as the *heirmos*, and a few *troparia* — two, three, four or more⁴⁰ in number. The *heirmoi* of every *kanon* are composed as paraphrases of nine Biblical canticles (Table 2.3.1).

Table 2.3.1. *Kanon* odes and the canticles which their *heirmoi* paraphrase.

Ode	Passage	Common title	Ode	Passage	Common title
1	Exodus 15: 1–19	1st Canticle of Moses	7	Daniel 3: 26–51a	Prayer of Azariah
2	Deuteronomy 32: 1–43	2nd Canticle of Moses	8	Daniel 3: 51b–56	1st Canticle of the Three Holy Children
3	1 Samuel 2: 1–10	Canticle of Hannah		Daniel 3: 57–88	2nd Canticle of the Three Holy Children (Benedicite)
4	Habakkuk 3: 1–19	Prayer of Habakkuk	9	Luke 1: 46–55	Canticle of Mary (Magnificat)
5	Isaiah 26: 9–20	Prayer of Isaiah		Luke 1: 68–79	Canticle of Zachariah (Benedictus)
6	Jonah 2: 3–10	Canticle of Jonah			

The level and type of paraphrasing varies from *kanon* to *kanon*. The *heirmoi* of some *kanons* may contain literal quotations from the canticle, while in other *kanons* the connection to the canticle is less direct.

The metre of *kanons* is usually free, but there exist some iambic *kanons*. The *heirmoi* of a *kanon* are metrically different, but the *troparia* of each ode were composed in Greek to duplicate the metre of the *heirmos*, as the *troparia* of an ode were intended to be sung to the melody of the *heirmos*. However, the metrical structures cannot be retained in translations due to the elevated nature

³⁸ Thodberg s.a.; Peltomaa 2001, 40–41; Lingas 1995, 53–57.

³⁹ Peltomaa 2001, 2–19, 31. Contrary to earlier research, Peltomaa (op. cit., 114) has set the *terminus ante quem* for the poem at 451, which means that the *Akathistos* originated before the bulk of the surviving repertory of *kontakia*.

⁴⁰ The Great *Kanon* by St. Andrew of Crete represents the extreme with about 25 *troparia* for each ode.

of the hymnography and the preference for keeping the text as accurate as possible. Several kanons share their heirmoi with other kanons, i.e., their troparia have been written according to the heirmoi of previously-composed kanons.

The kanon originated in Palestine by the end of the seventh century as a product of the same monastic revival that contributed to the genesis of the Studite Rite. At the turn of the seventh century, Palestinian Matins already included the above-mentioned Biblical canticles, and the kanon apparently came into being as a poetic addition to them. The initial and most productive period of kanon writing lasted until the death of Theodore of Studios (826), but kanons have been composed down to the present day. As a result of this activity, every day of the liturgical year has a number of kanons to be incorporated into divine services. Even though the volume of kanon hymnography is considerable, it does not exceed that of stichera. While a kanon can potentially consist of nine odes, this is not the case for the vast majority of kanons which contain odes 1 and 3–9. Soon after the initial stages of kanon writing it became customary to omit the second ode for kanons other than those of Great Lent. Moreover, most of the weekday kanons of the Triodion have only three odes (the name *triadion* derives from this), those of ordinary Lenten Saturdays have four, and that of Great Tuesday only two.⁴¹

In addition to Orthros, kanons are prescribed for Compline, some sacramentals, and in some cases for Mesonyktikon. But whereas the lesser services generally have only a single kanon appointed (in some cases, two), for each Orthros there are usually multiple kanons. The principal kanon in Orthros is normally the first Orthros kanon of Octoechos with the exception of the Paschal season and other great feasts on which the Octoechos kanons are substituted by the (first) festal kanon. In addition, there are usually one or two secondary kanons from Octoechos (or two kanons from Triodion) and one kanon from Menaion. With the exception of Paschal Sunday, the Bright Week and a couple of other days for which only one kanon is to be sung in Orthros, there is always a minimum of two kanons appointed. Respectively, the number of Orthros kanons does not exceed four.

The basic non-divisible unit of a group of kanons is the ode. Instead of being performed consecutively, the kanons are combined ode by ode, with the heirmoi of secondary kanons normally omitted (they paraphrase the same canticle and are thus considered redundant). The stanzas from all appointed kanons of a given ode are interpolated with refrains and/or verses. According to the system that has been codified in the service books, the first troparion is preceded by a constant refrain, cited after the first heirmos of the principal kanon. Then the subsequent stanzas are preceded by verses from the corresponding Biblical canticle, usually concluding with the Doxology refrains (the three sets of appointed canticle verses for different liturgical occasions are found in the appendices of the text edition of Heirmologion). When the rubrics for Orthros kanons call for singing each ode “to 16,” “to 14,” “to 12,” or “to 8,” this does not refer to the number of stanzas for each ode but to the number of verses to be interpolated. While it can happen that an ode of the appointed kanons has a different total number of stanzas, in those cases the troparia are repeated as necessary, or if the number of troparia exceeds that of the verses, some troparia are dropped.⁴² At Orthros, the odes are concluded by the *katabasia* (on ferials this applies only to odes 3, 6, 8, and 9). The *katabasia* is an appointed heirmos of the same ode, belonging to the principal or some other kanon.

Peculiarly enough, the system codified in the classical service books for performing kanons seems never to have become firmly established in Eastern Slavic liturgical practice. The deviations consist of the following:

1) The verses from Biblical canticles are generally omitted (with the exception of Magnificat which is sung prior to the ninth ode, and Lenten ferials in some traditions) and replaced by repeating the initial refrain of the kanon in question, or a refrain synthesized accordingly. Conse-

⁴¹ Woolfenden 2004, 53–54; Harris 2004, 176–179.

⁴² Rozanov 2002, 227, 217.

quently, as there is no need to match the number of troparia to the prescribed interpolations, no troparia need to be repeated or dropped.

2) The refrains and the troparia are not sung but read. The main exceptions to this are the Orthros services of Pascha and Bright Week in which the Paschal kanon is sung in full (but without canticles); other kanons that may be or may have been sung in full in some local practices include the Great Kanon of St. Andrew of Crete, the Orthros kanon of Palm Sunday, and the supplicatory kanon to the Theotokos (heirmoi omitted) within a supplicatory service or Compline.

2.4 The divine services according to the Jerusalem Rite

As observed in Russian liturgical usage since the mid-17th century, the Jerusalem Rite is divisible into two ritual variants, each based on distinct versions of the traditional service books. The ritual variant adhered to by the mainstream Russian Orthodox Church since the reforms of Patriarch Nikon is referred to as the New Rite. The other ritual variant, followed by Old Believers and such derivative groups as at some point re-established the communion with the Orthodox Church, is based on the pre-Reform printed editions of service books and known as the contemporary Old Rite.⁴³ Respectively, the non-Russian (West Ukrainian) varieties of the Jerusalem Rite have certain individual features even if they mostly conform to the New Rite usages at least in their recent forms.⁴⁴

Rather than being precisely obligatory, the codified rite represents an idealistic liturgical maximum for celebrating every service without omissions. Were the rubrics followed literally, an All-Night Vigil would extend to about eight hours. Services of this length are physically taxing, and sustaining them would require exceptional resources which have seldom been available. Throughout the history, there have been various solutions designed to shorten the services, often in such a way that the letter of the rubrics would be violated as little as possible. One of the earliest was the practice of *mnogoglasie*: rendering some parts of the services simultaneously, which was officially banned in a number of church councils, such as the Stoglav of 1551, in which it was compensated for by sanctioning the practice of reading sessional hymns and the kanon troparia instead of singing them. However, the obvious difficulty of singing the troparia to the heirmos melodies in Slavonic and the lack of sources containing troparia provided with musical notation suggest that this practice had become established well before Stoglav.

The main outward difference between the forms of ritual according to the Old and New Rites is that the adherents of the Old Rite reject most reductions and strive for meticulous observance of liturgical rubrics for both parochial and monastic installations, whereas adherents of the New Rite expect the same only of monasteries. Consequently, in the New Rite there is far more tolerance for variant implementations of the divine services, depending on the status and available resources of a given church or locality.

Typical manners of reduction for the New Rite include the replacement of the responsorial execution of kathismata and other psalms, referred to as *stichologization (stihologija)*,⁴⁵ by ordinary singing or reading. A further abbreviation is to omit those psalm verses that have not been explicitly quoted, disregarding the apparent fact that the psalms were usually intended to be chanted in

⁴³ While the terms *Old Rite* and *New Rite* were likely introduced by Old Believers, they are considered usable by the present author when their potentially pejorative character is removed. The term *New Rite* is restricted to Russian Orthodoxy and its direct offspring. It is presumed that the Old Rite and its liturgical application has remained essentially unchanged for the last two centuries. Earlier layers of the liturgical tradition are referred to as *pre-Reform*.

⁴⁴ These are not discussed in detail in the present study.

⁴⁵ Literally: “to cantillate by verses.” The question concerns the distribution of psalm verses and short interpolated refrains between a reader and the singers according to specific patterns. The practice shows some similarity with the antiphonal psalmody of the Cathedral Rite. (See Simmons 2004b; 2009, 178–179.)

full. Omissions and abbreviations of materials that are clearly prescribed in the classical sources have become established especially in parochial churches (if not in monasteries); however, as most of these have never been officially sanctioned, the process of their introduction is poorly documented. In contemporary New Rite parochial churches, the All-Night Vigil is often condensed to about 1½–2 hours by omitting most of the propers, kathismata, and some other parts.

A difference specific in church music is that the followers of the Old Rite accept only those forms of Russian monodic church singing that had become established prior to the Nikonian reforms, retain monophonic performance, divide the church singers into two choirs as prescribed by the classical rubrics, and prefer traditional forms of vocal production.⁴⁶ Contrary to that, adherents of the New Rite have been open to musical evolution, given that the music remains without instrumental accompaniment and is considered suitable for divine services according to the respective standards. In the New Rite, the division of the singers into two choirs is generally observed only in major monasteries, and the preference in church music has traditionally been for aesthetically-pleasing vocal polyphony.

2.4.1 The lesser services

The lesser services of the liturgical day, i.e., Mesonyktikon, Compline, and Hours, consist of fixed psalms and prayers and a limited number of hymns, most of which are not sung but read, and thus lack musical interest (Table 2.4.1.1).

Table 2.4.1.1. The structures of the lesser services.

Little Compline	Mesonyktikon	First Hour	Third Hour	Sixth Hour	Ninth Hour
Opening blessing and Trisagion Prayers — <i>Come, let us worship</i>					
Ps. 50; 69; 142	Ps. 50; 118 / 64–69	Ps. 5; 89; 100	Ps. 16; 24; 50	Ps. 53; 54; 90	Ps. 83–85
Great Doxology		Troparia-apolytikia [YPr]			
The Creed		Theotokion [Ord]			
Kanon	(Kanon) (Prayers)	<i>What shall we call Thee</i>	<i>Blessed is the Lord God</i>	<i>Let Thy compassions</i>	<i>Deliver us not up utterly</i>
Trisagion Prayers					
Troparia [OPr]	Troparia [Ord]	Kontakion [YPr]			
<i>Thou Who at all times</i>					
<i>O spotless, undefiled</i>	<i>O Sovereign Master</i>	<i>O Christ the True Light</i>	<i>O Sovereign Master</i>	<i>O God and Lord of Hosts</i>	<i>O Master, Lord</i>
	Ps. 120; 133				
	Trisagion Prayers	<i>FH: To Thee, the victorious leader [in the New Rite]</i>	Mesorian [when appointed]		
	Troparia [OPr] Prayer				
Litany					
Dismissal					

The Trisagion Prayers include *O Heavenly King* (a prayer used as a sticheron of Pentecost, read only at the beginning of a service and replaced or omitted between Pascha and Pentecost), the

⁴⁶ While Old Believers show a remarkable consensus on what are the true traditions of conducting divine services and what kind of church music is acceptable, they often seek to reprove the New Rite as a source of liturgical corruption. It may be suspected that this attitude is driven by a subsequent reconstruction of an unrealistic golden age of Russian Orthodoxy, inasmuch as the hypothesis of wholesale unity and lack of carelessness in the pre-Reform liturgical culture is poorly attested. At any rate, adherents of the Old Rite have preserved to this day several aspects of mediaeval tradition without which much of the research on Eastern Slavic church music would lack foundation.

Trisagion, and the Lord's Prayer. If the service is directly attached to a previous service, the opening blessing and the initial Trisagion Prayers are omitted. In Mesonyktikon, Psalm 118 is omitted on Sundays (only Psalm 50 is read at this point) and replaced by Psalms 64–69 on Saturdays.

Great Compline substitutes Little Compline during Great Lent primarily when no Liturgy with Epiclesis has been served on the previous liturgical day (in some traditions also during lesser fasts), and is celebrated as the beginning of the Vigils of Nativity, Theophany, and Annunciation in most cases. The opening psalms of the Great Compline are different from those of the Little Compline. During the first week of Great Lent, the Great Kanon of St. Andrew is inserted at this point; otherwise there is a kathisma. After this, selected verses are sung from Isaiah 8–9 with the incipit *God is with us*. Then follow troparia, a responsory, the first reprise of the Trisagion Prayers, troparia, prayers, psalms, troparia, *O Sovereign Master*, psalms, and the Great Doxology.⁴⁷

When Great Compline is a part of Vigil, after the Great Doxology there is *litia* (a festal procession followed by intercessions and *artoklasia*), and the service continues like Great Vespers (as described below). Otherwise, the appointed kanon is read (unless the Great Kanon has already been sung), and the service proceeds with the second reprise of the Trisagion Prayers, a troparion interpolated with verses of Psalm 150, troparia, *O Christ the True Light* and other prayers, the third reprise of the Trisagion Prayers, *O spotless, undefiled*, further prayers, a litany, and the dismissal.⁴⁸

During Great Lent, the Hours take a more extended form with kathismata, biblical readings known as *paremias* (at the Sixth Hour), sung troparia, and the Lenten Prayer of St. Ephrem, and during Holy Week, they are further enriched by Gospel readings, as is the case even with the Royal Hours. During the fasts of the Octoechos season, the format of the Hours is similar, but there are no kathismata; instead, Third, Sixth, and Ninth Hours are concluded by additions known as *mesoria* (literally: “inter-hours”) which consist of three psalms (according to the Hour to which the mesorion is attached), Trisagion Prayers, troparia, and final prayers.⁴⁹

While more material is sung in the extended forms of these services than in the ordinary forms, their hymnodic content is still relatively modest and not comparable to that of Vespers and Orthros.⁵⁰ On Paschal Sunday and during Bright Week, the lesser services are replaced by a special service known as the Paschal Hours which is sung throughout; most of its material is duplicated from the Paschal Orthros.

2.4.2 The main services

The main services of the liturgical day are Vespers and Orthros (officiated as a Vigil or separately), and the Divine Liturgy. The sung hymnodic content of the Liturgy is relatively extensive, but like the lesser services, it consists primarily of ordinaries and occasional propers. The situation is different for Vespers and Orthros, which are rich in changing hymnography of the yearly cycles, especially stichera, which are excluded from the other services. Outlines of Sunday and festal Great Vespers and Orthros of the All-Night Vigil are provided below (Tables 2.4.2.1 and 2.4.2.2), as well as the Liturgies of St. John Chrysostom and St. Basil the Great (Table 2.4.2.3), together with descriptions on how the liturgical elements are performed in Old and New Rites.⁵¹

⁴⁷ Rozanov 2002, 459–462.

⁴⁸ Rozanov loc. cit.

⁴⁹ *Otteita* 1980, 72–82; Rozanov 2002, 84–85, 487–488; Gardner 1980, 96.

⁵⁰ Gardner 1980, 97.

⁵¹ In addition to liturgical handbooks (Bulgakov" 1993; Rozanov 2002) and other relevant literary sources, the descriptions of the New Rite are based on the present author's experience as a church musician. The sources regarding Old Rite practices include Grigor'ev 2001; Pečenkin & Makarovskaja 2005; Simmons 2004a; 2004b; 2004c; 2009; s.a. In addition, observations *in situ* and via recorded media have been used. Priestless Old Believers conduct lay versions of the services, substituting the Liturgies by the Typica, and

Table 2.4.2.1. Great Vespers as part of All-Night Vigil.⁵²

Element	Old Rite	New Rite
V1. Opening blessing	Intoned by the priest.	
V2. <i>Come, let us worship</i> [Ord]	Sung by the priest.	Read or sung by the priest, clergy, or choir.
V3. Psalm 103 [Ord]	Stichologized in full.	Generally sung, often abbreviated.* Some verses can be read.
V4. Great litany [Ord]	Performed responsorially.	
V5. Vespereal kathisma [OPr]	The first stasis (Ps. 1–3) is stichologized in full. The two other stases (when appointed) are read (even if the rubrics call for singing).	Customarily abbreviated to selected verses of Ps. 1–3 that are sung.* If not abbreviated, some verses can be read.
V6. Vespereal psalms (Ps. 140, 141, 129, 116) [Ord]	Stichologized in full.	May be reduced to a few verses that are sung. If no reduction takes place, the verses after the two initial ones are read, or sung to a recitative.
V7. <i>Stichera kekragaria</i> [YPr] with interpolations [Ord]	Sung without omissions. The interpolated psalm verses and Doxology refrains are performed responsorially: the first part of the verse is read and the second part sung.	Generally sung, but may be reduced (to the minimum of two stanzas: the first sticheron and the theotokion). Some stichera may be read. The interpolations can be sung, performed responsorially, or read.
V8. Evening Hymn <i>O Gladsome Light</i> [Ord]	The first line is read, while the rest of the hymn is sung.*	The hymn is sung in full (customarily by the congregation).*
V9. Prokeimenon [WPr]	Performed responsorially.	
V10. <i>Paremiias</i> (if appointed)	Read.	
V11. Litany [Ord]	Performed responsorially.	Performed responsorially, or omitted.
V12. <i>Vouchsafe, O Lord</i> [Ord]	Read.	Usually read; may be sung.
V13. Litany [Ord]	Performed responsorially.	
V14. <i>Stichera of litia</i> (without interpolations other than the Doxology refrains) [OPr]	A necessary number of stichera is sung to cover the liturgical action (minimum: one sticheron, refrain, theotokion).	Unless the litia is omitted, the necessary number of stichera is sung.
V15. Litany of litia [Ord]	Performed responsorially.	Performed responsorially, unless the litia is omitted.
V16. <i>Stichera aposticha</i> with interpolations [YPr]	Sung as appointed.	May be reduced (even to a single stanza, usually the first one).
V17. Song of Simeon; Trisagion Prayers [Ord]	Read.	Read or sung.*
V18. <i>Troparia</i> [OPr]	Sung.	

When Vigil is celebrated, the vespereal kathisma (V5) is not determined according to the psalmodic pensum cycle but by occasion: Ps. 1–8 on Saturday evenings, Ps. 1–3 on most other days, omitted on the eves of great feasts of Lord not falling on Saturday or Sunday. The vespereal psalms (V6) are sung in the tone of first sticheron. On Sundays, the stichera of litia (V14) are determined according to the commemoration of the church (in which the service is celebrated), whereas on feasts, according to the festal rubrics. At the end of Vespers, one or more troparia (V18) are sung so that the number of stanzas is always three: on Sundays *Rejoice, Virgin Theotokos* (three times), on great feasts the festal troparion-apolytikion (three times), and on other occasions a combination of these, or whatever the rubrics prescribe.

omitting or replacing the clerical parts in other services, as is the common procedure when a priest is unavailable.

⁵² In Tables 2.4.2.1–3, hymns without a fixed tone designation which do not vary according to the current tone, the proper cycle, or occasion, have been indicated with asterisks (*).

Ferial and Little Vespers

Ferial Vespers contains the same elements as the Great Vespers with the differences that some passages are read rather than sung, the prescribed number of stichera is smaller, there is no litia, and the dismissal troparion is the troparion-apolytikion of the daily commemoration. Little Vespers is abbreviated even further: there is no kathisma, and the litanies limit to a single short one prior to the dismissal. In the Vespers on Bright Week (Monday–Friday), Psalm 103 is substituted by the Paschal opening (Paschal troparion-apolytikion interpolated with verses from Psalm 67). The kathisma is omitted, and the appointed Gospel is read in place of paremias. Otherwise the service is similar to ferial Vespers.⁵³

Table 2.4.2.2. Orthros as part of All-Night Vigil.

Element	Old Rite	New Rite
O1. Six Psalms (Ps. 3, 37, 61, 87, 102, 142) [Ord]	Read.	Read. May be reduced.
O2. Great litany [Ord]	Performed responsorially.	Performed responsorially. May be omitted.
O3. <i>God is the Lord</i> [Ord]	Performed responsorially.	
O4. Troparia [YPr]	Troparia are performed responsorially: the first lines are read and the last line is sung.	Troparia are sung but may be reduced.
O5. Two kathismata [PPr] with sessional hymns [YPr]	The kathismata are stichologized on feasts but read on ordinary Sundays. Sessional hymns are either read or performed responsorially.	Unless omitted, the kathismata are read, possibly with abbreviations. Sessional hymns are either omitted or read.
O6. Psalm 118 and/or Polyeleos psalms (Ps. 134 and 135); Psalm 136 is attached on three preparatory Sundays of Triodion [OPr]	Ps. 118 is stichologized in all Vigils. When Polyeleos is appointed (for all festal Vigils and a number of Sundays), Polyeleos psalms are stichologized in full.	When there is no Polyeleos, Ps. 118 can be read, possibly in abbreviation. It is always omitted, if Polyeleos is celebrated. Polyeleos psalms are typically reduced to four sung verses. * (When appointed, Ps. 136 is usually sung in full. *)
O7. Six resurrectional troparia with interpolations [OPr] on most Sundays, preceded or replaced by a magnification with select psalm verses [YPr] on feasts	The troparia are sung in full. The psalm verses to magnification are performed responsorially. The magnification is sung.*	The troparia are sung but may be reduced. The psalm verses to magnification are typically sung,* but may be omitted or reduced. The magnification is sung.*
O8. Hypakoe and/or sessional hymn [YPr]	Hypakoe is sung, sessional hymn is performed responsorially.	Either read or omitted.
O9. Gradual antiphons [YPr/OPr]	May be sung but are typically read, except on feasts.	May be sung or read, in full or reduced, or omitted (on Sundays).
O10. Prokeimenon [YPr]	Performed responsorially.	
O11. <i>Let every breath praise the Lord</i> [Ord]		
O12. Gospel	Read.	
O13. <i>Having beheld the resurrection</i> [OPr]	Sung.	Sung (typically by the congregation).
O14. Psalm 50	Read.	Read or omitted.
O15. Hymns after Ps. 50 [OPr]	Sung.	
O16. Kanon odes 1 and 3 [YPr]	Performed without omissions.	Any number of troparia and katabasia may be left out.
O17. Troparia [YPr]	Read or performed responsorially.	Read or sung or reduced or omitted.
O18. Kanon odes 4–6 [YPr]	As O16.	
O19. Kontakion and oikos [YPr]	Read or performed responsorially.	Read or sung or reduced or omitted.
O20. Kanon odes 7–8 [YPr]	As O16.	
O21. Kanon ode 9 (on most days starting with Magnificat) [YPr]		

⁵³ Gardner 1980, 74–77; Rozanov 2002, 560–561.

Element	Old Rite	New Rite
O22. <i>Holy is the Lord our God</i> [OPr]	Performed responsorially.	
O23. Exapostelaria [GPr/YPr]	Read or sung.*	Read or sung* or reduced or omitted.
O24. Psalms of praise (Ps. 148–150) [Ord]	Stichologized in full.	Sung. May be reduced.
O25. Stichera of praise [YPr] (with interpolations) [Ord]	Sung in full. Interpolations performed responsorially.	May be reduced. Some stichera may be read. The interpolations are sung, performed responsorially, or read.
O26. Gospel sticheron [GPr] or festal doxasticon [YPr], and theotokion [OPr]	Sung.	The Gospel sticheron and the festal doxasticon are sung or read or omitted. The theotokion is sung.
O27. Great Doxology with Trisagion [Ord]	Sung.*	
O28. Troparion [YPr]	Read or performed responsorially.	Sung or read.
O29. Litanies, closing dialogue, dismissal [Ord]	Performed responsorially.	
O30. Polychronion (<i>Many years</i>) [OPr]	Sung* or omitted (the usage depends on the community in question).	Sung.*

In Orthros, according to the rubrics observed in the Old Rite, Psalm 118 (O6) belongs to all Vigils. It is followed by the Polyeleos when appointed. In the New Rite, however, the rubrics call for Psalm 118 only in those cases when there is no Polyeleos; furthermore, it has become a common practice to include the Polyeleos even on those Sundays for which it has not been prescribed. In both ritual variants, all vigil-rank feasts have a Polyeleos.⁵⁴

The sticheron *Having beheld the resurrection* (O13) is generally sung if a resurrectional Gospel has been read, that is, on Sundays (unless there occurs a feast of the Lord with an individual Gospel), Ascension, and Exaltation, and additionally on all ferials of the Paschal season. The hymns after Psalm 50 (O15) are determined by the occasion. On most days they consist of two short intercessions to the Doxology refrains, the psalm verse *Have mercy on me*, the sticheron *Jesus, having risen from the grave*, or a festal sticheron. On eight Sundays of Triodion the hymns consist of the Doxology refrain, the penitential sticheron *Open to me the doors of repentance*, the psalm verse *Have mercy on me*, and the penitential sticheron *When I think of the multitude of ghastly things I have done*.

The troparia after the third ode of the kanon (O17) incorporate the kontakion and sessional hymn from the Menaion on ordinary Sundays, otherwise the appointed selection is of five hymns at most, which may include a kontakion, an oikos, sessional hymns, and, more rarely, an hypakoe. *Holy is the Lord our God* (O22) is only sung on ordinary Sundays and Palm Sunday.⁵⁵ The psalms of praise (O24) are sung to the tone of the first sticheron (O25); in ferial and special forms of Orthros these stichera are appended by or substituted with stichera aposticha. A Gospel sticheron (O26) is appointed from a set of eleven on Sundays according to the resurrectional Gospel that has been read. On Sundays when a resurrectional Gospel has been read and there is no great feast of the Lord or a special rubric, the troparion (O28) is either *Today salvation has come* (for tones 1, 3, 5, 7) or *Thou didst rise* (for tones 2, 4, 6, 8). On feasts not falling on a Sunday, the festal troparion-polytikion is prescribed instead.

Ferial and special forms of Orthros

Ferial Orthros, as well as any Orthros that is not part of a Vigil, begins with the opening blessing, Trisagion Prayers, Psalms 19 and 20, troparia, and a litany, followed by the Six Psalms. During Great Lent as well as on some days of lesser fasts and other specific occasions, *God is the Lord* (O3) is substituted by *Alleluia*, with refrains from Isaiah 26. The service then continues with the

⁵⁴ See *Ustav*" 1640, Ch. 2, 3, 4, 26; *Typikon*" 1997, Ch. 2, 3, 4, 17.

⁵⁵ Rozanov 2002, 61, 65, 76, 77, 133, 367, 32.

appointed troparia, kathismata and sessional hymns. If a Polyeleos has been prescribed, the service goes on like festal Orthros. If there is no Polyeleos, the service proceeds with Psalm 50 (O14), followed directly by the kanon (O16). After the exaposteilarion (O23), the psalms of praise are read. If stichera of praise are appointed, they are read or sung. For days of doxology rank, the service continues like festal Orthros. On commemorations of less than doxology rank, the psalms of praise (and stichera, when appointed) are followed by a set of prayers, concluding with the ferial version of the Great Doxology (without the closing Trisagion). The service proceeds with a litany, stichera aposticha, Trisagion, the Lord's Prayer, the troparion-apolytikion and the theotokion of the day, succeeded by a litany, the closing dialogue, and the dismissal.⁵⁶

The Orthros of Great Friday starts as a Lenten Orthros. It contains twelve readings of Passion Gospels interpolated with a set of "antiphons" consisting of troparia in which the Gospels are reflected upon, and sessional hymns. After the sixth reading follow the Beatitudes and a prokeimenon, after the seventh reading Psalm 50 (O14). The three-ode kanon is placed after the eighth reading, followed by the exaposteilarion. The remaining Gospel readings are interpolated between the rest of the concluding elements of Orthros.⁵⁷

The Orthros of Great Saturday begins like ferial Orthros. After the troparion-apolytikion, the 17th kathisma (Ps. 118) is sung, interpolated with short troparia known as *eulogies*. Then the service proceeds like ferial Orthros with sung Great Doxology (O27), during which a procession is formed to take place outside; in the procession, the singers keep repeating the Trisagion. When the procession returns, the service continues with a prokeimenon, a reading from Ezekiel 37, another prokeimenon, Epistle, *Alleluia*, and Gospel. The service concludes in the same way as festal Orthros (O29).⁵⁸

Paschal Orthros, on Paschal Sunday preceded by a procession, begins with the Paschal opening and the great litany. This is followed by the singing of the Paschal kanon with interpolated hypakoe, kontakion and oikos, *Having beheld the resurrection of Christ*, and little litanies. After the kanon, the exaposteilarion, psalms and stichera of praise, and Paschal stichera aposticha are sung. At this point, the Paschal Sermon of St. John Chrysostom is read, followed by the singing of the troparion-apolytikion to its author. Orthros concludes with litanies, the closing dialogue, and the Paschal troparion-apolytikion, to be followed by Paschal Hours and Liturgy. The service does not include kathismata, Gospel, or Polyeleos.⁵⁹

Table 2.4.2.3. The Divine Liturgies of St. John and St. Basil.

Element	Old Rite	New Rite
L1. Opening blessing and great litany [Ord]	Performed responsorially.	
L2a. Antiphons appointed: First antiphon [OPr]	Psalm verses are read, the refrain is sung.*	Sung to a generic antiphon melody.*
L2b. Typical psalms appointed: Ps. 102 [OPr]	Read or sung in full.	Sung in full or abbreviated.*
L3a. Antiphons app.: Second antiphon [OPr]	Psalm verses are read, the refrain is sung.*	Sung to a generic antiphon melody.*
L3b. Typical psalms appointed: Ps. 145 [OPr]	Read or sung in full.	Sung in full or abbreviated,* or omitted.
L4. <i>Only-begotten Son</i> [Ord]	Sung.*	

⁵⁶ Rozanov 2002, 137–138; classical service books; Gardner 1980, 78–83.

⁵⁷ *Trīod' postnaja* 2000, ff. 436–464; Gardner 1980, 85–87. Unlike other Orthros services, the First Hour is not attached, as it forms part of the Royal Hours on Great Friday morning.

⁵⁸ *Trīod' postnaja* 2000, ff. 467–486; Gardner 1980, 87–88.

⁵⁹ Rozanov 2002, 555–558; Gardner 1980, 89–90. The form of sacramental offices such as funerals (there exist separate versions for adult laymen, children, monastics, and clerics), the memorial service, and supplicatory services have the general shape of an abbreviated Orthros with various modifications depending on the service in question (Gardner 1980, 97).

Element	Old Rite	New Rite
L5a. Antiphons appointed: Third antiphon [OPr]	Psalm verses are read, the refrain is sung.*	Sung to a generic antiphon melody on ferials.* On feasts, the psalm verses are read and the troparion-apolytikion sung.
L5b. Typical psalms appointed: Beatitudes [OPr] with troparia (taken from Octoechos and/or the appointed kanon) [YPr]	The troparia are interpolated with Beatitude verses and Doxology refrains, which are read or sung. The first troparion is sung, the others performed responsorially by reading the first lines and singing the last one.	The troparia can be omitted, in which case the Beatitude verses are sung.* Otherwise the troparia are sung or read, interpolated with sung Beatitude verses and the Doxology refrains.
L6. Entrance verse [OPr]	Sung* except on days with festal antiphons when it is read by the deacon or the priest	
L7. Troparia-apolytikia and kontakia [YPr & OPr]	Read, or performed responsorially.	Generally sung. Some stanzas can be read or omitted.
L8. Trisagion [OPr]	Sung.*	
L9. Prokeimenon [YPr]	Performed responsorially.	
L10. Epistle	Read.	
L11. <i>Alleluia</i> [YPr]	Performed responsorially.	
L12. Gospel	Read.	
L13. Litanies [Ord]	Performed responsorially.	
L14. Cherubic Hymn [OPr]	Sung (interpolated with clerical parts).*	
L15. Litany [Ord]	Performed responsorially.	
L16. Introductory verse to the Creed [Ord]	Sung.*	
L17. The Creed [Ord]	Sung.*	Sung (by the congregation).*
L18. Hymns of Anaphora [Ord]	Sung (interpolated with clerical parts).*	
L19. Hymn to the Theotokos [OPr]	Sung.*	
L20. Litany [Ord]	Performed responsorially.	
L21. The Lord's Prayer [Ord]	Sung.*	Sung (by the congregation).*
L22. Litany [Ord]	Performed responsorially.	
L23. <i>One is holy</i> [Ord]	Sung.*	
L24. Koinonikon [OPr]		
Communion		
L25. Thanksgiving hymn 1 [OPr]	Not applicable in the Old Rite.	Sung.
L26. Thanksgiving hymn 2 [OPr]	Sung.	
L27. Closing dialogue and dismissal [Ord]	Performed responsorially.	
L28. Polychronion (<i>Many years</i>) [OPr]	Sung* or omitted (the usage depends on the community in question).	Sung.*

In the Divine Liturgy, the selection of *antiphons* or *typical psalms* (L2, L3, L5) depends on the occasion. There is a single set of ferial antiphons for weekdays, and eight sets of festal antiphons for eight great feasts of the Lord (the Paschal antiphons are used during the whole of Bright Week). Each antiphon is composed of psalm verses interpolated with a refrain (the refrain of the festal third antiphon is the troparion-apolytikion of the feast). In the New Rite, typical psalms and Beatitudes displace the antiphons on ordinary Sundays, feasts of doxology rank and above, and during forefeasts and afterfeasts. In the Old Rite, antiphons are sung only in Liturgies celebrated by a bishop. The pre-Reform practice of reading the typical psalms is echoed in some New Rite chant sources and is still observed by some Old Rite communities, while in others, the psalms may be sung to chants borrowed from other genres.⁶⁰

The troparia-apolytikia and kontakia (L7) are determined according to the daily commemorations, and the commemoration of the church in which the service is celebrated (omitted on some

⁶⁰ Pečenkin & Makarovskaja 2005, 4–5.

days). The number of stanzas varies from two to nine.⁶¹ The Trisagion (L8) is substituted on some occasions by either *As many of you as have been baptized* or *Before Thy Cross*. The Cherubic Hymn (L14), in turn, is substituted on Great Thursday and Saturday. The hymn to the Theotokos (L19) is *It is truly meet* in most Liturgies of St. John, and *All of creation rejoices* in most Liturgies of St. Basil. On great feasts and their afterfeasts, these are substituted by the ninth ode refrain and heirmos of the appointed kanon on those great feasts and their afterfeasts which have refrains, but only by the heirmos on Lazarus Saturday, Palm Sunday, Great Thursday and Saturday, Mid-Pentecost, its leavetaking, and Pentecost.⁶² The first thanksgiving hymn (L25), introduced by the 17th-century reform into the New Rite, is *We have seen the true light* on most days; it is substituted by the Paschal troparion during the Paschal season, and by other hymns until Pentecost. The second thanksgiving hymn *Let our mouths be filled* (L26) is substituted only on Great Thursday.

Vespereal Liturgy and the Liturgy of the Presanctified Gifts

The Vespereal Liturgy, celebrated on the eves of Nativity, Theophany, Great Friday and Paschal Sunday, starts as Great Vespers, whereas the version that is celebrated on Annunciation when it occurs on a Lenten Tuesday–Friday starts as ferial Vespers. After the reading of the paremias, the service continues as the Divine Liturgy from the Trisagion (L8).⁶³

The Liturgy of the Presanctified Gifts is preceded by ferial Vespers, prior to which the Lenten Third, Sixth, and Ninth Hour are usually celebrated, augmented by the Beatitudes, the Creed, prayers, and troparia. As with a Vespereal Liturgy, the Liturgy proper begins after the paremias, with the responsorial singing of four verses from Psalm 140. This is followed by the Lenten Prayer of St. Ephrem, and litanies prior to the Cherubic Hymn substitute *Now the powers of heaven*. As there is no Epiclesis, the Anaphora parts are omitted, and the service continues with a litany, the Lord's Prayer, a fixed koinonikon during which the clergy communes, and the communion of the laity. Then a special hymn of thanksgiving is sung, followed by *Let our mouths be filled*. The conclusion is virtually identical to that of the Liturgies of St. John and St. Basil.⁶⁴

2.5 The repertory of church music

The corpus of Eastern Slavic church music consists of traditional chants, originally notated monodically, and free compositions by known and unknown authors in styles often substantially different from traditional chants, usually conceived and written in polyphony. The traditional chants are either of anonymous origin (for the most part) or written in an idiomatic style by known authors, appearing in sources that are considered authoritative. Chants can be classified according to the genres for which they are used, their formal construction, and also by their relation to the text.⁶⁵

Only a subset of hymns is actually sung and thereby exists in musical renditions. Furthermore, what is sung and in what manner, depends on the variant of the rite, even if a considerable amount of the repertory is potentially common to both variants. Free church music compositions are typical of the New Rite but generally rejected in the Old Rite. In the New Rite, virtually any hymn text can be composed in a musical style that is considered aesthetically suitable for divine services, but the usual practice has been to limit this activity to individual hymns and other hymns of the ordi-

⁶¹ The selection of these hymns is relatively complex and depends on a number of factors such as the type of the commemoration of the church. A summary for the Octoechos season is provided by Rozanov (2002, 258–269). For other seasons, explicit rubrics are usually given in the Typicon.

⁶² Consequently, there is a total of eighteen different hymns to the Theotokos in Liturgies, as the heirmos for Mid-Pentecost is the same as for the Nativity of the Theotokos. In some New Rite usages it is common to substitute the appointed ninth heirmos of the second kanon by that of the first kanon.

⁶³ The relevant rubrics can be found in the Typicon and other classical service books.

⁶⁴ Gardner 1980, 95–96; *Otteita* 1980, 76–105.

⁶⁵ Cf. Gardner 1980, 101–103.

nary, occasional propers, and some propers of great feasts.

Even since pre-Reform times it has been customary to write out harmonizations and polyphonic settings of traditional chants with variable levels of fidelity to the source melody being treated. In some cases, the distinction between a chant harmonization and a free composition based on chant is difficult to make. This author would consider a work as a chant harmonization as long as something recognizable as a chant melody is more or less constantly retained in some part (voice) of the setting, and the number of passages lacking the chant melody is minimal.

Chants can be classified according to a number of qualities. According to the classification of the present author, a chant may be *generic*, *pseudo-generic*, or *non-generic*. A chant is said to be generic if it is adaptable to virtually any hymn text without regard to its line count and metre, given that such adaptations are traditionally correct. Pseudo-generic chants are also adaptable to multiple texts, but their use is more restricted, and they are often less flexible than generic chants regarding the proportions of the text. Non-generic chants, in turn, are not used for multiple texts.

Depending on the relation between music and text, a chant can be predominantly syllabic or melismatic.

By formal construction, chants are either phrasal or formulaic. Generic chants are always phrasal, whereas pseudo-generic and non-generic chants can represent either type. For some instances of non-generic chants there is little reason to make this distinction.

Formulaic chant melodies consist of one or more individually composed phrases, written to comply with the current text. The melodic phrases do not recur according to a fixed pattern, but may repeat within a hymn if this is suggested by the text. The phrases are composed of a collection of musical formulas, normally (but not always) typical of one of the eight tones. Thus, formulaic melodies for texts designated to represent tone 1 utilize the same collection of formulas, while melodies for tone 2 are composed of a different set of formulas (however, some formulas are shared by multiple tones). Consequently, a particular formulaic melody is not applicable to multiple texts, unless the texts have sufficiently similar metrical structures. In this sense, formulaic melodies are individual and through-composed. Formulaic melodies are applicable and have been applied to most of the genres of hymnography and psalmody. Within a single chant system, the formula collections for each tone are not affected by the genre of the text: the same formulas are used as well for stichera, troparia, heirmoi, responsories, and other hymns. By their relation to text, formulaic melodies are usually rather melismatic than syllabic.

Phrasal chant melodies are generated from a fixed set of model phrases (one or more) that are adaptable to any text, line by phrase, without regard to the lengths and metrical structures of the lines. This flexibility is achieved via a main recitation note that can be repeated for the necessary number of syllables, and the possibility of dividing or omitting certain other notes (for a few chants, melodies can be extended even by the repetition of a group of notes). Depending on the chant genre, some of the model phrases may recur according to a constant pattern, whereas others appear only as initial or terminal phrases. In both rite variants, phrasal melodies are used for stichera, troparia, heirmoi, responsories, and psalms (and other scriptural passages).

2.5.1 Chants for the major genres

The characteristics of chants applied to the major genres of church music — stichera, troparion group hymns, prokeimena, heirmoi, and psalms — are reviewed below (the usages of different chant varieties by genre are summarized in Table 2.5.1.1).

Stichera

Even though there are chant books providing non-generic formulaic melodies for a significant number of stichera, covering those of the resurrectional Octoechos, and selections from the Triodion, Pentecostarion and Menaion, their use is relatively uncommon, and stichera are more often

sung to phrasal chants. In a local tradition, there is typically one generic sticheron chant for each tone, colloquially known as the *samoglasen*⁶⁶ (pl. *samoglasny*). A *samoglasen* consists of a number of phrases (two to six), of which two or more are recurrent. This generic chant of a particular tone is applicable to every sticheron text of that tone, and any competent church singer is able to sing stichera to these chants without written music by sight-reading the texts. The *samoglasen* chants are used mainly for stichera, but are often applied to hymns of certain other genres as well.

In addition to *samoglasny*, there exist phrasal chants of another type for stichera, known as *samopodobny*. A *samopodoben* is a specific sticheron which provides the melodic (and hymnographical) model for other stichera, known as *podobny*, whose texts have been originally composed as paraphrases of the *samopodoben*, thus sharing its structure and metre.⁶⁷ Classical service books contain references to the *samopodoben* for those stichera-*podobny* that are to be sung to one, but the tradition has retained music for only a subset of *samopodobny*. In practice, stichera that are *podobny* can be sung either to the *samopodoben*, or to the *samoglasen*, or to a formulaic melody if one is available.

Unlike *samoglasny*, some *samopodoben* melodies are prescribed as being applicable only to texts with exactly the same number of lines as the *samopodoben* text, in which case none of the melodic phrases recur (such *samopodobny* are effectively pseudo-generic). Other *samopodobny* lack this specification, contain recurrent phrases, and can be used for texts of different line counts like *samoglasny*. This renders it possible to apply these *samopodobny* to any stichera or other texts that are in need of a suitable melody, such as the typical psalms of Liturgy, the singing of which to a *samopodoben* is not uncommon among some groups of Old Believers.

Troparia

While formulaic melodies exist for certain hymns of the troparion group, these also are more often sung to generic chants. In the New Rite, a distinct set of phrasal chants is used for that purpose.⁶⁸ By construction, these chants share the properties of *samoglasny*, although the number of phrases is slightly smaller (1–3). As some local traditions lack these melodies for some tones, the *samoglasny* can be used instead (in the St. Petersburg Court Chant, this applies mainly to tone 5 for which there is no distinct chant for troparia). In some traditions it is customary to sing some specific troparia to the *samoglasny* even for those tones that have troparion chants.

In the Old Rite, troparia-apolytikia, kontakia, oikoi, and sessional hymns are most often performed responsorially, by singing only the last line. For that purpose, there exists a generic chant of a single phrase for every tone.⁶⁹

Prokeimena

Sets of pseudo-generic chants are used for prokeimena (V9, O10, L9) and possibly for related responsories (O11, O22, L11). Even if prokeimena, set to music of a single tone, are typically rendered in similar melodies, the renditions cannot always be unified into a single model phrase.

⁶⁶ The equivalent Greek-derived term would be *sticheron idiomelon*, but in the Greek tradition, *idiomelon* refers to the through-composed formulaic sticheron melodies instead of generic chants.

⁶⁷ The Greek equivalent for *samopodoben* is *automelon*, and *prosomoion* for *podoben*. The corresponding term in colloquial English is *special melody*, used for both *automelon* and *prosomoion*. Even though classical service books present a similar system of *automela*–*prosomoia* for troparia-apolytikia, kontakia, exaposteilaria and some other hymns, it does not generally survive in church music sources of Eastern Slavic origin except for a few manuscripts preceding the period of the Mongol Yoke. As most hymns are translations from Greek, there is no strict metrical correspondence between *samopodobny* and their *podobny* in the Eastern Slavic tradition, even though the number of lines is usually retained.

⁶⁸ In the Old Rite, exaposteilaria which either lack the designation of tone or are provided with a *samopodoben* reference are sung to a single generic chant (*samopodobny* for exaposteilaria are generally missing in music sources). In the New Rite, generic troparion chants or individual melodies can be applied.

⁶⁹ Grigor'ev 2001, 159.

Heirmoi

In the New Rite, in addition to formulaic heirmos melodies, there exist phrasal chants for the heirmoi of some tones, some of which are derivatives of the troparion chants or samoglasny. In the Old Rite, heirmoi are virtually always sung to formulaic melodies.

Psalms

In the New Rite, there exist non-generic melodies for some of those psalms that are traditionally sung, and generic chants for some others. While most psalms are customarily read in the New Rite, the normative performance practice in the Old Rite is stichologization. Stichologization is possible even in the New Rite, but its application is infrequent. In the Old Rite, stichologization is carried out with phrasal melodies of a single phrase: there are separate eight-tone sets applicable to the vesperal psalms in Vespers and psalms of praise in Orthros.⁷⁰ In the New Rite, a single eight-tone set of such melodies is applied to the initial verses of these psalms in some traditions, while in others (including that of the Court Chapel) these verses are sung to the samoglasny.

In both ritual variants, another set of single-phrase generic chants exists for the interpolations for chains of stichera, which can be either individual, or duplicates or derivatives of the terminal phrases of samoglasny. Because the practices involving these interpolations are variable — they may be sung, read, performed responsorially, or in some combination of these manners — and are not available for a significant part of the research materials, these chants remain unconsidered in the present study.

Table 2.5.1.1. The use of traditional chant by genre and ritual variant.

Genre	Old Rite	New Rite
Psalms	Individual melodies (for psalms that are sung in full, and for stichologization of other psalms), generic psalm chants by tone (stichology) for vesperal psalms and psalms of praise, melodies borrowed from other genres.	Individual melodies, generic psalm chants by tone for vesperal psalms and psalms of praise, samoglasny, generic troparion chants, melodies borrowed from other genres.
Liturgy antiphons	A generic chant for refrains.	A generic antiphon chant.
Koinonika	A generic koinonikon chant.	A generic koinonikon chant, individual melodies, recitative.
Prokeimena	A generic prokeimenon chant.	Pseudo-generic prokeimenon chants by tone, recitative, individual melodies.
Individual hymns	Individual melodies.	Individual melodies, samoglasny, generic troparion chants, melodies borrowed from other genres.
Troparion group	Generic chants by tone for the final phrase; individual melodies, samoglasny, a generic chant for exaposteilaria.	Generic troparion chants, samoglasny, individual melodies, a generic chant for exaposteilaria.
Magnifications	A pseudo-generic magnification chant, individual melody (Annunciation).	
Stichera	Samoglasny, samopodobny, individual melodies.	
Heirmoi	Formulaic melodies, a pseudo-generic chant (Paschal ka-non).	Formulaic melodies, pseudo-generic heirmos chants.

2.5.2 Chant repertoires

In the Russian tradition, the bulk of prevalent traditional chants is divisible into a few repertoires that have been customarily called *chant systems*⁷¹ (in Slavonic/Russian: *rospevy* or *raspevy*). The

⁷⁰ Grigor'ev 2001, 312.

⁷¹ The term *chant system* is problematic because the repertoires are neither systematic nor clean-cut by content, unless they were to be defined as being confine to specific music sources, such as certain printed chant books. In scholarly literature, this definition is seldom made, but a chant system has been inter-

major chant systems are Znamenny Chant (with subgroups), used in both ritual variants, and Kievan Chant, Bulgarian Chant, and Greek Chant, which were introduced in Moscow in the mid-17th century and remain rejected by the majority of Old Rite adherents.⁷²

The main printed sources of these chant systems include the set of square-note chant books, published by the Holy Synod of the Russian Church since 1772 and a number of neumatic chant publications from the early 20th century by two denominations of Old Believers, covering Znamenny Chant with its subgroups. Further instances of these chants can be found in manuscripts.

Znamenny Chant

Znamenny Chant refers primarily to the Muscovite repertory of traditional church singing that had become established by the 17th century, and secondarily to its older strata. It is used in both ritual variants but is the sole chant system approved by all Old Rite adherents, who still sing it from neumatic notations; in New Rite chant collections it has been rendered exclusively in staff notation since the beginning of the 18th century. According to Old Believer typology, Znamenny Chant is divisible into a few subgroups, known as Stolp Chant, Little Chant, Great Chant, Put' Chant, and Demestvenny Chant.⁷³

Stolp Chant contains the bulk of formulaic Znamenny melodies that follow the eight-tone system, utilizing the common collection of formulas. Its melodies, originally written with Stolp notation, are typically moderately melismatic. Versions of this chant have existed in Eastern Slavic chant manuscripts since the 11th century, but the changes in the written music suggest that the current forms of the repertory developed no earlier than by the end of the 16th century. Little Chant, in its turn, contains the generic phrasal melodies of Znamenny Chant that are based on the same formula collection. The melodies are generally syllabic, and originally written in Stolp notation. While pre-17th-century chant sources have melodies for *stichera samopodobny*, they lack the *samoglasen* melodies for *stichera*, but this does not prove that the generic *samoglasny* did not exist before.

Great Chant is a highly melismatic variety of formulaic chant composed of a partially distinct collection of formulas. It contains extended melodies for some ordinaries, occasional propers, and yearly propers for great feasts (including *stichera*) that are to be used on especially festive occasions. As a distinct chant variety, Great Chant first appears in manuscripts of the end of the 15th century, but its repertory was enhanced by certain known authors, such as Fedor Krest'janin, during the second half of the 16th century.⁷⁴

Put' Chant is an alternative repertory of formulaic chant, first appearing in manuscripts of the last quarter of the 15th century,⁷⁵ whose melodies either follow or do not follow the eight-tone system. As the chant developed, it acquired certain melodic characteristics that differ from Stolp Chant, and because of that, it was sometimes written in an indigenous variety of neumatic notation. While the repertory of Put' Chant contains hymns for various genres, in contemporary Old Rite usage its application is limited. The melodies are generally melismatic but less florid than

puted as potentially including all melodies and melodic variants within the boundaries of the respective chant tradition.

⁷² Vladyševskaja (2006, 275) reports that she has encountered melodies of Greek and Bulgarian Chants in use among priested Old Believers of Nizhny Novgorod.

⁷³ Grigor'ev 2001, 50–51. Among New Rite adherents and in research made within that heritage no consistent typology of this sort has become established. Instead, the terms “great” and “little” have been used to describe the level of melodic floridity within any chant system or melody: “great chant” in reference to melismatic melodies, and “little chant” to syllabic melodies (e.g., Gardner 1980, 103). On the other hand, Put' and Demestvenny Chants have been considered distinct chant systems. The Znamenny repertory analysed in the present study is restricted to Stolp, Little, and Put' Chant, of which the first two varieties are collectively referred to as Znamenny Chant, as is the practice in the majority of previous literature.

⁷⁴ Požidaeva 2007, 244–246.

⁷⁵ *Ibid.*, 186.

those of Great Chant.

Demestvenny Chant is another formulaic chant repertory whose genesis is contemporaneous with Put' Chant. Demestvenny melodies are outside the eight-tone system. Demestvenny Chant contains predominantly melismatic music mainly for ordinaries, occasional propers, and yearly propers for feasts. According to Grigor'ev, the repertory includes virtually all festal hymns, but in contemporary Old Rite practice, its use is limited. Like Put' Chant, Demestvenny Chant also came to be written in an indigenous variety of neumatic notation.⁷⁶

Znamenny Chant often has alternative melodies for common hymns such as ordinaries, and occasional and festal propers. Some of these have personal or regional attributions, while others are known simply as "another" chant or rendition. The Great Chant, like the Put' and Demestvenny Chants, seems not to have existed prior to the mid-16th century. While some New Rite chant books contain a handful of Put' and Demestvenny melodies, they remain outside the established repertory; furthermore, there is probably not a single melody of the Great Chant in common New Rite usage, even if some melismatic melodies of Znamenny Chant have this designation in New Rite chant sources.

Kievan Chant

The term Kievan Chant appears in Muscovite Russian chant sources as a reference to the chant repertory that was introduced in mid-17th-century Moscow by church musicians who migrated from Kiev and other parts of Ukraine.⁷⁷ Kievan Chant has its origins in Ukrainian chant forms which were transcribed into staff notation around the beginning of the 17th century.⁷⁸ This repertory which is related to Znamenny Chant to a variable degree contains both phrasal and formulaic melodies for all hymn genres.

In Ukrainian chant sources, the term Kievan Chant has never been used with the Muscovite meaning: the chants that are known as Kievan in the Russian Church did not generally have special designations.⁷⁹ However, Kievan Chant may have been used in reference to regional chants and chant variants of actual Kievan usage (sometimes it is used even for Bulgarian Chant), the chant repertory of the Kiev-Pechersk Lavra in particular. For these reasons, it would be anachronous implicitly to equate any of these chants with the Russian variety of Kievan Chant.

Bulgarian Chant

Bulgarian Chant is another chant variety imported into Muscovite Russia from Ukraine, whose introduction took place in the same way as of Kievan Chant.⁸⁰ In Ukrainian chant sources, melodies of Bulgarian Chant often bear the title "*bolgar*" or "*bolgarskij*." They appear mostly as supplementary materials, even if a few manuscripts are known which consist exclusively of Bulgarian Chant.⁸¹ There exist hymns for all church music genres, but the Bulgarian Chant repertory in Ukrainian printed chant books is generally limited to unsystematic selections. In Russian chant books, the corpus of Bulgarian Chant is even more restricted. Despite scholarly efforts, the exact origin of Bulgarian Chant has not been confirmed.⁸² These chants are unknown in the usage of the

⁷⁶ Požidaeva 2007, 210; Grigor'ev 2001, 50–51.

⁷⁷ On the adoption of this repertory in Great Russia, see, e.g., Uspenskij 1971, 303. Some documents dealing with the introduction of Kievan Chant in Moscow are reproduced in Undol'skij 1846, 23–33.

⁷⁸ Almost no 16th-century neumatic sources of these chants, directly preceding the appearance of Ukrainian staff-line heirmologia, are known to survive to this day (see Jasinovs'kij 2001, where the author is able to enumerate only four such manuscripts).

⁷⁹ See Voznesenskij 1898b, 16.

⁸⁰ E.g., Uspenskij 1971, 304.

⁸¹ See Tončeva 1981, in which three of these manuscripts, originating from the Manjava Skete of Galicia (active 1612–1785) have been catalogued and partially reproduced.

⁸² E.g., Tončeva 1981, esp. I: 162–167, where she, however, hypothesizes that the Bulgarian Chant was the successor of an oral singing tradition of the 12th–14th-century Balkans which arrived in Moldavia via the

Bulgarian Orthodox Church except for possible recent adoptions from Russia, and neither has their prevalence in other non-Eastern Slavic liturgical traditions been attested.

The construction of Bulgarian Chant melodies is principally phrasal. The majority of melodies are moderately melismatic, but there exists also a syllabic variety. The number of distinct model phrases in a single hymn is limited. In most cases, the melody consists of the repetition of a period of two (in some cases, three) phrases with little or no variation; in some hymns, there may be two periods which alternate without a regular pattern.⁸³ In addition to generic and pseudo-generic chants for troparia, stichera (including samopodobny) and other genres, there exist individual melodies for a few hymns.

Greek Chant

The term Greek [Chant] has been used for various singing repertoires of actual or presumed Greek or Byzantine origin both in Ukraine and Russia. As a chant system, however, Greek Chant refers to a body of melodies whose original forms are traditionally believed to have been introduced into Russian usage by the Constantinopolitan Hierodeacon Meletios, who upon the invitation of Tsar Alexei Mikhailovich taught Greek singing to the Tsar's and Patriarch's singing clerics in 1655 and 1656–59.⁸⁴ According to Voznesenskij,⁸⁵ the Muscovite church singers who were receiving tuition from Meletios and his assistants, wrote down the chant melodies as they heard them. Since the early times, the Greek Chant repertory has been known exclusively in staff notation, and it is plausible that the chant started to evolve on its own in Russia.

The unabbreviated melodies of Greek Chant are formulaic, but it seems that the limited formula collection and certain other structural idiosyncrasies have led some writers, Voznesenskij for instance, to consider them phrasal. This view has also been contributed by the existence of an abbreviated phrasal variety of Greek Chant that probably developed in Russia during the 18th century. The melodies of both chant varieties are predominantly syllabic.

In Russian printed chant books, the repertory of Greek Chant includes melodies for virtually all hymn genres except stichera, which has made some writers to conclude that the chant system lacks the latter. However, stichera of Greek Chant can actually be found in manuscripts.⁸⁶ The principal genres for which Greek Chant has become established are the troparion group, kanon heirmoi and refrains of the festal ninth odes, and some psalms and individual hymns.

Regional chant repertoires

In addition to the chants of the major chant systems, there exist repertoires of vernacular, or common, regional chants of different localities in Russia as well as in Ukraine. For the Old Rite, these chants include locally adapted forms of stichera samoglasny and potentially chants of other genres, referred to as *napevka*.⁸⁷ Because the vernacular chants of the Old Rite mostly remain unwritten, scholarly research on this repertory has been minimal.

The situation is better for the vernacular chants of the Russian New Rite as well as Ukraine, because a few regional repertoires exist as publications. Despite the comparatively wide prevalence of the St. Petersburg Court Chant, it is, technically speaking, a representative of a vernacular chant tradition. Other published repertoires include the chants of some major monasteries (Kiev-Pechersk Lavra, Solovetsky, Valaam), cathedrals (the Dormition Cathedral of Moscow), and dio-

emigration caused by the fall of Bulgaria to the Ottomans in 1396, and was subsequently inherited by Ukrainians who would have been the first to write down the music.

⁸³ Voznesenskij 1891, 7, 13–44.

⁸⁴ Voznesenskij 1893a, 3–4.

⁸⁵ Ibid., 6.

⁸⁶ See Zahar'ina 2003, 123–125.

⁸⁷ See Grigor'ev 2001, 5. The *napevki* for stichera samoglasny according to the usage of the Grebenščikovskaja Obščina in Riga, Latvia, are reproduced in the cited source.

ceses and other localities (districts of Kiev, the Dioceses of Nizhny Novgorod, Astrakhan, Moscow, Novgorod, and Vladimir — for West Ukraine, similar collections have been published in Galicia and Carpatho-Ruthenia). In addition, isolated examples of regional chants can be found in church music anthologies and manuscripts; however, chant manuscripts often lack documentation, and their availability is generally poor. It is probable that some of the pre-Revolutionary regional repertoires have perished altogether because of the aggressive anti-religious policies during the 1920s and '30s.

The extent of regional chant publications is variable; some of the printed collections are leaflets of a few pages, whereas others provide virtually complete chant repertoires in a single or multiple volumes. A common feature of these repertoires is that they tend to consist of abbreviated or otherwise varied forms of more widely established chant melodies that appear in Russian Synodal chant books and Ukrainian heirmologion-anthologies. In addition, there are occasional instances of melodies whose origins remain unknown.

Typical usages of chant varieties in worship

As has been mentioned, in both Russian Old and New Rites as well as in the Ukrainian tradition there are generally multiple possibilities for singing stichera. Because the formulaic repertory is melodically complicated, it is often considered impractical for regular use, and phrasal chants are applied even to those stichera for which there exist formulaic melodies. This is naturally mandatory for those stichera for which no formulaic melodies are available and no samopodobny have been appointed.

In the majority of the vernacular chant traditions of the Russian New Rite, stichera are sung almost exclusively to samoglasen melodies. Accordingly, the St. Petersburg Court Chant lacks both formulaic stichera (with the exception of a couple of instances) and samopodobny. Some chant collections prescribe samoglasen melodies for ordinary stichera but contain also a selection of samopodobny/podobny (in most sources, none are quoted for tones 3 and 7). Formulaic melodies are provided principally for some stichera-theotokia. The same disposition is typical even for the majority of Old Believer communities, among which most stichera are sung to local napevka versions of samoglasny, others to samopodobny, whereas the chains of stichera are concluded by singing the theotokia to formulaic melodies.

As the New Rite is not restricted to Znamenny Chant and its derivatives, stichera can be sung according to multiple chant systems. A typical arrangement is to sing most stichera of a chain according to the samoglasny of Kievan Chant or some of its vernacular variants, and possibly to samopodobny when appointed. For samopodobny, various chant systems (Znamenny, Kievan, or even Bulgarian Chant; whereas Greek Chant is not generally available for stichera) or vernacular versions can be applied. The concluding theotokion can be sung either to a formulaic Znamenny melody or its regional variant, or to the corresponding samoglasen.⁸⁸

For some tones, hymns of the troparion group and heirmoi are commonly sung to Greek Chant or its abbreviated variants. For others, versions of Kievan, Bulgarian, and Znamenny Chants are used, and for heirmoi, the number of available chant varieties in the New Rite is very considerable.

⁸⁸ Cf. Voznesenskij 1898a, 23.

3. Sources of chant

Prior to the actual presentation of the materials of Court Chant and other Eastern Slavic repertoires, the notations that have been used in the chant sources are reviewed. This is followed by a concise general typology of Eastern Slavic chant books.

3.1 On notations

The majority of chant sources among the research materials are written in staff notation. For a number of these, we are dealing with standard western notation. In other sources, however, a traditional and distinct Slavic type of staff notation is used, known as *Kievan square notation* (in Ukrainian research, the term *heirmological notation* has been used). In the following, this notation is simply referred to as square notation. In addition, the research materials include chant sources written in neumatic notations.¹

3.1.1 Square notation

Square notation, which receives its designation from its angular and solid note shapes, appeared first in Ukrainian and Belarusian chant manuscripts at the end of the 16th century. In a short time, it became extremely popular in these areas, where it replaced completely the neumatic notations in use until then, and remained the main system of chant notation until the early 20th century. In Russia, square notation began to be adopted in the second half of the 17th century, and after becoming predominant by the first decade of the 18th century, it was used almost exclusively for all New Rite chant books until the beginning of the 19th century.

The exact origins of square notation remain unknown. It has been suggested that it was directly adopted from western music books,² but no western instances of a notation with exactly similar features and look have been discovered, even if a certain degree of visual similarity to early printings of western music is obvious. A more recent hypothesis concerning its origins, proposed by Ukrainian scholars, is that the square notation was a local adaptation of contemporary western staff notation with some of its note shapes originally modelled after Eastern Slavic neumes.³

In principle, reading square notation is straightforward: in all practical respects, the notation functions the same way as normal staff notation. In the main, the difference has to do with the shapes of the notational symbols and certain typographical conventions: for instance, in square notation it is not feasible to place chords or multiple parts onto a single staff.

Over the course of time, the notational principles of square notation remained essentially constant, whereas the note shapes show variation, especially in manuscripts, but also in printed chant books. In the printed chant sources used in this study, there are three main varieties of square notation. The *Synodal variety* was used in all square-note chant books printed by the Synodal Printing House in Russia. The *Galician variety A* was utilized in the Lviv and Pochaiv *Irmologions* probably until the second half of the 19th century. From that time on, most Ukrainian chant publications were typeset with the *Galician variety B*, but around the turn of the century, normal western staff notation started to gain foothold.

The three types of square notation are demonstrated in Example 3.1.1.1 as modern reproductions. Practically all notational characters that are found in printed monodic chant books have been

¹ Facsimile instances can be found in Appendix 1.

² See, e.g., Voznesenskij 1898b, 21–22.

³ See Ševčuk 2008; Jasnynovs'kyj 1996, 56–61.

included. There is a full semantic congruence between square notation and western staff notation (Table 3.1.1.1) but not vice versa, as square notation usually lacks further notational features. The symbols used in printed monodic chant books are generally limited to note characters, the augmentation dot, the C clef, the flat sign, and barlines. In monodic manuscripts, one may encounter more symbols such as the sharp sign, and in polyphonic manuscripts there exist additionally signs for rests, for notes shorter than the eighth note, and for F and G clefs.⁴

Example 3.1.1.1. Comparison of notations.

A) B) C) D) E) F) G) H) I) J) K) L) M) N)

The image shows four staves of musical notation. The first staff is labeled 'Western' and shows notes A through N with various clefs and note shapes. The second staff is labeled 'Synodal' and shows notes A through N with beamed eighth notes and other symbols. The third staff is labeled 'Galician A' and shows notes A through N with various note shapes and clefs. The fourth staff is labeled 'Galician B' and shows notes A through N with various note shapes and clefs.

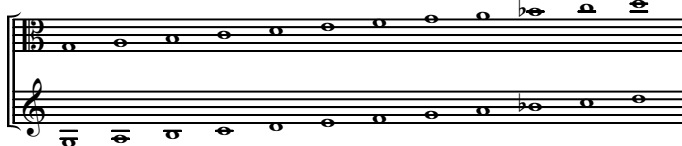
Table 3.1.1.1. Notational elements explained.

Label	Explanation
A)	The C clef. In printed chant books, the C clef is always placed on the third line, while other positions may be encountered in manuscripts. In addition, polyphonic manuscripts may contain F and G clefs.
B)	An up-stem eighth note. The distinct up-stem version is not used in all chant books.
C)	A down-stem eighth note.
D)	Beamed eighth notes. Beaming is used in Synodal editions and some manuscripts. The beamed note shape is similar to that of the quarter note.
E)	A down-stem quarter note.
F)	A dotted up-stem quarter note. The up-stem version is not used in all chant books.
G)	A half-note. In the Synodal variety, subtly different shapes are applied to notes in spaces and on lines.
H)	Half notes with flats. The flat is the only symbol for a chromatic alteration in common use.
I)	A dotted half-note.
J), K)	Whole notes. Galician variety B has an alternative symbol, encountered in some chant books.
L)	The breve is used in post-1880 Synodal chant books to signify the repetition of a single note.
M)	A final whole note. The distinct note shape is used in the Synodal variety, whereas other visual means are applied in the Galician notations.
N)	The final barline. Other variants can be encountered in Galician publications.

The typical written pitch space for Eastern Slavic monodic chant, known as the *Church Gamut* (henceforth referred to as the Gamut), is a collection of twelve pitches (Ex. 3.1.1.2). The Gamut is virtually never exceeded in Russian square-note monodic sources (manuscripts and early Synodal editions have some very rare instances of melodies which incorporate written low F / F sharp which could have been eliminated by transposing the melody up by a fourth), but Ukrainian chant books may contain melodies written in other transpositions of the Gamut.⁵

⁴ In some chant sources, predominantly manuscripts, combinations of the C clef on different staff lines and the flat sign as a signature may be used to indicate a non-standard transposition, possibly even a change of the transposition in the middle of the hymn (see Calaj-Jakymenko 1974).

⁵ See, e.g., *Irmologion* 1904, 8–9. Another peculiarity of some Ukrainian sources is that the implicit chromatic adjustments (the high B flat, its transpositional analogues, and other adjustments required by trans-

Example 3.1.1.2. The Church Gamut.**3.1.2 Neumatic notations**

Prior to the prevalence of staff notation, Eastern Slavic chant was written down in neumatic notations, which exist in a number of varieties. Even though the varieties are more or less distinct, they all share the same general characteristics. In all probability, these notations represent a Slavic adaptation of paleo-Byzantine chant notations.

There are two main varieties of these notations. In the earliest layer of surviving chant manuscripts, in addition to *Stolp notation*, one may encounter *Kondakarian notation*. However, known manuscripts containing Kondakarian notation number a mere handful; apparently the most recent of these was copied no later than in the early 13th century. Unlike Kondakarian notation, Stolp notation did not cease to be used. In the 16th century, there appeared three sub-varieties of Stolp notation: *Put'*, *Demestvenny*, and *Kazan notations*.⁶ Since the present research materials do not contain specimens of these sub-varieties, discussion is limited to Stolp and Kondakarian notations.

Eastern Slavic neumatic notations in their earliest stages of development can be classified as ideographic: the basic neumes lack the capability to express exact pitches or intervals without auxiliary facilities. A single neume represents a single note value, or a group of two or more notes with more or less defined melodic content, known as a *toneme*,⁷ but the neume does not fix the toneme in the pitch space. In addition to the basic neumes, each corresponding to a single toneme, a system of shorthand notation for more extended melodic passages is utilized: these passages are known as *lica* and *fity*. The shorthand signs consist of groups of the basic neumes, possibly attached to a marker (the *fita* sign which is a derivative of the Greek letter *theta*), but in this case, their musical interpretation has nothing to do with the tonemes that the neumes represent when appearing individually. Of these shorthand passages, but a single *fita* appears amongst the neumatic materials analysed in the present study.

Another feature of neumatic notation is that there are generally multiple neumes which represent a single toneme in terms of melody; the selection of a particular neume is determined by conventions and depends on qualities such as the musical importance of the toneme in question, its textual stress, position within the phrase, and the intended style of delivery. Since staff notation is unable to express extra-musical meanings, these qualities are ignored in transcription. The drawback is the loss of information in such transcriptions in which the neumatic original is not reproduced: a reliable counter-transcription back to the neumatic script cannot be made from staff notation.

Stolp-A and Stolp-B notations

In Russia, only around the 1620s–40s was a consistent method to indicate the pitches for tonemes invented and began to gain prevalence. By that time, Stolp notation had already been given up in favour of staff notation in Ukraine and Belarus, and Russia was about to follow suit. The period of

positions of the Gamut) remain unmarked. The pitch organization of chant is discussed in more detail in Chapter 4.

⁶ E.g., Gardner 2000, 292–312.

⁷ According to the terminology used by Požidaeva (2007, 57–58) and some other recent Russian authors, originally introduced by Karastojanov (e.g., 1975).

enhanced notation in the dominant Russian church did not extend beyond a few decades, but the revision was accepted and adopted by Old Believers who have maintained Stolp notation (and to a lesser extent, Demestvenny notation) to the present day.⁸

Due to the activities of Old Believers, two slightly different notational variants containing pitch indications have become practically standardized. According to the typology introduced by Ivan Gardner,⁹ these variants are referred to as *Stolp-A* and *Stolp-B*. *Stolp-A* is used in the chant tradition of more than half of Old Believer communities, especially of (but not limited to) the priested variety, while the rest of Old Believers retain *Stolp-B*. Both notational variants utilize the system of *pitch markings* (*pometry*), originally written in cinnabar. The pitch markings consist of letter symbols which fix the highest pitch (or in some cases, the second highest) of each toneme to a particular step of the Gamut; however, for some neumes, the pitch markings are customarily omitted, as the pitches are derived from the adjacent neumes, whereas some other neumes can be provided with multiple pitch markings, especially those involving a leap.

The markings represent the original invention for indicating the pitches. In addition to pitch markings, the system contains a few *directional markings* that are used to particularize the meaning of a neume in cases when multiple interpretations are possible (Table 3.1.2.1).

Table 3.1.2.1. Common pitch and directional markings of Stolp-A and Stolp-B notations.

Pitch markings							
Marking	Pitch	Marking	Pitch	Marking	Pitch	Marking	Pitch
Г x		Г		М		М̇	
Н x		Н		П		П̇	
Ц		•		П		П̇	
Directional markings							
Marking	Designation	Effect	Marking	Designation	Effect	Marking	Designation
ρ	<i>Ravno</i>	Repeats the previously indicated pitch.	“	<i>Kačka</i> or <i>Kupnaja / Kupna</i>	Indicates an oscillation, or tied notes.		
Λ°	<i>Lomka</i>	Introduces a leap.	γ	<i>Udarka</i>	Indicates an accented shortening of a note value.		
β	<i>Borzaja / Borzo</i>	Indicates short note values.	з	<i>Zevok or Zakidka</i>	Indicates an additional quarter note.		
—	<i>Tihaja / Tiho</i>	Indicates long note values.	L	<i>Skobka</i>	Indicates downward motion in the neume <i>časka</i> .		

It should be mentioned that the directional markings cannot be applied freely in order to modify any neume. Instead, their use is strictly regulated by notational conventions. The same applies to a number of neumatic elements which have similar directional qualities (Table 3.1.2.2).¹⁰

⁸ When someone comes across an undated mediaeval-looking chant manuscript in good condition, beautifully crafted in Stolp notation and furnished with colourful decorations, it is almost certainly an Old Rite chant book, copied no earlier than the second half of the 19th century.

⁹ Gardner 1978, 144–145.

¹⁰ English translations for the designations (mainly adapted from those provided in Gardner 2000, 227–229, 306–308) are given when the nomenclature is non-descriptive or extra-musical.

Table 3.1.2.2. Directional neumatic elements.

Element	Designation	Effect	Element	Designation	Effect
↗	<i>Zaderžka</i> or <i>Ottjažka</i>	Written to the right of some single-note neumes, indicates a doubling of their note value.	↘	<i>Oblačko</i> (Cloud)	Indicates downward movement.
↙	<i>Podčášie</i> or <i>Podvertka</i>	Indicates downward motion by dividing or doubling the note value.	↓	<i>Soroč'ja nožka</i> (Magpie's foot) or <i>Sokol'ce</i> (Falcon)	Indicates an additional note, possibly a step higher than the pitch marking, or a high pitch in general.
	<i>Otsečka</i>	Indicates a halving of note values.			

In addition to the pitch markings, another redundant system for pitch indication is present in Stolp-A, known as the *auxiliary signs*, or *auxiliaries* (*priznaki*). The auxiliaries are dots and dashes attached to the bodies of some of the elementary neumes to specify their pitches.

The neumes (and the single fita) that appear in the Stolp-A and Stolp-B materials of the present study have been catalogued and transcribed in Table 3.1.2.3 and commented on in Table 3.1.2.4. These neumes, arranged into fourteen groups and covering 62 entities, represent a subset of the full neumatic script.¹¹ The designations are provided according to Kalašnikov for Stolp-A and Grigor'ev for Stolp-B; the numbering of the designations refers to these two sources.¹² For Stolp-A, the multiple shapes for a neume incorporate the system of auxiliaries which is missing in Stolp-B. Some of the neumes contain directional markings.

Table 3.1.2.3. Neumes of Stolp-A and Stolp-B notations appearing in the chants covered in the present study.

No.	Designation	Stolp-A	Stolp-B	Interpretation(s)
1a.	K1. <i>Krjuk</i> [prostyj] / G44. <i>Krjuk</i> <i>prosto</i> j			
1b.	K1. <i>Krjuk</i> [mračnyj] / G45. <i>Krjuk</i> <i>mračno</i> j			
1c.	K1. <i>Krjuk</i> [svetyj] / G46. <i>Krjuk</i> <i>svetlo</i> j			
1d.	K1. <i>Krjuk</i> [tresvetyj] / G47. <i>Krjuk</i> <i>tresvetlo</i> j			
1e.	K2/G51. <i>Krjuk</i> <i>s otsečk</i> oj			
1f.	K3/G52. <i>Krjuk</i> <i>s zaderž</i> koj			
1g.	K5/G56. <i>Krjuk</i> <i>s podčáši</i> em			
1h.	K6/G54. <i>Krjuk</i> <i>s podvert</i> koj			
1i.	K70–74/G66–78. <i>Dva v čelnu</i> (typically with <i>kačka</i> or other directional signs)			

¹¹ Kalašnikov" (1915) enumerates 142 neumes, and Grigor'ev (2001) 274. While in Stolp-B there are a few more distinct neumes than in Stolp-A (disregarding the modifications by the auxiliaries), it is difficult to determine the exact totals involved in each system, because unlike Grigor'ev, Kalašnikov does not usually count variant readings as separate entities. Grigor'ev furthermore gives interpretations for 160 lica and 167 fity, which he mentions as representing the most frequent of them.

¹² K = Kalašnikov" 1915; G = Grigor'ev 2001. See also Grigor'ev 1992.

No.	Designation	Stolp-A	Stolp-B	Interpretation(s)
2a.	K7/G60. <i>Paraklit</i>			
2b.	K8/G61. <i>Paraklit s otsečkoj</i>			
3a.	K12/G61. <i>Zapjataja</i>			
3b.	K13/G23. <i>Zapjataja s otsečkoj</i>			
3c.	G24. <i>Zapjataja s kryžem</i>			
4a.	K15/G1. <i>Stopica</i>			
4b.	K16/G2. <i>Stopica s otsečkoj</i>			
4c.	K17/G4. <i>Stopica s očkom</i>			
4d.	K32. <i>Perevodka s borzozj</i> G11. <i>Perevodka borzaja</i>			
5a.	K20/G92. <i>Podčšašie [prostoe]</i>			
5b.	K20/G93. <i>Podčšašie [mračnoe]</i>			
5c.	K20/G94. <i>Podčšašie [svetloe]</i>			
5d.	K20/G95. <i>Podčšašie [tresvetloe]</i>			
6a.	K21/G14. <i>Palka</i>			
6b.	K22/G19. <i>Palka s otsečkoj</i>			
6c.	K23/G17. <i>Palka s podvertkoj</i>			
6d.	G18. <i>Palka s lomkoj</i>			
7a.	K26. <i>Skamejca [mračnaja]</i>			
7b.	K26. <i>Skamejca [svetlaja]</i> / G97. <i>Skameica</i>			
7c.	K26. <i>Skamejca [tresvetlaja]</i>			
8a.	K36. <i>Golubčik borzozj</i> / G26. <i>Golubčik borzozj</i>			
8b.	K37. <i>Golubčik tihozj</i> / G29. <i>Golubčik tihozj</i>			
9a.	K41/G110. <i>Statija prostaja</i>			
9ba.	K45. <i>Statija prostaja s podvertkoj i tihozj</i> G129. <i>Polkulizmy s pometoj p</i>			
9bb.	K140. <i>Polkulizma malaja</i> G126–132. <i>Polkulizmy; Polpodlinki;</i> <i>Polpovorotki; Polperevinki</i>			

No.	Designation	Stolp-A	Stolp-B	Interpretation(s)
9bc.	K42/G111. <i>Statija prostaja s zapjatoju</i>			
9c.	K46/G113. <i>Statija mračnaja</i>			
9d.	K52/G114. <i>Statija svetlaja</i>			
9e.	K55. <i>Statija s soroč'ej nožkoj trisvetlaja</i> G119. <i>Statija svetlaja s sokol'cem</i>			
9f.	K56. <i>Statija malaja zakrytaja</i> G122. <i>Statija malozakrytaja</i>			
9g.	K141/G125. <i>Fotiza</i>			
9h.	K48/G117. <i>Statija mračnaja s oblačkom</i>			
10a.	K61-62/G146-159. <i>Složitie</i>	“	“	
10b.	K63/G146&156. <i>Složitie s zaderžkoj</i>	“	“	
10ca.	K66/G163. <i>Složitie s zapjatoju [i otsečkoj]</i>			
10cb.	K67/G162. <i>Složitie s zapjatoju [i tihoj pometoj]</i>			
10cc.	K68/G170. <i>Složitie s s zapjatoju i podvertkoj</i>			
11.	K59/G109. <i>Kryž</i>			
12aa.	K47. <i>Statija mračnaja (= strela prostaja)</i> G171. <i>Strela prostaja</i>			
12ab.	G172. <i>Strela prostaja s oblačkom</i>			
12ba.	G190. <i>Strela mračnaja borzaja</i>			
12c.	K97. <i>Strela svetlaja s borzoi pometoj</i> G217. <i>Strela svetlaja borzaja</i>			
12d.	K93. <i>Strela povodnaja s borzoi pometoj</i> G219. <i>Strela povodnaja borzaja</i>			
12e.	K105. <i>Strela svetlotihaja</i> G234. <i>Strela svetlaja tihaja</i>			
12fa.	K84. <i>Strela kryževaja s tihoi</i> G203. <i>Strela polukryževaja tihaja</i>			
12fb.	K86. <i>Strela kryževaja s borzoi</i> G191. <i>Strela polukryževaja borzaja</i>			
12ga.	K115/G221. <i>Strela gromosvetlaja s borzoi pometoj</i>			
12gb.	K119. <i>Strela gromosvetlaja s borzoi pometoj i soroč'ej nožkoj</i> G230. <i>Strela gromnaja s sokol'cem</i>			

No.	Designation	Stolp-A	Stolp-B	Interpretation(s)
12h.	K108/G179. <i>Strela gromnaja</i>			
	within <i>dolinka srednjaja</i> , tone 5			
13.	K142. <i>Zmejca</i> / G141–145. <i>Zmeica</i>			
14.	K137. <i>Hamilo</i> / G31–43. <i>Hamila</i>			
Designation		Stolp-B		Interpretation
GF81. <i>Fita Mračna</i> (in tone 5)				

Table 3.1.2.4. A commentary on some of the neume groups.

No.	Group	Translation	Commentary
1.	<i>Krjuk</i>	Hook	Typically used for stressed syllables in semantically important words.
1i.	<i>Dva v čelnu</i>	Two in the rowing boat	The interpretation varies according to the attached directional signs and context. Often involves some sort of oscillation.
2.	<i>Paraklit</i>	(Paraclete)	Used for the beginning of the first phrase (but not always), and possibly for the beginnings of subsequent phrases (especially in Stolp-B/C).
3.	<i>Zapjataja</i>	Comma	Often indicates a slightly stressed note below the previous pitch.
4.	<i>Stopica</i>	Step	Used mainly for recitative-like repetitions, stressed syllables of secondary words, and unstressed syllables.
4d.	<i>Perevodka</i>	Transferor	Generally written without pitch markings. Leads the melody upwards to the beginning of the next toneme, which determines the pitch. Unstressed.
5.	<i>Podčašie</i>	Plate	Implies a certain level of melodic stress.
6.	<i>Palka</i>	Stick	Indicates a melodic turn prior to phrase endings.
7.	<i>Skamejca</i>	Bench	Implies a stronger melodic stress than <i>golubčik</i> or <i>perevodka</i> .
8.	<i>Golubčik</i>	Dove	As <i>perevodka</i> .
9.	<i>Statija</i>	Stand	Indicates long notes at phrase endings. <i>Statija prostaja</i> is generally lower than <i>mračnaja</i> , in turn lower than <i>svetlaja</i> .
10.	<i>Složitie</i>	Fold	Typically used in the middle of a melismatic passage consisting of multiple neumes.
11.	<i>Kryž</i>	Cross	Used for final notes.
12.	<i>Strela</i>	Arrow	A major group of neumes with distinct meanings, used in important and stressed melodic points.
13.	<i>Zmejca</i>	Snake	Used in cadential passages. The melodic interpretation depends on various factors, but some sort of serpentine motion is always present.
14.	<i>Hamila</i>	Chameleon	Used in cadences. The exact interpretation varies depending on the context and tone. The first note of a <i>hamila</i> is appended to the previous syllable. In some cases the value of the last note in the preceding toneme is doubled.

In addition to the above-quoted musical interpretations of the neumes, in singing practice the reading is affected by a special rule known as *pravilo opevanija*. Accordingly, if a toneme with stepwise downward movement ends literally on the initial pitch of the next toneme, its ultimate pitch is usually sung a step lower, effectively introducing a downward leap of a third. The rule is not observed for all neumes and is ignored in some other cases. Furthermore, if the pitch for a neume that represents a descending toneme or a single note has not been indicated, the initial pitch of that toneme is the scale step directly below the ultimate pitch of the previous toneme.¹³

The use of pitch markings and auxiliaries is demonstrated in Example 3.1.2.1. The neumes

¹³ Grigor'ev 2001, 26.

above the staff represent Stolp-A, whereas those below the staff represent Stolp-B.

Example 3.1.2.1. Use of pitch markings and auxiliaries.



The basic neume in the left half of the example is the *krjuk*. For Stolp-A, the pitch of each *krjuk* is echoed in its shape by the auxiliaries, as well as by the number of the dots. For Stolp-B, the number of dots is not determined by the current trichord, but instead, an increase of dots suggests a higher pitch than that of the previous toneme (and vice versa).

The *stopica* is represented in the right half of the example. Whereas Stolp-B has a single character for this neume, once more in Stolp-A the shape is modified via the application of the auxiliaries: now *stopica* has a separate version for the pitches of every trichord, and a further distinction is applied to the shapes used for the second and third pitches between the two lower and two higher trichords. A few other neumes of Stolp-A utilize similar modification, but not all, and as a whole, the system of auxiliaries appears illogical and counter-intuitive beside the pitch markings.

Stolp-C notation

While the transcription of Stolp-A and Stolp-B notations does not pose major difficulties — thanks to the application of pitch markings — the case is different with the previous stage of development of Stolp notation, known as *Stolp-C* in Gardner's typology.¹⁴ This notational variant lacks the indications of pitch, as well as the directional signs.¹⁵ For the Stolp-C materials analysed in the present study, written no earlier than during the first half of the 17th century, the neume shapes generally match those of Stolp-B.

Table 3.1.2.5. Additional Stolp-C neumes.

No.	Designation	Neume(s)	Interpretation(s)
lj.	<i>Krjuk s obláčkom</i>		
9bd.	G135. <i>Polkulizmy bol'soj</i>		
9be.	G112. <i>Statija prostaja s kryžem</i>		
10cb.	G162. <i>Složítie s zapjatoj</i>		
12ab.	G172. <i>Strela prostaja s obláčkom</i>		
12bb.	G190. <i>Strela mračnaja</i>		

The additional neumes and neume variants, of which all except the first one have been catalogued by Grigor'ev for Stolp-B, are listed in Table 3.1.2.5. At the first glance, the inexistence of pitch markings may suggest that there is no remotely reliable possibility of transcribing music written in Stolp-C notation. However, a transcription with some accuracy is possible when other pieces of information are available, such as subsequent versions of the same music in latter forms

¹⁴ Gardner" 1978, 145.

¹⁵ When transcription of Stolp-C is attempted, one needs also to take into consideration those interpretations in which directional markings would be involved for Stolp-A/B.

of Stolp notation or in staff notation, knowledge about the standard melodic patterns of the chant, and understanding of the notational conventions.

For the Stolp-C neumes representing single-note tonemes it is known that some are preferred for melodic turning points, and others for passages involving repetition. Some of these neumes, even if they lack specific references to particular pitches, often tend to signify pitches lower, identical to, or higher than the previous ones, or the “*stroka*” — that is, according to the conjecture of this author,¹⁶ usually the pitch of the principal recitation note of each phrase. For neumes representing multi-note tonemes, the question is one of determining the pitch of the melodic pattern whose structure is known. Consequently, the number of idiomatic alternatives is typically smaller for these than for single-note tonemes. For cadences, the amount of realistic possibilities is even lower.

Insofar as the stichera samoglasny and magnifications from the four Stolp-C manuscripts within the materials of this study¹⁷ are concerned, there is a multitude of fully readable counterpart sources available, and it is assumed that sufficiently reliable transcriptions are attainable. Still, the question is more one of finding a credible interpretation for a sequence of neumes than of an absolute transcription: because the pitch information is not present, it is impossible to guarantee that those who wrote the manuscripts actually sang the music in the proposed manner. On the other hand, it is uncertain whether the neumatic realization was understood as fixing the melody in an exact way in the modern sense; instead, it may have been perfectly valid to interpret the written melodies arriving at realizations substantially different from each other.

Kondakarian notation

Kondakarian notation, found in five major kondakaria, a small number of further fragments, and as occasional instances in a few other chant manuscripts,¹⁸ consists of two superimposed rows of musical signs. On the upper row there are sparse and somewhat complex-looking symbols and ligatures, designated as the *great hypostases* (analogously to Byzantine notations), often extending over multiple syllables, whereas the lower row has signs on virtually every syllable. The consensus is that the lower row represents the melodic line in a fashion comparable to Stolp and paleo-Byzantine neumatic notations. Indeed, a Byzantine notation with visually similar signs — known as Chartres notation — has been encountered in a few contemporary chant manuscripts of Byzantine origin.¹⁹

Two lines of Kondakarian notation from the beginning of the kontakion to St. Nicholas the Wonderworker (tone 3, prosomoion of *Deva dnes'*, i.e., the Nativity kontakion),²⁰ the single instance of Kondakarian Chant among the reference materials of this study, have been reproduced by the present author (Ex. 3.1.2.2).²¹ Unlike, in general, the music written in Stolp notation, the vowels (or the combinations ‘h’ + vowel; other textual distortions in the form of interpolated meaningless syllables also appear) are repeated for most of the neumes of the second row; the repetition of vowels being also common practice for music documents of the Byzantine tradition to this day.

The function of the great hypostases, which appear only inconsistently in the majority of Greek sources, was unclear until recently: in earlier research it was proposed that they related to interpretative directives. It was later established that the great hypostases are actually shorthand mark-

¹⁶ Cf. Alekseeva 2007, 361. The conjecture is based on the expressions provided in 17th-century neumatic primers, reproduced by Šabalin (1991), among others. See also Bražnikov 1972, esp. 72–112.

¹⁷ Stihirar'-S429; Stihirar'-S430; Stihirar'-S431; Stihirar'-S433.

¹⁸ Gardner 2000, 63–66; Myers 1994, 22–37; Vladyševskaja 2006, 356; Metallov" 1913, 8–10.

¹⁹ E.g., Gardner 2000, 130–131.

²⁰ Tipografskij-T5349, f. 42.

²¹ See Appendix 2 for a full reproduction and transcription.

presented by Asaf'ev).²⁷ She further describes the methodology as follows:

The transcription of Kondakarian hymns was accomplished by us on the basis of versatile research into the tradition, and by utilizing various scientific methods, one being the comparative analysis of sources from the early period, covering different styles of church singing.²⁸

In particular, Požidaeva has investigated known parallel passages rendered in Stolp and Kondakarian notations, as well as those rare instances where the two notations have been mixed. Of special interest are melodic lines written in Stolp notation but furnished with Kondakarian great hypostases — an obvious clue to the content of the melodic formulas indicated by the latter, which also points to a tonal uniformity of these musical varieties. In addition, Požidaeva has noticed syntactic similarities for some of the Kondakarian neumes in comparison to neumes of the 16th-century Stolp derivatives Put', Demestvenny, and Kazan notations, which seem to have preserved some qualities of the former. According to her reasoning, these latter notations actually provide a key to the concrete musical meaning of a few Kondakarian tonemic signs, i.e., the neumes of the second row, which are usually more extended than those of syllabic Znamenny Chant, and tend more often to consist of multiple notes.²⁹

Some of the common tonemic neumes and combinations of the Kondakarian sample among the reference materials of this study are explicated in Table 3.1.2.6. Give the lack of an established English nomenclature, the present one has been adapted from Požidaeva (who bases hers primarily on Stolp and derivative notations) and Floros,³⁰ and partially synthesized by this author. For the corresponding neumes of Stolp notation, the references indicate the table presenting the Stolp neumes when applicable.

Table 3.1.2.6. Tonemic neumes and combinations in the Kondakarian sample.

Ref.	Designation	Neume	Interpretation	Ref.	Designation	Neume	Interpretation
3a.	<i>Zapjataja</i>	>		10b.	<i>Složitie</i>		
—	<i>Dvojnaja zapjataja</i>	>>		4c.	<i>Palka [Stopica?] s očkom</i>	∨	
9a.	<i>Stat'ja</i>	=		4c.	<i>Omega s palkoj s očkom</i>	∩	
—	<i>Omega [Parakalesma]</i>	ω		7c.	<i>Skamejca nepostojannaja</i>	∴	
—	<i>Omega s oksiej</i>	∩		8a.	<i>Golubčik</i>	∩	
—	<i>Omega s stat'ej</i>	≡		(10c.)	<i>Složitie s časkoj (podvertkoi) [Sizma]</i>		
11.	<i>Kryž</i>	+		(13.)	<i>Omega s zmiicoj</i>	∩	
(11.)	<i>Kryž s čertoj</i>	+		—	<i>Varija+ Složitie s časkoj + Stat'ja</i>	=	
8b.	<i>Golubčik</i>	∩		—	<i>Varija + Sirma</i>	∩	
—	<i>Kryž s oksiej</i>	+ /		—	<i>Kryž s pjat'ju varijami</i>	+	

²⁷ Požidaeva 2007, 168; Asaf'ev 1971, 357–359.












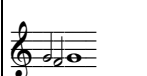








²⁸ Požidaeva 2007, 168–169.

²⁹ Ibid., 169–174.

³⁰ Požidaeva 2005; 2007, 155–184 passim; Floros 1965, 32a–b, passim.

Požidaeva has determined that the pitch space of Kondakarian chants is limited to a single hexachord: C–A in the transcription.³¹ An exposition of the ten great hypostases of Example 3.1.2.2, placed in the pitch space, is provided in Table 3.1.2.7.³²

Table 3.1.2.7. Ten great hypostases of the Kondakarian sample.

Designation	Hypostasis and neumes	Interpretation	Designation	Hypostasis and neumes	Interpretation
A. <i>Tinagma + Krusma</i>	 ± ω =		F. <i>Strepton</i>	 >>	
B. <i>Sirma</i>	 ± ω		G. <i>Tromikon</i>	 ± ω =	
C. <i>Tinagma [Pauk]</i>	 ± ω		H. <i>Zmiica</i>	 ω	
D. <i>Antikenoma</i>	 + =		I. <i>Thes kai apothos</i>	 ω / + =	
E. <i>Krjuk</i>	 ± ω		J. <i>Thes kai apothos + Zmiica</i>	 ± = ω	

Even if transcription of Kondakarian notation is still uncertain, the reasoning and results by Požidaeva appear generally more convincing than those by earlier scholars. The reason why the particular kontakion of Tipografskij-T5349 has been selected as reference material lies in the fact that the transcription shows certain motivic features that are relevant within the scope of the present study. It is unlikely that these features were arbitrary, especially as the transcriber refrains from making statements on a particular motivic relationship between Kondakarian Chant and subsequent Eastern Slavic chants.

3.2 A concise typology of chant books

While the text sources for the Jerusalem Rite divide into standardized service books, each containing specific parts of the texts needed in divine services, the level of standardization for chant books is generally lower. In accordance with Russian chant sources from the 17th century on,³³ chant materials can be roughly divided into five groups (Table 3.2.1). The groups described present a maximum; in chant books, chant groups may contain variable selections of the respective materials.

³¹ Požidaeva 2007, 172.

³² According to the transcription by Požidaeva (2007, 528–529) and the related discussion. While it is evident that interpretations of the hypostases do not always follow literally that of the tonemic neumes, the author does not spell out the exact transcription principles involved.

³³ Cf. Zahar'ina 2003; 2007; Grigor'ev 2001, 311.

Table 3.2.1. Chant groups.

Group	Contents
Obihod	Hymns of the ordinary and a variable set of common propers for Vespers (including samoglasny), the Great Compline, Orthros, Liturgies, and needs.
Heirmologion	Heirmoi of all or selected kanons in use, normally ordered by tone and ode. ³⁴
Octoechos	Propers ³⁵ of Octoechos, arranged by tone and service. A typical octoechos has entries mainly for Sundays, covering the Little and Great Vespers (or only Great Vespers) and Orthros.
Triodion	Propers of Triodion and/or Pentecostarion, mostly arranged by day and by service.
Menaion	Propers of selected feasts of the Menaion (and in some cases of Triodion and/or Pentecostarion), usually arranged by day and by service.

A chant book may be limited to the materials of a single group or contain hymns of multiple groups, either as separate sections or interspersed. A chant book with hymns of multiple groups is called an anthology.

The main varieties of anthology-type chant books are the *obihod-anthology*, a common type for any Russian chant books containing the materials of the obihod group, and the *heirmologion-anthology*, a common type for Ukrainian and Belarusian all-in-one chant anthologies.³⁶ The core of an heirmologion-anthology is the heirmologion — possibly appearing as a separate section, or, more often, interspersed with materials from the other groups. The obihod-anthology, respectively, follows the structure of an obihod and does not contain a full heirmologion. The third variety of anthology-type chant book, the *collection*, can contain any selection of chants according to different organization principles.

The concise general typology of chant books (Table 3.2.2) has been formulated by this author and is primarily based on inspection of available chant sources and published catalogues of manuscripts, taking into consideration the scope of the present study and the materials involved.³⁷ The titles used for chant books depend on local traditions, are variable and overlapping, and may not correspond directly to the respective contents.

Table 3.2.2. Concise typology of chant books.

OBIHOD		
Classification	Contents	Common titles
Obihod-anthology	The typical set or a subset of obihod materials, enhanced by selections from the other groups.	Obihod, Krug, Sbornik, Sobranie, Napevnik, Obihodnik.
Obihod-octoechos	Hymns of Octoechos rendered with phrasal melodies, usually without the obihod ordinaries.	Oktoih, Sbornik.
Obihod-Liturgy	Any selection of obihod materials for Liturgies.	Obednica, descriptive titles.

³⁴ All heirmologia have kanons arranged into eight groups by tone. In an heirmologion ordered by ode, the heirmoi of each tone are divided into nine subgroups, each of which contains the heirmoi of different kanons of that ode. The kanon-order principle, common in Greek heirmologia, in which the heirmoi of each kanon of a tone are provided in succession, is atypical in the earlier layers of the Eastern Slavic tradition. (Harris 2004, 184.)

³⁵ Generally including stichera and gradual antiphons, possibly also psalm melodies for vesperal psalms, troparia-apolytikia and their theotokia, samopodobny for stichera, and heirmoi.

³⁶ See Jasynovs'kyj 1996.

³⁷ Works consulted include the surveys by Zahar'ina (2003, 68–120; 2007, 42–103) and the typological guidelines provided by Alekseeva (2007, 141–159). The main differences from the typology presented by Zahar'ina (2007) are the omission of certain subtypes and the old type of the sticherarion which used to consist exclusively of stichera.

HEIRMOLGION		
Classification	Contents	Common titles
Heirmologion	The typical set of heirmologion materials.	Irmologij, Irmoloj, Irmolog, Irmosy.
Abridged heirmologion	Any collection of heirmoi.	Irmosy, Irmologij.
Heirmologion-anthology	The typical set or a subset of heirmologion materials, enhanced by selections from the other groups.	Irmolog, Irmologion, Irmologij, Irmoloj.
OCTOECHOS		
Classification	Contents	Common titles
Octoechos	Materials of Octoechos, rendered in formulaic chants.	Oktoih, Oktaj, Osmoglasnik, Oktaik, Ohtaj.
Abridged octoechos	Octoechos materials limited to a certain service (or occasion) or otherwise abbreviated.	Utreny, Oktaj.
TRIODION		
Classification	Contents	Common titles
Triodion	Propers of Triodion and Pentecostarion.	Triod'.
Lenten triodion	Propers of Triodion.	Triod' postnaja.
Pentecostarion	Propers of Pentecostarion.	Triod' cvetnaja.
MENAION		
Classification	Contents	Common titles
Great feasts	Propers of great feasts.	Prazdniki.
Lesser feasts	Propers of lesser feasts.	Trezvony, Trezvon.
Menaion	Propers of any Menaion feasts.	Mineja, Minia.
COLLECTION		
Classification	Contents	Common titles
Collection	Any selection of chants.	Sbornik, Sobranie, Pesnopenija, Prostopenie, Osmoglasnik, Glasopesnec, Irmologij, Irmolog.
Kondakarion	Chants written in Kondakarian notation.	Kondakar'.
Sticherarion	Anthology-type selections from various chant groups.	Stihirar', Stihiral', Stiherar, Stiheral'.

An obihod-anthology of the New Rite may contain a selection of the sections described (Table 3.2.3). The sections do not necessarily appear in the given order.

Table 3.2.3. Sections of a complete obihod-anthology of the New Rite.

Section	Content
Ob-Vigil	Common hymns of the Vigil (including selected Sunday and weekday propers).
Ob-Liturgy	Common hymns of the Liturgy of St. John/Basil (in some cases even the Liturgy of the Presanctified Gifts).
Ob-Feasts	Common yearly propers of major feasts of both cycles or only of the fixed cycle.
Ob-Triodion	Ordinaries and propers of Triodion (usually including the Liturgy of the Presanctified Gifts).
Ob-Pentecostarion	Common yearly propers of Pascha and other Pentecostarion feasts.
Ob-Needs	Common hymns of services involving sacraments and sacramentals.
Ob-Ferial	Various common hymns of ferial services (mainly in monastic chant books).
Ob-Octoechos	A selection of common hymns of the Octoechos, rendered in generic chants for the most part.

The division of materials into these sections is variable: in some chant books, the propers of the Menaion feasts, Triodion and/or Pentecostarion may be combined into a single section or be incorporated into the Ob-Vigil and Ob-Liturgy sections (the typical contents of which, with litanies omitted, are provided in Tables 3.2.4 and 3.2.5). Sometimes the Triodion and Pentecostarion feasts (i.e., Palm Sunday, Ascension, and Pentecost, but seldom Pascha) are placed within the Ob-Feasts section, whereas the Annunciation may be found within the Ob-Triodion section.

Table 3.2.4. Typical contents of an Ob-Vigil section.

Element	Element
V3. Psalm 103	O10. Prokeimena for Sundays
V5. Vesperal kathisma	O11. <i>Let every breath</i> [optional]
V6. Vesperal psalms (samoglasny or psalm melodies)	O13. <i>Having beheld the resurrection</i> [optional]
V7. Stichera kekragara (samoglasny) [optional]	O15. Intercessions and stichera after Psalm 50
V8. Evening hymn <i>O Gladsome Light</i>	O15. Penitential stichera [optional]
V9. Prokeimena	O16-. Resurrectional / Theotokos heirmoi [optional]
V17. Song of Simeon [optional]	O21. Magnificat
V18. <i>Rejoice, Virgin Theotokos</i>	O22. <i>Holy is the Lord our God</i>
O3. <i>God is the Lord</i> (typically in the eight tones)	O24. Psalms of praise [optional]
O4. Troparia-apolytikia for Sundays [optional]	O25. Stichera of praise [optional]
O5. Sessional hymns for Sundays [optional]	O26. Sunday theotokion
O6. Polyeleos psalms (typically four verses)	O27. Great Doxology
O6. Psalm 136 [optional]	O28. Resurrectional troparia
O7. Magnifications [optional]	O29. Closing dialogue [optional]
O7. Six resurrectional troparia with interpolations	O30. Polychronion (<i>Many years</i>) [optional]
O9. The first gradual antiphon of tone 4	FH. <i>To Thee, the victorious leader</i>

Table 3.2.5. Typical contents of an Ob-Liturgy section.

Element	Element
L2a, L3a. Antiphons [optional]	L16. Introductory verse to the Creed
L2b, L3b. Psalms 102 and 145 [optional]	L17. The Creed
L4. <i>Only-begotten Son</i>	L18. Hymns of Anaphora (one set or more)
L5b. Sunday beatitude troparia [optional]	L19. <i>It is truly meet</i> (one version or more)
L5b. Beatitudes [optional]	L19. Hymns to the Theotokos [optional]
L6. Entrance verse(s)	L21. The Lord's Prayer
L8. Trisagion	L23. <i>One is holy</i>
L8. Trisagion substitutes [optional]	L24. Sunday and other koinonika
L9. Prokeimena	L25. <i>We have seen the true light</i>
L11. <i>Alleluia</i>	L26. <i>Let our mouths be filled</i>
L14. Cherubic Hymn (one or more)	L27. Closing dialogue
L14. Cherubic Hymn substitutes [optional]	L28. Polychronion (<i>Many years</i>)

The organization of an heirmologion-anthology according to the representatives of the genre among the materials of the present study (Table 3.2.6) shows some similarity to that of obihod-anthologies; however, the sections do not fully correspond to each other in these two types of chant books.³⁸ The selection and order of the sections is variable, as is the hymn content of each section.

³⁸ In the typology by Jasnov'skyj (1996, 90, 578), based on the organization of the H-Octoechos-Heirmologion section, this prevailing "structural type" is referred to as "modal" ("*hlasovyj*"), which means that the section contains hymns of various genres, arranged by tone, the heirmoi ordered by ode. The three other types that are less common, are designated as "genre-thematic" in which the hymns are placed in sections according to their genres, "calendar-menaion" in which the heirmoi and other hymns are arranged according to the church calendar, and "Greek," in which the heirmoi are ordered by kanon. Of the collection-type chant books considered in this study, the sticheraria would classify as "genre-thematic."

Table 3.2.6. Sections of an heirmologion-anthology.

Section	Content
H-Vespers	A small selection of ordinaries and occasional propers of Vespers.
H-Liturgy	Common hymns of the Liturgy of St. John/Basil (the compass is generally much more limited than for a typical Ob-Liturgy section). In some cases the section is supplemented with the Liturgy of the Presanctified Gifts.
H-Octoechos	A selection of common hymns of the Sunday Octoechos, mainly for Orthros and Liturgy.
H-Orthros	A selection of ordinaries and occasional propers of Sunday/festal Orthros.
H-Octoechos–Heirmologion	A selection, arranged by tone, of the common yearly propers for Sunday Vespers and Orthros (including the vespersal psalms and possibly stichera, rendered in samoglasny, theotokia, Orthros sessional hymns, gradual antiphons, and prokeimena). This is followed by all of the heirmoi of the tone in question that belong to the current usage (ordered by ode in printed chant books). The section may be concluded by samopodobny, a selection of festal stichera, and possibly other hymns. This section is the characteristic core of the heirmologion-anthology.
H-Samopodobny	Stichera samopodobny (when not placed within H-Octoechos–Heirmologion).
H-Triodion	Ordinaries, occasional propers and weekday propers of Triodion (including the Liturgy of the Presanctified Gifts, unless not present in the H-Liturgy section). The organization is generally very similar to Ob-Triodion.
H-Pentecostarion	A minimal selection of the hymns of Pascha.
H-Yearly	Select yearly propers of the Menaion, Triodion, and Pentecostarion.
H-Needs	Common hymns of services involving sacraments and sacramentals. Various supplemental hymns not included in other sections.

Because the primary sources of this study represent the obihod-anthology type, generalized contents lists for the sections of heirmologion-anthologies are not provided. The distribution of Ob-Vigil materials into multiple sections in heirmologion-anthologies has to do with the fact that in West Ukrainian usage, Sunday Vigils have not commonly been celebrated.

3.3 St. Petersburg Court Chant

The church music publishing activities of the Imperial Court Chapel started in 1805 and continued until the Revolution. Publications incorporating traditional chants can be divided into two groups: A) publications of the chant repertory traditionally used by the Chapel and referred to as the Court Chant;³⁹ B) harmonizations of chants from monodic publications and manuscripts.⁴⁰

The *major* score format publications of the above-mentioned two groups have been enumerated as far as their existence has been confirmed, either *de visu* or according to library catalogues and other sufficiently reliable sources (see Tables 3.3.1, 3.4.2.1, and 3.5.1.1). In addition to full scores, the Chapel published part books (during the 19th century, singers did not generally sing from scores), and minor score format publications that remain largely undocumented, containing various recom compilations of the main publications.⁴¹ While the lack of a comprehensive catalogue and the present author's inability to compile one is regrettable, this situation hardly impedes the formation of a sufficiently accurate overall picture of the published chant repertory of the Court Chapel. Of the principal publications of Court Chant (Table 3.3.1⁴²), *Obihod-CB* is used as the

³⁹ The publications include a few free compositions.

⁴⁰ In addition to chant, the Chapel published free church music compositions by its affiliate composers as separate publications.

⁴¹ Examples known to the present author include *Panihida* 1882; *Penie* 1891; *Penie* 1901.

⁴² The tags given in this and subsequent tables are used as source identifiers in the forthcoming melodic analyses. They consist of a year and a short identifier of the chant book in question, beginning with “C” for a Court Chant source. The year is either the exact publication (or censorship approval, or copying) year cited in the source, or an approximate dating or a *terminus ante quem* for a manuscript or a *sine anno* printing. For those Court Chapel publications for which the year markings may be missing or unrealistic, the (earliest, possibly approximate) dating commonly cited for the particular publication (in the source or

primary representative of Court Chant, while the earlier ones are treated as comparative material.

Table 3.3.1. Principal publications of Court Chant.

Short title	Tag	Classification	Compass	Notation	1st ed.
<i>Liturgija-CLiA</i> s.a.	1814CLiA	Obihod-Liturgy	26 ff.	Sq-S, 2 st., 2 pt.	1805
<i>Liturgija-CLiB</i> 1815	1815CLiB	Obihod-Liturgy	22 pp.	W, 2 st., 2 pt., div.	1814?
<i>Krug-C</i> 1830	1830CKr	Obihod-anthology	262 pp.	W, 2 st, 2 pt., div.	1830
<i>Obihod-CL</i> 1848	1848CL	Obihod-anthology	467 + 242 pp.	W, 4 st., 4 pt., div.	1848
<i>Obihod-CB</i> 1869	1869CB	Obihod-anthology	690 pp.	W, 4 st., 4 pt., div.	1869

Only those publications that are rendered in four parts contain the music in full harmony, as it was intended to be sung. Thus, the two-part publications are not two-part arrangements but rather reductions that indicate the harmonic framework of the music, to which other parts are to be added by ear. A curious consequence of this is that none of the written parts necessarily represent the chant melody as it has been traditionally perceived and rendered in the soprano parts of the four-part publications.⁴³ In these cases, the melodic versions of the two-part chant books have been reconstructed by cross-checking them against the later four-part publications. Upon this inspection, it turns out that in the two-part fabric for a given passage, the melody is mostly found in the lower third of the top part (if not in the top part as written in some cases), or in the bass part, or in the lower subdivision of the top part when present, mainly in cadences. In practice, the full melody is often some combination of these procedures. From this ambiguity it follows that the melodies recovered from two-part sources need to be taken with some reservation.

3.3.1 The main sources and composition of Court Chant

Even if the two Liturgy publications, compiled during the directorship of Dmitrij Bortnjanskij, are the first printed instances of polyphonic chant in Russia, they have been virtually untouched by analytical research, and thus have remained somewhat obscure. The first publication, rendered in square notation and printed at the Synodal Printing House, has been the centre of attention, whereas the version in western notation has been generally disregarded, even though the contents of these chant books are not exactly identical. According to modern scholars, the first publication has been dated to 1805, while in older sources, a date of 1814/15 has been proposed. As the vicissitudes of the second publication remain undocumented, its dating is uncertain. However, the second publication cannot be considered a revision of the first, as both versions seem to have been in print simultaneously, the first one even until 1867.⁴⁴ Because of the lack of research and the limited availability of firsthand sources, it remains unknown to what extent these two chant books remained unchanged between impressions.

While the outlines of the melodies and settings in the two publications are similar, there are various differences in melodic and harmonic details; some of those are apparently contributed by

in literature) is used in cases *when no revision has been documented* even if the available exemplar is known to be a pre-Revolutionary reprint, or a modern reprint of such a printing. However, because of the relative obscurity of *Liturgija-CLiA* and the inability of this author to access an original print, the year 1814 (cited in the modern transcript) is used instead of 1805. In known exemplars of *Obihod-CL*, the year indicated is either 1848 or 1849 or missing, while in *Obihod-CB*, the indicated year is always 1869 without regard to the actual printing date. The abbreviations for the column *Notation* have the following meanings: Sq-S = square notation of the Synodal variety; Sq-GA, Sq-GB = square notations of the two Galician varieties; Sq = manuscript square notation; W = western staff notation; <number> st. = number of staves/system; <number> pt. = number of parts; div. = with subdivisions.

⁴³ Cf. remark 2 in the memorandum by Aleksej L'vov (A. L'vov" 1884, 85), cited in Chapter 1.

⁴⁴ Zahar'ina 2003, 176.

the fact that the square notation of *Liturgija-CLiA* does not render possible the use of subdivisions or auxiliary accidentals. However, the music in both editions is surprisingly close to what is found in the later publications of Court Chant.

Krug-C, the first instance of a full obihod-anthology of Court Chant, was compiled during the directorship of Fedor L'vov. The *Obihod-CL*, respectively, is a product of the tenure of Aleksej L'vov, and the *Obihod-CB* carries the attribution of his successor, Nikolaj Bahmetev. While the both *Obihods* reproduce the materials in *Krug-C*, there are various additions, including the Ob-Needs section. The sections of these chant books are schematized in Table 3.3.1.1.

Table 3.3.1.1. Sections of Court chant books.

Chant book	Sections
<i>Liturgija-CLiA</i> ; <i>Liturgija-CLiB</i>	Ob-Liturgy
<i>Krug-C</i>	Ob-Vigil, Ob-Feasts, Ob-Liturgy (with an appendix), Ob-Triodion, Ob-Pentecostarion
<i>Obihod-CL</i>	Vol. 1: Ob-Vigil, Ob-Feasts 1, Ob-Triodion, Ob-Pentecostarion; Vol. 2: Ob-Liturgy, Ob-Needs 1, Ob-Feasts 2, Ob-Needs 2
<i>Obihod-CB</i>	Vol. 1: Ob-Vigil; Vol. 2: Ob-Liturgy, Ob-Needs, Ob-Feasts, Ob-Triodion, Ob-Pentecostarion, Ob-Liturgy (Appendix)

The contents of the sections Ob-Liturgy, Ob-Vigil, Ob-Feasts, Ob-Triodion, Ob-Pentecostarion, and Ob-Needs in the five main sources of Court Chant (when the respective section is present) have been surveyed and compared in Tables 3.3.1.2–5, with short characterizations of the chants, and cross-references to the place of each element in the other Court chant books.⁴⁵

Table 3.3.1.2. The contents of the Ob-Liturgy sections in Court chant books.

Books	Element	Chants	Cross-reference
CB	L2b, L3b. Psalms 102 and 145	Tone 1 troparion chant variant.	None.
CL, CB	L2a, L3a. Festal antiphons		CKr: Appendix.
All	L4. <i>Only-begotten Son</i> L6. Entrance verse	Tone 2 compressed samoglasen variant.	—
CL	L7. Troparia-apolytikia and kontakia on 12 feasts. Troparia for the great blessing of waters on Theophany	Tone 1, 4, 7, 8 troparion chants; tone 8 samoglasen (blessing of waters)	CKr: Appendix.
CB	L7. Troparia-apolytikia and kontakia on 10 feasts	Troparion chants.	Other troparia (CB): Ob-Triodion; Ob-Vigil.
All	L8. Trisagion	Tone 6 compressed samoglasen.	—
CL, CB	L8. Trisagion substitutes	Individual chants.	CKr: Appendix.
All	L9. Prokeimenon (tone 1) L11. <i>Alleluia</i>	Tone 1 prokeimenon chant.	—
CL, CB	L9. Prokeimena (Sundays and other occasions, tones 1–8)	Prokeimenon chants.	CKr: Appendix.
All	L14. Cherubic Hymn	<i>Radujsa</i> .	—
CL	L14, L24, L26. <i>Of Thy mystical supper</i> (Great Thursday) L14. Cherubic Hymn on Great Saturday	Individual chant. Tone 6 samoglasen variant.	CKr, CB: Ob-Triodion.
All	L16. Introductory verse to the Creed L17. The Creed L18. Hymns of Anaphora L19. <i>It is truly meet</i>	Recitative. Recitative; individual (<i>We praise Thee</i>). Tone 8 troparion chant.	—
CL, CB	L18. Hymns of Anaphora for the Liturgy of St. Basil	Individual chant.	CKr: Ob-Triodion.
CB	L18. Hymns of Anaphora for the Liturgy of St. Basil	“Another” individual chant.	None.
CL, CB	L19. Hymn to the Theotokos for the Liturgy of St. Basil	Tone 6 samoglasen.	CKr: Appendix.

⁴⁵ The following abbreviations are used: CB = *Obihod-CB*, CKr = *Krug-C*, CL = *Obihod-CL*, CLi = *Liturgija-CLiA/B*.

Books	Element	Chants	Cross-reference
CL	L19. Hymns to the Theotokos	Formulaic chants.	CKr: Appendix. CB: Ob-Vigil, Ob-Feasts, Ob-Triodion.
All	L21. The Lord's Prayer	Recitative.	—
	L23. <i>One is holy</i>		
All	L24. Koinonikon (for Sundays)	<i>Radujsa.</i>	
CL, CB	L24. Daily and yearly koinonika	<i>Radujsa.</i>	CKr: Appendix.
CL	L24. <i>Receive the body of Christ</i>	Composition.	None.
All	L25–26. <i>We have seen the true light; Let our mouths</i>	Tone 2 samoglasen variant.	—
CLi, CKr, CL	L27. Closing dialogue	Recitative.	CB: Ob-Vigil.
	L28. Polychronion		
CKr (Appendix)	L9. Prokeimena for the liturgical year	Prokeimenon chants.	CL, CB: See above.
	L19. Hymns to the Theotokos	Formulaic chants.	
	L24. Daily and yearly koinonika	<i>Radujsa.</i>	
	GC. <i>God is with us</i>	Individual chant.	CL: Ob-Vigil. CB: Ob-Feasts.
	O15. Sticheron after Ps. 50 on Nativity	Formulaic chant.	CL: None. CB: Ob-Feasts.
	L2a, L3a, L7, L8. Antiphons, troparia-apolytikia, and kontakia on various days, Trisagion substitutes; sticheron kekragarion on Pentecost	Chants as in CL and CB.	CL, CB: See above.
CB (Appendix)	L2b, L3b. Ps. 102 and 145 for two choirs	Tone 1 troparion chant variant.	None.
	L5b. Beatitudes for two choirs	Tone 1 troparion chant.	

It may be seen that the evolution of the repertory and usages for the Divine Liturgies of St. John and St. Basil is minimal: the materials and melodic renderings of the early publications are almost always duplicated in later publications. The additions in *Krug-C* include the festal antiphons and troparia, Trisagion substitutes, prokeimena, Cherubic Hymn substitutes, hymns of the Anaphora for the Liturgy of St. Basil, hymns to the Theotokos, and koinonika. *Obihod-CL* adds to these a free composition for *Receive the body of Christ* that did not enter *Obihod-CB*. *Obihod-CB* reproduces everything that is in *Krug-C* and adds Psalms 102 and 145, Beatitudes, and a second version of the hymns of Anaphora for the Liturgy of St. Basil.

A number of hymns are rendered in plain recitative or samoglasen variants, which is not a universal usage but neither an innovation. The Liturgy publications provide the tone 2 compressed samoglasen variant for *Only-begotten Son* and the entrance verse; the same chant is used even for the antiphons in the later books. The Trisagion is rendered in the tone 6 compressed samoglasen. A tone 2 samoglasen variant (the order of the model phrases differs slightly from the normal samoglasen) is used for the thanksgiving hymns, and tone 6 samoglasen for the Cherubic Hymn substitute on Great Saturday and for the hymn to the Theotokos in the Liturgy of St. Basil.

Since the typical psalms and Beatitudes are included only in *Obihod-CB*, it is possible that an older practice for reading them was intact until its compilation. The Beatitudes are rendered in the tone 1 troparion melody, and the typical psalms in its variant (the Synodal *Obihod* gives the same melody for the typical psalms). Non-festal troparia-apolytikia and kontakia seem to have been read in Liturgies. On feasts these hymns were sung, but in *Krug-C* and *Obihod-CL* the troparion chants are limited to tones 1, 4, 7, and 8. In *Obihod-CB* there exist distinct troparion chants for all tones except tone 5, for which the samoglasen is used. In addition to festal troparia-apolytikia and kontakia, the tone 8 troparion chant is applied to *It is truly meet* that is present in all chant books.

Starting from *Krug-C*, all Liturgy prokeimena are provided in prokeimenon chants by tone. The *Alleluia* is rendered in the tone 1 prokeimenon chant in all publications. A version of the melody *Radujsa* which has its origin in a Ukrainian non-liturgical spiritual is used for the Cherubic Hymn,

and serves even as the generic koinonikon chant. An individual chant is used for the hymn *We praise Thee* of Anaphora in all books. Other individual chants in *Krug-C* and the *Obihods* include the Trisagion substitutes, *Of Thy mystical supper*, and the hymns of the Anaphora for the Liturgy of St. Basil.

Table 3.3.1.3. The Ob-Vigil sections of *Krug* and the two *Obihods*.

Books	Element	Chants	Cross-reference
All	V3. Psalm 103 (two verses and refrain)	Kievan Chant.	—
CB	V3. Psalm 103 (three verses, two refrains)	Greek Chant.	None.
	V5. <i>Blessed is the man</i> (six verses + refrains)	Phrasal chant.	CKr, CL: See below.
CL	GC. <i>God is with us</i>	Individual chant.	CKr: Ob-Liturgy. CB: Ob-Feasts.
CKr, CL	V5. <i>Blessed is the man</i> (two verses and <i>Alleluia</i> refrains)	Phrasal chant.	CB: See above.
All	V6, V7. Vespéral psalms (two verses, the first interpolation); first sticheron; Doxology refrain; theotokion	Samoglasny.	—
	V8. Evening hymn <i>O Gladsome Light</i>	Tone 2 compressed samoglasen variant.	
	V9. Prokeimenon (for Saturday evening)	Recitative.	
CB	V9. Weekday prokeimena	Text only.	None.
	V9. Great prokeimenon on Bright Monday (and some other occasions)	Tone 7 prokeimenon chant.	
All	V18. <i>Rejoice, Virgin Theotokos</i>	Tone 4 troparion chant.	—
CKr, CL	O3. <i>God is the Lord</i>	Recitative.	CB: None.
CB	O3, O4. <i>God is the Lord</i> and resurrectional troparia-apolytikia (tones 1–8)	Troparion chants.	None.
All	O5. Refrains to kathismata	Recitative.	—
	O6. Polyeleos psalms (four verses)	Titled as “plain chant” in CB.	
CB	O6. Polyeleos psalms (four verses)	“Another chant.”	None.
CKr, CL	O6. Psalm 136 (only one verse)	Kievan Chant?	CKr: Ob-Triodion. CB: None.
CL	O15. Penitential stichera	Individual melody (first); samoglasny variants.	CKr: Ob-Triodion. CB: See below.
CB	O6. Psalm 136 (in full)	Composition by Krupickij.	None.
CB	O7. Magnifications with psalm verses for 24 occasions	Magnification chant.	CKr: Ob-Feasts (3). CL: Ob-Triodion, Ob-Pentecostarion (3).
All	O7. Six resurrectional troparia with interpolations	Tone 5 samoglasen.	—
	O9. Gradual antiphon of tone 4	Phrasal chant.	
CKr	O10. Prokeimenon (only tone 1)	Recitative.	None.
All	O11. <i>Let every breath praise the Lord</i>	Recitative.	—
	O13. <i>Having beheld the resurrection</i>	Tone 6 samoglasen variant.	
	O15. Stichera after Ps. 50		
CB	O15. Penitential stichera	Samoglasny.	CKr: Ob-Triodion. CL: See above.
	O16–. Heirmoi of the resurrectional kanons by tone	Pseudo-generic heirmos chants.	None.
CKr, CL	O16–. Heirmoi 1, 3–8 of the Theotokos kanon (katabasia on most Sundays)	Tone 4 pseudo-generic heirmos chant.	CB: See below.
	O21. Magnificat (the first verse, refrain, last verse)	Recitative (verses); tone 2 compressed samoglasen (refrain).	
	O21. Ninth heirmos of the Theotokos kanon	Tone 4 pseudo-generic heirmos chant.	

Books	Element	Chants	Cross-reference
CB	O21. Magnificat (full)	Tone 2 samoglasen.	None.
	O16-. Heirmoi of the Nativity of the Theotokos and Circumcision, Exaltation, the Theotokos kanon, Presentation of the Lord, Ascension, Pentecost, Transfiguration, Dormition (Nativity, Theophany, Palm Sunday, Great Thursday, Great Saturday, and Pascha are found in the sections Ob-Feasts, Ob-Triodion, and Ob-Pentecostarion)	Pseudo-generic heirmos chants, formulaic chants (Presentation of the Lord, Ascension, Pentecost).	CKr: Ob-Feasts. CL: Ob-Feasts, Ob-Triodion, Ob-Pentecostarion.
All	O22. <i>Holy is the Lord our God</i>	Recitative.	—
CB	O24. Psalms of praise (two initial verses) by tone	Samoglasny.	None.
	O26. Theotokion	Tone 2 samoglasen.	
All	O27. Great Doxology	Tone 6 compressed samoglasen.	—
CB	O28. <i>Today salvation has come; Thou didst rise</i>	Formulaic chant.	None.
CL, CB	O29. Closing dialogue	Recitative.	CKr: None.
CB	O30. Polychronion	Recitative.	Ob-Liturgy.
All	FH. <i>To Thee, the victorious leader</i>	Tone 8 troparion chant.	—

As far as the repertory and usages for the Vigil are concerned, *Obihod-CL* reproduces everything that is in *Krug-C* without notable additions, whereas the new materials in *Obihod-CB* are not insignificant. The major enhancements include the renderings of *God is the Lord* and resurrectional troparia-apolytikia according to the eight tones (apparently, the earlier practice was to sing *God is the Lord* to recitative and read the troparia on Sundays), and the heirmoi of resurrectional kanons and a few festal kanons in the pseudo-generic heirmos chants.⁴⁶ The hymn content has been further enriched by slightly less-abbreviated renditions and alternative musical settings

While *Krug-C* and *Obihod-CL* notably lack the heirmoi of resurrectional kanons, this does not indicate that the practice would have been to omit them in the divine services of the Court churches: as has been mentioned, Aleksej L'vov had plans to publish a separate abbreviated heirmologion volume of Court Chant, but this did not materialize for some reason. Very certainly the volume would have included the resurrectional heirmoi, possibly in the form in which they eventually entered *Obihod-CB*.

The set of vesperal psalms and stichera kekragara, rendered in samoglasny, is the same in all books, and is typical of *obihod*-anthologies. Other yearly proper stichera are to be sung to the same samoglasny. For feasts, selections of stichera are found in the Ob-Feasts, Ob-Triodion and Ob-Pentecostarion sections whose main content repeats the samoglasny and troparion chants. The evening hymn *O Gladsome Light* is rendered in the same tone 2 compressed samoglasen variant which is used for *Only-begotten Son* and the antiphons in the Liturgy, however, with an enhanced cadence. All books suggest that the Court Chapel practice was to sing Vespers and Orthros prokeimena and related responsories to recitative.

The usual four verses of the Polyeleos psalms are provided as a combination of the tone 2 samoglasen and the tone 1 prokeimenon chant, an arrangement which would accommodate the inclusion of more psalm verses. The recitative which forms most of the verses represents phrase 4 of the tone 2 samoglasen. Then follow materials similar to the prokeimenon melody of tone 1, but the conclusion is that of the tone 2 samoglasen. *Obihod-CB* includes another rendition with an individual melody. In *Krug-C* and *Obihod-CL*, one verse of Psalm 136 is provided as a model in a derivative of Kievan Chant. In *Obihod-CB*, the whole psalm is given instead as a composition attributed to Krupickij. The first penitential sticheron is provided as an individual melody in *Krug-C* and *Obihod-CL*, whereas the subsequent stichera make use of samoglasny. In *Obihod-CB*, all these stichera are rendered in samoglasny.

⁴⁶ The feasts having Orthros kanons in *Obihod-CB* but missing in the other books are the Nativity of the Theotokos and Circumcision, Exaltation, Transfiguration, and Dormition.

The magnifications, found in different places in the books, share the pseudo-generic magnification chant, with the exception of that of the Annunciation which is structurally distinct and traditionally had an individual melody (the version provided is labelled as being an arrangement by Bortnjanskij in non-Court Chant sources). The psalm verses are set to phrase 4 of the tone 2 samoglasen. The Great Doxology is rendered in all books in the tone 6 compressed samoglasen, familiar from the Liturgy Trisagion. The two resurrectional troparia (O28) are found only in *Obihod-CB*. They were probably read in earlier Court Chapel practice. The kontakion of the Theotokos, sung at the end of First Hour, is provided in all books with the usual tone 8 troparion melody.

Table 3.3.1.4. The contents of Ob-Feasts, Ob-Triodion and Ob-Pentecostarion sections in *Krug-C* and the *Obihods*.⁴⁷

Book/section	Element	Chants	Cross-reference
CL, CB: Ob-Feasts	Hymns on the eve of Nativity	Usual; Bulgarian Chant (kontakion).	CKr: None.
CB: Ob-Feasts	<i>God is with us</i>	Individual chant.	CKr: Ob-Liturgy. CL: Ob-Vigil.
	Nativity Vigil: troparion-apolytikion, kontakion, stichera of litia, stichera aposticha, magnification	Usual; magnification chant.	None.
	Sticheron after Ps. 50 on Nativity	Formulaic chant.	CKr: Ob-Liturgy. CL: None.
All: Ob-Feasts	Heirmoi of the first Nativity kanon	Formulaic chant.	—
CB: Ob-Feasts	Antiphons on Nativity	Tone 2 compressed samoglasen variant.	Ob-Liturgy.
CL, CB: Ob-Feasts	Hymns on the eve of Theophany	Usual.	CKr: None.
CB: Ob-Feasts	Hymns of the Theophany Vigil: stichera of litia, stichera aposticha, magnification, stichera after Ps. 50	Usual; magnification chant.	None.
All: Ob-Feasts	Heirmoi of the first Theophany kanon, 9th heirmos of the second kanon	Formulaic chant.	—
CB: Ob-Feasts	Antiphons and other Liturgy propers on Theophany	Usual.	Ob-Liturgy.
CKr, CL: Ob-Feasts	Heirmoi of the first kanon of the Presentation of the Lord	Formulaic chant.	CB: Ob-Vigil.
CKr: Ob-Triodion	Penitential stichera	Formulaic chant (first); samoglasny.	Ob-Vigil
	Psalm 136 (only one verse)	Kievan Chant?	CL: Ob-Vigil. CB: None.
	<i>O Lord of hosts</i> (Lenten Great Compline)	Tone 6 samoglasen variant.	See below.
All: Ob-Triodion	Magnificat (for Lenten Orthros)	Recitative.	—
CKr: Ob-Triodion	Hymns of the Lenten First Hour	Usual.	See below.
CL, CB: Ob-Triodion	Hymns of the Lenten Hours	Usual.	See above.
All: Ob-Triodion	Beatitudes (attached to Lenten Ninth Hour)	Tone 6 samoglasen variant; individual melody (conclusion).	—
CL, CB: Ob-Triodion	Sticheron kekragarion and Vespers prokeimena on the eve of the first Lenten Tuesday	Usual.	CKr: None.
All: Ob-Triodion	The concluding troparia of Lenten Vespers	Phrasal chant.	—
	Final troparion <i>Beneath Thy compassion</i>	Kievan Chant, arr. Bortnjanskij.	
CL, CB: Ob-Triodion	Great Kanon of St. Andrew of Crete (Lenten Great Compline)	Formulaic chant, arr. Bortnjanskij.	CKr: None.
	<i>O Lord of hosts</i> (Lenten Great Compline)	Tone 6 samoglasen variant.	See above.
CL, CB: Ob-Triodion	Propers of the first Lenten Tuesday and Wednesday	Usual.	CKr: None.

⁴⁷ The chant reference “usual” means the standard selection of samoglasny or their variants, troparion chants, recitative (for prokeimena and other hymns), and common Lenten and Paschal melodies.

Book/section	Element	Chants	Cross-reference
CB: Ob-Triodion	Evening hymn <i>O Gladsome Light</i>	Kievan Chant.	None.
CL, CB: Ob-Triodion	<i>Let my prayer be set forth</i> for the Liturgy of the Presanctified Gifts	Composition by Bortnjanskij.	CKr: None.
All: Ob-Triodion	Liturgy of the Presanctified Gifts: Litanies, The Lord's Prayer, koinonikon, thanksgiving hymns	Usual; individual chant (koinonikon).	—
CL, CB: Ob-Triodion	Cherubic Hymn for the Liturgy of the Presanctified Gifts	Composition by Bortnjanskij.	CKr: None.
	Propers of the first Lenten Thursday and Friday	Usual.	
CKr: Ob-Triodion	Hymns of Anaphora for the Liturgy of St. Basil	Individual chant.	Ob-Liturgy.
CL, CB: Ob-Triodion	Propers of Annunciation	Usual.	CKr: None.
	Magnification of Annunciation	Arr. by Bortnjanskij.	
CL: Ob-Triodion	Heirmoi of the Annunciation kanon (when different from the Theotokos kanon)	Phrasal chant. (CB: tone 4 pseudo-generic heirmos chant.)	CKr: None. CB: Ob-Vigil.
CL, CB: Ob-Triodion	Propers of Palm Sunday	Usual.	CKr: None.
CKr: Ob-Feasts; CL: Ob-Triodion	Magnification on Palm Sunday	Magnification chant.	CB: Ob-Vigil.
CKr: Ob-Feasts; CL, CB: Ob-Triodion	Heirmoi of the Palm Sunday kanon	Formulaic chant (tone 4).	—
CL, CB: Ob-Triodion	Theotokion of praise on Palm Sunday	Usual.	CKr: None.
CB: Ob-Triodion	Antiphons and other Liturgy propers on Palm Sunday	Usual.	CKr: None. CL: Ob-Liturgy.
CL, CB: Ob-Triodion	<i>Alleluia</i> and troparion-apolytikion on Great Monday–Wednesday	Phrasal chant.	CKr: None.
	Exaposteilarion on Great Monday–Wednesday	Composition by Bortnjanskij.	
	Propers of Great Monday–Wednesday	Usual.	
	Troparion-apolytikion on Great Thursday	Phrasal chant.	
CB: Ob-Triodion	Heirmoi on Great Thursday	Phrasal chant.	None.
CL, CB: Ob-Triodion	Propers of Great Thursday	Usual.	CKr: None.
CKr, CB: Ob-Triodion	<i>Of Thy mystical supper</i> (Cherubic Hymn, koinonikon and the second thanksgiving hymn on Great Thursday)	Individual melody.	CL: Ob-Liturgy.
CL, CB: Ob-Triodion	Propers on Great Friday	Usual.	CKr: None.
	<i>God is the Lord</i> and troparia-apolytikia on Great Saturday	Bulgarian Chant.	
CKr: Ob-Feasts; CL, CB: Ob-Triodion	Three eulogies on Great Saturday	Individual melody.	—
	Heirmoi of the Great Saturday kanon	Formulaic chant (of tone 6).	
CL, CB: Ob-Triodion	Prokeimena of Great Saturday Orthros	Recitative.	
	Sticheron <i>Come, let us bless Joseph</i>	A composition or setting by Bortnjanskij.	CKr: None.
	<i>Alleluia</i> substitute for the Great Saturday Liturgy	Composition by Bortnjanskij.	
CKr, CB: Ob-Triodion	Cherubic Hymn on Great Saturday	Tone 6 samoglasen variant.	CL: Ob-Liturgy.
All: Ob-Pentecostarion	Hymns of the Paschal Orthros and Liturgy	Usual; individual and formulaic chants.	—
CL, CB: Ob-Pentecostarion	Hymns of the Paschal Hours	Usual.	CKr: None.
	Propers of the Vespers on the eve of Bright Monday	Usual.	
All: Ob-Pentecostarion	Theotokion-kekragarion of the Vespers on the eve of Bright Monday	Formulaic chant.	—

Book/section	Element	Chants	Cross-reference
CKr: Ob-Feasts; CL: Ob-Pentecostarion	Magnification on Ascension	Magnification chant.	CB: Ob-Vigil.
	Heirmoi of the first Ascension kanon	Formulaic chant.	
	Magnification on Pentecost	Magnification chant.	
	Heirmoi of the first Pentecost kanon	Formulaic chant.	
CL: Ob-Feasts; CB: Ob-Pentecostarion	Sticheron kekragarion of the Vespers on the eve of Pentecost Monday	Formulaic chant.	CKr: Ob-Liturgy.

The materials of these three sections have accumulated considerably in *Obihod-CL* and slightly further in *Obihod-CB*. The additions in *Obihod-CL* include propers of the eves of Nativity and Theophany, hymns of the first week of Great Lent, two compositions by Bortnjanskij for the Liturgy of the Presanctified Gifts, propers of Annunciation and Palm Sunday, propers of Holy Week (including the exaposteilarion and the *Alleluia* substitute composed by Bortnjanskij, as well as chant settings), the Paschal Hours, and propers of the Vespers on Bright Monday; however, the sticheron after Psalm 50 for Nativity has been discarded for some reason.

The repertory in *Obihod-CB* has been further enhanced with hymns of the Vigils on Nativity (the sticheron after Psalm 50 restored) and Theophany, the evening hymn *O Gladsome Light* in a version of Kievan Chant, and the heirmoi of Great Thursday. The heirmoi of the Annunciation kanon, where they differ from the generic Theotokos kanon, have now been provided in the tone 4 pseudo-generic heirmos chant, while *Obihod-CL* renders them in another phrasal chant.

Table 3.3.1.5. The contents of the Ob-Needs sections of both *Obihods*.

Book	Element	Chants	Cross-reference
CL, CB: Hymns of the thanksgiving supplicatory service			
CL	<i>O Heavenly King</i>	Tone 6 samoglasen.	See below.
	<i>God is the Lord</i>	Tone 4 troparion chant.	Ob-Vigil.
CL, CB	Troparia and prokeimenon	Usual.	—
CB	Prokeimenon on coronation	Recitative.	None.
CL, CB	<i>Alleluia</i>	Recitative.	—
	<i>We praise Thee, O God</i> (Te Deum)	Phrasal chant.	
	Polychronion (“great” and “small”)	Bortnjanskij.	
CL: Common hymns of supplicatory services; CB: Hymns of the supplicatory service to the Saviour			
CB	<i>O Heavenly King</i>	Tone 6 samoglasen.	See above.
CL, CB	Supplicatory refrains and troparia	Phrasal chants.	—
CB: Hymns of the supplicatory service to the Theotokos			
CB	Troparia	Usual.	None.
	Supplicatory refrains and troparia	Phrasal chant.	
	Prokeimenon	Recitative.	
CB: Hymns of the supplicatory service to St. Alexander Nevsky			
CB	Troparia	Usual.	None.
	Supplicatory refrains and troparia	Phrasal chant.	
	Prokeimenon	Recitative.	
Hymns of the wedding and the funeral and memorial services			
CB	Hymns of the wedding service	Phrasal chants.	See below.
CL	Hymns of the funeral of laymen	Phrasal chants; individual melodies.	See below.
CL, CB	Hymns of the memorial service	Phrasal chants; individual melodies.	—
	Hymns of the memorial litany	Phrasal chants.	
CL	Hymns of the wedding service	Phrasal chants.	See above.
CB	Hymns of the funeral of laymen	Phrasal chants; individual melodies.	See above.

As visible, the main differences between the Ob-Needs sections of *Obihod-CL* and *Obihod-CB* is the revised organization of the latter and the inclusion of propers for the supplicatory services to the Theotokos and to St. Alexander Nevsky, the patron saint of St. Petersburg.

3.3.2 Specimens of Court Chant selected for analysis

In order to discover the place of the Court Chant repertory within the Eastern Slavic church music tradition as a whole, a subset of chant materials (leaving aside obviously free compositions) has been selected for analytical comparison against a set of other sources. The selected materials include the generic chants for stichera and troparia, a number of pseudo-generic chants for heirmoi, prokeimena, and other hymns, as well as a few non-generic chants: individual hymns of the ordinary, and occasional and yearly propers (Table 3.3.2.1).

Table 3.3.2.1. The chants included in comparisons.

Generic chants		
Chant(s)	Redaction(s)	Section in <i>Obihod-CB</i>
V7. Samoglasen chants of tones 1–8	St1–St8	Ob-Vigil
O4. Troparion chants of tones 1–4 and 6–8	Tr1–Tr4, Tr6–Tr8	Ob-Vigil, Ob-Liturgy
Pseudo-generic chants		
Chant(s)	Redaction(s)	Section in <i>Obihod-CB</i>
O16. Heirmos chants of tones 4–6 and 8	He4–He6, He8	Ob-Vigil
L9 [O10]. Prokeimenon chants of tones 1–8	Pr1–Pr8	Ob-Liturgy
L14, L24. <i>Raduj'sja</i> (Cherubic Hymn, koinonika)	Rad	Ob-Liturgy
O4. Troparion-apolytikion on Great Monday–Wednesday	SeZ	Ob-Triodion
O7. Magnification chant	Mag	Ob-Vigil
Non-generic chants		
Chant	Redaction	Section in <i>Obihod-CB</i>
V3. Psalm 103 (Greek Chant)	Bla	Ob-Vigil
O7. Magnification on Annunciation: <i>With the voice of the Archangel</i>	Arh	Ob-Triodion
O9. Gradual antiphon of tone 4	OtJ	Ob-Vigil
O28. <i>Today salvation has come</i>	Dne	Ob-Vigil
L8. Trisagion substitute <i>As many of you as have been baptized</i>	Eli	Ob-Liturgy
L8. Trisagion substitute <i>Before Thy Cross</i>	Kre	Ob-Liturgy
L18. <i>We praise Thee</i>	Teb	Ob-Liturgy
[O25/V16.] Paschal doxasticon-apostichon	Vos	Ob-Pentecostarion
Nativity kontakion	Dev	Ob-Feasts

The selected chants represent the majority of the material that forms the bulk of Court Chant. Those chants that have been left out of the comparison include the hymns of the Ob-Needs section, the Liturgy of the Presanctified Gifts and most other Lenten services, heirmoi of festal kanons, as well as the three festal stichera rendered in formulaic melodies, of which many appear relatively infrequently, if ever, in current liturgical practice. The reasons for this confinement are practical on one hand, and on the other, contributed to by the limited availability of suitable counterpart versions in the comparative material.

3.4 Comparative materials not representing Court Chant

The comparative materials that do not represent Court Chant have been divided into two main groups according to their geographical origin. The Russian sources cover the Synodal chant books, polyphonic arrangements involving chant manuscripts published by the Court Chapel, regional chant books, printed Old Rite chant books, and manuscripts. The Ukrainian sources, respectively, are divided into East Ukrainian chant books, West Ukrainian chant books, and manuscripts.

In the following, especially in the chapters containing melodic comparisons, the term *affiliation* is used in reference to chants that appear in sources of certain geographical area or locality, such as Russia, West/East Ukraine, Moscow, Astrakhan etc., or attach to another specific sub-tradition (the latter affiliations include such as *Synodal* — for chants found in Synodal publications — and *Court arrangement* for chants appearing in the printed arrangements by A. L'vov, among others). In turn, the term *association* is used when referring to chants that have been explicitly labelled as belonging to some of the Russian chant systems or regional repertoires, or implicitly represent any of those (as is the case for pre-Reform and Old Rite neumatic sources, the chants of which have an implicit association with Znamenny Chant).

3.4.1 Russian Synodal chant books

As has been mentioned, in 1772 the Russian Synod began publishing a set of monodic chant books. Those of the Synodal chant books that serve as comparative material have been enumerated in Table 3.4.1.1, and those which have been excluded in Table 3.4.1.2.

Table 3.4.1.1. Synodal chant books used as comparative material.

Short title	Tag	Classification	Compass	Ist ed.
<i>Obihod-S</i> 1798	1798Ob	Obihod-anthology	364 ff. (4°)	1772
<i>Obihod-SN</i> 1892	1892Ob	Obihod-anthology (Ob-Vigil, Ob-Liturgy)	101 + 50 ff. (2°)	1892
<i>S-Obihod-S</i> 1809	1809SOB	Obihod-anthology	152 ff. (4°)	1778
<i>U-Obihod-SN2</i> 1898	1898UOb	Obihod-anthology	162 ff. (4°)	1898?
<i>Oktoih-S</i> 1795	1795Ok	Octoechos	166 ff. (4°)	1772
<i>Irmologij-S</i> 1826	1826IS	Heirmologion	440 ff. (4°)	1772
<i>Irmologij-SN</i> 1890	1890IS	Heirmologion	180 ff. (2°)	1890
<i>Triod'-SN</i> 1899	1899Tr	Triodion	162 ff. (2°)	1891 ⁴⁸

Table 3.4.1.2. Synodal chant books not used as comparative material.

Short title	Classification	Compass	Ist ed.
<i>Prazdniki-S</i> 1772	Great feasts	169 ff. (4°)	1772
<i>Prazdniki-SN</i> 1900	Great feasts	106 ff. (2°)	1888
<i>Oktoih-SN</i> 1900	Octoechos	125 ff. (2°)	1889
<i>U-Obihod-SN1</i> 1887	Collection	102 ff. (2°)	1887

The Synodal chant books cover the chant groups heirmologion, octoechos, menaion, triodion, pentecostarion, and obihod. The initial editions of these books — *Irmologij-S*, *Oktoih-S*, *Prazdniki-S*, *Obihod-S* and *S-Obihod-S* — were reprinted with only minor corrections until the 1880s,⁴⁹ when a substantial revision was initiated.⁵⁰ It greatly affected the *Obihod*, and to a lesser extent the

⁴⁸ See, for instance, Larina 2008, 165.

⁴⁹ According to several editions, inspected *de visu* by this author.

⁵⁰ The persons involved in the revision include Dimitrij Razumovskij and Stepan Smolenskij. The procedure and sources have been reviewed by Zahar'ina (2007, 142–147).

Oktoih and *Prazdniki*, whereas the contents of the *Irmologij* remained essentially constant.

By the revision of the 1880s, a new book, *Triod'-SN*, was compiled, containing both the common hymns and a wide repertory of yearly propers of the Triodion and Pentecostarion seasons. While there is a substantial number of previously unpublished hymns in this triodion, an equally important part consists of materials extracted from the earlier books. The materials of the Ob-Triodion and Ob-Pentecostarion sections of *Obihod-S* were transferred to this book, the three great feasts of Triodion–Pentecostarion were taken from *Prazdniki-S*, and the relevant heirmoi were duplicated from *Irmologij-S*.

While *Prazdniki-S* provides stichera of Little Vespers and the Vigil for the twelve great feasts of the fixed and mobile cycles in formulaic Znamenny Chant, the new *Prazdniki-SN*, from which the Triodion and Pentecostarion feasts had been removed and transferred to the *Triod'-SN*, was enriched by festal hymns other than stichera, including troparia, magnifications, heirmoi, and Liturgy propers in various chants. The new *Oktoih-SN*, in turn, was supplemented with similar materials.

S-Obihod-S was abolished and replaced by a new book entitled *Učebnyj obihod (U-Obihod-SN1)*. The edition of 1887 is essentially an abbreviated compilation of the materials from *Obihod-SN*, *Oktoih-SN*, *Prazdniki-SN*, and *Irmologij-S*, and from *Obihod-S* for the Ob-Needs section. The result cannot be classified as an obihod-anthology but rather as a collection. It consists of an Octoechos section with selected materials from the *Oktoih-SN*, followed by Ob-Vigil and Ob-Liturgy sections with exclusively Znamenny Chant. The Ob-Needs section has hymns of supplicatory services and the memorial service. It is followed by a Menaion section with materials from *Prazdniki-SN*, and the usual Ob-Triodion and Ob-Pentecostarion sections without full propers for the Paschal Orthros. After this, there are duplicate sections for Ob-Vigil and Ob-Liturgy, now with hymns of chant systems other than Znamenny. The book is concluded by a second Ob-Needs section which covers hymns of the memorial service in Kievan Chant.

Synodal *Obihod* of the original breed (*Obihod-S*)

Obihod-S consists of the sections Ob-Vigil, Ob-Liturgy, Ob-Triodion, Ob-Pentecostarion, and Ob-Needs. The Ob-Liturgy provides the hymns for the Liturgies of St. John and St. Basil first in Znamenny Chant and then in other chants. The Ob-Triodion contains the common occasional propers of Lenten Vespers and Great Compline, the Liturgy of the Presanctified Gifts, troparia for the fifth Lenten (Akathistos) Saturday, and selected propers of Holy Week. The Ob-Pentecostarion provides the hymns of the Paschal Orthros, and the Ob-Needs has hymns for supplicatory services, the funeral service, and the memorial service.

The hymn content is comparatively rich in chant variants: there are representatives of Znamenny Chant (i.e., Stolp, Put', and Little Chant) and Kievan Chant, to a lesser extent Greek Chant, and some hymns in Bulgarian Chant. In addition, there are two Cherubic Hymns with associations to Kiev-Pechersk and Vilnius, a couple of free compositions attributed to Monk Gerasim of St. Petersburg, labelled as “Gerasimovskij Chant,” and *It is truly meet*, attributed to Tsar Feodor (Alexeevich, 1661–82). While most of the hymns have designations of origin, some have been labelled simply as “another chant,” or lack any designation.

Synodal *Obihod* of the new breed (*Obihod-SN*)

The revised *Obihod-SN* was organized into only two sections: Ob-Vigil and Ob-Liturgy. In addition to the chants transferred to *Triod'-SN*, the Ob-Needs section was also removed. Some of its materials were, however, reproduced in the 1887 *U-Obihod-SN1*. On the other hand, *Obihod-SN* was enhanced by including a wealth of alternative sets of generic melodies for stichera, troparia, and heirmoi.⁵¹

⁵¹ Since the stichera samoglasny of Znamenny Chant provided in *Obihod-SN* are duplicated in *Oktoih-SN*, the latter has been excluded from the comparative material.

Sokraščennyj obihod (S-Obihod-S)

The “Abbreviated Obihod” *S-Obihod-S* contains the sections Ob-Vigil, Ob-Triodion (the Liturgy of the Presanctified Gifts placed at the end of the book), Ob-Liturgy, and Ob-Needs. The materials partially duplicate those of *Obihod-S*, but some hymns are provided in different renditions; moreover, these renditions show some variation from edition to edition. In the main, there are no alternative settings for any hymns.

The Ob-Vigil section is enriched by the first heirmoi of the resurrectional kanons (with directives mentioning that the heirmoi of other odes are to be sung to the same melodies), and full heirmoi for the twelve great feasts, mostly according to Znamenny Chant. The vespéral psalms have been rendered in samoglasny (the first stichera kekragararia are also provided for all tones), whereas the theotokia are given in formulaic Znamenny Chant. The evening hymn *O Gladsome Light* is slightly different from the versions of *Obihod-S*. *God is the Lord* and the resurrectional troparia-apolytikia are given in versions of Greek Chant, and *To Thee, the victorious leader* in the generic troparion chant of tone 8. The Ob-Triodion section is a subset of what is in *Obihod-S*, with the heirmoi of the Great Kanon incorporated. The Ob-Liturgy section contains a minimal set of materials, and the Ob-Needs is limited to the hymns for the thanksgiving supplicatory service.

The revised Učebnyj obihod (U-Obihod-SN2)

It would seem that the set-up of *U-Obihod-SN1* was found impractical, as subsequent editions of *Učebnyj obihod*, i.e., *U-Obihod-SN2*, have a fundamentally different organization and content. In this revised form, the book is a traditional obihod-anthology with the customary Ob-Vigil, Ob-Liturgy, Ob-Feasts, Ob-Needs, Ob-Triodion, and Ob-Pentecostarion sections.

The Ob-Vigil section contains a range of samoglasen and generic troparion chants, Polyeleos psalms in a chant similar to that of the “another” in *Obihod-CB*. Resurrectional heirmoi are provided with alternative chants. The Ob-Liturgy section echoes the Court Chapel usage of samoglasny and compressed samoglasny for various ordinaries and occasional propers. The Ob-Feasts section consists of the festal heirmoi on Exaltation and Nativity, along with some other hymns. The Ob-Needs has only the heirmoi of the supplicatory service to the Theotokos, whereas the Ob-Triodion is relatively extensive. The Ob-Pentecostarion section limits to hymns of the Paschal Orthros; the full kanon is provided with the “common” chant, similar to what is provided in the Court *Obihods*, and appended with theotokia that are omitted on Paschal Sunday but appointed for the other Orthros services of Bright Week.

Synodal Oktoih of the original breed (Oktoih-S)

Each tone of *Oktoih-S* contains the initial verses of the vespéral psalms, Great Vespers stichera kekragararia and aposticha, gradual antiphons, stichera of praise for the Sunday Vigils, and the Beatitude troparia for the Liturgy, all rendered in formulaic Znamenny Chant. In addition, there are samopodobny of Znamenny and Kievan Chants, theotokia for ferial Vespers and Orthros in formulaic Znamenny Chant, and finally the first sticheron kekragarion in the samoglasen chant. Only samoglasny are used as comparative material.

Synodal Irmologij (Irmologij-S and Irmologij-SN)

These heirmologia provide the traditional set of heirmoi (ordered by ode) and the refrains of festal ninth odes in formulaic Znamenny Chant (the refrains are given additionally in Greek Chant). The contents of these two editions are almost identical: only some melodies have differences, which are relatively minor. The selection of comparative material from these books is limited to the first resurrectional heirmoi of tones 5 and 6.

Synodal Triod' (Triod'-SN)

Triod'-SN is divided into two main sections, covering the Lenten Triodion and Pentecostarion. The Triodion section begins with propers for the Vigils of the four preparatory Sundays of Great Lent,

containing stichera and Psalm 136. After these, the propers of the Vespers on the eve of the first Lenten Monday are provided. Then follows a section with *Alleluia* and the conclusions of the Octoechos triadica appointed for Lenten Orthros, troparia for Lenten Hours, Beatitudes attached to the Lenten Ninth Hour, heirmoi of the Great Kanon of St. Andrew along with other hymns of Lenten Great Compline, and hymns (mainly ordinaries) of the Liturgy of the Presanctified Gifts. The rest of the Triodion materials cover propers for the Vigils of the Lenten Sundays and Akathistos Saturday. The entries for Lazarus Saturday and Palm Sunday include the Liturgy propers. The services of Holy Week are extensively represented. The Pentecostarion section has propers for Paschal Orthros, the five Sundays and Mid-Pentecost of the Paschal season, Ascension, Sunday of the Holy Fathers, Pentecost, and Sunday of All Saints. In the main, the music is provided in Znamenny Chant, and to a lesser extent, in Kievan, Greek, and Bulgarian Chants. The comparative material is limited to the troparion-apolytikion of Great Monday–Wednesday and the Paschal doxasticon-apostichon, both of which, however, are duplicated as such from *Obihod-S*.

3.4.2 Polyphonic chant arrangements published by the Court Chapel

Court Chapel publications containing harmonizations of chants from monodic sources, used as comparative material (Table 3.4.2.1), are explicated below.

Table 3.4.2.1. Chant harmonizations by Court Chapel used as comparative material.

Short title	Tag	Classification	Compass	Notation
<i>Utrenja-G</i> 1850	1850UG	Obihod-anthology	142 pp.	W, 4 st., 4 pt., div.
<i>Irmosy-G</i> 1850	1850IG	Abridged heirmologion	276 pp.	W, 4 st., 4 pt., div.

Utrenja grečeskago napeva (Utrenja-G)

The “Orthros in Greek Chant” is an obihod-anthology consisting of an Ob-Vigil section. The titling is unusually misleading: the content is neither limited to Orthros nor to Greek Chant.⁵² The genesis of the book remains undocumented, but one may infer that it is based on multiple sources, including *Obihod-CL* (or the same materials collected from the singing practice of the Court Chapel), Synodal chant books, and probably some manuscripts. Unlike *Obihod-CL*, the book begins by providing Psalm 103 in two slightly different settings of Greek Chant (later, another variant found its way into *Obihod-CB*). Then follows an unabbreviated *God is with us* (for Vigils beginning with Great Compline) in a chant not found in Synodal sources, possibly representing Greek Chant. After this, the vesperal psalms and the first resurrectional sticheron (the model for the samoglasny) are provided for each tone, apparently duplicated from *Obihod-CL*.

The Vespers prokeimena are rendered in chants largely similar to the Court Chant versions for Liturgy prokeimena. They are followed by a Kievan Chant setting of the Song of Simeon, and *Rejoice, Virgin Theotokos* in Greek Chant (the melodies of which accord with those in Synodal sources).

The Orthros part begins with *God is the Lord*, the resurrectional troparion-apolytikion, and the theotokion in the eight tones (not found in *Obihod-CL*), according to unabbreviated Greek Chant melodies, mostly similar to those in Synodal sources (with alternative variants for tones 2, 4, 5, 7, and 8). Polyeleos psalms are provided in a setting of an unrecognized chant melody, followed by Psalm 136 whose melody has some resemblance to that of Valaam Chant; quite possibly these represent Greek Chant according to a manuscript source. There follow a number of magnifications in Znamenny Chant settings (duly designated), the melodies of which are clearly taken from the Synodal *Obihod*. The Polyeleos passage continues with the six resurrectional troparia in Greek

⁵² As already noticed by Razumovskij (1867–69, 231). However, it may have been usual to refer to the whole All-Night Vigil as “Orthros” in some contexts.

Chant (as found in Synodal sources).

The Orthros prokeimena are provided in the familiar Court prokeimenon chants. Resurrectional kanons have been omitted, but the Magnificat in Greek Chant is present. *Holy is God* has been rendered in prokeimenon chants. Then follows a setting of the Great Doxology in “Great Chant,” probably taken from a manuscript source; even if the melody is elaborate, it is syllabic, and it is not a representative of the Great Znamenny Chant repertory. The book is concluded by settings of the common melodies (traditionally but imprecisely labelled as Znamenny) for *Today salvation has come* and *Thou didst rise*, and *To Thee, the victorious leader* in Greek Chant.

From this chant book, troparia-apolytikia and a few non-generic chants are used as comparative material.

Irmosy grečeskago napeva (Irmosy-G)

The collection of Orthros heirmoi according to Greek Chant is perhaps the only set of chant harmonizations attributed to A. L'vov that remains in liturgical use to this day. The heirmoi are provided in kanon order. The content includes the resurrectional heirmoi of the eight tones and the festal heirmoi of Nativity of the Theotokos (2 kanons), Exaltation, Presentation of the Theotokos (2), Nativity (2), Theophany (2), Presentation of the Lord, Annunciation, Palm Sunday, Ascension, Pentecost (2), Transfiguration, Dormition (2), and the refrains to festal ninth odes. While the literature provides little information on the chant sources used or the workflow, something can be recovered via reading the music. In addition, there is the following entry in the manuscript catalogue of the Synodal archives:⁵³

No. 1177. Heirmologion in staff notation, quarto, 163 ff. ... filigree: “1789.” On f. 1, the inscription: “Of the town Slobodsk in the Vyatka Governorate.”

... On f. 1v, [there is] the signed inscription by the famous director of the Court Chapel A. L'vov: “[This is] the book that was used as the reference for the harmonizations of the heirmoi and antiphons of the little Greek Chant; in addition, other manuscripts of the same chant [system], numbering to 11, were taken into account, [and] a few minor modifications, having become customary since early times, [were made] as well. In 1850.”⁵⁴

Accordingly, the heirmoi represent a genuine manuscript repertory: the melodies, formulaic by construction, were harmonized as they appear in the sources, with only small deviations, the most notable of those perhaps being the slight modification in the final cadences in tone 4. Pre-Revolutionary Russian authors beginning with Razumovskij⁵⁵ have pointed out that actually only the heirmoi of tones 1, 2, and 8 identify themselves as Greek Chant, the others representing abbreviated Znamenny or common chant.⁵⁶ In all probability, L'vov chose to set a repertory that was in contemporary liturgical use, and the fact that the melodies had non-uniform origins was secondary. As such, the collection can indeed be considered a valid document of a late 18th-century manuscript tradition which could have become obsolete without L'vov's publication.

⁵³ *Opisanīe* 1904, 600.

⁵⁴ This author has not confirmed the current status of the manuscript in question, but it may survive in the Central State Historical Archive of St. Petersburg (see *Spravočnik-ukazatel'* 1963, 120).

⁵⁵ Razumovskij 1867–69, 231; Metallov" 1915, 115.

⁵⁶ This proves to be true when the melodies are compared to those of the manuscript *Irmologij-V209*, for instance.

3.4.3 Russian regional chant books

The Russian regional chant publications used for comparison cover the sources explicated in Table 3.4.3.1.

Table 3.4.3.1. Russian regional chant publications.

Short title	Tag	Locality	Classification	Compass	Notation	1st ed.
<i>Sobranie-U</i> 1882	1882U	Moscow	Obihod-anthology	173 pp.	Sq-S	1882
<i>Sbornik-Vla</i> 1885	1885Vla	Vladimir	Obihod-anthology (Ob-Triodion, Ob-Pentecostarion)	43 pp.	Sq-S	1885
<i>Sbornik-N</i> 1889	1889N	Nizhny Novgorod	Obihod-octoechos	48 pp.	W	1889
<i>Sbornik-As</i> 1904	1904As	Astrakhan	Obihod-anthology (Ob-Vigil)	146 pp.	W	1904
<i>Krug-M</i> 1883	1883M	Moscow	Obihod-anthology (Ob-Triodion)	318 pp.	Sq-S	1883
<i>Krug-M</i> 1910	1910M	Moscow	Obihod-anthology (Ob-Feasts, Ob-Pentecostarion)	321 pp.	Sq-S	≥ 1882
<i>Krug-M</i> 1911	1911M	Moscow	Obihod-anthology (Ob-Vigil)	240 pp.	Sq-S	≥ 1882
<i>Krug-M</i> 1915	1915M	Moscow	Obihod-anthology (Ob-Liturgy)	266 pp.	Sq-S	1915
<i>Obihod-V</i> 1909	1909V	Valaam	Obihod-anthology	257 pp.	W	1902
<i>Obihod-So</i> 1912	1912So	Solovetsky	Obihod-anthology	192 pp.	W	1912
<i>Sputnik</i> 1916	1916Sp	Novgorod	Obihod-anthology	616 pp.	Sq-S	1914

Sobranie of the Moscow Dormition Cathedral (Sobranie-U)

According to the preface,⁵⁷ the “Collection of church hymns in the chant of the Great Dormition Cathedral of Moscow” contains melodies that are considerably different from those published in the Synodal chant books and from the common chants that were sung in parish churches in Moscow and other parts of Russia as well. On the other hand, the melodies are mentioned as being related to the (unpublished) repertoires of certain monasteries such as those of Sarov and Nikolaev. The chants are said to have been written down from the singing of the cathedral sakellarios Archpriest P. I. Vinogradov, who had become affiliated to the cathedral in 1847.

This obihod-anthology consists of the comparably extensive sections Ob-Vigil and Ob-Liturgy, and provides some materials for the sections Ob-Triodion, Ob-Pentecostarion (the hymn to the Theotokos on Pascha), and Ob-Needs (hymns of the supplicatory service to the Theotokos). The chants are mostly phrasal and syllabic.

Sbornik of the Vladimir Diocese (Sbornik-Vla)

Sbornik-Vla is a three-volume obihod-anthology or collection of chants used in the Vladimir Diocese. This author has managed to obtain only the third volume, which contains hymns of the Triodion and Pentecostarion on 43 pages. The collection has not been mentioned in the available literature, nor does it exist in online library catalogues. The contents of volumes 1 and 2 remain unknown, but one could conjecture that there would be hymns for the Vigil and the Liturgy of St. John. Three melodies from the available volume are used as comparative material.

Sbornik of the Nizhny Novgorod Diocese (Sbornik-N)

The chant book is entitled “Collection of church hymns in the common chant of the Nizhny Novgorod Diocese.” It was compiled by the teacher of church singing of the parish schools of Nizhny Novgorod Municipality. There is no preface or any additional information on the book’s origins. The book may be classified as an obihod-octoechos. The only subtitle reads “Resurrectional hymns of the Octoechos.” For each tone, the book contains vespéral psalms, stichera kekragaria and the first sticheron apostichon, all rendered in samoglasny, troparia-apolytikia in generic troparian chants, and prokeimena in pseudo-generic melodies for Vespers, Orthros, and Sunday Liturgies. The only representative of the ordinaries is a setting of Polyeleos psalms.

⁵⁷ *Sobranie-U* 1882, preface.

Sbornik of the Astrakhan Diocese (*Sbornik-As*)

This chant book, compiled by Benedikt Sevast'janov, is entitled "Collection of church hymns of various chants as used in the Astrakhan Diocese. Volume 1: All-Night Vigil." This author has not encountered any references proving the existence of subsequent volumes. As such, the chant book represents the obihod-anthology type limited to an Ob-Vigil section. The chants have not been labelled; alternative melodies are provided for some ordinaries. For most of the propers, generic and pseudo-generic melodies are applied, whereas the theotokia-kekragaria are given in the formulaic Znamenny Chant.

Krug of the Moscow Diocese (*Krug-M*)

The "Cycle of church hymns of the common chant of the Moscow Diocese" is an extensive four-volume chant anthology that was compiled by some of the leading chant connoisseurs and scholars of the late 19th century, to be in accordance with what was actually sung in Moscow parish churches, and published by the "Society of Devotees of Church Singing."⁵⁸ The volumes 1 and 4 may be classified as an obihod-anthology with the sections Ob-Vigil and Ob-Liturgy, whereas the volume 2 is a collection containing an abridged heirmologion with festal heirmoi in kanon order, an Ob-Pentecostarion section with hymns of the Paschal Orthros and Hours, and an extensive selection of festal and occasional troparia-apolytikia and Sunday theotokia-apolytikia. Volume 3, in turn, is an extensive Triodion. In the main, the content represents local variants of abbreviated Kievan, Greek and Znamenny Chants, and the melodies are labelled accordingly; however, there are also instances of formulaic Znamenny Chant, Bulgarian Chant, and various local chants. For many of the melodies, the differences from the corresponding chant forms published in the Synodal chant books of the new breed are minuscule.

Volumes 1 and 2 of the anthology were reprinted two or three times with some slight revisions and additions. Due to certain difficulties, the printing of the volume 4 which had been considered of the first priority in 1882 was delayed until 1915. A fifth volume for private services (Ob-Needs) was planned but did not materialize because of the Revolution.⁵⁹

Obihod of the Valaam Monastery (*Obihod-V*)

The "Monodic Obihod of liturgical singing according to the chant of the Valaam Monastery" is a single-volume obihod-anthology consisting of the sections Ob-Vigil, Ob-Ferial, Ob-Triodion, Ob-Pentecostarion, Ob-Feasts, Ob-Liturgy, and Ob-Needs. The preface⁶⁰ reveals that

Valaam Chant is a combination of chants: great [= formulaic] and small Znamenny, as well as others. It has been sung in our monastery for many years, wherefore the local golovščiki (chanters) who had been on the kliros for thirty–forty years knew it as their inborn singing, root and branch to the very last subtleties, without resorting to any sort of [written] music.

However, as time went on, some of these persons passed away, others retired because of their old age, and the kliros was entered by younger people, who had to learn the aforementioned chants from manuscript music.

Being greatly concerned as to how to not to lose the ancient singing of our monastery, and to retain it unchanged, the Valaam Monastery took care of preserving this chant by having the music correctly written down from the [actual] singing. ... And thus this, already the second edition⁶¹ of the full collection of Valaam church chants ... appears in print.

Valaam used to be one of the most important Russian monasteries, particularly around the time

⁵⁸ The prefaces of *Krug-M* 1883; 1910; 1911; 1915.

⁵⁹ Idem; Rahmanova 2003, 9–10.

⁶⁰ Preface to *Obihod-V* 1909.

⁶¹ This author does not have access to the first edition of 1902 but has been informed that the differences, if any, are very minor.

of the compilation of *Obihod-V*, in spite of its location within the Grand Duchy of Finland. At its greatest, during the years before the First World War, the brotherhood numbered about 2,000 monastics. According to tradition, the history of Valaam extended back even to the 10th century, and historical documents prove that the monastery was in operation at the end of the 14th century. However, the modern Valaam became established in 1717 after a century of desolation. Because of certain setbacks, monastic culture and church singing did not recover fully until the end of the 18th century, that time being the *terminus post quem* for Valaam Chant in the proper sense.

Even basic research regarding the origins of Valaam Chant and its interrelations to other repertoires has yet to be undertaken. The principal reason for this is that in Russia, the survival of Valaam Chant manuscript materials on Finnish soil was not known about until recently, and the few Finnish researchers with the potential to contribute have not yet become fully engaged with this subject. Apparently, the earliest extant chant manuscript containing a subset of the chants published in *Obihod-V* dates from 1821.⁶² Preliminary research regarding later manuscript sources of the Valamo Monastery Archives and other relevant documents, recently pursued by this author, strongly suggests that the preference of the monastery had been to sing the chant in harmony at least from the second half of the 19th century, very probably even before.⁶³

The layout of the Ob-Vigil section is typical, with the usual ordinaries and common propers. The common yearly propers, of which those of tone 1 are interspersed with the ordinaries, consist of the vespereal psalms and psalms of praise in variants of Znamenny Chant, stichera samoglasny, samopodobny/podobny, theotokia-kekragaria, -aposticha and resurrectional heirmoi in formulaic chants, two versions of *God is the Lord* for each tone of which the latter bear the label “troparion melody,” and prokeimena and similar responsories rendered in prokeimenon chants.

The Ob-Ferial section contains hymns of Mesonyktikon, ferial Orthros, weekday prokeimena for Vespers, and heirmoi for Compline. The Ob-Triodion section contains a selection of the usual hymns of the Triodion, including the Liturgy of the Presanctified Gifts, as well as some hymns for Holy Week. The Ob-Pentecostarion section has hymns for the Paschal services, however, without the kanon; on the other hand, the heirmoi for Ascension and Pentecost are provided. The Ob-Feasts section contains materials for the twelve great feasts, including heirmoi, some stichera, troparia, kontakia, and a few other hymns. The layout of the Ob-Liturgy section is usual, providing settings for Sunday/festal and ferial Liturgies of St. John. The concluding Ob-Needs section limits to hymns of the supplicatory service to the Theotokos.

Obihod of the Solovetsky Monastery (Obihod-So)

The “Obihod of notated church singing according to the ancient chant used in the first-class Stavropegic Solovetsky Monastery” is an obihod-anthology consisting of the Ob-Vigil, Ob-Ferial, Ob-Liturgy, Ob-Triodion, Ob-Pentecostarion, Ob-Feasts, and Ob-Needs sections. According to the preface, the published chants had been sung since ancient times in the monastery. Furthermore,⁶⁴

These chants mostly belong to the ancient chant systems — Znamenny, Greek, and Kievan Chants — and partially also to the *common* chant, and even if presented in local renditions, they differ only slightly from those [chants] published by the Holy Synod. A more apparent local character is noticeable merely in the chant, herein referred to as *ferial*. But even this does not constitute a distinctly independent Solovetsky singing — it can be encountered in ancient chant manuscripts, and what is sung on the kliroi of many monasteries corresponds exactly or quite closely to the Solovetsky version.

The material that served as the basis for the present publication consists of ancient music manuscripts preserved in the archives of the Solovetsky Monastery, as well as the living chants of the Solovetsky kliros that have been maintained according to the tradition since the ancient generations of the monastic church singers. The compilation of the material, its verification, arranging, and organization has taken

⁶² Obihod-V313. The manuscript has been catalogued by Pyrrö (2003, 27).

⁶³ See Harri 2009; 2010.

⁶⁴ Preface to *Obihod-So* 1912.

place under the supervision of the hegumen and the Monastery Council by the industriousness of experienced old singers and persons with theoretical expertise in these matters.

The impetus behind the publication of the *Obihod* has been the desire of the Monastery Council to preserve the Solovetsky church singing uncorrupted and impose uniformity in its execution in the churches of the monastery, its sketes, and town missions.

Solovetsky, along with Kiev-Pechersk Lavra and Valaam, belongs to the group of the most important pre-Revolutionary Russian monasteries and has been considered the great citadel of Orthodoxy in the Russian North. Monastic activity on Solovetsky Archipelago on the White Sea was initiated in 1429, after which it continued virtually uninterrupted until the 1668–76 Solovetsky Monastery Uprising, aimed against the reforms of Patriarch Nikon. The uprising was suppressed forcibly: the rebellious brotherhood was put to death and immediately replaced by new monastics. Thus one may assume that the unbroken tradition of Solovetsky Chant could extend to the late 17th century.

The Ob-Vigil section provides the usual hymns for Sunday and festal Vigils, with selections from Great Compline. The vespéral psalms are rendered in samoglasny; *God is the Lord* and the resurrectional troparia-apolytikia make use of generic troparion chants. Prokeimena and similar responsories are given in pseudo-generic prokeimenon chants, and a set of magnifications in pseudo-generic chant is provided as well. The heirmoi of the resurrectional kanons are not included.⁶⁵

The Ob-Ferial section has hymns for ferial Vespers, Mesonyktikon, and Orthros; vespéral psalms and stichera samoglasny are now rendered in another version, and the subsection also includes samopodobny, as well as theotokia-kekragaria rendered in formulaic chants. The chants therein have been labelled as “ferial.” The Ob-Liturgy section is quite extensive, with models for ferial antiphons and typical psalms. Cherubic Hymn and the hymns of Anaphora are provided in two variants, labelled as “Znamenny” and “another.” The Ob-Triodion section is similar in structure to that of *Obihod-V*, but contains slightly more material. The Ob-Pentecostarion section provides hymns for Paschal Orthros. The Ob-Feasts section is limited to the services on the eves of Nativity and Theophany. The Ob-Needs section contains hymns for the supplicatory service to the Theotokos, the lesser blessing of waters, monastic ordination and funeral, gradual antiphons (placed here for some reason), and propers for the Memorial Liturgy (the Liturgy of St. John, traditionally officiated prior to a funeral).

In addition to melodies virtually identical to those of the Synodal chant books, there are some instances of chants resembling those of Valaam. A few hymns of the Vigil and the Liturgy have been rendered in compressed samoglasny, as is the case with the Court Chapel publications.

Sputnik psalomščika (Sputnik)

Sputnik psalomščika — “The cantor’s companion” — came into being as an all-in-one regional chant book of the Novgorod Diocese; however, the motivation behind its compilation was not to preserve regional chants that had been in common use in that area but instead, to promote a revival of “more correct” church singing. The chant book is the result of two conferences of church singing teachers of theological educational establishments, the first of which was held in Novgorod in the summer of 1911. In order to make the church singing in the diocese uniform, the first conference constituted a programme to “restore” the usage of the basic repertory more or less as published by the Synod.⁶⁶

⁶⁵ The anthology omits the heirmoi for the obvious reason that they are found in a supplemental volume, *Ir-mologij-So*, which was published in 1913. The Solovetsky *Heirmologion*, however, has gone unnoticed in previous literature (nor is it mentioned in the preface of *Obihod-So*) and was discovered by the present author accidentally in the summer of 2011, when the current study was well in its final phase of revision. Because the heirmos chants of the book differ considerably from the Court Chant repertory, they would not have been included in the comparative material even if the source had been available.

⁶⁶ *Sputnik* 1916, V–VI (preface to the second edition).

The conference initially published a manual with references to preferred chant books and music for some supplementary local chants. Since this turned out to be impractical, a second conference was called in 1913, to prepare the publication of the necessary chants in a single volume, which materialized in *Sputnik psalomščika*. Later on, the publication, still considered a regional enterprise, was submitted for inspection to the Educational Committee of the Synod, which approved it for general use. The third edition, used in this study, was slightly revised and supplemented with hymns from private services, the Gospel stichera, as well as samopodobny “in case anyone would like to diversify the eight-tone chants by singing stichera to ‘podobny.’”⁶⁷ In this form, the chant book managed to become relatively widespread in Russian liturgical practice. Even nowadays it is available in modern reprints.

Effectively, the *Sputnik* is an obihod-anthology containing a compilation of materials found in the Synodal chant books, some other printed sources, and to lesser extent, local chants used in the Novgorod Diocese and elsewhere. Most of the stichera and troparia are given according to samoglasny and generic chants that occasionally differ slightly in details from those published in the Synodal chant books. The publication consists of the sections Ob-Vigil (with ordinaries and occasional propers), Ob-Octoechos (with Vigil propers), Ob-Liturgy, Ob-Feasts, Ob-Triodion, Ob-Pentecostarion, and Ob-Needs, each of which are quite extensive. The edition of 1916 is enhanced by appendices with samopodobny, the eleven Gospel stichera, Great Doxology, and the heirmoi of Ascension.

In addition to melodies from the major chant systems, their abbreviated forms, and common chants, there are occasional instances of chants with titles such as “Folk melody” (“*Narodnyj napev*”), “Ancient melody” (“*Starinnyj napev*”), Novgorod Chant, Moscow Chant, Valaam Chant, and Kiev-Pechersk Chant.

3.4.4 Old Rite chant sources

Five printed volumes of Old Rite chant books are used as comparative material (Table 3.4.4.1), representing the traditions of the priested Old Believers of the Belokrinskaya Hierarchy, and the priestless Old Believers of the Pomorian Old Orthodox Church.

Table 3.4.4.1. Old Rite chant books used for comparison.

Short title	Tag	Classification	Compass	Notation
<i>Oktaj</i> 1908	1908Okj	Abridged octoechos	46 ff.	Stolp-A
<i>Obihod-K</i> 1909	1909Ob-K	Obihod-anthology	144 ff.	Stolp-A
<i>Obednica</i> 1909	1909Obe	Obihod-Liturgy	96 ff.	Stolp-A
<i>Obihodnik</i> 1911	1911Obk	Obihod-anthology	449 ff.	Stolp-B
<i>Irmosy-P</i> 1912	1912IP	Heirmologion	306 ff.	Stolp-B

Oktaj

The publication “Octoechos and primer of liturgical Znamenny singing” of the Belokrinskaya Hierarchy, compiled by L. Kalašnikov, consists of an abridged Octoechos and a pedagogical primer⁶⁸ on the Stolp-A notation. The Octoechos is arranged into subsections according to the eight tones, each containing the initial verses for the vesperal psalms, the first sticheron kekragarion rendered in the samoglasen melody, samopodobny (for tones other than 3 and 7), theotokion-kekragarion, the first sticheron apostichon and theotokion, *God is the Lord*, the conclusion of the resurrectional troparion-apolytikion, *Alleluia* (the fasting season ferial substitute for *God is the Lord*), gradual antiphons, *Holy is the Lord our God*, Gospel stichera, the first Beatitude troparion,

⁶⁷ *Sputnik* 1916, III–VI (prefaces to the second and third editions).

⁶⁸ A revised version was published separately as Kalašnikov” 1915.

and *It is truly meet*. The material used for comparison is limited to the samoglasen chants.

Obihod (Obihod-K) and Obednica

These two chant books of the Belokrinitskaya Hierarchy, both compiled by L. Kalašnikov, form together an obihod-anthology with relatively normal contents. *Obihod-K* begins with an Ob-Vigil section (with the ordinaries of Sunday Mesonyktikon and Great Compline interspersed); however, no stichera samoglasny are provided, whereas stichera automela are present, as well as a few festal propers including magnifications and refrains of the ninth ode of the kanon. The section ends somewhat abruptly with the psalms of praise, followed by a combined Ob-Triodion–Pentecostarion section with typical contents, including materials from Paschal Orthros, without the kanon. After this, a selection of propers from the Triodion and Pentecostarion, covering the Sundays and Mid-Pentecost, is provided. *Obihod-K* concludes with a somewhat unsystematic appendix containing various materials, some of which are typical of an Ob-Needs section.

The *Obednica* includes the usual Ob-Liturgy materials, enhanced with festal propers (such as antiphons, troparia-apolytikia, kontakia, hymns to the Theotokos, and koinonika). After the main content, there are subsections providing music for the Liturgy of the Presanctified Gifts (celebrated by contemporary Old Believers rarely, if ever) as well as for the Liturgies in Holy Week, and alternative melodies for Liturgy ordinaries in Demestvenny Chant; otherwise, few melodic variants are given (in addition to Znamenny Stolp Chant, there are occasional excerpts of Put' Chant). Then follows a subsection with hymns for the Liturgy as celebrated by a bishop, and a couple of hymns for the wedding.

The comparative material selected from these two books includes a few non-generic chants.

Obihodnik

The *Obihodnik* of the Pomorian tradition follows the structure of an obihod-anthology with the sections Ob-Vigil, Ob-Liturgy, Ob-Triodion, Ob-Pentecostarion, Ob-Ferial, Ob-Feasts, and Ob-Needs. Since this is a priestless Old Believer anthology, the selection of materials differs somewhat from that of typical New Rite chant books, as well as from those of the priested Old Believers. The main differences consist of the following: a large portion of the book is occupied by psalmodic stichology, and the principal hymns for Liturgies as well as other services involving sacraments are excluded, since the priestless Old Believers do not have the means to celebrate them.

The layout of the extensive Ob-Vigil section is relatively standard. After the common hymns of Great Vespers with vesperal psalms in full stichology, the psalmodic interpolations, and stichera samoglasny and samopodobny, there are hymns of the Sunday Mesonyktikon and Great Compline. These are followed by the hymns of Orthros: *God is the Lord* and the conclusions of troparia-apolytikia, Psalm 118 in full stichology, the six resurrectional troparia, Polyeleos psalms and magnifications for all occasions, refrains to the festal ninth heirmoi, the tone 4 gradual antiphon, and the other usual elements; resurrectional heirmoi are not included, as they are customarily sung from an heirmologion. For the Great Doxology, only the conclusion is provided, and the section ends with festal exaposteilaria for every occasion, Sunday exaposteilaria, and for some reason, troparia for supplicatory services.

The Ob-Liturgy section has only hymns that are used in Typica (the substitute for Liturgy when no priest is available): *Only-begotten Son*, the Gospel refrains, and hymns to the Theotokos on ordinary Sundays and other occasions. The Ob-Triodion section is almost entirely normal, concluding with a full set of hymns for Great Vespers on Great Saturday. The Ob-Pentecostarion section has a complete set of the hymns for Paschal Orthros and the theotokia of the Paschal kanon, sung during Bright Week from Monday on. The Ob-Ferial section is limited to the full kathismata of Orthros. The Ob-Feasts section contains festal troparia-apolytikia and kontakia, prokeimena, and stichera of litia for various commemorations. The Ob-Needs section has an extensive set of hymns for memorial and funeral services.

Many of the hymns in *Obihodnik* are provided with alternative melodies. In addition to Znamenny Stolp chants, there are representatives of Great, Put', and Demestvenny Chant varieties as well as some renditions attributed to different localities and authors.

Irmosy (Irmosy-P)

Irmosy-P is a Znamenny Chant heirmologion of the Pomorian tradition, with the usual organization (by ode) and content. The main difference from New Rite heirmologia is the omission of the festal refrains. The resurrectional heirmoi of tones 5 and 6 are used as comparative material.

3.4.5 Russian manuscripts

The Russian manuscripts utilized cover four 17th-century pre-Reform sticheraria written in Stolp-C notation, as well as two staff notation sources from the 18th and 20th centuries (Table 3.4.5.1).

Table 3.4.5.1. Russian manuscripts used for comparison.

Title-signum	Tag	Classification	Compass	Notation	Dating
Stihirar'-S429	1600S429	Sticherarion: Heirmologion, Obihod, Octoechos, Menaion, Triodion	644 ff.	Stolp-C	< 1662
Stihirar'-S430	1600S430	Sticherarion: Heirmologion, Obihod, Octoechos, Menaion	625 ff.	Stolp-C	< 1635
Stihirar'-S431	1600S431	Sticherarion: Heirmologion, Obihod, Octoechos, Menaion, Triodion	301 ff.	Stolp-C	< c. 1625
Stihirar'-S433	1600S433	Sticherarion: Obihod, Heirmologion, Octoechos, Menaion	433 ff.	Stolp-C	< c. 1650
Irmologij-V209	1742V209	Collection: Abridged Octoechos, Menaion, funeral hymns	209 ff.	Sq	1742–61
Vsenošnaja-V421	1914V421	Collection: A selection of hymns of the Vigil in four parts: alto, tenor 1, tenor 2, bass	32 + 31 + 31 + 30 pp.	W, 4 pt., div.	1914

The sticheraria of the 17th century

The four Stihirar' manuscripts, roughly dated to the first half of the 17th century, belong to the collection of the Trinity Sergius Lavra, situated in the Russian State Library.⁶⁹ For reasons analogous to the published Old Rite chant books, the comparative material for these manuscripts is limited to the stichera samoglasny and magnifications, all placed in the Obihod sections.

Irmologij-V209

This "heirmologion" which dates to 1742–61 and belongs to the archives of Valamo Monastery (Heinävesi, Finland) is actually a collection, consisting of an abridged Octoechos and a Menaion section, augmented with some hymns for the funeral (the calligraphy suggests that the conclusion of the funeral hymns was written in the 19th century).⁷⁰ The Octoechos section contains *God is the Lord*, resurrectional troparia-apolytikia, and heirmoi of Compline and Orthros interspersed with resurrectional kontakia, in all eight tones. The Menaion section includes festal troparia-apolytikia, sessional hymns, and heirmoi interspersed with hypakoai and kontakia, exapostelaria, and theotokia of praise. At the beginning of the Menaion section, there occurs the remark: "Greek festal heirmoi of the Lord and the Theotokos," and upon inspection of the music it indeed transpires that the entire book represents the Greek Chant repertory. Melodies for the resurrectional troparia-apolytikia for tones 1 and 3, and tone 4 and 8 resurrectional heirmoi of Orthros are used for comparison.

⁶⁹ The manuscripts were made available to this author as digital photographs. They have been catalogued and dated in *Opisanie* 1878–79.

⁷⁰ The dating by the present author is based on the references to Empress Elizabeth (r. 1742–61) on ff. 48v, 54, 178v, 182. The manuscript has been catalogued by Pyrrö (2003, 14–15).

Valaam Vsenoščnaja (Vsenoščnaja-V421)

This set of four part-books, containing a selection of harmonized Valaam chants for the Vigil, was copied at the monastery in 1914 by K. Čeremuhin.⁷¹ The manuscript was originally used by the left kliros of the Valaam main church. The materials cover Psalm 103; *Blessed is the man*; *O Gladsome Light*; Vespers prokeimenon on Sundays; sticheron of litia for Ss. Sergius and Herman (a version of the tone 3 samoglasen, different from that of *Obihod-V*); *Rejoice, Virgin Theotokos*; Polyeleos psalms (with Ps. 136); the six resurrectional troparia (a version of the tone 5 samoglasen, different from that of *Obihod-V*); the final theotokion of Orthros; Great Doxology and the two resurrectional troparia *Today salvation has come* and *Thou didst rise*. The two samoglasen versions and *Today salvation has come* are used for comparison.

3.4.6 East Ukrainian chant books

The sources classified as East Ukrainian include two publications that are considered to document parish usages around Kiev in 1880s, as well as four volumes of Kiev-Pechersk Lavra Chant (Table 3.4.6.1).

Table 3.4.6.1. East Ukrainian chant books used for comparison.

Short title	Tag	Locality	Classification	Compass	Notation	1st ed.
<i>Oktoih-Ab</i> 1887	1887Ab	Kiev	Obihod-octoechos	116 pp.	W, 2 st., 3 pt.	1887
<i>Obihod-Ab</i> 1888	1888Ab		Obihod-anthology	92 pp.	W, 2 st., 3 pt.	1887?
<i>Bdenie-KP</i> 1887	1887KP	Kiev-Pechersk Lavra	Obihod-anthology (Ob-Vigil)	160 pp.	W, 2 st., 3/4 pt., div.	1887
<i>Obihod-KP</i> 1910	1910KP		Obihod-anthology (Ob-Vigil, Ob-Liturgy)	247 + 92 pp.	W, 2 st., 4 pt., div.	1910
<i>Obihod-KP</i> 1915	1915KP		Obihod-anthology (Ob-Triod)	113 pp.	W, 2 st., 4 pt., div.	1915
<i>Obihod-KP</i> 2002	2002KP		Obihod-anthology (Ob-Pentecostarion)	112 pp.	W, 2 st., 4 pt., div.	2002

Obihod and *Oktoih* compiled by Daniil Ablamskij (*Obihod-Ab*, *Oktoih-Ab*)

These two chant books are volumes 1 and 2 of the “Cycle of common Orthodox church singing,” edited by Priest Daniil Ablamskij and published privately by his son Nikolaj Ablamskij. The preface to *Obihod-Ab* reveals that the series was intended to be used in small churches in the districts of Kiev, in which church singing had generally been poor. The sources for the chants remain unspecified, but it is assumed that they are common regional chants of the respective area. The full series was to consist of seven volumes: in addition to *Obihod-Ab* (with chants for the Vigil and the Liturgies of St. John, St. Basil, and the Presanctified Gifts) and *Oktoih-Ab*, of volumes covering the General Menaion, Monthly Menaion, Triodion, Pentecostarion, and Needs. It remains unconfirmed whether the volumes 3–7 actually materialized.⁷²

Obihod-Ab is a more or less typical obihod-anthology with the sections Ob-Vigil, Ob-Liturgy, and Ob-Triodion (limiting to the Liturgy of the Presanctified Gifts).⁷³ The volume omits the com-

⁷¹ This author has been unable to discover further information on the scribe, who probably was a novice.

⁷² Lisicyñ (1902, 1) writes about *Oktoih-Ab* that it “consists of hymns in Kievan Chant, or in general, south-western [chants] in a practical edition [of what is] used on contemporary kliroi.” A similar reference to “the common Kievan or south-western chant” is made in the preface to the *Sputnik* (1916, 13). This author has been unable to locate further volumes in any repository and has not found unambiguous literary references in proof of their existence. In the preface to *Obihod-Ab*, a hire purchase system for the full series is suggested, which may indicate that the printing of the books was to take place only upon prospective sales revenue. Lisicyñ (loc. cit.) does not mention any of the other volumes, even though they should have been available by that time.

⁷³ The only exemplar available to this author, obtained as a paper copy of a microfilm belonging to the collections of the library of the University of Illinois, is lacking a number of pages at the end of the Ob-Vigil and the beginning of the Ob-Liturgy sections.

mon yearly propers, since they are contained in the obihod-octoechos *Oktoih-Ab*. The Ob-Octoechos section of the latter provides the propers for Sunday Vigils (all rendered in generic and pseudo-generic chants), as well as prokeimena and *Alleluia* responsories for Liturgies. This is followed by a brief Ob-Vigil section which includes the stichera after the Gospel and duplicates the two resurrectional troparia in a version very slightly different from the rendering in *Obihod-Ab*.

Kiev-Pechersk Lavra *Vsenoščnoe bdenie (Bdenie-KP)*

The “All-Night Vigil according to the chant of the Kiev-Pechersk Lavra,” compiled by Leonid Malaškin, is an obihod-anthology comprising an extensive Ob-Vigil section in Kiev-Pechersk Lavra Chant, rendered in harmony.⁷⁴

In the brief preface, Malaškin writes:⁷⁵

For many years I listened to and studied these wonderful and original melodies of the Kiev-Pechersk Lavra; however, in spite of many attempts, I was unable to obtain any written music. But then to my delight I unexpectedly got hold of a splendid old manuscript, containing the Liturgy and the Vigil ...

For my part I did not want to introduce any modifications into the melodies, and only revised the old note divisions, keeping [intact] even the harmonic framework of the Lavra Chant with all of its chromaticisms, parallel fifths and octaves, and the half and full cadences, rendering [the music] for four single-gender [= male] voices. The final cadences have been copied [directly from the source?], and for this reason, the four-part harmony [occasionally] contracts to three parts. ...

Even though the documentation leaves something to be desired by not specifying the source used, the preface suggests that the publication is based on authentic polyphonic manuscript material, not unlikely written down from actual singing practice. Thus, the publication is an edition rather than a creative arrangement. The harmonic part-writing is indeed peculiar. In the main, the bass line duplicates almost constantly the second tenor or another part, resulting in extensive octave parallelism; the ‘Debussyan’ effect is further enhanced by the wealth of parallel fifths.⁷⁶ According to Archimandrite Spiridon (1908–91), Malaškin’s version used to be more respected among the brotherhood than the 1910 *Obihod* of the Lavra because of following more closely the authentic monastic singing tradition along with its customary harmonization scheme.⁷⁷

In addition to the ordinaries and propers mostly rendered in formulaic chants, the publication provides generic phrasal melodies for samoglasny and troparia, as well as chants for prokeimena.

⁷⁴ Malaškin (1842–1902) studied jurisprudence in the Moscow University, and subsequently music in Berlin. He moved to St. Petersburg in 1870, then to Kiev in 1877 where he worked as an opera conductor and singing teacher in the Kiev Theological Seminary until returning to Moscow in 1888. His main output consists of liturgical compositions and arrangements, arrangements of folk songs, and romances. (Ho & Feofanov 1989, 332.) According to Voznesenskij (1898d, 12–13), *Bdenie-KP* is the second volume of the ten-volume anthology “Cycle of church hymns according to the chant of the Kiev-Pechersk Lavra.” The other volumes would cover 1) the Liturgy of St. John; 3) the Liturgies of St. Basil and of the Presanctified Gifts; 4) the memorial service and the funeral of monastics; 5) the Beatitude troparia and resurrectional prokeimena; 6) samopodobny in the eight tones, lesser theotokia, Polyeleos refrains, Psalm 136; 7) the divine services of the twelve great feasts; 8) selections of divine services on the Conception of St. Anna, the Sunday of the Cross, Palm Sunday, Holy Week, Antipascha and the four subsequent Sundays of Pentecostarion, and Pentecost; 9) daily heirmoi in the eight tones, kanons, triodia; 10) miscellaneous hymns.

⁷⁵ Preface to *Bdenie-KP* 1887.

⁷⁶ Voznesenskij (1898d, 14) writes that “in the Vigil [book], the second bass proceeds continuously in unison with the second tenor,” which may or may not be interpreted to suggest that this scheme was not followed in the other volumes.

⁷⁷ Quoted by Bolgarsky (2007, 310).

Kiev-Pechersk Lavra *Obihod* (*Obihod-KP*)

In its pre-Revolutionary form, the *Obihod* of the Kiev-Pechersk Dormition Lavra consists of four volumes covering the Vigil, the Liturgy, great feasts, and Triodion. A Pentecostarion volume had been prepared for printing in 1918, but this came to nothing because of political unrest and the acute shortage of materials.⁷⁸ The Pentecostarion, however, was eventually published in 2002, and a revised and extended version of the Triodion came out in 2008. The pre-Revolutionary volumes 1, 2, and 4, and the modern Pentecostarion are used as comparative material.

As noted in the preface to volumes 1 and 2, Kiev-Pechersk Lavra Chant was formed during the course of the centuries under the influence of ancient Greek, Southern Slavic and “Kievan Znamenny” chants.⁷⁹ The chant, which had been transmitted orally, was written down for the first time in the “Irmologij of 1728.” In 1851, a new version was compiled according to the current singing practice, as decreed in the ukase No. 16,603 of 10 December 1846 by the Holy Synod. However, this collection did not contain a full cycle of Lavra church singing, and it was also found out that certain changes and abbreviations had entered the melodies when compared to the 1728 manuscript. Consequently, a more complete chant collection, meticulously presenting the full repertory of the mid-19th century, was compiled during 1865–73. This volume was extant in two copies on the two kliroi of the main church when *Obihod-KP* was published.

The first polyphonic renditions of Lavra Chant had been written down in the first half of the 19th century, and more were to follow in the 1860s. The compilation project of *Obihod-KP* was initiated in 1905 and carried out by a committee consisting of the conductor of the Kiev metropolitan choir, the rubricians (acting as conductors) of the two monastic kliroi, and other monastics well acquainted with Lavra Chant. The work was based on the 1865–73 manuscripts, extant polyphonic materials, and current performance practice. For one reason or another, no reference whatsoever is made to the work of Malaškin in the preface.

In the preface it is also mentioned that the harmonization scheme utilized is traditional, “with its characteristic features and deviations from the rules of the so-called strict style of musical harmony (e.g., numerous parallel fifths and octaves, [and the treatment of] catalogued [dissonances], amongst others).” The principal difference from Malaškin’s *Bdenie-KP* is that the parallel bass line of the latter has been systematically substituted by a true functional bass.

The Ob-Vigil volume is extensive: it contains the materials of *Bdenie-KP* with some additions, such as a chant rendition of *Vouchsafe, O Lord* which is not found in any other chant books among the materials of the present study. After the Vespers subsection, there follow hymns of the resurrectional Mesonyktikon in the eight tones. In the middle of the Orthros subsection there are certain hymns for the ferial Orthros for days on which “there is no Vigil.” Sessional hymns and gradual antiphons are provided in full, rendered in formulaic chants, as is the case with most of the ordinaries, occasional propers, and resurrectional heirmoi. Other propers and some ordinaries make use of samoglasny, generic troparion chants, and other phrasal chants.

The Ob-Liturgy volume is quite typical in content. It is divided into three subsections: the common hymns of the Liturgy, alternative hymns for ferial Liturgies, and hymns specific to the Liturgy of St. Basil. Otherwise there are no alternative chants. The typical psalms are not provided (as the practice was probably to read or sing them in recitative); also the festal antiphons are missing (but possibly placed in the volume 3). Some of the hymns are rendered in compressed samoglasny, as is the case with the Court Chant publications.⁸⁰

⁷⁸ Preface to *Obihod-KP* 2002. The main Lavra was closed down by the authorities in 1929, but a handful of brethren managed to continue monastic life in different places until 1942, when a part of the Lavra was returned to the brotherhood. Another period of vagrancy extended from the 1961 closure by Hruščëv until the definitive reopening of the monastery in 1988. (Bolgarsky 2007, 313–314.)

⁷⁹ Bolgarsky (2007, 304) estimates that Lavra singing would have reached its liturgical fullness even by the beginning of the 16th century.

⁸⁰ Voznesenskij (1898c, 11) makes the same observation upon reviewing the Malaškin Liturgy volume.

The Ob-Triodion volume contains little more than the standard selections from the Triodion, including common hymns for ferial services, the Liturgy of the Presanctified Gifts, and hymns of Holy Week. The modern Ob-Pentecostarion volume covers a selection of hymns of the Paschal Orthros and Hours, three sessional hymns, magnification, heirmoi, and exaposteilaria for Thomas Sunday, heirmoi and exaposteilaria for the other Pentecostarion Sundays and Pentecost, and the same hymns for Mid-Pentecost, completed by sessional hymns and the kontakion.

3.4.7 West Ukrainian chant books

The West Ukrainian chant books utilized are limited to Galician province. They cover three heirmologion-anthologies (all bearing the title *Irmologion*) and other chant books of regional or supplemental character. As has been mentioned, in Ukraine, the printing of chant books, particularly of heirmologion-anthologies, began in the beginning of the 18th century. These books (Table 3.4.7.1⁸¹) were printed in two localities: Lviv (L'viv) and Pochaiv (Počaev).

Table 3.4.7.1. West Ukrainian printed heirmologion-anthologies.

Lviv	The Monastery of St. George: 1700 [the printing was possibly delayed until about 1704]. Brotherhood of the Church of Dormition: 1709, 1757, 1794, 1816, 1858, 1871, 1874, 1879, 1904.
Pochaiv	Unconfirmed publisher (probably the Pochaiv Lavra): 1755?, ⁸² 1766. Pochaiv Lavra: 1775, 1794, 1796, 1816.

This author has access to the Lviv editions of 1709, 1816, and 1904, as well as to some fragments of the 1700 Lviv *Irmoloj* and the Pochaiv *Irmologion* of 1794. The Lviv heirmologia of 1700 and 1709 are more or less individual by their organization and content, whereas the 1904 edition practically reproduces the content of the 1816 *Irmologion* (with slight differences in organization and certain melodic details); also the available fragments of the Pochaiv 1794 *Irmologion* present the same melodies.⁸³ Very probably the other Pochaiv editions reproduce the same material, and the case may well be the same for all the Lviv editions of the 19th century.⁸⁴

Table 3.4.7.2. West Ukrainian sources used for comparison.

Short title	Tag	Place	Classification	Compass	Notation
<i>Irmologion</i> 1709	1709I	Lviv	Heirmologion-anthology	493 pp.	Sq-GA
<i>Irmologion</i> 1816	1816I		Heirmologion-anthology	422 pp.	Sq-GA
<i>Irmologion</i> 1904	1904I		Heirmologion-anthology	576 pp.	Sq-GB
<i>Liturgija-Ba</i> 1872	1872Ba		Obihod-Liturgy	31 pp.	Sq-GB
<i>Glasopesnec</i> 1894	1894D		Collection	298 pp.	Sq-GB
<i>Napevnik</i> 1902	1902P	Stanislavov	Obihod-anthology	163 pp.	W

Irmologion 1709

The chant book, entitled “Irmologion, that is, hymn anthology, composed by our father St. John of Damascus and other devout fathers,” contains the sections H-Vespers, H-Liturgy, H-Octoechos, H-Triodion, H-Octoechos–Heirmologion, H-Samopodobny, and H-Yearly. H-Vespers is limited to

⁸¹ Reynolds et al. s.a. In some sources, other editions have been mentioned but apparently without firsthand confirmations of their existence; thus, the list given here may not be complete. The article by Jasnynov's'kyj (1994) on Ukrainian music publications of the 18th century has not been obtainable by this author.

⁸² Jasnynov's'kyj (1996, 88) states that the first Pochaiv edition is that of 1766.

⁸³ This equality is mentioned by Antonowycz (1974, 8–9), according to whom the 1904 edition is a “reprint” of the 1794 edition, even if he enumerates a few differences between these chant books.

⁸⁴ This author is unaware of systematic comparisons covering all of these printed heirmologion-anthologies.

Psalm 103 and *Blessed is the man*. The H-Liturgy section which, exceptionally, bears the title “Kievan Chant,” consists of little more than litanies, Cherubic Hymn, the hymns of the Anaphora, and the Sunday koinonikon. The H-Octoechos section has *God is the Lord* in an unlabelled version, and in two versions designated as Bulgarian Chant, triadica (the penultimate troparia of resurrectional kanons), “katabasia” and “theotokia” (whose function is unknown to this author), and Poyeleos psalms in two versions, the second being labelled as Bulgarian Chant. The H-Triodion section contains a selection of various Triodion hymns, including Annunciation.

In each of the subsections of the H-Octoechos–Heirmologion there are vesperal psalms according to samoglasny, theotokia-kekragaria and -aposticha, sessional hymns for Orthros kathismata, gradual antiphons, the Orthros prokeimena, and heirmoi for each tone. This section is followed by the H-Samopodobny section. The last section, H-Yearly, consists of stichera and other hymns of the fixed and mobile cycles. The chant book is concluded by the Te Deum (*Tebe Boga hvalim*).⁸⁵

Irmologions of 1816 and 1904

These two chant books, sharing the title “Irmologion which contains various hymns of Octoechos, Menaion, and Triodion in their fullness, carefully checked against Greek exemplars,” are virtually identical in content and organization. The 1816 *Irmologion* comes with the sections H-Vespers, H-Liturgy, H-Octoechos, H-Octoechos–Heirmologion, H-Orthros, H-Triodion, H-Pentecostarion, and H-Needs. The 1904 *Irmologion* has otherwise the same structure, but the materials of the H-Octoechos have been incorporated into the H-Octoechos–Heirmologion.

The H-Vespers sections consist of Psalm 103, two versions of *Blessed is the man*, and *God is with us* (from Great Compline). The H-Liturgy sections are limited to a set of the hymns of the Anaphora. The H-Octoechos section of the 1816 *Irmologion* contains *God is the Lord* in two renditions, the resurrectional troparia-apolytikia, and the conclusions of the theotokia-apolytikia (in that only the last lines of these hymns appear to have been sung, as is the case for most troparia in the Old Rite).

The organization of the H-Octoechos–Heirmologion sections is similar to that of the 1709 *Irmologion* with the exceptions that the heirmoi are followed by the samopodobny, a set of festal stichera, and the first resurrectional sticheron apostichon of the current tone, rendered in Bulgarian Chant (presumably the melodies are applicable as alternative models for other stichera that were to be sung to samoglasny). As has been mentioned, this section in the 1904 *Irmologion* places the materials that are found in the H-Octoechos of the 1816 edition into this section after the theotokion-apostichon.

The H-Orthros sections begin with *It is truly meet*, to be sung after the kanon at ferial Orthros. This is followed by the two resurrectional troparia (O28), Poyeleos psalms (only two verses, with a variant of the second verse), some hymns sung in connection with magnifications (unrecognized by this author), refrains to festal ninth heirmoi, and exaposteilaria. The H-Triodion sections have the same content as that of the 1709 edition, with some additions. The H-Pentecostarion sections are limited to three Paschal hymns. The H-Needs sections consist of the troparion for monastic ordination, models for Cherubic Hymns, a koinonikon, *Let our mouths be filled*, and conclude with the Te Deum.

Liturgija compiled by Porfirij Bažan'skij (Liturgija-Ba)

This obihod-Liturgy contains a selection of melodies for Liturgy propers, few of which, however, are related to the Court repertory. The only instance included in the present comparative material is a setting of the Cherubic Hymn to a version of the *Radujsja* melody.

⁸⁵ In Eastern Slavic usage, this hymn is likely of Roman Catholic import. In Russia it is sung in some festal supplicatory services. Its possible other uses in the Ukrainian practice remain unknown to this author. A detailed table of contents of the 1709 *Irmologion* is provided by DeCarlo (1998, 232–242).

Glasopesnec ili Napevnik cerkovnyj compiled by Isidor Dol'nickij (Glasopesnec)

The chant book “Tonary, or church hymnal according to the common singing of Churches of Galician Rus, compiled and written in heirmological [= square] notation in an abbreviated form by Isidor Dol'nickij, teacher of liturgics and church singing of the Lviv Stavropegic Seminary,” classifies as a collection, possibly intended for study rather than liturgical use. The book begins with a theoretical preface that, however, does not document the selection of chants. The music consists of a section for Octoechos, followed by more or less typical sections of the obihod-anthology type: Ob-Vigil, Ob-Liturgy, Ob-Pentecostarion, Ob-Needs, and an appendix with theotokia-kekragaria. A major feature of the chant book is that most of the materials included are provided in abbreviated versions or as selections clearly determined by pedagogical considerations.

The Octoechos section provides generic melodies for troparia-apolytikia, and kontakia for tones 3, 4, 6, and 8 that were not sung to the generic troparion melodies, common chants for sessional hymns (of the tones 1–5 and 8) with some variants, “difficult” gradual antiphons (of tones 1, 6, and 8), and heirmoi (of tones 4–6 and 8). These are followed by the vespéral psalms rendered in samoglasny, samopodobny (other than tone 3), Bulgarian Chant sticheron melodies, and the prokeimena and *Alleluia* for Sunday Liturgies.

The Ob-Vigil section has a typical selection of Vespers and Orthros ordinaries and occasional propers (yearly propers are excluded, since they are placed within the Octoechos section). The Ob-Liturgy section starts with versions of the Trisagion and its substitutes (versions in Greek included) and is followed by two generic *Alleluia* settings, five Cherubic Hymns for which only the beginning is given as a model, hymns of the Anaphora, *It is truly meet* (two versions), the Lord's Prayer, koinonika, and hymns of Anaphora and the hymn to the Theotokos for the Liturgy of St. Basil. This is followed by hymns of the Liturgy of the Presanctified Gifts. The Ob-Triodion section comes with common selections from Triodion ferrials and Holy Week. The Ob-Pentecostarion section covers quite a full set of hymns for Paschal Orthros. The Ob-Needs section contains materials of memorial services and some occasional hymns for different situations.

Napevnik cerkovnyj compiled by Ignatij Polotnjuk (Napevnik)

The chant book entitled “Hymnal of church music according to the singing of the Churches of Galician Rus, compiled and written in notation by Ignatij Polotnjuk, conductor of the cathedral choir and teacher of church singing in Stanislavov,” is classifiable as a virtually typical obihod-anthology, somewhat uncommon in the West Ukrainian tradition. In the preface,⁸⁶ Polotnjuk writes that

The church chants, tones, and melodies, used in every divine service in the churches of Galician Rus, are very original, beautiful, and rich. However, many of them have been abraded for the reason that they have never been written down in notation but have been transmitted orally, so that major arbitrary changes — variation, unnecessary interpolations and omissions — have entered them: thus, the so-called samovolka or samolovka have entered our usage.

The lack of a practical and comprehensive anthology of church chants greatly impedes the studying of church singing, not only in chanters' schools but to no less a degree in every church. To contribute to the resolution of this grievance, the undersigned has for some 25 years been collecting the best church chants and melodies at home and abroad, writing them down in notation and compiling them into an anthology, in the form in which they are now published for use in churches and schools. ... [There follows a comprehensive list of chant sources consulted, including printed chant books of mainly Ukrainian origin, as well as manuscripts, and some general discussion on chant.]

The work that now appears from the press is the first volume The second volume which will be published after the first is in print will include: the three Divine Liturgies, Parastas [= a memorial Orthros] with both kanons, akathists, and all the other chants that are used in all the other divine services⁸⁷

⁸⁶ *Napevnik* 1902, preface (the preface is composed in a variety of Chancery Slavonic).

⁸⁷ The second volume was never printed because of the unexpected demise of the author (Galadza 2010, 96).

The chant book consists of the sections Ob-Vigil, Ob-Triodion, and Ob-Pentecostarion. The structure of the Ob-Vigil section is typical and provides the standard ordinaries and common propers as well as samoglasny, samopodobny, stichera of litia in Bulgarian Chant, generic chants for troparia, sessional hymns (tones 1–5 and 8), magnifications, and prokeimena and other responsories. The Ob-Triodion is somewhat limited but has most of the usual content. The Ob-Pentecostarion provides the full set of hymns for Paschal Orthros. Some of the chants have references to the sources used, and/or labels referring to Galician localities (such as Stanislavov, Przemyśl, Lviv, Kristinopol). There are variant renderings for a few chants.

3.4.8 Manuscripts with Ukrainian affiliation

Three manuscripts with Ukrainian affiliation have been included in the comparative material (Table 3.4.8.1). The earliest of these is the kondakarion from the period of Kievan Rus, known as Tipografskij ustav (this manuscript is among the earliest extant chant sources of the Eastern Slavic tradition). The other two manuscripts are mid-18th-century staff-line heirmologion-anthologies of the Ukrainian type, copied in St. Petersburg. The reason for considering them Ukrainian rather than Russian is based on their organization and content.

Table 3.4.8.1. Ukrainian manuscripts used for comparison.

Title-signum	Tag	Classification	Compass	Notation
Tipografskij-T5349	1100T	Kondakarion: Menaion, Triodion, Octoechos	126 ff.	Kondakarian, Stolp-C
Irmologij-S456	1748S456	Heirmologion-anthology: H-Vespers, H-Liturgy, H-Orthros, H-Octoechos–Heirmologion, H-Samopodobny, H-Yearly	255 ff.	Sq
Irmologij-S454	1750S454	Heirmologion-anthology: H-Vespers, H-Liturgy, H-Orthros, H-Octoechos–Heirmologion, H-Samopodobny, H-Yearly	341 ff.	Sq

Tipografskij ustav (Tipografskij-T5349)

The Tipografskij ustav, which is currently in the possession of the State Tretyakov Gallery, is a combination of typicon and kondakarion, belonging to the period of the Studite Rite. The book has been dated to the last quarter of the 11th century or the first quarter of the 12th century. In addition to kontakia, oikoi, and other chants rendered in Kondakarian notation, it contains some hymns of the Octoechos, written in Stolp notation (even if stichera samopodobny are included, generic stichera samoglasny are not present).⁸⁸ Because of the selection of chant materials and the fact that this author is not equipped with means to decipher Kondakarian notation independently, the use of this chant book is restricted to a single specimen, the published transcription of the kontakion to St. Nicholas the Wonderworker.⁸⁹

Irmologij-S454 and Irmologij-S456

These two chant books that belong to the Trinity Sergius Lavra collection have been classified as Ukrainian heirmologion-anthologies.⁹⁰ While the H-Octoechos–Heirmologion section of Irmologij-S454 (copied by Hierodeacon Leonid Hocjatovskij) contains stichera samoglasny, this is not the case for the slightly earlier Irmologij-S456 (copied by Hierodeacon Orest Sofroniev). In addition to the stichera samoglasny, the troparion chants of tones 6 and 7, prokeimena, other pseudo-generic chants, and a few non-generic chants have been selected for comparison.

⁸⁸ A facsimile of the full manuscript is available in *Tipografskij Ustav* 2006 (unfortunately in monochrome and with relatively poor photographic quality). The part containing music begins on f. 24v.

⁸⁹ Požidaeva 2007, 528–533.

⁹⁰ As catalogued by Jasynov'skyj (1996, 400–402).

3.5 Chant sources excluded

Some potential chant sources have been excluded from the comparative material either because of perceived irrelevance, or unavailability. The most significant of these (that have not been treated previously⁹¹) are reviewed below.

3.5.1 Court Chapel chant arrangements and secondary sources of Court Chant

Court Chapel publications of chant that are not used as comparative material are detailed in Table 3.5.1.1.

Table 3.5.1.1. Court Chapel publications not used for comparison.⁹²

Short title	Classification	Compass	Notation
<i>Panihida-C</i> 1831	Obihod-anthology (Memorial service)	Unknown	W, 4 pt.?
<i>Drevnee</i> 1831–41	Collection	43 + 47 + 68 pp.	W, 4 st., 4 pt., div.
<i>Irmologij-Z</i> 1848	Abridged heirmologion	292 pp.	W, 4 st., 4 pt., div.
<i>Oktoih-Z</i> 1849	Octoechos	447 pp.	W, 4 st., 4 pt., div.
<i>Antifony-G</i> 1850	Collection	55 pp.	W, 4 st., 4 pt., div.
<i>Irmosy-GP</i> 1851	Abridged heirmologion	167 pp.	W, 4 st., 4 pt., div.
<i>Irmosy-GT</i> 1852	Abridged heirmologion (Triodion)	237 pp.	W, 4 st., 4 pt., div.
<i>Penie-Vs</i> 1888	Obihod-anthology (Ob-Vigil)	102 pp.	W, 2 st., 4 pt., div.
<i>Obihod-CBu</i> 1914	Obihod-anthology (1905?)	186 + ? pp.	W, 2 st., 4 pt., div.

Panihida izdavna upotrebljaemaja pri Vysocajšem Dvore (Panihida-C) is probably the first four-part rendition of Court Chant, covering hymns of the memorial service.⁹³ While the music of the memorial service is not analysed in this study, it may be supposed that the contents of the volume were included in the 1848 and 1869 Court *Obihods*.

Drevnee prostoe cerkovnoe penie raznyh napevov (Drevnee) — “Ancient plain church singing of various chants used in the Greek-Russian Church and extracted from notated *Obihods* and other printed [chant] books published with the blessing of the Holy Governing Synod” — is the first major enterprise in series of chant harmonizations printed by the Court Chapel. It contains settings by Petr Turčaninov in three volumes.⁹⁴ Even though Turčaninov was a prolific arranger and composer, and a considerable amount of his output remains in the repertory, this author is unaware of systematic studies or a comprehensive catalogue of his works and has been unable to reach the music source. Consequently, it cannot be established which arrangements were included in these three volumes, and whether they were republished or not. From the known arrangements by Turčaninov it can be inferred that he was an important pioneer in harmonizing monodic chants: he makes use of all the idiomatic devices that were utilized by subsequent authors, such as A. L’vov.⁹⁵

⁹¹ I.e., chant sources other than *Panihida* 1882; *Penie* 1891; 1901; *Prazdniki-S*; *Prazdniki-SN*; *Oktoih-SN*; *U-Obihod-SN1*; *Irmologij-So*; *Irmoloi* 1700; *Irmologion* 1794.

⁹² Only *Irmologij-Z*, *Oktoih-Z*, *Penie-Vs*, and the first (Vigil) volume of *Obihod-CBu* are within the reach of this author.

⁹³ Dunlop 2000, 69; Metallov” 1915, 114. The present author has been unable to inspect this publication *de visu*, but its contents are cursorily described by Dunlop.

⁹⁴ Vol. 1: *Novyya knigi* 1831 (an advertisement in *Sévernaja Pčela* on 4 May 1831). Vols. 1–3: The electronic catalogue of Russian State Library (accessed 14 April 2009).

⁹⁵ Literary sources dealing with Turčaninov’s output, career in the Court Chapel, and the vicissitudes of *Drevnee* include Preobraženskij 1910 (unavailable to this author) and Uspenskij 1980 (which is based on Preobraženskij’s essay). See also Metropolitan Filaret’s negative statement on some of Turčaninov’s ar-

Sokraščennyj irmologij znamennago napeva (Irmologij-Z) is an abridged heirmologion (in kanon order) of Orthros kanons, limited to the resurrectional heirmoi and those of the twelve great feasts, the melodies taken from *Irmologij-S. Oktoih notnago penija znamennago napeva (Oktoih-Z)* is a four-part harmonization of the full *Oktoih-S*. While the results are rather impressive (few, if any, harmonizations of the Znamenny repertory on a comparable scale have been published since), the music was probably found too complicated and impractical to become established. Because the settings reproduce very faithfully the melodies of the Synodal sources, there is little reason to use these books as comparative material.

Voskresnye utrennie antifony grečeskago napeva (Antifony-G) is a companion volume to *Irmosy-G*,⁹⁶ containing the gradual antiphons of the resurrectional Orthros in Greek Chant. *Prodolženie irmosov grečeskago napeva (Irmosy-GP)* contains Greek Chant heirmoi of lesser feasts that did not enter *Irmosy-G*. *Irmosy vseja velikija četyredesjatnicy i Strastnoj sedmicy (Irmosy-GT)*, in turn, is an abridged heirmologion with heirmoi of the Triodion season in “abbreviated” Greek Chant.

Penie pri vsenoščnom bdenii drevnih napevov (Penie-Vs) — “Hymns of the All-Night Vigil in ancient chants” — consists of an Ob-Vigil section with the usual materials. It was compiled by Mily Balakirev and Nikolai Rimsky-Korsakov after their appointments of 1883 to the Court Chapel. These two composers, who had little previous experience in church music, decided to endeavour to have the popular *Obihod-CB* replaced by an ideologically correct alternative in the spirit of national romanticism. The work was directed by Rimsky-Korsakov. Synodal chant books were to serve as melodic sources, but finding acceptable solutions for harmonizations (a “modal” feel and the avoidance of chromatic alterations and chords of the seventh had been preordained) proved to be troublesome, and the result failed to reach its intended goal.⁹⁷

Obihod-CBu, probably published in 1905 for the first time, is a rendition of the materials of *Obihod-CB* in narrow setting with some content (such as the resurrectional heirmoi of Greek Chant) that has been incorporated from other Court Chapel publications.

3.5.2 Other excluded chant sources

Seven further chant sources have been dismissed either because of unavailability or irrelevance (Table 3.5.2.1).

Table 3.5.2.1. Other chant sources excluded.

Short title	Place	Classification	Compass	Notation
<i>Irmologij-Gol</i> 1752	St. Petersburg	Heirmologion-anthology	8 + 425 ff.	Sq
<i>Osmoglasnik</i> 1766	Pochaiv	Collection?	?	Sq-GA?
<i>Osmoglasnik</i> 1793	Pochaiv	Collection?	?	Sq-GA?
<i>Glasopesnec</i> 1847	Lviv	Collection?	?	Sq-G?
<i>Glasopesnec</i> 1870	Lviv	Collection?	?	Sq-G?
<i>Krug-Morozov</i> 1884	St. Petersburg	Collection	674 ff.	Stolp-A
<i>Prostopenie</i> 1906	Uzzhorod	Collection	191 pp.	W

rangements on 6 May 1828 (Filaret” 1885, 245–246). However, no information is provided on the contents of *Drevnee* in the mentioned sources.

⁹⁶ Cf. the previous quotation (*Opisanie* 1904, 600).

⁹⁷ See Plotnikova 2003.

Irmologij-Gol

This manuscript heirmologion-anthology is of particular interest in all research dealing with the world of Russian chant in the 18th century. The manuscript is held by the Vernadsky National Library of Ukraine, Kiev. It was catalogued by Jasynovs'kyj and prior to that, surveyed in some detail by Voznesenskij, but no reproductions whatsoever have been published.⁹⁸ For several years, this author tried to obtain a reproduction of the manuscript from the library in any form, in full or in part, through official and unofficial channels, but every attempt proved unfruitful. The only portion of the manuscript that could be reached for the present study is the table of contents that was eventually sent to the Slavonic Library of the Finnish National Library after a few months of negotiations. After this, the Vernadsky National Library ceased responding to further enquiries regarding the manuscript.

The item in question is the very heirmologion compiled by the Court Chapel singer Gavriil Golovnja in 1752, later submitted to the Holy Synod for prospective printing. As mentioned in Chapter 1, the manuscript was found deficient and rejected. Because the reasons for the rejection have not been fully discovered in previous research,⁹⁹ the only clue to them is the content of the chant book itself. According to information derived from the table of contents and the accounts by Voznesenskij,¹⁰⁰ the chant book consists of the sections H-Vespers, H-Liturgy, H-Orthros, H-Podobny, H-Octoechos–Heirmologion, H-Yearly, H-Triodion (including the Liturgy of the Pre-sanctified Gifts, and Annunciation), H-Pentecostarion (with propers of Pascha, Ascension, Sunday of the Holy Fathers, and Pentecost), H-Yearly (continuation; both divisions containing stichera and a few other hymns of the fixed cycle feasts), H-Needs (limited to hymns of supplicatory services), and an appendix with festal heirmoi of Greek Chant, hymns of Polyeleos, stichera samoglasny (Kievan Chant), Liturgy prokeimena and *Alleluia*, and some other hymns.

According to Voznesenskij,¹⁰¹ the main content represents Ukrainian renditions of formulaic chants often in slightly abbreviated versions, as well as Kievan and Bulgarian Chants. However, some chants are provided in versions close to those of Synodal publications, and in addition, there are representatives of Greek Chant, a few chants with other designations, and some of unknown origin. Voznesenskij¹⁰² goes on to state that the manuscript would have had no influence whatsoever in the formation of the Synodal editions, which suggestion cannot be confirmed without access to the source. Nevertheless, even if traces of Court Chant are visible in the music, the available information suggests that the main content of the manuscript does not document Court Chapel singing practices as subsequently codified in the Court *Obihods*.

Osmoglasnik of 1766 and 1793, and Glasopesnec of 1847 and 1870

Two 18th-century Pochaiv editions of *Osmoglasnik* are mentioned by Jasynovs'kyj,¹⁰³ but no further details of these publications have been available for the present study. Possibly these books contain Octoechos chant materials supplementary to the Pochaiv *Irmologions*. A reference to two pre-1894 Lviv editions of *Glasopesnec* is made by Polotnjuk.¹⁰⁴

Krug cerkovnago drevnjago znamennago penija (Krug-Morozov)

This six-volume chant collection is another representative of the priested Old Believer / Coreligionist chant tradition, containing volumes for Octoechos, Vigil, Liturgy, Great Feasts, Lesser Feasts, and Heirmologion. It was published as a private enterprise by the “Society of Devotees of

⁹⁸ Jasynovs'kyj 1996, 432; Voznesenskij 1898c; 1898d.

⁹⁹ See Bezsonov" 1864, 42–43; Voznesenskij 1898d, 3–7.

¹⁰⁰ Voznesenskij 1898c.

¹⁰¹ Voznesenskij 1898c; 1898d.

¹⁰² Voznesenskij 1898d, 12.

¹⁰³ Jasynovs'kyj 1996, 88.

¹⁰⁴ Preface to *Napevnik* 1902.

Ancient Documents” at a time when Old Believers were still proscribed, officially in order to preserve pre-Reform chant, but the project was actually carried out on behalf of practising Old Rite adherents. For some reason there are quality problems with the melodies recorded, as well as technical shortcomings and scribal errors in the neumatic script, and the publication is generally considered unusable by the followers of Old Rite. Because of this and the fact that Old Rite church music is even otherwise sufficiently represented, the publication is excluded from the comparative material.

Cerkovnoe prostopenie (Prostopenie)

The Carpatho-Ruthenian chant book *Prostopenie* came into being at the 1899 initiative of the Byzantine Catholic Bishop Julij Firczak of Mukachevo, in order to “alleviate the deteriorating situation” of church music in the diocese. Bishop Firczak then commissioned Priest Ioann Bokšaj and Cantor Iosif Malinič of the Uzhhorod Cathedral to prepare and publish a chant collection according to the local usage. Bokšaj, being also a choir conductor and a composer, had received musical training at the University of Budapest, whereas Malinič was musically illiterate but knew the singing practice by heart and is reported to have possessed an extraordinary memory. In practice, Bokšaj wrote down the chants as Malinič sang them.¹⁰⁵

The chant book was printed in Uzhhorod in 1906 in both Slavonic and Hungarian versions, after which Bishop Firczak decreed that every parish purchase two exemplars. The book became gradually accepted as a *de facto* standard for church music in the Mukachevo Diocese. Later on, these chant variants gained a firm footing as the standard repertory of Carpatho-Ruthenian emigration in North America. At the present, the chants originally published in *Prostopenie* along with their subsequent English adaptations constitute virtually the only officially approved church music repertory in the Byzantine Catholic Archeparchy of Pittsburgh, USA, and have a high standing in other North American ecclesiastical jurisdictions of the Carpatho-Ruthenian tradition as well. However, the present author has not unravelled their contemporary status in Carpathian Rus.

Prostopenie is a somewhat individual collection by its structure, consisting of the sections Octoechos (with Sunday propers for Orthros, Liturgy, and Vespers, in this peculiar order), H-Orthros, H-Vespers, Triodion (comparatively extensive by content), Pentecostarion (with Paschal hymns, and heirmoi for Antipascha, Ascension, and Pentecost), Menaion (with heirmoi and some other hymns for various great and lesser feasts), Needs, and Liturgy (including hymns for the Liturgies of St. Basil and the Presanctified Gifts, and some hymns for Liturgies celebrated by a bishop).

Little systematic and detailed research has been published regarding the relation of the chants of *Prostopenie* to other chant varieties. In the literature, there are variable accounts of the closeness of the chants to the Galician and other traditions: it has been claimed that some melodies “link directly” to the 1709 Lviv *Irmologion*,¹⁰⁶ while in other opinions, many of the melodies have been found to be based exclusively on oral tradition and differ considerably from those of other Ukrainian districts.¹⁰⁷ It has equally been suggested that the compilers checked some melodies against written sources,¹⁰⁸ whereas elsewhere it is stated that only the current oral tradition was documented.¹⁰⁹ In addition to the accounts being obscure or even contradictory, the problem is that no formal definition of the musical foundation for the claim of linkage is provided.

As inspected by this author, virtually all of those melodies that would have significance as comparative material for the present study show signs of subjective oral evolution that has rendered them significantly remote from the primary material, and also from the majority of the comparative material. Unlike traditional monodic chant books, the melodies in *Prostopenie* contain

¹⁰⁵ Roccasalvo 1986, 20–21; 1990, 240–241; *Cantor’s Companion* 2006, 90.

¹⁰⁶ Roccasalvo 1990, 241.

¹⁰⁷ Antonowycz 1974, 11.

¹⁰⁸ Roccasalvo 1986, 53.

¹⁰⁹ *Cantor’s Companion* 2006, 90.

chromatic alterations and other elements that suggest the influence of a harmonic performance practice — despite the facts that according to tradition, church singing in the Uzhhorod Cathedral was monophonic at the time of the book's compilation, and that the respective singing practice in the United States has also been predominantly monophonic.

Even if the value of *Prostopenie* as a prototype of a major and vital branch of Eastern Slavic singing tradition is not to be denied, the individual character of the melodies makes them more or less remote from the present topic. For this reason, *Prostopenie* has been dismissed as comparative material.

4. Methods for analysing chant

The present discussion of the analytical methods employed in the following three chapters begins with an examination of the pitch organization of Eastern Slavic chant melodies. This is continued with a survey of the harmonic principles of traditional chant polyphony, after which a system for meaningful harmonic analysis applicable to this repertory is proposed. The final part of Chapter 4 consists of a description of the statistical methods that are used for melodic comparisons.

4.1 On the pitch organization of Eastern Slavic chant melodies

As mentioned previously, the Slavic neumatic notations that were in use before the 17th century have no means to express pitches and, thus, the exact sizes of the melodic intervals, or the scale. The situation changed by the mid-17th century, when the system of pitch markings was introduced. There was variation in the system in its early stages, but eventually pitch markings took a specific meaning and shape. The pitch space that derives from these pitch markings is known as the Church Gamut (Ex. 4.1.1).

Example 4.1.1. The Church Gamut.



The Gamut consists of four identical major (Ionian) trichords, separated by a minor second. It is a cyclic trichordal formation, fundamentally different from the western church modes as well as from the major and minor scales. Even though the Gamut was formalized only by the introduction of the pitch markings, there is no reason to assume that the pitch organization of Eastern Slavic chant would previously have been significantly different. In practice there are few if any chant melodies that would span the entire Gamut;¹ normally melodies are limited to two or three trichords. While the pitch system of Russian monophonic church singing is somewhat more complex according to available information, the Church Gamut is nevertheless the tonal foundation of monophonic chant.²

If expanded according to the cyclical structure, the Gamut would take the shape presented in Example 4.1.2. The expanded Gamut becomes redundant only in the span of five octaves.

¹ In Synodal publications there are some isolated Znamenny melodies that extend from the low G to the high C, such as the Great Vespers theotokion-kekragarion of Dormition (*Prazdniki-S* 1772, ff. 157–160; *Prazdniki-SN* 1900, ff. 95–96).

² In neumatic notations supplied with pitch markings it is generally not possible to specify chromatic alterations of the Gamut pitches (however, some Stolp-B sources make use of the marking *ѣ* in the meaning of a high B natural; see Grigor'ev 2001, 152, footnote 2). While this is not the case for staff notation, even in staff-line monodic chant material explicit alterations are exceptional.

Example 4.1.2. A speculative expansion of the Gamut.

This pitch collection is capable of producing only three different melodic modes. When a melody is transposed by a diatonic second, the transposition has a different intervallic content (or mode) from the original. This new melody can be in turn transposed by another diatonic second in the same direction, which results in a third version, but when the transposition is repeated once more, the mode of that melody is found to be identical to the original melody. Consequently, any melody in this pitch collection can be transposed by a perfect fourth to any direction without distorting its intervallic structure.³ Thus, one might conclude that melodies in this pitch space feature *fourth equivalency* rather than *octave equivalency*.

The equality of common diatonic transpositions within the expanded Gamut is illustrated in Table 4.1.1. Each row of the table contains the direction (– for down, + for up) and the number of transpositions by the specified interval which result in the original intervallic structure. For instance, when a transposition to the lower second is applied, transposing the melody upwards by two seconds (= a third) produces the same result, as well as transposition to the lower fifth.

Table 4.1.1. The effect of diatonic transpositions in the (expanded) Gamut.

Interval	Second	Third	Fourth	Fifth
Direction and times	$\pm 0 / \pm 3$	$\pm 0 / \pm 3$	± 1	± 3
	$- 1 / + 2$	$+ 1 / - 2$	—	$- 1$
	$+ 1 / - 2$	$- 1 / + 2$	—	$+ 1$

In a few cases, some monodic sources provide versions of a chant melody in one of the two modes different from that of the others. This suggests a sort of implied identity between a melody and its two tonally unequal transpositions. Accordingly, in the forthcoming analyses, if a melody has been found to match more closely its counterpart versions in either of these two transpositions, the original is substituted by the closest transposed version.

A further feature of the Gamut is that it seems well suited to a simple harmonization in parallel thirds, since the problem of the tritone produced by two consecutive parallel major thirds a major second apart (i.e., in C major: F–A → G–B \sharp) does not arise. While this can be interpreted to suggest that some kind of harmonic performance practice could have influenced the formation of the Church Gamut, in the present author's opinion, no conclusive evidence on this can be recovered.⁴

³ This has often been made use of in square-note chant books, where transpositions by a fourth (compared to different editions and neumatic sources) are quite common. In practice, this is only applicable when the result will not escape the boundaries of the Church Gamut, which is a subset of the infinite trichordal pitch collection.

⁴ According to the commonly accepted viewpoint, church singing was monophonic at the time when the Gamut was established, and for the Old Rite there exist only sporadic references to polyphonic church singing. On the other hand, it does not require endless listening to the worship of contemporary Old Believers to notice casual divisions of the unison into a third (as unison singing is considered a part of the Old Believer doctrine, the authoritative explanation is that this can happen only by mistake). Vladyšev-

4.1.1 Pitch mutations

Even if the neumatic and square notations lack established ways of indicating chromatic alterations of the pitches of the Gamut, this does not mean that such alterations would have been foreign to traditional performance practices. There are two groups of these pitch mutations, suggested not only by the living singing tradition of the Old Believers but by some staff notation chant sources as well.

The first group of pitch mutations is known as *spusk* in Old Believer literature. *Spusk* can take place in certain fita passages of Znamenny Chant. It consists of singing part of the fita a whole step lower in reference to the standard Gamut (so that, for instance, the middle pitches C–D–E–F–G are temporarily sung as B♭–C–D–E♭–F).⁵ Traces of this practice can be found in some square-note manuscripts, the 1709 *Irmologion*, and early printings of Synodal chant books.⁶ According to Grigor'ev,⁷ however, “This phenomenon ... has almost disappeared from contemporary [Old Rite] practice, or [nowadays] the lowering is only applied to a single note.” *Spusk* seems to have been having little significance in the 19th-century chant repertory of the dominant church. Its only occurrence in the materials analysed in the present study is in the 1709 *Irmologion* version of the Paschal doxasticon-apostichon, where low B flats have been written instead of B naturals.

The other, more significant type of pitch mutations is the occasional application of artificial leading-notes. In the monophonic singing tradition of Old Believers, such an alteration may be applied to the lowest pitch of each (Ionian) trichord of the Gamut when the melody touches it tangentially from above in stepwise movement, usually at cadences.⁸ The possible progressions are: A–G♯–A, D–C♯–D, G–F♯–G, and C–B♯–C.

These alterations are not applied mechanically, and their prominence varies in different Old Rite communities. Their existence still implies that views that *musica ficta* would have been uncharacteristic and foreign to some “uncorrupted” chant tradition are erroneous and without foundation.⁹ Because this phenomenon is common in monophonic singing, it is unreasonable to infer that it would not have been intrinsic to chant polyphony from the outset, despite the fact that it was not explicitly indicated in the music.

Artificial leading-notes are generally (but not always) indicated in polyphonic chant sources, in which they are applied more frequently and in a more stereotyped fashion than in monody. In addition to tangential movement from above, these leading-notes can be arrived at from below in stepwise movement, or even by a leap, but they always resolve regularly.

In traditional chant melodies, whether they were rendered in monody or in polyphony, no other kinds of chromatic alterations are present, and thus need not to be taken into account. In the following melodic comparisons, however, all pitch mutations, explicit or implicit, are ignored (i.e., substituted by the corresponding unaltered pitches) on the basis that they are considered to have no effect on the fundamental identity of chant melodies.

skaja (1982, 897) points out that she has encountered even “quite extended” passages of “triadic progression” in some cases.

⁵ See Voznesenskij 1890, 40–41; Vladyševskaja 1982, 903; Grigor'ev 2001, 85.

⁶ For instance, in *Prazdniki-S* 1772, f. 3 ff. These mutations were later eliminated in printed chant books.

⁷ Grigor'ev 2001, 85, footnote 2.

⁸ Simmons 2009, 181. In addition, the raising of the high B♭ into B♯ may occur in some special cases when the melody touches it tangentially from below, the most notable of those being some orally-transmitted (*napevka*) forms of the tone 3 sticheron samoglasen (cf. Grigor'ev 2001, 178).

⁹ Symptomatically, after Old Believers had been granted freedom of religion in 1905, which in turn had allowed them to promote their church music in public concerts, pedantic press critics such as V. Pashalov" (1917) could accuse them of having corrupted the tradition: “Equally inadmissible is the raised leading tone in final cadences, which is totally foreign to the diatonic nature {of the chants}.” (Cited in Morosan 1994, 257.)

4.2 Harmony in Eastern Slavic church music

In previous research, the nature of harmony in Eastern Slavic chant polyphony has not been properly determined. During the preparation of the present study, this obstacle was overcome by systematic analysis of available polyphonic sources. However, since the harmony utilized in Court Chapel publications has been judged non-traditional (“modelled according to the harmony of German Protestant chorale”) in the established literature, one would hardly have been able to resort to them as the principal stylistic reference. On the other hand, the scope of available polyphonic chant sources of the 19th and early 20th centuries that can be considered traditional (in contrast to artistic arrangements by known authors), demonstrably independent of those of the Court Chapel, is somewhat limited.

Those sources that were used for reference during the formation of the present theory on the harmony of chant polyphony included the Kiev-Pechersk Lavra *Obihod*, as well as polyphonic publications and manuscripts of the Valaam Monastery.¹⁰ The Valaam materials have certain advantages over the other examples of the polyphonic repertory, namely, a considerable coverage of relatively florid melodies with comparably extensive pitch ranges, the monodic forms for most of which were available in *Obihod-V* (for *Obihod-KP*, no monodic sources were accessible to this author). It could thus be ascertained that the monodic melodies of Valaam Chant could indeed be harmonized in a consistent manner and without significant melodic modifications (other than those involving the application of artificial leading-notes).

When these polyphonic sources of monastic chant are analysed, it transpires that the harmonization strategy follows certain general outlines:

- The chant melody is constantly or almost constantly doubled in some part in the upper third, or in some cases, in the lower sixth.
- Artificial leading-notes (indicated with sharps or naturals) appear in the actual melody part (and in other parts when necessary).
- The bass sings mostly roots of the chords suggested by the parallel voice complex.
- The fourth part acts as a filler, complementing the harmonies suggested by the other parts.
- The parallel voice complex may form temporary dissonances against the bass (and possibly against the filler part).
- There are occasional parallel octaves and fifths in the part-writing.
- In chords containing a minor seventh (or a diminished fifth), the dissonance may progress upwards or be left by a leap.
- The harmonic progressions can be analysed as if the music were in partial compliance with western common practice tonality.

Furthermore, it transpires that the differences to the mainstream of artistic chant harmonizations by known authors (such as Turčaninov and A. L'vov as well as some arrangers of later pre-Revolutionary generations) are not particularly fundamental. The main differences involve cleaner part-writing (without forbidden parallelisms) and a varying degree of deviation from the constant parallel doubling of the melody.

The general theory now proposed on the nature of harmony in Eastern Slavic chant polyphony¹¹ is based on the observation that even if the situation seems different at first glance, the harmony actually has a direct and systematic connection to the underlying pitch space of the melody, i.e., the Church Gamut. There are 12 pitches in the Gamut on which triads can be formed by using

¹⁰ *Obihod-KP*; *Sbornik-V* 1902; *Heruvimskaja* 1903; *Vsenoščnaja-V421*. Further polyphonic manuscript sources of Valaam have been surveyed in Harri 2010.

¹¹ The one that is based on the harmonization practice of oral origin, involving the virtually constant doubling of the melody in the upper third or the lower sixth.

the unaltered gamut notes (Ex. 4.2.1; it is assumed that the gamut would continue upwards according to the established trichordal structure.)

Example 4.2.1. Triads deriving from the pitches of the Church Gamut.¹²

Because the Church Gamut is a cyclic trichordal structure, based on fourth equivalence rather than octave equivalence, and as such, quite fundamentally dissimilar to the western major or harmonic minor keys, it is not profitable to analyse its chords as degrees of a single key. In order to overcome this problem, a further layer of proportionality is introduced in the form of a framework of *harmonic regions*.¹³

In traditional polyphonic renditions of chants that are in compliance with the Church Gamut, every consonant triad consisting of unaltered gamut notes can appear as the tonic chord¹⁴ of a harmonic region, which are similar to major and harmonic minor keys with the aforementioned chords as their tonics. Consequently, the harmonic progressions in chant polyphony can be parsed as segments of progressions in the tonal keys in question. For practical reasons, the harmonic regions are referred to by names *derived* from western church modes.¹⁵ While some other nomenclature would be equally possible, the advantage of the present solution is that it is readily comprehensible to music theorists (which would not be the case were Slavonic-based terminology to be used).

Table 4.2.1. The eight harmonic regions of the Church Gamut.¹⁶

Gamut note	Г	Н	Ц	Г	Н	•
Tonic triad	G	a	(b°)	C	d	(e°)
Region (abbr.)	Mix	aeol	—	Ion	dor	—
Region (full name)	Mixolydian major	Aeolian minor	—	Ionian major	Dorian minor	—
Gamut note	М	П	П	М̇	П̇	П̇
Tonic triad	F	g	(a°)	B \flat	c	(d°)
Region (abbr.)	Lyd	mix	—	\flat Loc	ion	—
Region (full name)	Lydian major	Mixolydian minor	—	Flat Locrian major	Ionian minor	—

The eight harmonic regions of the Church Gamut (Table 4.2.1) form four adjacent and identical major–minor pairs which are separated from each other by a minor third. Likewise, the four lower regions are in the same relation to one another as the four upper regions, as is the case for the four

¹² Ma = major triad; mi = minor triad; dim = diminished triad.

¹³ The concept of harmonic regions in western tonal music is proposed in Arnold Schoenberg's treatise *Structural Functions of Harmony* (Schoenberg 1975). Its adaptation to Eastern Slavic chant polyphony is an original contribution of the present author (initially introduced in Harri 2009).

¹⁴ The diminished triad, being dissonant, cannot act as a tonic chord.

¹⁵ A similar solution is used by Schoenberg (1975, 21) who refers to the region whose tonic is the degree II of a major tonic region as "Dorian."

¹⁶ Major triads are rendered in capitals, minor triads in lower case, and diminished triads indicated with the ° sign.

middle regions. However, because a chant melody seldom covers the whole Church Gamut, it is unlikely that all these regions would appear within any single polyphonic setting.

Sometimes the written pitch space represents a transposition of the Gamut. This is usually indicated with a “key signature” in the music (as illustrated in Table 4.2.2). In practice, the signature may appear to have a difference of at least one accidental with respect to the actual transposition. Consequently, the function of signatures in harmonized chant is not the same as in western tonal music: they do not signify a specific major or minor main key.

Table 4.2.2. The effect of signatures on the transpositions of the Church Gamut.¹⁷

Gamut note Region	Г Mix	Н aeol	Г Ion	Н dor	Λ Lyd	Π mix	Μ̇ bLoc	Π̇ ion	
Sig.	Transposition	Tonic triad							
⋄	—	G	a	C	d	F	g	B \flat	c
b	↑4 / ↓5	C	d	F	g	B \flat	c	E \flat	f
bb	↓M2	F	g	B \flat	c	E \flat	f	A \flat	b \flat
bbb	↑m3	B \flat	c	E \flat	f	A \flat	b \flat	D \flat	e \flat
#	↑5 / ↓4	D	e	G	a	C	d	F \sharp	g
##	↑M2	A	b	D	e	G	a	C \sharp	d
###	↓m3	E	f \sharp	A	b	D	e	G \sharp	a

Each of the harmonic regions of the Church Gamut may contain any of the chords of the corresponding major and harmonic minor keys.¹⁸ In analysis, these chords are referred to with the customary key labels, degree numbers and other standard symbols. The analytical system does not imply the presence of any particular chords in music. Neither is it aimed at suggesting that the music is in a western key, nor that it would comply with common practice tonality. Rather, its objective is to allow reference to the harmonic constituents of the music by standard and comprehensible means. On the other hand, it is presupposed that in a given chant harmonization, the harmony remains within a specific subset of major and harmonic minor keys that derive from the underlying transposition of the Gamut, and that no other keys are involved.

Before analysis is undertaken, some disciplinary refinements are necessary:

- All changes in harmony are analysed as individual sonorities, but non-chordal dissonances are indicated only with the + sign.
- Notes missing in incomplete chords are not indicated.
- It is taken as implicit that the root of the chord is always present in the music. Thus, no chords are analysed as if their roots were omitted.
- Seventh chords on the degree V are analysed as dominant seventh chords even when the third is not present.
- A shift of region is triggered by the appearance of any of the following:
 - A chord (or a set of non-harmonic notes) that does not belong to the earlier region.
 - A major chord that is the degree IV of the previous major region, appearing after the degree I which is interpreted as the degree V of the new region, unless it is part of a full cadence. (A minor chord that is the degree IV of a minor region can be analysed either as IV, or I of the minor region above, depending on context.)

¹⁷ In column Transposition, the arrows specify the direction, the numbers the interval, M = major, m = minor.

¹⁸ Including triads and chords of the seventh, potentially chords of the ninth on the degree V, the Neapolitan sixth chord, chords of the augmented sixth, etc. The present analysis would accommodate even secondary dominants (i.e., dominant chords not belonging to any region), but thus far, no instances of such chords have been detected in the materials analysed.

- A minor chord that is the degree VI of the previous major region.
- A minor chord that is the degree II of the previous major region, unless it is part of a full cadence, in which case its interpretation depends on the context.
- A phrase is analysed, by preference, as beginning with and ending on the degree I or V of a region. The same applies to recitative-like repetitions.
- A passage involving a single region may consist of one or more chords, of which none need to be the tonic of the region.
- If there are multiple possibilities for analysing shifts of region according to the previous guidelines, the less complicated ones are generally preferred.
- The guidelines may be relaxed in order to illustrate harmonic similarities in a group of chant versions, or for other analytical reasons.

The basic triads available in the framework with their regional interrelations are shown in Table 4.2.3.

Table 4.2.3. Triads in the harmonic framework of the regions.¹⁹

Chord	Region and degree								Chord	Region and degree							
	Mix	aeol	Ion	dor	Lyd	mix	♭Loc	ion		Mix	aeol	Ion	dor	Lyd	mix	♭Loc	ion
G	I		V					V	D	V				V			
g				IV	II	I	VI		d		IV	II	I	VI		III	
g ^o		VII							d ^o							II	
A ^b								VI	E ^b					VI	IV		
A				V					E ⁺							III	
a	II	I	VI		III				E		V						
a ^o						II	VII		e	VI		III					
B ^b				VI	IV		I		e ^o			II	VII				
B ⁺						III			F ⁺			III					
b	III								F		VI	IV		I		V	
b ^o		II	VII					VII	f							IV	
C ⁺		III							f ^o	VII					VII		
C	IV		I		V												
c						IV	II	I									
c [♯]				VII													

The most essential triads shared by multiple regions are presented in Table 4.2.4, in which it may be seen that the degree I of Mix is equal to the degree V of Ion (there is a similar correspondence of these degrees for Ion and Lyd, and for Lyd and ♭Loc), and the degree II of Mix is equal to the degree I of aeol and to the degree VI of Ion (etc.).

Table 4.2.4. The most essential triads of the harmonic framework.

Mix / Ion / Lyd	aeol / dor / mix	Ion / Lyd / ♭Loc
I		V
II	I	VI
IV		I
	IV	II
	VI	IV

The relation between the range of the melody and the suggested regions is illustrated in Table

¹⁹ In addition to previously defined symbols, the sign ⁺ is used for the augmented triad.

4.2.5. The numbers signify the size of the range (in scale steps) for melodies with their bottom notes in the lower end of the Gamut. Among the materials analysed in the present study, there are no chant harmonizations requiring the regions \flat Loc and ion, and neither can many melodies of that wide a range be found in monodic chant books (there are some, which could be harmonized accordingly).

Table 4.2.5. Regions suggested by different melody ranges.

Region coverage	Mix-aeol			Ion-dor			Lyd-mix			\flat Loc-ion		
Note	G	a	b	C	d	e	F	g	a	B \flat	c	d
Steps from the bottom	1	2	(3)	4	5	(6)	7	8	(9)	10	11	(12)
		1	(2)	3	4	(5)	6	7	(8)	9	10	(11)
			(1)	2	3	(4)	5	6	(7)	8	9	(10)
				1	2	(3)	4	5	(6)	7	8	(9)

It may be seen that the range required for a melody to suggest or necessitate the use of \flat Loc is at least a tenth if the melody touches the lowermost G, and a ninth if it touches the lowermost A. For melodies involving mix, the ranges would be an octave, and a seventh, respectively. (If a melody is limited to the lowermost B or a tone above it, the harmonization would be analysed as transposed a fourth down: the B would probably be harmonized with the degree V of the region above). If the written melody does not extend below the second trichord (Ion-dor), it is normally considered in its downward transposition by a fourth.

4.2.1 The objectives and mode of representation of harmonic analysis

There are two main objectives of the analysis of the harmony in the present study. Within each redaction, the interest is in finding the harmonic similarities and differences in those chants for which there exist polyphonic sources. In order to reach this goal, the harmonies of each chant have been analysed according to the guidelines described above. To facilitate further the harmonic comparison of chant settings whose melodies show variable levels of difference, harmonic movement has been reduced to synopses in terms of phrases.

For redactions other than those of prokeimena, the synopses consist of the initial and final chords (in the form <region> : <degree>) of each phrase. If there are mid-phrase shifts of region, these have been indicated with the labels for regions only, and when applicable, the harmonies of optional segments of each phrase have been given in parentheses. For prokeimena, which consist of single phrases that are relatively extended, the synopses incorporate the initial chord of each region, and the final chord of the chant. When considered illustrative, the harmonic synopses have been collected in tables. When the synopsis of a counterpart differs from that of the *Obihod-CB* version, the differences have been highlighted in boldface (the highlighting has been omitted for prokeimena).

The other main objective of this harmonic analysis is to be able to point out general stylistic features of the harmonization schemes that are characteristic of the polyphonic sources of different origins, insofar as they exist.

4.3 Comparing chant melodies by means of a statistical approach

For the reasons described in the Introduction, the melodic comparison of chants is carried out by computer-assisted statistical analysis, the objectives of which, and the exact methods applied, are described herein.

4.3.1 Objectives of analysis and methodological criteria

For each chant of the Court repertory selected for analysis, there exist a number of counterparts in the comparative material, together forming a *redaction*.²⁰ The objectives are to find out to what extent the counterpart versions are similar to the primary chants,²¹ of what the differences consist, and how the chants of a redaction are related to each other. The method used to reach these goals is computer-assisted statistical analysis.

In the statistical comparison of similarities within a group of chant melodies, the first task is to define the formal criteria for melodic similarity employed. It should be mentioned that these criteria should not be seen as universal, or independent of the particular corpus being studied. The reason for this is that the criteria which produce meaningful answers to certain research questions are firstly determined by the questions, and secondly are always tied to the stylistic features of the repertory analysed.

Multiple approaches are possible for measuring melodic similarity by statistical means. The common factor for all of these is the application of some sort of a *similarity function* which takes into account the selected melodic parameters and is capable of determining the distance between a pair of melodies to which it is applied, by some solid criterion. Within computer science, measuring melodic similarity belongs to the branch of Music Information Retrieval (MIR), with a history going back to about 1967.²² While the objectives of MIR among computer scientists are often seen somewhat differently from those of musicologists,²³ their achievements are perfectly adaptable to musical analysis, and various solutions of that sort have been emerging and becoming common during recent years.

In selecting the similarity function, it is necessary to make a distinction between *formal similarity* and *perceptual similarity*. The present analyses are based on formal similarity, i.e., similarity as measured from the contemporary interpretation of the music as it has been written down in the sources, with no regard to the way in which a group of humans might perceive the similarity of a group of melodies when heard or performed. The main reason for rejecting the measuring of perceptual similarity is that the perception depends on a particular group of test subjects and cannot be generalized absolutely; furthermore, contemporary test subjects are probably unable to reveal how the music was perceived in the past.²⁴

Before proceeding, it must be decided which melodic features are considered relevant. The possibilities include parameters such as melodic contour, melodic intervals and pitches, either in connection with or detached from the note values (i.e., rhythm). The general consensus among practitioners of MIR is that the rhythmical parameter of melodies is virtually always secondary to the progression of pitches, and in practical solutions, the rhythm has often been ignored altogether.

²⁰ In the present meaning, the concept of redaction, originally derived from the redaction analysis of folkloristics used for folk poetry, has been previously applied to melodic research by Louhivuori (see 1988, 8–9).

²¹ Unless mentioned otherwise, the primary melodies represent the forms of *Obihod-CB*.

²² E.g., Lemström 2000, 1, 9.

²³ For instance, Lemström (2000, 1) reasons that “it is easy to imagine fascinating possibilities for future MIR-related applications: by humming a short excerpt of a melody into a microphone, a CD player can be requested to play a particular piece of music or MPEG files can be downloaded from the Internet. Moreover, one may be able to order a song to be played by a jukebox by humming an excerpt of some melody to a personal mobile phone while sitting in a pub. Obviously, in a similar manner one could also download and change the ringing tone of a mobile phone. MIR techniques may even be used for solving judicial plagiarism cases.” Further MIR applications have been enumerated by Typke (2007, 2–3, 5–6, 19–20).

²⁴ This issue has been previously considered by Louhivuori (1988, 99–100) who arrived at the same conclusion for his research project of the time. Recent examples of the cognitive approach in applications involving computer-assisted similarity measurements of music include Eitan & Granot 2009, Lartillot 2009, Ockelford 2009, and Tourny 2009.

Since the significance of rhythm as a factor of melodic identity is very likely even less in chant melodies than in some other musical genres, there would be little point in including the rhythmical parameter in the similarity measure applied to chant, even if there are no pending technical obstacles to such an implementation.²⁵

When rhythmical information is deliberately ignored, what is left is the succession or *sequence* of pitches, or more precisely, pitch changes,²⁶ since a succession of multiple instances of the same pitch would mean the reintroduction of the rhythmical element. Thus, before the similarity measure is applied, the melodies are encoded in such a way that any repeats of single pitches within a melodic segment are eliminated. The next question to be resolved is the manner in which pitch information is treated. The solution is directly dependent on the qualities of the repertory. As we are dealing with redactions that contain multiple versions of melodies already found to be somewhat similar, the measure must be capable of differentiating between partial and exact similarity. Thus, a solution based on melodic contour for which the pitch sequence is reduced to a vector consisting of the directions of the intervals between adjacent pitches²⁷ is clearly useless: by that criterion, most of the melodies in a redaction would turn out to be “equal” in effect.

When the contour representation is dismissed, there remains the question as to whether to analyse the melodic movement as a sequence of pitches or as a sequence of intervals. A general feature of the former approach is that a pitch sequence is not *transposition invariant*, whereas an interval sequence is.²⁸ For instance, the pitch sequences [c, d, e] and [f, g, a] are not identical, but the corresponding interval sequences [2, 2], i.e., the number of semitones between the pitches, are identical. Hence, a transposition invariant similarity measure renders possible the correct matching of melodic passages with no regard to transposition or key.

It has been considered, especially among computer scientists implementing methods for music database retrieval, that similarity measures lacking transposition invariance are always inferior to measures having this feature. However, the advantage of the invariance in the first place depends entirely on the framing of the current task. In fact, if there are, say, three chant melodies in a redaction of which the first contains the pitch sequence [c, d, e], the second [f, g, a], and the third [g, a, b], a similarity match between these sequences would be anything but desirable unless the instances really represent different transpositions of a single melody or passage. If we have a pair of pitch sequences each consisting of two segments, such as [c, d, e] | [f, g, a] and [e, d, c] | [c, d, e], an interval-based measure would wrongly equate the second segments of these melodies when applied in terms of segments.

As suggested by the foregoing discussion, the practical resolution for these issues is to retain a similarity measure that deals with pitch sequences. Because such a measure is not transposition invariant, the melodies need first to be normalized into an equal pitch space. Since the tonal features of the Church Gamut have been recovered and are now unambiguous, the normalization is a comparably trivial operation: each melody is transposed diatonically within the Gamut by a perfect fourth until the dissimilarities within the redaction are minimal, and after this procedure, the whole redaction is transposed down by a perfect fourth until any given melody extends to the lowermost trichord of the (unexpanded) Gamut. For individual melodies, further diatonic transpositions by a second/third are applied when this results in a significant decrease in overall dissimilarity.²⁹

²⁵ See Typke 2007, esp. 22–56.

²⁶ Herein the beginning of a sequence is also considered a pitch change.

²⁷ For instance, the contour vector for the pitch sequence [c, d, e, e, c] would be (up, up, same, down). Even if the contour representation may be of some use in melody database searches, it has been found that the number of false matches is likely to be considerable. (See Lemström 2000, 10, 29–30.)

²⁸ See Lemström 2000, 24; Mäkinen & Navarro & Ukkonen 2005; Pienimäki 2005, 52.

²⁹ In the analyses, only these latter transpositions are indicated in the chant labels, either as transpositions by a third down (= a second up) or by a third up (= a second down) in reference to the respective sources. Consequently, any transpositions by a fourth are not indicated. Furthermore, when a chant written in

4.3.2 The similarity function

Pitch sequences are essentially strings, or words: there is no formal difference between the pitch sequence [c, a, f, e] and the word “café”. Thus, one can apply the same means to compare [c, a, f, e] to [f, a, c, e, d] as one would do with “café” and “faced.”³⁰

The usual similarity measure for this kind of applications is known as the *edit distance*. For two sequences $A = [a_1, \dots, a_m]$ and $B = [b_1, \dots, b_n]$, it can be defined as follows:³¹

The *edit distance* between sequences A and B , denoted $D(A, B)$, is the minimum number of local transformations required to transform A into B .

The value of $D(A, B)$ depends not only on the content of A and B but equally on which edit operations have been accepted as the local transformations (t). Common operations include *replacement* ($a_i \rightarrow b_j$), *insertion* ($\lambda \rightarrow b_j$), *deletion* ($a_i \rightarrow \lambda$), and *permutation* of two adjacent elements ($[a_i, a_{i+1}] \rightarrow [b_{j+1}, b_j]$). The cost for each of these operations is given by a non-negative valued cost function $w(t)$; however, the cost for each allowed transformation is usually defined as 1, and the value of the similarity function is the sum of the costs.³²

Depending on the operations allowed, there are colloquial designations for various sorts of edit distance functions. The main variants are known as the *Hamming Distance* in which only replacement is allowed, and the measure is applicable only to sequences of equal length; the *Levenshtein Distance* which allows other operations than permutation; and the *Damerau–Levenshtein Distance* in which all four operations are allowed. The practical problem with the Hamming Distance is the requirement of equal lengths for A and B , which renders the function unusable for the present purpose.

A precondition for statistical reliability is that the distance function be a *metric*.³³ Whereas Hamming and Levenshtein Distances meet this requirement, for the Damerau–Levenshtein Distance this is not necessarily the case.³⁴ Thus, even if one preferred to have the similarity measure to award special cost values to permutations involving different kinds of sub-sequences, this would very likely have a deteriorative effect on the reliability of the measurement. For these reasons, the Levenshtein Distance has been selected as the basic similarity function for the present study.

Levenshtein Distance is attributed to the Russian mathematician Vladimir Levenshtein, who made it public in 1965 in the periodical *Doklady Akademij Nauk SSSR* (“Reports of the Soviet Academy of Sciences”).³⁵ In the following year, the paper was republished in English under the title “Binary codes capable of correcting deletions, insertions, and reversals.” While the paper con-

Stolp-A/B notations has been transposed, the original pitch markings of the neumatic script that has been reproduced have not been modified accordingly but have been retained as such.

³⁰ It should perhaps be emphasized that we are dealing with words as sequences of letters with no regard to their semantic meanings or other linguistic qualities which are, in fact, variable according to the language of perception and context. Melodies, in their turn, are devoid of such qualities. In the present discussion, English words that consist of note names are used for demonstration because of their formal similarity to pitch sequences.

³¹ Lemström 2000, 16.

³² Idem. λ denotes an empty sequence (ibid., 15).

³³ Distance function D for $A, B \neq \lambda$ is a metric if it satisfies the following five conditions: [1] $D(A, B) \geq 0$; [2] $D(A, B) = D(B, A)$; [3] $D(A, A) = 0$; [4] $D(A, B) = 0 \Leftrightarrow A = B$; [5] $D(A, C) \leq D(A, B) + D(B, C)$.

³⁴ The *restricted* Damerau-Levenshtein Distance is not a metric because it does not account for multiple edits of the same substrings. On the other hand, the *unrestricted* Damerau-Levenshtein Distance (*uDL*) does not have this limitation but is complicated to compute and may cause undesirable side-effects: uDL (“ab”, “ba”) = 1; uDL (“ba”, “bca”) = 1; uDL (“ab”, “bca”) = 2 (see [5] in the previous note) whereas D (“ab”, “bca”) = 3. Here *uDL* considers that “ab” is permuted into “ba” prior to the insertion of “c,” but to what extent might this be an advantage?

³⁵ Levenštejn 1965.

cerns error correction strategies in the transmission of binary data, in passing, two distance functions are defined. The second of these came to be known as the Levenshtein Distance, originally introduced as follows:

We will say that a code K can correct s deletions, insertions, and reversals if any binary word can be obtained from no more than one word in K by s or fewer deletions, insertions, or reversals. It can be shown that the function $r(x, y)$ defined on pairs of binary words as equal to the smallest number of deletions, insertions, and reversals that will transform the word x into y is a metric ...³⁶

While Levenshtein’s paper does not present an algorithm for his function $r(x, y)$, the algorithm is straightforward, and easy to implement in various programming environments. The common solution makes use of an $(n + 1) \times (m + 1)$ matrix, into which the costs of the transformations are tabulated. When the sequences are compared by a nested loop, the total cost accumulates diagonally, and the value of the function is eventually read from the entry $(n + 1, m + 1)$ — the bottom right corner — of the matrix (as illustrated in Table 4.3.2.1).

Table 4.3.2.1. The calculation of Levenshtein Distance.

The differences and similarities of $A = [c, a, f, e]$ and $B = [f, a, c, e, d]$						The cost matrix (6×5)						
A	=	c	a	f	e	—		c	a	f	e	
							0	1	2	3	4	
B	=	f	a	c	e	d	f	1	2	2	3	
							a	2	2	1	2	
							c	3	2	2	3	
							e	4	3	3	2	
							d	5	4	4	3	
cost	=	1	+	0	+	1	+	0	+	1	=	3
											$\Rightarrow D(A, B) = 3$	

Since its introduction, the Levenshtein Distance has been used in a wide range of applications. The best-known of these include traditional data processing solutions for scenarios involving error correction, such as spell checkers and speech recognition, but also fuzzy searches and other data mining tasks in research branches such as biochemistry, plagiarism detection, and other statistical assignments, including music analysis.

4.3.3 The dissimilarity measure

As the value of Levenshtein Distance is a positive integer which corresponds to the number of allowed edit operations required to transform A into B , it follows that the distance values for various sequence pairs are not commensurate: when the comparison of sequences of, say, about 20 pitches gives a distance value of 3, it is evident that when sequences of about five pitches give the same distance value, the longer ones are relatively more similar to each other than the shorter ones. To overcome this, the distances must be scaled. For that purpose, a new function $D_{diff}(A, B)$ for $A, B \neq \lambda$ is defined, which is $D(A, B)$ divided by the length of the longer sequence. Thus, for any sequence pair D_{diff} has a value from 0 to 1, where smaller values denote greater similarity.

For the sequences $[c, a, f, e]$ and $[f, a, c, e, d]$ the value of $D_{diff} = 3 / 5 = 0.6$, denoting a dissimilarity of 60 %. This *dissimilarity measure* is the basis of the statistical analysis in the present study.

³⁶ Levenshtein 1966, 708–709. In Levenshtein’s terminology, *reversal* means switching the value of a binary digit, for which only values 0 and 1 are applicable (ibid., 707). For other number systems, or alphabets (including pitch sequences — cf. Lemström 2000, 15), the corresponding operation is known as *replacement*.

It may be questioned, however, to what extent the dissimilarity measure based on the Levenshtein Distance is capable of producing adequately realistic and convincing results in practical applications. For instance, there may be sequence pairs (A , B) that contain the same pitches in a different order, or adjacent pitches (so that a segment of A is a transposition of a segment of B), whose dissimilarity is equal to that of another sequence pair with more different pitches. To examine these potential issues, let us consider a few cases, in which a variable sequence B is compared to a constant $A = [c, d, e, f, g, a, f, e, d, c]$ (Table 4.3.3.1).

Table 4.3.3.1. Comparison scenarios for certain situations.

Case	Sequence B	D_{diff}	Comment
1.	[d, c, e, f, a, g, f, e, d, c]	0.4	The pitches of B are the same as in A but appear in a slightly different order.
2.	[d, c, e, f, a, g, b, a, b, a]	0.8	After the initial permutations in B , the rest of the pitches are entirely different from those of A . Consequently, the dissimilarity is considerably greater than for case 1.
3.	[d, c, e, g, f, g, e, d, c, b]	0.6	After the initial permutations in B , the rest of the pitches are adjacent to those of A . Now the dissimilarity is smaller than for case 2.
4.	[d, e, f, g, a, b, g, f, e, d]	0.4	B is an upper second transposition of A .
5.	[e, f, g, a, b, c, a, g, f, e]	0.8	B is an upper third transposition of A , and the dissimilarity is greater than for case 4.

It turns out that the measured dissimilarity is generally in accordance with our common sense expectations: the only potential problems have to do with transposition, since the measure we have selected is not transposition invariant. However, with regard to chant melodies segmented into phrases in which some phrase of a comparative melody appears transposed in relation to the primary melody, would we in fact consider the phrases similar? The obvious answer to this question is that we would instead think that there has been a corruption or mistake in one or other of the melodies that renders the phrases dissimilar. Very probably another sort of fundamental difference would be treated likewise. Certainly, in our or someone else's acoustical perception, the matter might be different, but as previously reasoned, we have deliberately chosen not to attempt to measure perceptual similarity.

What we are interested in is not finding melodic variants in which extended passages have become corrupted by partial transposition or by material not found in other variants, but rather measuring passages that show minor variations in the form of compression, diminution, and changes in individual pitches. Thus, it would appear that the dissimilarity measure used is indeed capable of adequately fulfilling the current research task.

4.3.4 The chant prototypes

Because it would be problematic and redundant to compare full hymn melodies of variable compass with no regard to their form, the analysis is applied to reductions abstracted from the chant corpus, referred to as *chant prototypes*.

Chant prototype ← A number of *model phrases*, and a *chant pattern*

The chants analysed are either formulaic or phrasal by construction, consisting of one or more phrases whose abstracted forms are known as *model phrases*. The *chant pattern* is the order in which the model phrases appear in chant melodies.

In hymns in which no phrases recur, the chant pattern consists of all model phrases in sequential order. In other hymns typically representing generic and pseudo-generic chants, a number of model phrases are recycled throughout the hymn, indicated accordingly in the chant pattern. In the latter case, the realization of model phrases in a hymn melody depends on the number of lines of the hymn text, as well as on the number of available model phrases and the chant pattern.

The first task in the procedure of abstracting chant prototypes³⁷ is to determine the number of individual phrases in a chant, and if there are multiple phrases, to locate the phrase boundaries. The phrase counts and boundaries of some chants are relatively clear, while in some others, their determination requires more effort. The objective is always to arrive at divisions that are maximally compatible within the whole redaction, which may occasionally result in untraditional or arbitrary interpretations. In some chants there appear phrase variants that cannot be unified into a single model phrase. An additional problem is posed by redactions in which some chant variants have a distinct terminal phrase, while in others, one of the recurrent phrases is used instead. For these redactions, the solution has been to consider the last phrase of a hymn the terminal phrase of that chant even if it is a duplicate of a phrase appearing earlier in the chant pattern.

Unlike the situation for non-generic and pseudo-generic chants, the sources for generic chants are varied. While in some cases the sources provide analytical information that can be used in abstracting the chant prototype, it is more common that only a model hymn or a few are given, with possibly a written indication that other hymns of the same tone and genre are to be sung in the same manner. In some sources, the model phrases have been provided with numbering. When this information is missing (even the phrase boundaries may remain unmarked), it must be reconstructed by inspecting the available corpus of that particular chant (other variants may also be consulted). The absolute reliability of the result depends on the characteristics and corpus of the chant in question.

For chants with good documentation in the sources and/or a representative hymn corpus, the construction of the chant prototype is quite straightforward, but for other chants which lack documentation and have a limited corpus (perhaps consisting of no more than a single hymn), there are some practical problems. It may be that all available hymns of a chant corpus lack some phrases or that the phrases lack some notes (that would traditionally have been included when the chant is applied to another text). In some cases no phrases recur in the chant sample, which means that there is no reliable way to reconstruct the chant pattern other than to presume that the pattern is similar to another chant variant with a more extended corpus.

To avoid loss of musical information, model phrases are generalized in their most complete forms from available data. A generalized model phrase contains all the pitches and note values that have been extracted from the chant corpus used. No notes other than pitch repetitions that appear in the hymn corpus of a given chant prototype are omitted in the model phrases, and no notes that do not appear in any of the corresponding hymn phrases are included. Consequently, it is possible that in some instances there exists no hymn phrase in the corpus that would contain all the notes of the generalized model phrase. In the music examples providing the chant prototypes of a redaction, passages with notes omitted in some hymn phrases have been bracketed.

For the majority of generic chants analysed, all available musical renditions have been included in the corpus from which the model phrases have been generalized. However, for some chant variants of the generic chants, as well as for most of the pseudo-generic chants, the corpus is an intentionally confined subset of the available material, in order to limit the number of chant phrase variants for a single model phrase. Without limitation, the model phrases might come to contain excessive passages of potentially omitted notes, and, thus, suggest melodic realizations that would be very remote from the majority of the actual chant phrases, considerably diminishing the reliability of the dissimilarity measurements. For pseudo-generic chants, this is the reason why the corpora of prokeimena are limited to Sunday Liturgies and Orthros, those of heirmoi to the first odes of the selected kanons, and why only a subset of magnifications for the majority of chant sources is considered.

Before statistical analysis, the abstracted chant prototypes of the redaction have been normal-

³⁷ The reader may consult Appendix 1 in order to see some excerpts of the original chant sources used in prototype abstraction and compare them to the corresponding prototypes in the respective parts of the study.

ized by transposition operations, as discussed earlier. Obviously, the transposition has not been applied to individual model phrases but to the whole prototype in order to retain the correct pitch relations. Due to the non-octave-equivalent construction of the Gamut, octave equivalence is not assumed for any of its pitches. This is taken into account in the internal coding of pitch sequences, in which the low and high G, A, C, and D are rendered as separate symbols. Thus, the pitch sequences [g, a, c¹, d¹] and [g¹, a¹, c², d²] are considered unequal.

For some chant prototypes there survive complex rules and literary instructions on which notes of the model phrases are stressed, which can or cannot be omitted, which can be divided, and which form melismas, respectively, as well as on how to apply them correctly to text lines of different compasses and stress patterns. For other chant prototypes, no such documentation has survived. Because of this, in instances in which only a limited corpus is available, it is virtually impossible to reconstruct such rules in a reliable way, and thus, no detailed information of that sort has been taken into account in comparisons.

A model phrase of a phrasal chant can be divided into formal parts according to the position of the *main recitation note* (indicated with the letter R in the music examples; an *R* is used when the main recitation note is uncertain). The melodic movement before the main recitation note is the *opening gesture*, and the melodic movement after the recitation note the *closing gesture*. If the main recitation note is the first note of the model phrase, then there is no opening gesture; there may even be model phrases that contain only the recitation note, but these are exceptional. In all other cases, the main recitation note is never the last note of the phrase, which means that if there is any melodic movement, the closing gesture is always present. However, this division is not considered in the statistical analysis.

On the extraction of melodies from polyphonic sources

While there is no ambiguity in extracting melodies from monodic sources, the situation is different for polyphonic ones. By layout, the polyphonic materials fall into a number of categories, as illustrated in Table 4.3.4.1. In the column “Type”, the parts (S[1/2] = soprano, A = alto, T[1/2] = tenor, B[1/2] = bass) appear in the standard top-down score order. In *Obihod-KP*, however, the alto, traditionally sung as the top part, has been written below the tenor parts.

Table 4.3.4.1. Distribution of parts in polyphonic chant sources.

Type	Source(s)	Melody part(s)
S/A/T/B with subdivisions	<i>Obihod-CB, Obihod-CL, Irmosy-G, Utrenja-G</i>	Usually soprano. Less frequently alto, or tenor, or distributed between multiple parts.
T1/T2/B1/B2 with subdivisions	<i>Bdenie-KP</i>	Usually tenor 2 (or in cadences, its lower subdivision when present).
T1/T2/A/B with subdivisions	<i>Obihod-KP</i>	Usually tenor 2.
A/T1/T2/B with subdivisions	Vsenoščnaja-V421	Either tenor 1 or tenor 2.
S/A/B (rarely with subdivisions)	<i>Oktoih-Ab, Obihod-Ab</i>	Usually alto.
S1/S2/A	<i>Obihod-CB, Obihod-CL</i> (the redaction Arh)	Soprano 2.
A/B with or without subdivisions	<i>Liturgija-CLiA, Liturgija-CLiB, Krug-C</i>	The melody is usually distributed between the bass and the lower third of alto (or alto 2 when alto is subdivided) when these two differ, as suggested by the four-part sources of Court Chant.

When the melody resides in a part other than the usual one, this has been indicated in the prototype label or heading in square brackets. If the melody has been conjoined from multiple parts of a polyphonic fabric, this has been marked with [M], with the parts annotated accordingly in the music.

4.3.5 The implementation and workflow of the statistical melodic analysis

The tools for statistical analysis applied in the present study have been implemented by this author in R, a programming environment for statistical applications, released under GNU Public License and available free for various computer systems. R is a high-level and flexible programming language which provides advanced and powerful facilities for automating different sorts of statistical and arithmetic operations. During recent years, R has been used with success for music analysis,³⁸ and can be considered a reasonably established tool for this sort of project. The software library created for the present study includes low-level functions for reading MIDI tracks that have been output by notation software, for pre-processing the chant prototypes, and for extracting and transposing pitch sequences by phrase, as well as the high-level functions required for carrying out the analysis.

The workflow of dissimilarity measurement within a redaction

In the analysis, the chant prototypes of a redaction are usually compared by the pitch sequences of their corresponding model phrases (as previously determined by hand). For each pair of melodies, D_{diff} is applied to each model phrase that exists in both melodies, giving a dissimilarity value ranging from 0 to 1. However, since no value is defined for the function for cases involving empty sequences, the value of D_{diff} is replaced by 0 when a model phrase is missing in both prototypes, and by -1 when a model phrase is missing in one prototype but present in the other. The resultant dissimilarity for the pair of prototypes is then obtained as the arithmetic mean of the absolute values for each model phrase.³⁹ This solution renders possible the inclusion of chant prototypes of different phrase counts in the redaction.

For some instances of formulaic chants, the comparison is not made by phrase. Instead, the phrases of each prototype are concatenated into a single sequence, from which the dissimilarities are calculated by applying D_{diff} . This value is then used for the resultant dissimilarity.

Measuring the dissimilarity between a primary chant prototype and the comparative prototypes. Complexity measurement

Within each redaction, a single chant prototype is selected as the primary one, while the other chant prototypes serve as comparative material. In most cases, the primary prototype represents the Court Chant version of *Obihod-CB*. The primary prototype is then compared against every other chant prototype of the redaction.

After these calculations, the whole redaction is sorted and ranked according to the closeness of each chant prototype to the primary chant prototype. The outcome is demonstrated in Table 4.3.5.1; for simplicity, chant prototypes consisting of multiple model phrases have been substituted by a sample of plain sequences. The primary sequence used is [f, a, c, e]. Column D_{diff} shows the dissimilarity value, and column R contains the rank (or group rank in cases in which the dissimilarity value is shared by multiple prototypes), determined from the D_{diff} value

The pitch sequences of each chant prototype, cleaned of pitch repetitions inside model phrases (or within concatenated pitch sequences when applicable), provide a straightforward and commensurate way to compare the complexities of chant prototypes within a redaction. The measure for this is simply the sum of the lengths (Len) of the pitch sequences representing the model phrases of each chant prototype. The higher the value, the more complex the prototype. A relative complexity value (RLen) is obtained by dividing the length of each prototype by that of the primary one. Column Amb provides the pitch ranges of the sequences (or the whole melodies) by quoting

³⁸ See, for instance, Tenkanen 2010, 33, passim.

³⁹ The effect of the substituted values in the calculation is that when a model phrase is missing in both prototypes, the result is ignored, and when a model phrase is missing in only one of the prototypes, it is accounted as maximal dissimilarity for that pair.

their boundary notes and the number of semitones between.

Table 4.3.5.1. Comparison results for a sample redaction.

Sequence	R	D_{diff}	Len	RLen	Amb	Sequence	R	D_{diff}	Len	RLen	Amb
face	0	0	4	1.00	A-F (8)	abaca	4	0.6000	5	1.25	A-C (3)
faced	1	0.2000	5	1.25	A-F (8)	decade	5	0.6667	6	1.50	A-E (7)
defaced	2	0.4286	7	1.75	A-F (8)	be	6	0.7500	2	0.50	B-E (5)
babe	3	0.5000	4	1.00	A-E (7)	bead	7	1	4	1.00	A-E (7)
cafe	3	0.5000	4	1.00	A-F (8)	bed	7	1	3	0.75	B-E (5)

Computing the similarity relations within a redaction

While determining the dissimilarities of a redaction against a primary chant prototype is a suitable method for ordering the comparison prototypes of the redaction accordingly, it is unable to reveal other similarity relations within the redaction. I.e., it remains an open question whether there are discernible chant groups, and if so, how the primary chant prototype and its closest counterparts are placed within these groups.

The method for dealing with this question — cluster analysis — belongs to the branch of multivariate statistical analysis, applicable to the simultaneous observation of more than one statistical variable. The general goal of cluster analysis is to determine intrinsic groupings in a set of unlabelled data, or more precisely, “the partitioning of a data set into subsets (clusters), so that the data in each subset (ideally) share some common trait — often proximity according to some defined distance measure.”⁴⁰

In the current assignment, *agglomerative hierarchical clustering* is applied, using the *average linkage* as the clustering method. The results are presented as a *dendrogram* — a tree-like diagram which makes visible the clusters that have been found and their hierarchies in a way comparable to a family tree. Since hierarchical clustering belongs to the features of R standard packages, its application does not require extensive programming.⁴¹

Hierarchical clustering needs a *dissimilarity matrix* for its input⁴² (the dissimilarity matrix for the previous sample redaction is provided in Table 4.3.5.2).

Table 4.3.5.2. The dissimilarity matrix.

	abaca	babe	be	bead	bed	cafe	decade	defaced	face	faced
abaca	0	0.6000	0.8000	0.8000	0.8000	0.8000	0.8333	0.7143	0.6000	0.8000
babe	0.6000	0	0.5000	0.7500	0.7500	0.5000	0.6667	0.7143	0.5000	0.6000
be	0.8000	0.5000	0	0.5000	0.3333	0.7500	0.8333	0.8571	0.7500	0.8000
bead	0.8000	0.7500	0.5000	0	0.2500	1	0.5000	0.5714	1	0.8000
bed	0.8000	0.7500	0.3333	0.2500	0	1	0.6667	0.7143	1	0.6000
cafe	0.8000	0.5000	0.7500	1	1	0	0.5000	0.7143	0.5000	0.6000
decade	0.8333	0.6667	0.8333	0.5000	0.6667	0.5000	0	0.4286	0.6667	0.6667
defaced	0.7143	0.7143	0.8571	0.5714	0.7143	0.7143	0.4286	0	0.4286	0.2857
face	0.6000	0.5000	0.7500	1	1	0.5000	0.6667	0.4286	0	0.2000
faced	0.8000	0.6000	0.8000	0.8000	0.6000	0.6000	0.6667	0.2857	0.2000	0

A dissimilarity matrix for an entire redaction is straightforward to compute: in this calculation, each distinct chant prototype of the redaction is compared to each other by applying the same procedure as used in the comparison involving a single primary prototype. The results of this com-

⁴⁰ Abonyi & Feil 2007, 1, ix. Cluster analysis has been suggested for various applications in statistical musicology (see Beran 2004, 233–245).

⁴¹ Abonyi & Feil 2007, 8–10. The relevant functions are expounded in the R documentation.

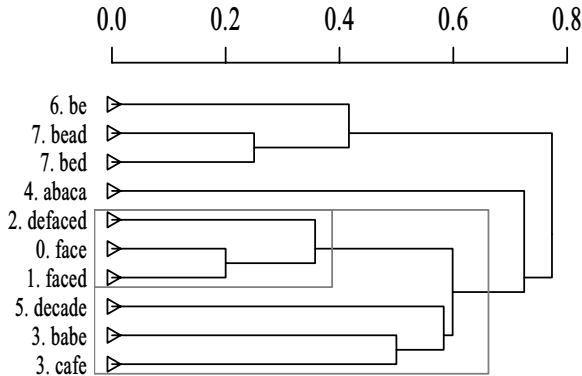
⁴² Abonyi & Feil 2007, 9.

parison are placed into a matrix, structurally similar to a road traffic distance table. The multiple variables involved in this multivariate analysis consist of the distance values on each row. Because the values are already commensurate metric distances, no mathematical conversions are made at this point.

After the clustering, the results are plotted into a dendrogram that illustrates the similarity relations between the chant prototypes of the whole redaction: the branches of the tree represent the chant prototypes grouped according to their reciprocal similarity. The melodic relations of the chant prototypes can be seen in the output, as well as the way in which the primary melodies are situated within the whole redaction. To eliminate the potential bias caused by identical prototypes in some redactions,⁴³ any duplicates have been disregarded in the clustering, even if they have been included in the dendrograms (according to the placement of the earliest *equal* prototype⁴⁴).

In the dendrogram (Fig. 4.3.5.1),⁴⁵ the sequences have been prefixed with their similarity ranks to [f, a, c, e], as obtained from the previous calculation (Table 4.3.5.1). In the hierarchy found, two clusters, cut on the levels 0.65 and 0.4, that contain [f, a, c, e] along with its closest counterparts have been highlighted with rectangles.

Figure 4.3.5.1. Clustering results for the sample redaction.



The *average dissimilarity* of a prototype within a redaction is obtained by calculating the sum of its dissimilarities with counterparts from the dissimilarity matrix (with possible duplicates removed) and by dividing the sum by the number of non-identical counterparts subtracted by one. The *incoherency factor* is calculated as the mean of the average dissimilarities for non-identical prototypes of the redaction. While these parameters are suggestive rather than absolute, the incoherency factor is still able to reveal a relative level of resultant dissimilarity within the current redaction, which can be further compared to the average dissimilarity of the primary prototype. If the latter value is higher than the former, this would suggest that the primary prototype is more distant from the counterparts than the counterparts are from each other on the average, and vice versa. For the dissimilarity matrix of Table 4.3.5.2, the incoherency factor is 0.73, and the average dissimilarity of [f, a, c, e] is 0.63.

⁴³ I.e., chant variants that appear identical in multiple sources.

⁴⁴ In this and similar contexts throughout the present study, “*equal*” is used, following mathematics, as meaning that such prototypes (or chants from which they have been abstracted) are identical for their pitch sequences but necessarily not for some of their other qualities.

⁴⁵ Dendrograms appear in vertical or horizontal orientation depending on the number of chants involved.

4.4 The presentation of the chant analyses

Chapters 5–7 contain the melodic and harmonic comparisons of the selected specimens of Court Chant against the comparative material, divided into generic, pseudo-generic, and non-generic chants according to their usage in the Court Chapel singing tradition: thus, for instance, a chant non-generic in the Court Chapel usage but pseudo-generic elsewhere has been classified as non-generic. Within these groups, the organization mainly follows the order in which the chants are used in the Vigil, the Divine Liturgies, and other divine services.

Throughout the analyses, the chant prototypes are referred to with labels (Table 4.4.1) that consist of a number of identifiers (of which the bracketed ones are optional). The labels take the form:

<prefix> <redaction> <source> [<chant>] [<version>] [<transposition>] [<remark>]

In the discussion, the <prefix> and <redaction> are often omitted. When present, the <chant> identifier is always preceded by a dash, the <version> is inside parentheses, the <transposition> is preceded by an underscore, and the <remark> is inside square brackets.

Table 4.4.1. Key to the chant label identifiers.

Identifier	Meaning
<prefix>	P for a melodic prototype, HP for a harmonic prototype.
<redaction>	The redaction identifier, consisting of three characters (such as 1St for tone 1 sticheron samoglasen).
<source>	The source tag as introduced in Chapter 3.
<chant>	When quoted in the source: B = Bulgarian Chant, G = Greek Chant, InR = another melody, InRK = another melody of Kievan Chant, K = Kievan Chant, Lv = Lviv melody, N = Novgorod Chant, O = common chant melody, ON = common Novgorod melody, P = Put' Chant, Per = Przemyśl melody, Z = Znamenny Chant; Pr = festal chant (of the Solovetsky Monastery); S [+ B/G/K/Z] = abbreviated Bulgarian/Greek/Kievan/Znamenny Chant, OS [+ G/Z] = common abbreviated Greek or Znamenny Chant.
<version>	Number = The ordinal of the variant in the source; CV = compressed samoglasen variant, Ko = koinonikon, Kr = magnification on Exaltation, Mu = magnification to a martyr, Or = Orthros prokeimenon, Otv = heirmos of the Theotokos kanon, Ps = typical psalms, Ro = magnification on Nativity, Sn = sessional hymn, TH = thanksgiving hymns.
<transposition>	When this identifier is present, it indicates that the prototype has been transposed by a third within the Gamut in relation to the source: 3up = to the upper third, 3dn = to the lower third.
<remark>	Within the prototype label: M = conjoined melody. On the prototype heading only (not part of the identifier), separated with a space: A = alto, S = soprano, T[1/2] = tenor; other remarks are written unabbreviated.

Accordingly, one would read P4He1898UOb-InR(Otv) as “the prototype of the tone 4 heirmos extracted from *U-Obihod-SN2* (1898UOb), labelled as ‘another melody,’ of the Theotokos kanon,” and PDev1748S456(Sn)_3dn as “the prototype of the Nativity kontakion melody extracted from *Irmologij-S456* (1748S456), sung as the sessional hymn, transposed to the lower third in relation to the source.”

The examples and tables for each redaction provide the music for the prototypes, with the chant patterns included, along with the results of the measurements. In the redaction examples, the primary prototype, extracted from *Obihod-CB* (with references to other sources possibly duplicating it), is given first, as well as further prototypes from the primary source if there are any. Then follows the rest of the comparative material in chronological arrangement. When a single prototype is shared by multiple sources, the music is given only once, ordered according to its earliest incidence.

The chant patterns, quoted in the music examples at the right, consist of the phrase numbers (and T for the terminal phrase), delimited by vertical bars, the recurrent phrases placed between colons. Phrases that are optional have been bracketed, and phrases duplicating the pitch sequence of an earlier phrase marked with =. Thus, for instance, the pattern |1|:2|3|T| incorporates four

phrases, of which phrases 2 and 3 recur, and in a hymn of six lines, the pattern would realize as |1|2|3|2|3|T|. Respectively, in |:1|2:|[3]|T=1||, phrases 1 and 2 recur, the terminal phrase is a duplicate of phrase 1, and in some hymns, there is an optional phrase 3 preceding the terminal phrase. Some prototypes have two alternative patterns, separated by a slash in the examples. The patterns have been omitted for prokeimena.

After the prototypes, the comparison results of the redaction against the primary prototype are shown in a table ordered by the measured dissimilarities. Column R contains the similarity ranks for each prototype. Unless the concatenation strategy has been used, this is followed by the dissimilarities in phrases for each melody (phrases that are present in the primary prototype but missing in the others have been given the substitute value -1), as well as the resultant value (Mean) according to which the melodies have been ranked and sorted; otherwise the dissimilarities are given in the single column D_{diff} . The rightmost columns show the complexity measures Len and RLen, along with the pitch ranges.

In the measurement tables, the titles and parameters of non-primary Court Chant prototypes (when present) have been rendered in italics, unless they are shared by non-Court Chant comparative sources. In order to avoid bias, italicized prototypes are ignored in the calculations of the incoherency factor of the redaction and the average dissimilarity of the primary prototype.

Below the primary prototype, the table has been delimited by bold horizontal lines according to three *proximity groups*. The top section represents the *vicinal group* with those counterparts whose dissimilarity is below or equal to a vicinal boundary. The middle section covers the *middle group* counterparts below or equal to a middle boundary, whereas the bottom section has the *remote group* counterparts with dissimilarities higher than the middle boundary. A few redactions lack representatives of every proximity group.

Group boundaries are determined by the formula $b = (p / m) \times c$, where b is the boundary, p the number of phrases in the primary prototype, m the number of phrases in the chant form in the redaction that has the greatest phrase count, and c a coefficient which is 0.25 for the vicinal boundary and 0.5 for the middle boundary. Thus, in the majority of redactions, in which no counterparts encompass more model phrases than the primary prototype, the vicinal boundary is 0.25, and the middle boundary 0.5. In order to avoid unrealistic groupings, these boundaries are lower for those redactions in which the primary prototype has a smaller number of model phrases than one or more of the counterparts, e.g., if there are four phrases in the primary prototype and the most extended counterpart has five phrases, the vicinal boundary is 0.2 and the middle boundary 0.4.

After this, the clustering results are shown as a dendrogram. The analysis of each redaction is concluded by the analysis of the harmony according to the presented guidelines of a selection of harmonic prototypes, optionally followed or preceded by further analysis of prototypes excluded from the main redaction and/or other observations.

5. Generic chants

Generic chants cover the samoglasen chants used for stichera and some other hymns, as well as chants for the hymns of the troparion group. The corpora used for the extraction of samoglasny for each source are shown in Table 5.1. Column N gives the number of stanzas consulted (for most sources, including all available material). In a couple of instances, some available stanzas have been discounted because of ambiguity.

Table 5.1. Corpora for samoglasny.

Source(s)	Corpus used	N
Stihirar'-S429 (1600S429), Stihirar'-S430 (1600S430), Stihirar'-S431 (1600S431), Stihirar'-S433 (1600S433), Irmologij-S454 (1750S454), <i>Oktoih-S</i> (1795Ok-Z), <i>Obihod-SN</i> (1892Ob-Z), <i>Oktaj</i> (1908Okj), <i>Obihod-V</i> (1909V), <i>Obihodnik</i> (1911Obk)	Model sticheron.	1
<i>Irmologion</i> (1709I), <i>Irmologion</i> (1816I), <i>Irmologion</i> (1904I)	Psalm verse.	1
<i>Obihod-S</i> (1798Ob-K, 1798Ob-Z), <i>Glasopesnec</i> (1894D), <i>Obihod-So</i> (1912So-Z)	Psalm verses.	2
<i>S-Obihod-S</i> (1809SOb)	Psalm verse, model sticheron.	2
<i>Liturgija-CLiA</i> (1814CLiA), <i>Liturgija-CLiB</i> (1815CLiB), <i>Krug-C</i> (1830CKr(TH)), <i>Obihod-Ab</i> (1888Ab(TH)), <i>Obihod-SN</i> (1892Ob-InR), <i>U-Obihod-SN2</i> (1898UOb-InR), <i>Krug-M</i> (1915M-SK)	Thanksgiving hymns (tone 2).	2
<i>Bdenie-KP</i> (1887KP), <i>Obihod-SN</i> (1892Ob-SK), <i>Napevnik</i> (1902P), <i>Obihod-KP</i> (1910KP), <i>Krug-M</i> (1911M), <i>Obihod-So</i> (1912So-Pr), <i>Sputnik</i> (1916Sp)	Psalm verses, model sticheron.	3
<i>Krug-C</i> (1830CKr), <i>Obihod-CL</i> (1848CL), <i>Obihod-CB</i> (1869CB), <i>Oktoih-Ab</i> (1887Ab), <i>Obihod-SN</i> (1892Ob-K), <i>U-Obihod-SN2</i> (1898UOb)	Psalm verses, model sticheron, theotokion.	4
<i>Sobranie-U</i> (1882U)	Model sticheron, stichera.	4
<i>Sbornik-N</i> (1889N)	Psalm verses, model sticheron, theotokion, sticheron apostichon.	5
Vsenoščnaja-V421 (1914V421)	Tone 3: sticheron; tone 5: resurrectional troparia.	1; 5
<i>Sbornik-As</i> (1904As)	Psalm verses, model sticheron, stichera.	6

Table 5.2 enumerates the tone coverage of the sources included. Other sources than *Liturgija-CLiA*, *Liturgija-CLiB*, and Vsenoščnaja-V421 contain a full set, but some tones have been left out because of musical ambiguity or formal incompatibility with the rest of the redaction. Furthermore, not all sources provide full sets of alternative chants.¹

Table 5.2. Coverage of samoglasny in comparative sources.

Source(s)	St1	St2	St3	St4	St5	St6	St7	St8
Stihirar'-S429 (1600S429), Stihirar'-S431 (1600S431), <i>Irmologion</i> (1709I), <i>Irmologij-S454</i> (1750S454), <i>Oktoih-S</i> (1795Ok), <i>Obihod-S</i> (1798Ob), <i>Irmologion</i> (1816I), <i>Krug-C</i> (1830CKr), <i>Obihod-CL</i> (1848CL), <i>Oktoih-Ab</i> (1887Ab), <i>Bdenie-KP</i> (1887KP), <i>Sbornik-N</i> (1889N), <i>Obihod-SN</i> (1892Ob), <i>Glasopesnec</i> (1894D), <i>Napevnik</i> (1902P), <i>Sbornik-As</i> (1904As), <i>Irmologion</i> (1904I), <i>Oktaj</i> (1908Okj), <i>Obihod-V</i> (1909V), <i>Obihod-KP</i> (1910KP), <i>Krug-M</i> (1911M), <i>Obihodnik</i> (1911Obk), <i>Obihod-So</i> (1912So), <i>Sputnik</i> (1916Sp)	X	X	X	X	X	X	X	X
Stihirar'-S430 (1600S430), Stihirar'-S433 (1600S433), <i>Sobranie-U</i> (1882U)	X	—	X	X	X	X	X	—
<i>Oktoih-S</i> (1795Ok)	X	X	X	X	—	X	X	X
<i>S-Obihod-S</i> (1809SOb)	X	X	X	X	X	X	X	—
<i>Liturgija-CLiA</i> (1814CLiA), <i>Liturgija-CLiB</i> (1815CLiB)	—	X	—	—	—	—	—	—
Vsenoščnaja-V421 (1914V421)	—	—	X	—	X	—	—	—

¹ For instance, *Obihod-So* does not have Znamenny Chant samoglasny for tones 3, 6, and 7.

For the generic chants for troparia (tones 1–4 and 6–8, as available in the primary source), the corpora and sources appear in Tables 5.3 and 5.4, respectively. The supply of variants is less uniform than for samoglasny.

Table 5.3. Corpora for troparion chants.

Sources	Corpus used	N
<i>Irmologion</i> (1709I), <i>Bdenie-KP</i> (1887KP), <i>Obihod-V</i> (1909V)	<i>God is the Lord.</i>	1
<i>Irmologij-V209</i> (1742V209), <i>S-Obihod-S</i> (1809SOB), <i>Utrenja-G</i> (1850UG), <i>Glasopesnec</i> (1894D)	Resurrectional troparion-apolytikion.	1
<i>Krug-C</i> (1830CKr), <i>Obihod-CL</i> (1848CL)	One or more troparia-apolytikia or other troparion group hymns.	≥ 1
<i>Liturgija-CLiA</i> (1814CLiA), <i>Liturgija-CLiB</i> (1815CLiB)	<i>It is truly meet</i> (only tone 8).	1
<i>Irmologij-S456</i> (1748S456), <i>Irmologij-S454</i> (1750S454), <i>Obihod-CB</i> (1869CB), <i>Obihod-S</i> (1798Ob), <i>Irmologion</i> (1816I), <i>Oktoih-Ab</i> (1887Ab), <i>Sbornik-N</i> (1889N), <i>Obihod-SN</i> (1892Ob), <i>U-Obihod-SN2</i> (1898UOb), <i>Napevnik</i> (1902P), <i>Irmologion</i> (1904I), <i>Krug-M</i> (1911M), <i>Obihod-So</i> (1912So)	<i>God is the Lord</i> , resurrectional troparion-apolytikion.	2
<i>Sbornik-As</i> (1904As), <i>Obihod-KP</i> (1910KP), <i>Sputnik</i> (1916Sp)	<i>God is the Lord</i> , resurrectional troparion-apolytikion, theotokion.	3
<i>Obihod-CB</i> (1869CB(Ps)), <i>Obihod-S</i> (1798Ob(Ps)), <i>Obihod-SN</i> (1892Ob(Ps)), <i>U-Obihod-SN2</i> (1898UOb(Ps)), <i>Krug-M</i> (1915M-G(Ps)), <i>Sputnik</i> (1916Sp(Ps))	Typical psalms (only tone 1).	2

Table 5.4. Coverage of troparion chants in comparative sources.

Source(s)	Tr1	Tr2	Tr3	Tr4	Tr6	Tr7	Tr8
<i>Irmologion</i> (1709I)	—	—	—	X	X	—	—
<i>Irmologij-V209</i> (1742V209)	X	—	X	—	—	—	—
<i>Irmologij-S456</i> (1748S456), <i>Irmologij-S454</i> (1750S454)	—	—	—	—	X	X	—
<i>Obihod-S</i> (1798Ob), <i>Napevnik</i> (1902P)	X	X	X	X	X	X	X
<i>S-Obihod-S</i> (1809SOB)	X	X	X	X	—	—	—
<i>Liturgija-CLiA</i> (1814CLiA), <i>Liturgija-CLiB</i> (1815CLiB)	—	—	—	—	—	—	X
<i>Irmologion</i> (1816I), <i>Irmologion</i> (1904I)	—	—	—	X	X	X	X
<i>Krug-C</i> (1830CKr), <i>Obihod-CL</i> (1848CL)	X	—	—	X	—	X	X
<i>Utrenja-G</i> (1850UG)	X	X	X	X	—	—	X
<i>Oktoih-Ab</i> (1887Ab), <i>Bdenie-KP</i> (1887KP), <i>Obihod-KP</i> (1910KP)	X	X	—	X	X	X	X
<i>Sbornik-N</i> (1889N), <i>Obihod-SN</i> (1892Ob), <i>Krug-M</i> (1911M)	X	X	X	X	—	X	X
<i>Glasopesnec</i> (1894D)	X	X	X	—	X	X	X
<i>U-Obihod-SN2</i> (1898UOb)	X	X	X	—	—	X	X
<i>Sbornik-As</i> (1904As), <i>Obihod-V</i> (1909V), <i>Obihod-So</i> (1912So)	X	—	X	X	—	X	X
<i>Krug-M</i> (1915M)	X	—	—	—	—	—	—
<i>Sputnik</i> (1916Sp)	X	—	X	X	X	X	X

5.1 Stichera samoglasny of tone 1

The redaction St1 (Ex. 5.1.1) consists of 33 distinct prototypes. The majority of the prototypes have a maximum of five model phrases; three prototypes lack phrase 4. In most prototypes with five phrases, including the primary prototype and the earlier Court Chant variants, the chant pattern is |:1|2|3|4:|T|. The exceptions to this are 1882U and 1887Ab with |1|2|:3|4:|T|. For the prototypes without phrase 4, the pattern is |:1|2|3:|T|, or |1|:2|3:|T=3| for 1904As. Because the corpus of some chants is limited to a single stanza of five phrases, phrase recurrence remains undetermined; however, one could assume |:1|2|3|4:|T|.

Example 5.1.1. Redaction St1.

P1St1869CB |:1|2|3|4|T|

P1St1600S429 |1|2|3|4|T|

P1St1600S430 |1|2|3|4|T|

P1St1600S431 |1|2|3|4|T|

P1St1600S433 |1|2|3|4|T|

P1St1709I |:1|2|3|4|T|

P1St1750S454 |:1|2|3|4=2|T|

P1St1795Ok-Z |:1|2|3|4|T|

P1St1798Ob-K |:1|2|3|4|T|

P1St1798Ob-Z |:1|2|3|4|T|

P1St1809SOB |:1|2|3|4|T|

P1St1816I = 1904I |:1|2|3|4=2|T|

P1St1830CKr |:1|2|3|4|T|

P1St1848CL |:1|2|3|4|T|

P1St1882U |1|2|3|4|T|

P1St1887Ab |1|2|3|4|T|

P1St1887KP |:1|2|3|4|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P1St1889N |:1|2|3|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P1St1892Ob-K = 1898UOb-K |:1|2|3|4|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P1St1892Ob-SK = 1898UOb-SK |:1|2|3|4|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P1St1892Ob-Z |1|2|3|4|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P1St1894D |:1|2|3=1|4|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P1St1898UOb-InR |:1|2|3|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P1St1902P |:1|2|3=1|4=2|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P1St1904As |1|:2|3|T=3|

1. $\frac{8}{8}$ 2. 3. 4. T.

P1St1908Okj |:1|2|3|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P1St1909V |1|2|3|4|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P1St1910KP |:1|2|3|4|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P1St1911M-SK |:1|2|3|4|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P1St1911Obk |:1|2|3|4|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P1St1912So-Pr |:1|2|3|4|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P1St1912So-Z |:1|2|3|4|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P1St1916Sp-K |:1|2|3|4|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

The earlier Court Chant versions 1830CKr and 1848CL share their pitch sequences and differ from the primary prototype only in the second phrase, which has an extra note. In chant variants 1750S454, 1809SOB, 1816I/1904I, 1892Ob-SK/1892UOb-SK, 1902P, 1911M-SK, and 1916Sp-K, phrases 3 and/or 4 appear similar or relatively close (< 0.167) to phrases 1 and/or 2. The possible reasons are twofold: for these variants, either the pattern |:1|2|3|4:|T|| has developed from an ancestor with |:1|2:|T||, or phrases 3 and 4 have gradually become simplified, approaching phrases 1 and 2.

Table 5.1.1. Measurements for redaction St1.

PISt	R	1	2	3	4	T	Mean	Len	RLen	Amb
1869CB	0	0	0	0	0	0	0	19	1.00	A-D (5)
1830CKr	1	0	0.2500	0	0	0	0.050000	20	1.05	A-D (5)
1848CL	1	0	0.2500	0	0	0	0.050000	20	1.05	A-D (5)
1887KP	2	0.4000	0.2500	0	0	0	0.130000	22	1.16	A-E (7)
1910KP	3	0.5000	0.2500	0	0	0	0.150000	21	1.11	A-E (7)
1887Ab	4	0.4000	0.5000	0	0	0	0.180000	24	1.26	A-E (7)
1916Sp-K	5	0.5714	0.4000	0	0	0	0.194286	25	1.32	A-E (7)
1892Ob-SK/1898UOb-SK	6	0.5000	0.4000	0	0	0.2000	0.220000	25	1.32	A-E (7)
1911M-SK	7	0.5714	0.4000	0	0	0.2000	0.234286	26	1.37	A-E (7)
1912So-Pr	8	0.5714	0.5000	0	0	0.2000	0.254286	27	1.42	A-E (7)
1892Ob-K/1898UOb-K	9	0.5714	0.5000	0	0	0.6000	0.334286	32	1.68	G-E (9)
1750S454	10	0.5714	0.4000	0	0.1667	0.5556	0.338732	29	1.53	A-D (5)
1809SOB	11	0.6250	0.4000	0.5714	0	0.3333	0.385952	32	1.68	A-E (7)
1798Ob-K	12	0.6250	0.5000	0.2500	0	0.6000	0.395000	34	1.79	G-E (9)
1894D	13	0.5714	0.4000	0.5714	0	0.6667	0.441906	37	1.95	G-E (9)
1902P	14	0.5714	0.5000	0.5714	0	0.6667	0.461906	38	2.00	G-E (9)
1904As	15	0.6667	0.4000	0.2500	-1	0	0.463334	19	1.00	A-E (7)
1816I/1904I	16	0.7000	0.5000	0.5714	0.1667	0.6923	0.526082	42	2.21	A-E (7)
1889N	17	0.6250	0.6250	0	-1	0.4286	0.535714	26	1.37	A-D (5)
1709I	18	0.7000	0.6667	0.4000	0.3333	0.7143	0.562858	44	2.32	G-E (9)
1600S433	19	0.7500	0.8000	0.3333	0.3750	0.7500	0.601666	36	1.89	G-D (7)
1798Ob-Z	20	0.7500	1	0.3333	0.5000	0.5000	0.616666	25	1.32	G-D (7)
1795Ok-Z	21	0.7778	0.8333	0.6000	0.6667	0.4000	0.655556	30	1.58	G-D (7)
1911Obk	22	0.7500	1	0.7143	0.1667	0.7500	0.676192	40	2.11	G-D (7)
1892Ob-Z	23	0.8182	0.8333	0.7143	0.3333	0.7143	0.682684	44	2.32	G-D (7)
1882U	24	0.7500	0.8000	0.8000	0.5000	0.5714	0.684286	30	1.58	G-D (7)
1909V	25	0.8000	0.8000	0.6000	0.6667	0.6250	0.698334	33	1.74	G-D (7)
1898UOb-InR	26	0.6667	0.5714	0.6250	-1	0.6364	0.699892	35	1.84	G-E (9)
1912So-Z	27	0.7778	0.8333	0.7143	0.6667	0.5714	0.712700	35	1.84	G-D (7)
1600S431	28	0.7778	1	0.6000	0.5000	0.7500	0.725556	38	2.00	G-D (7)
1600S429	29	0.7778	1	0.6000	0.6000	0.7500	0.745556	40	2.11	G-D (7)
1600S430	29	0.7778	1	0.6000	0.6000	0.7500	0.745556	40	2.11	G-D (7)
1908Okj	30	0.7143	0.8333	0.7143	-1	0.6667	0.785716	29	1.53	G-D (7)

According to the measurements (Table 5.1.1), there are seven counterparts in the vicinal group. All of the non-Court analogues have a Ukrainian affiliation. The closest counterparts in the non-Court repertory come from East Ukrainian sources: the two Kiev-Pechersk Lavra versions, and the version of *Oktoih-Ab*. The next three counterparts of the vicinal group are the chants labelled Kievan in the *Sputnik* (1916Sp-K), and abbreviated Kievan in the Synodal *Obihods* (1892Ob-SK/1898UOb-SK) and the Moscow *Krug-M* (1911M-SK). In the five closest counterparts, the majority of phrases are identical with those of Court Chant. The vicinal group does not contain melodies

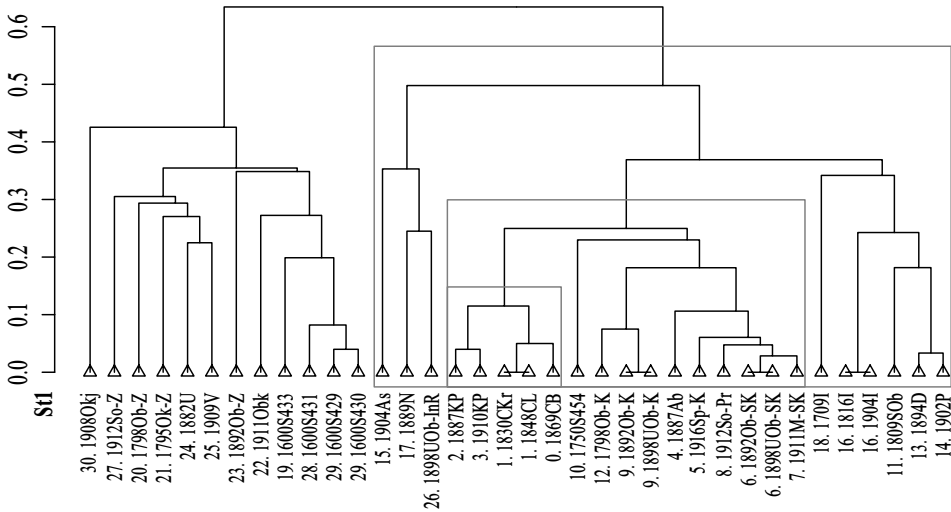
from sources antedating Court Chant publications.

The middle group encompasses eight counterparts. Two of those have been labelled as representatives of Kievan Chant in Synodal *Obihods*, one is that of the manuscript heirmologion-anthology of 1750, and two represent regional chant forms of West Ukraine. The remaining four prototypes cover chants without chant system labels from Russian sources. All middle group counterparts have one or two phrases identical to 1869CB. Three of the middle group members antedate the printed sources of Court Chant, the earliest being that of the 1750 manuscript. In the vicinal and middle groups, phrase 4 is identical in all variants where present but one, i.e., in 14 melodies. Phrase 3 and the terminal phrase score a little less, 12, and 7, respectively.

With its 16 members, the remote group comprises the second half of the redaction, including two prototypes of West Ukrainian affiliation, ten Znamenny Chant associates, and four Russian versions without chant system association. Now there is only a single instance of a phrase identical with those of 1869CB, and phrase dissimilarities < 0.5 are relatively uncommon. Furthermore, phrase 2 of some prototypes is maximally dissimilar to the phrase of 1869CB. The closest counterpart in this group is that of the 1816 and 1904 *Irmologions*; the version of the 1709 *Irmologion* is somewhat more distant. The rest of this group covers the Znamenny versions, and the chant forms of Russian monasteries and the Moscow Dormition Cathedral.

The prototype lengths vary from 19 to 44 notes, the median being 31. The primary prototype represents the minimum, shared by Astrakhan 1904As. Even if the remote group counterparts are clearly more extended, this is not the case for the vicinal and middle groups, members of which are only slightly more complex than the Court versions. The pitch ranges vary from the fourth A–D of the primary prototype to the major sixth G–E, the majority embracing the fifth G–D or A–E.

Figure 5.1.1. Dendrogram for redaction St1.



In the dendrogram (Fig. 5.1.1), three clusters with the primary prototype have been highlighted with rectangles. The right top branch contains all Russian counterparts labelled as representatives of Kievan Chant, as well as the Ukrainian affiliates. The cluster inside the middle rectangle incorporates the majority of vicinal and middle group counterparts; the Court versions with their two closest prototypes that represent Kiev-Pechersk Lavra Chant appear in the innermost rectangle. In addition to Ukrainian affiliates and Russian versions of Kievan Chant, the right top branch contains 1809SOb, 1889N, 1898UOb-InR, 1904As, and 1912So-Pr.

The left top branch, respectively, is dominated by the Znamenny melodies which appear clearly distinct from the Ukrainian affiliates and Kievan Chant associates of the right branch. Russian variants clustering in this group but lacking suggestive chant system association are 1882U of

the Dormition Cathedral and Valaam 1909V. The incoherency factor of the redaction (without 1830CKr/1848CL) is 0.5, and the average dissimilarity of the primary prototype 0.49.

The harmonic comparison (Ex. & Table 5.1.2) covers the primary prototype along with its three counterparts representing the vicinal group. In the table, the phrase-wise harmonic synopses have been ordered according to melodic similarity ranks. Differences from the primary prototype have been emphasized.

Example 5.1.2. Harmonic prototypes of redaction St1.

HP1St1869CB |1|2|3|4:|T||

HP1St1887Ab |1|2|3|4:|T||

HP1St1887KP |1|2|3|4:|T||

HP1St1910KP |1|2|3|4:|T||

Table 5.1.2. Harmonic synopses for redaction St1.

HP1St	R	1	2	3	4	T
1869CB	0	Ion: V ⁷ – Ion: I	Ion: I – Ion: V	Ion: V ⁷ – Ion: V	Ion: I – Ion: V	dor: I – aeol: I
1887KP	2	(dor: I – Ion –) dor: I – Ion: I	Ion: I – Ion: V	dor: I – Ion: V	Ion: I – Ion: V	dor: I – aeol: I
1910KP	3	Ion: V ⁷ – Ion: I	Ion: I – Ion: V	Ion: V ⁷ – Ion: V	Ion: I – Ion: V	dor: I – aeol: I
1887Ab	4	Ion: V ⁷ – Ion: I	aeol: I – Ion: V	Ion: V ⁷ – Ion: V	Ion: I – Ion: V	dor: I – aeol: I

While the melodies are unequal, the differences in harmonization are small. In all comparative versions, all phrases end on the same chord as the primary prototype, and there are only three phrases which begin with a different chord: two from 1887KP and one from 1887Ab. In addition, these two versions show more variation in mid-phrase chords. The apparent reason for this is the less rigid part-writing idiom, which does not forbid parallel octaves between the bass and an upper part, nor parallel conduct of all parts. Results of this are visible in phrases 2 and 4 of 1887Ab, and in phrases 1 and 3 of 1887KP. The stricter part-writing standard in *Obihod-KP* and especially in

Obihod-CB renders such progressions unusable, thus effectively limiting the available selection of chords. A non-atypical instance of a seventh resolving upwards can be seen in phrase 1 of 1887Ab and 1910KP.

The recurrent phrases in all prototypes are anchored in the region Ion, whereas the terminal phrase cadences on the parallel minor region aeol.

5.2 Stichera samoglasny of tone 2

The redaction St2 (Ex. 5.2.1) consists of 37 distinct prototypes. The majority of prototypes have five model phrases; phrase 4 is missing in five prototypes. The typical chant pattern, found in 23 prototypes, is |1|:2|3|4:|T||, while others show more variety; the prototypes with four phrases utilize |1|:2|3:|T||. In some local traditions, the samoglasen of tone 2 is applied to the thanksgiving hymns of the Divine Liturgy (L25, L26), in which case the chant pattern is |1|2|:3|4:|{2}|T||. Distinct variants for the thanksgiving hymns have been indicated with TH.

Example 5.2.1. Redaction St2.

P2St1869CB |1|:2|3|4:|T||

P2St1600S429 |1|:2|3|4:|T||

P2St1600S431 |1|:2|3|4:|T||

P2St17091 |1|:2|3|4:|T||

P2St1750S454 |1|:2|3|4:|T||

P2St1795Ok-Z |1|2|:3|4:|T||

P2St1798Ob-K |1|:2|3|4:|T||

P2St1798Ob-Z |1|2|:3|:[4]|T||

P2St1809SOb |1|:2|3|4:|T||

P2St1814CLiA |1|:2|3|4:|T||

P2St1815CLiB |1|2|:3|4:|2|T||

P2St1816I |1:2|3|4:|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P2St1830CKr |1:2|3|4:|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P2St1830CKr(TH) |1|2:3|4:2|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P2St1848CL |1:2|3|4:|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P2St1887Ab |1|2:3|4:|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P2St1887KP |1:2|3|4:|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P2St1888Ab(TH) |1|2:3|4:2|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P2St1889N_3up |1|2:3:|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P2St1892Ob-InR(TH) = 1898UOb-InR(TH) |1|2:3|4:2|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P2St1892Ob-K |1:2|3|4:|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P2St1892Ob-SK = 1911M-SK |:1|2|3:|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P2St1892Ob-Z |1|2|3:4|2:|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P2St1894D |1:2|3|4:|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P2St1898UOb-InR |1:2|3:|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P2St1898UOb-K |1:2:3:|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P2St1898UOb-O |1:2|3|4:|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P2St1902P |1:2|3|4:|T|

1. $\frac{8}{8}$ 2. 3. 4. T.

P2St1904As |1|2|3|4|T|

P2St1904I |1|2|3|4|T|

P2St1908Okj |1|2|3|4|T|

P2St1909V |1|2|3|4|T|

P2St1910KP |1|2|3|4|T|

P2St1911Obk |1|2|3|4|T|

P2St1912So-Pr |1|2|3|4|T|

P2St1912So-Z |1|2|3|4|T|

P2St1915M-SK(TH) |1|2|3|4|T|

According to the measurements (Table 5.2.1), 13 counterparts belong to the vicinal group. In addition to the four pre-1869 Court Chant variants, there are three East Ukrainian counterparts (the 1887 Kiev-Pechersk version, and the chant forms of *Oktoih-Ab*), and the Moscow version 1915M-SK(TH) of Kievan Chant. The remaining four counterparts are Russian but lack chant system association. A likely explanation for the fact of 1898UOb-O being identical with 1869CB (when artificial leading-notes are disregarded) is that the chant form had become established in common usage (possibly without dependence on the Court repertory) and consequently entered the Synodal chant book; an almost identical version for the thanksgiving hymns appears even in *Obihod-SN*. No sources preceding the 1814 *Liturgija-CLiA* are present in this group. As can be seen, the number of identical phrases is considerable.

The middle group encompasses five chant forms, all of which are Ukrainian affiliates or associates of Kievan Chant. The closest counterpart is the Kiev-Pechersk 1910KP whose phrases 1 and 2 are identical with those of the primary prototype, while the other prototypes show significant levels of phrase-level dissimilarity. The earliest counterpart is the chant form of the 1750 manuscript heirmologion-anthology. The remote group contains 18 prototypes. Three counterparts have been labelled as Kievan Chant versions, eight represent Znamenny Chant, three the West Ukrainian heirmologion-anthologies, and the remaining four are Russian chant versions without chant system association. For 22 of the 87 (existing) phrases, the dissimilarities to the primary prototype are ≤ 0.5 .

The prototype lengths range from 16 to 39 notes, the median being 27. Five counterparts are slightly shorter than 1869CB, all belonging to the vicinal group (of which three are versions of Court Chant), and four of the same length. The diminished fifth B–F of the primary prototype represents the mode of the pitch range, shared by 22 comparative prototypes.

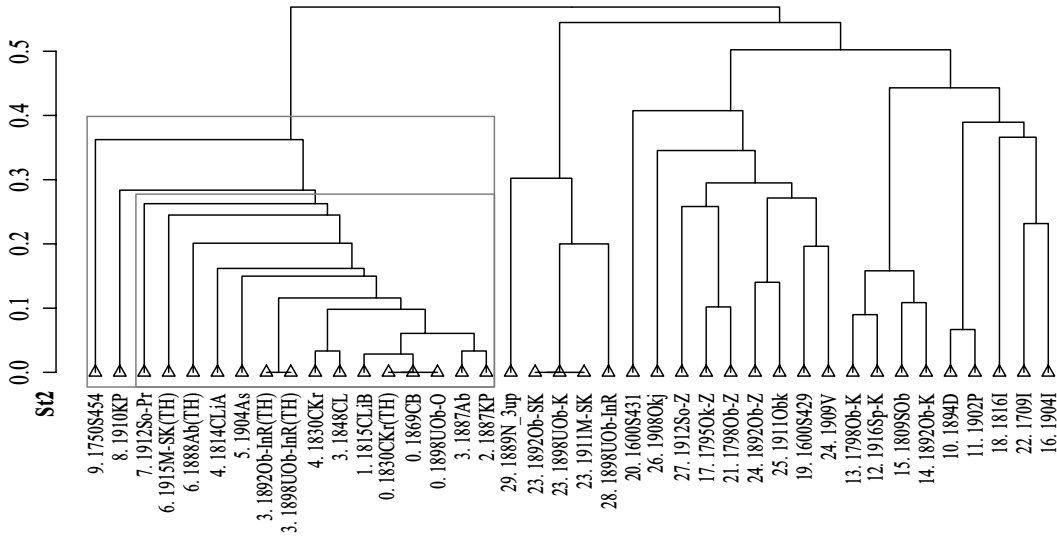
Table 5.2.1. Measurements for redaction St2.

P2St	R	1	2	3	4	T	Mean	Len	RLen	Amb
1869CB	0	0	0	0	0	0	0.000000	18	1.00	B-F (6)
1830CKr(TH)	0	0	0	0	0	0	0.000000	18	1.00	B-F (6)
1898UOb-O	0	0	0	0	0	0	0.000000	18	1.00	B-F (6)
1815CLiB	1	0	0	0	0	0.1429	0.028572	19	1.06	B-F (6)
1887KP	2	0	0	0	0	0.1667	0.033334	17	0.94	B-F (6)
1848CL	3	0	0	0.3333	0	0	0.066666	17	0.94	B-F (6)
1887Ab	3	0	0	0	0	0.3333	0.066666	18	1.00	B-F (6)
1892Ob-InR(TH)/1898UOb-InR(TH)	3	0	0	0	0.3333	0	0.066666	19	1.06	A-F (8)
1814CLiA	4	0.5000	0	0	0	0	0.100000	17	0.94	B-D (3)
1830CKr	4	0	0	0.3333	0	0.1667	0.100000	16	0.89	B-F (6)
1904As	5	0	0	0	0	0.6667	0.133334	16	0.89	B-F (6)
1888Ab(TH)	6	0	0	0.3333	0.5000	0.1667	0.200000	18	1.00	B-F (6)
1915M-SK(TH)	6	0	0	0.2500	0.5000	0.2500	0.200000	23	1.28	A-F (8)
1912So-Pr	7	0	0	0	0.8333	0.3333	0.233332	20	1.11	B-F (6)
1910KP	8	0	0	0.5000	0.5000	0.4286	0.285714	22	1.22	B-F (6)
1750S454	9	0.2500	0.4000	0.3333	0.5000	0.2857	0.353808	21	1.17	B-E (5)
1894D	10	0.4000	0.3333	0.5000	0.6667	0.1667	0.413334	24	1.33	B-E (5)
1902P	11	0.4000	0.3333	0.6667	0.6667	0.1667	0.446668	26	1.44	B-E (5)
1916Sp-K	12	0.3333	0.4000	0.7143	0.5000	0.3750	0.464524	30	1.67	B-F (6)
1798Ob-K	13	0.5000	0.4000	0.7143	0.5000	0.5000	0.522858	34	1.89	B-F (6)
1892Ob-K	14	0.3333	0.4000	0.7143	0.7143	0.5000	0.532382	35	1.94	B-F (6)
1809SOb	15	0.4000	0.4000	0.6667	0.6667	0.5454	0.535758	33	1.83	B-F (6)
1904I	16	0.5000	0.6250	0.5000	0.6000	0.5000	0.545000	31	1.72	B-E (5)
1795Ok-Z	17	0.5714	0.5000	0.6000	0.5000	0.7143	0.577144	27	1.50	B-F (6)
1816I	18	0.4000	0.7143	0.6667	0.5000	0.6429	0.584764	33	1.83	G-E (9)
1600S429	19	0.5714	0.6250	0.5000	0.6000	0.6667	0.592620	30	1.67	B-E (5)
1600S431	20	0.5714	0.6250	0.3333	0.8000	0.6667	0.599286	28	1.56	A-E (7)
1798Ob-Z	21	0.5714	0.5000	0.6667	0.6000	0.6667	0.600954	28	1.56	B-F (6)
1709I	22	0.4000	0.6250	0.7143	0.6667	0.6364	0.608464	37	2.06	A-E (7)
1892Ob-SK/1898UOb-K/1911M-SK	23	0.5714	0.3333	0.6667	-1	0.5000	0.614286	23	1.28	B-F (6)
1892Ob-Z	24	0.5714	0.6667	0.6667	0.6000	0.6667	0.634288	39	2.17	B-E (5)
1909V	24	0.5714	0.7143	0.5714	0.6000	0.7143	0.634288	33	1.83	B-F (6)
1911Obk	25	0.6250	0.7000	0.7143	0.6000	0.6250	0.652858	38	2.11	B-E (5)
1908Okj	26	0.6250	0.5000	0.6250	0.7778	0.7500	0.655556	39	2.17	A-E (7)
1912So-Z	27	0.6250	0.6667	0.7143	0.6667	0.6667	0.667860	32	1.78	B-F (6)
1898UOb-InR	28	0.5714	0.6250	0.6667	-1	0.6250	0.697620	29	1.61	B-F (6)
1889N_3up	29	0.5714	0.5714	0.8333	-1	0.6000	0.715238	30	1.67	B-F (6)

In the dendrogram (Fig. 5.2.1), the prototypes with ranks from 0 to 9, representing the vicinal group (the inner rectangle), as well as two chant forms of the middle group, place into the left top branch (the outer rectangle). These cover the Court prototypes, five Ukrainian affiliates (mainly of East Ukraine), the Moscow version of abbreviated Kievan Chant, and four Russian analogues without chant system association. The right top branch, respectively, divides into three main clusters, with Znamenny versions (and 1909V) in the middle and the remaining Ukrainian affiliates and Kievan Chant associates (as well as 1809SOb, 1889N, and 1898UOb-InR) in the left and right. The result suggests that there are three discernible Ukrainian/Kievan sub-traditions, one of which incorporates the Court versions, while the other two have a slightly closer connection to the Znamenny line. The incoherency factor of the redaction (with the pre-1869 Court versions removed) is

0.5, and the average dissimilarity of the primary prototype 0.46.

Figure 5.2.1. Dendrogram for redaction St2.



The harmonic comparison (Ex. & Table 5.2.2) includes the primary prototype, as well as three counterparts covering two variants of the vicinal group, and 1910KP of the middle group. The differences are minor, and appear mostly to be caused by melodic factors. The less rigid part-writing contributes to some peculiarities in the mid-phrase chords in phrases 1 and T of 1887Ab, whereas the harmony of 1887KP is similar to that of 1869CB except for a couple of chord inversions. In all harmonized instances of this chant, phrases 1, 2, and 4 are anchored on dor, phrase 3 shifts to Ion, and the terminal phrase cadences on degree V of Ion.

Example 5.2.2. Harmonic prototypes for redaction St2.

HP2St1869CB

1. *R* *R* *R* *R* *T, R*

dor dor dor Ion Ion dor dor Ion

d: I V⁷ I I V I I C: V I I d: V I I C: V I V⁶ I V

HP2St1887Ab

1. *R* *R* *R* *R* *T, R*

dor Ion dor dor dor Ion dor dor Ion

d: I III C: I d: I I V I I C: V I d: V I I C: I II I V

HP2St1887KP

1. *R* *R* *R* *R* *T, R*

dor dor dor Ion Ion dor dor Ion

d: I I⁶ V₃⁴ I I V I I C: V I I d: V I I C: I V₃⁴ I V

||:2|3|4:|T|

HP2St1910KP

1. R 2. R 3. R 4. R T, R

dor dor Ion dor Ion

d: I V⁷ I I V I C: V⁷ I V⁷ I d: V I₄⁶ V⁷ I C: V⁷ VI V⁷ I V⁷ I I⁶ V

[1]:2|3|4:|T||

Table 5.2.2. Harmonic synopses for redaction St2.

HP2St	R	1	2	3	4	T
1869CB	0	dor: I – dor: I	dor: I – dor: I	dor: I – Ion: I	Ion: I – dor: I	dor: I – Ion: V
1887KP	2	dor: I – dor: I	dor: I – dor: I	dor: I – Ion: I	Ion: I – dor: I	dor: I – Ion: V
1887Ab	3	dor: I – Ion – dor: I	dor: I – dor: I	dor: I – Ion: I	dor: V – dor: I	dor: I – Ion: V
1910KP	8	dor: I – dor: I	dor: I – dor: I	Ion: V ⁷ – Ion: I	dor: V – dor: I	Ion: V ⁷ – Ion: V

A compressed variant of the tone 2 samoglasen, appearing without phrase 1, is used in the Court Chapel repertory and a few others for antiphons, *Only-begotten Son*, and the entrance verse of the Divine Liturgy (L2a, L3a, L4, L6). There are five distinct prototypes for the variant, utilizing the chant pattern [2]:3|4:|T||, excluded from the already crowded main redaction (Ex. & Table 5.2.3). Because of the small sample size, cluster analysis has been considered unfeasible.

Example 5.2.3. Tone 2 compressed samoglasen variants.

P2St1869CB(CV) = 1848CL(CV) [M] = 1910KP(CV) [2]:3|4:|T||

2. 3. 4. T. [CL: T] [CL: B] [CL: T]

P2St1815CLiB(CV) = 1830CKr(CV) [2]:3|4:|T||

2. 3. 4. T.

P2St1898UOb-O(CV) = 1916Sp(CV) [2]:3|4:|T||

2. 3. 4. T.

P2St1912So(CV) [2]:3|4:|T||

2. 3. 4. T.

P2St1915M-SK(CV) [2]:3|4:|T||

2. 3. 4. T.

Table 5.2.3. Measurements for tone 2 compressed samoglasen variants.

P2St CV	R	2	3	4	T	Mean	Len	RLen	Amb
1869CB(CV)/1848CL(CV)/1910KP(CV)	0	0	0	0	0	0	12	1.00	B-D (3)
1815CLiB(CV)/1830CKr(CV)	1	0	0.3333	0	0.1667	0.125000	14	1.17	B-D (3)
1898UOb(CV)/1916Sp(CV)	1	0	0.3333	0	0.1667	0.125000	14	1.17	B-D (3)
1912So(CV)	2	0	0.3333	0	0.5000	0.208333	16	1.33	A-D (5)
1915M-SK(CV)	3	0.2500	0.5000	0.5000	0.3750	0.406250	20	1.67	A-D (5)

The version of *Obihod-CB* is identical with 1910KP as well as the conjoined 1848CL, and from the remaining ones, 1815CLiB/1830CKr is identical with 1898UOb/1916Sp when the artificial leading-notes are disregarded. These and 1912So comprise the vicinal group, while 1915M-SK is the only representative of the middle group. The four last notes of the Solovetsky version 1912So appear to be transposed down by a second in comparison with the other prototypes.

5.3 Stichera samoglasny of tone 3

The redaction St3 (Ex. 5.3.1) has 25 distinct prototypes, two of which are shared by multiple sources. The primary prototype is duplicated in those earlier Court Chant publications in which the chant is present, as well as by the two Kiev-Pechersk Lavra chant books. Another shared prototype is 1892Ob-SK, duplicated as 1911M-SK and 1912So-Pr. All variants have three phrases, and the chant pattern is uniformly |:1|2:|T||. In 1600S431, 1795Ok-Z, 1892Ob-Z, and 1911Obk, phrases 2 and T are relatively similar (= 0.125), suggesting that T may have evolved as a variant of 2.

Example 5.3.1. Redaction St3.

P3St1869CB [A] = 1830CKr [S] = 1848CL [A] = 1887KP [T1] = 1910KP [T1] |:1|2:|T||

P3St1600S429 |:1|2:|T||

P3St1600S430 |:1|2:|T||

P3St1600S431 |:1|2:|T||

P3St1600S433 |:1|2:|T||

P3St1709I |:1|2:|T||

P3St1750S454 |:1|2:|T||

P3St1795Ok-Z |:1|2:|T||

P3St1798Ob-K |:1|2:|T||

P3St1798Ob-Z |:1|2:|T||

P3St1809SOb |:1|2:|T||

P3St1816I = 1904I |:1|2:|T||

P3St1882U = 1916Sp-K |:1|2:|T||

P3St1887Ab [S] |:1|2:|T|

1. $\frac{8}{8}$ 2. T.

P3St1889N_3up |:1|2:|T|

1. $\frac{8}{8}$ 2. T.

P3St1892Ob-K |:1|2:|T|

1. $\frac{8}{8}$ 2. T.

P3St1892Ob-SK = 1911M-SK = 1912So-Pr |:1|2:|T|

1. $\frac{8}{8}$ 2. T.

P3St1892Ob-Z |:1|2:|T|

1. $\frac{8}{8}$ 2. T.

P3St1894D = 1902P |:1|2:|T|

1. $\frac{8}{8}$ 2. T.

P3St1898UOb-K |:1|2:|T|

1. $\frac{8}{8}$ 2. T.

P3St1904As |:1|2:|T|

1. $\frac{8}{8}$ 2. T.

P3St1908Okj |:1|2:|T|

1. $\frac{8}{8}$ 2. T.

P3St1909V |:1|2:|T|

1. $\frac{8}{8}$ 2. T.

P3St1911Obk |:1|2:|T|

1. $\frac{8}{8}$ 2. T.

P3St1914V421 [T2] |:1|2:|T|

1. $\frac{8}{8}$ 2. T.

According to the measurements (Table 5.3.1), the only individual vicinal counterpart is 1887Ab which differs from the primary prototype for phrase T; thus, the results suggest an East Ukrainian connection for the Court versions. In the middle group there are 14 prototypes, of which five are Kievan Chant associates, two West Ukrainian affiliates, three represent Znamenny Chant, and the remaining four are Russian versions without chant system association. In this group, phrase 2 is identical with that of 1869CB in two instances, and phrase T in one. Since the remaining phrases show variable levels of dissimilarity (from 0.125 to 0.778), the resultant dissimilarities range quite uniformly from 0.346 to 0.497. Thus, the prototypes having phrases identical with those of 1869CB score less well than 1904As (whose phrase T is noticeably close to that of the primary prototype). The middle group incorporates 17th- and 18th-century sources, of which 1750S454 ranks with 4.

Table 5.3.1. Measurements for redaction St3.

P3St	R	1	2	T	Mean	Len	RLen	Amb
1869CB/1830CKr/1848CL/1887KP/1910KP	0	0	0	0	0	14	1.00	B-E (5)
1887Ab	1	0	0	0.4000	0.133333	16	1.14	B-F (6)
1904As	2	0.7143	0.2000	0.1250	0.346430	19	1.36	B-F (6)
1898UOb-K	3	0.7143	0.3333	0	0.349207	21	1.50	B-F (6)
1750S454	4	0.6667	0	0.4000	0.355557	20	1.43	B-F (6)
1909V	5	0.5000	0.4000	0.2500	0.383333	17	1.21	B-E (5)
1798Ob-Z	6	0.7778	0	0.3750	0.384260	21	1.50	B-F (6)
1798Ob-K	7	0.7143	0.2000	0.2500	0.388097	20	1.43	B-E (5)
1889N_3up	7	0.7143	0.2000	0.2500	0.388097	20	1.43	B-F (6)
1914V421	7	0.7143	0.2000	0.2500	0.388097	20	1.43	B-F (6)
1882U/1916Sp-K	8	0.7143	0.3333	0.2500	0.432540	21	1.50	B-F (6)
1892Ob-SK/1911M-SK/1912So-Pr	8	0.7143	0.3333	0.2500	0.432540	21	1.50	B-F (6)
1600S429	9	0.7500	0.3333	0.3636	0.482323	25	1.79	B-F (6)
1892Ob-K	10	0.7143	0.3333	0.4000	0.482540	23	1.64	B-F (6)
1600S430	11	0.7143	0.3333	0.4444	0.497353	22	1.57	B-F (6)
1894D/1902P	11	0.7143	0.3333	0.4444	0.497353	22	1.57	B-F (6)
1795Ok-Z	12	0.7143	0.4286	0.3750	0.505953	22	1.57	B-F (6)
1600S433	13	0.7500	0.3333	0.4444	0.509257	23	1.64	B-F (6)
1911Obk	14	0.7500	0.4286	0.3750	0.517857	23	1.64	B-F (6)
1908Okj	15	0.7143	0.4286	0.4444	0.529100	23	1.64	B-E (5)
1600S431	16	0.7143	0.5000	0.3750	0.529763	22	1.57	B-F (6)
1892Ob-Z	17	0.8000	0.4286	0.3750	0.534523	25	1.79	B-F (6)
1809SOB	18	0.7500	0.4286	0.4444	0.541003	24	1.71	B-F (6)
1709I	19	0.7778	0.5000	0.3846	0.554133	30	2.14	B-F (6)
1816I/1904I	20	0.8182	0.6364	0.3846	0.613053	35	2.50	B-F (6)

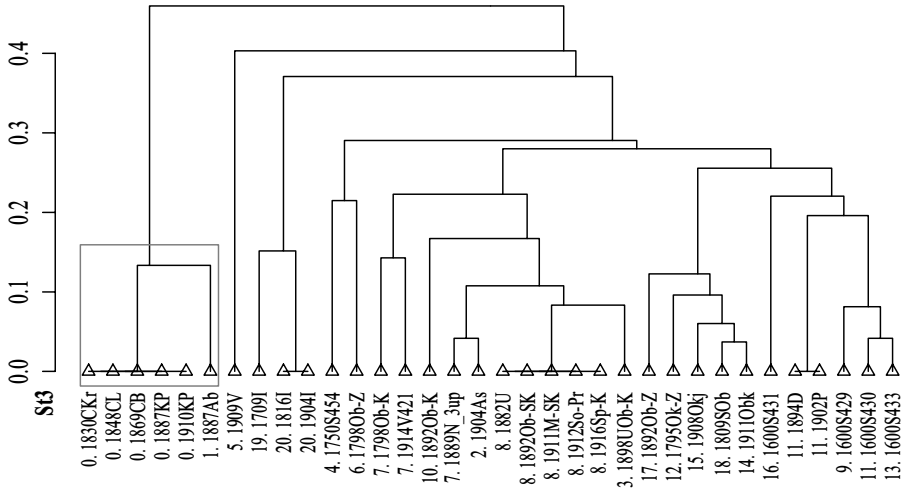
The remote group with nine prototypes, six of which represent Znamenny versions and two the West Ukrainian heirmologion-anthologies, shares the characteristics of the middle group: the resultant dissimilarities of its members range uniformly from 0.5 to 0.61 and cover sources from the 17th–20th centuries.

The prototype lengths vary from 14 to 35 notes, the median being 22. The primary prototype represents the minimum length, not shared by others. Even the closest comparative prototype 1887Ab has two notes more, and the middle group ranges from 17 to 25. The most distant prototype 1816I/1904I with its 35 notes is 2.5 times more extended, however, representing an anomaly (along with the 30-note 1709I).

The prototypes are very uniform in regard to their pitch ranges, for which only two different varieties exist. The diminished fifth B–F is the mode of the range, the fourth B–E of the primary prototype being shared by only two counterparts in the middle and remote groups.

The dendrogram (Fig. 5.3.1) confirms the situation found in the previous comparison: the vicinal prototype 1887Ab clusters with the primary chant form in the left top branch while the others are gathered in the right top branch. The internal coherency of the right branch is relatively high, even more so when 1909V, 1709I and 1816I/1904I are disregarded. The result suggests that there is no clear division into distinct Ukrainian/Kievan and Znamenny melodic lines: the West Ukrainian versions and the Kievan Chant associates of Russian sources are apparently closer to each other and to the Znamenny versions than to the Court and East Ukrainian prototypes. The incoherency factor of the redaction is quite low, only 0.32, which supports this interpretation. The average dissimilarity of the primary prototype is 0.45.

Figure 5.3.1. Dendrogram for redaction St3.



The harmonic comparison (Ex. & Table 5.3.2) covers the primary prototype and its four counterparts of the vicinal group.

Example 5.3.2. Harmonic prototypes for redaction St3.

HP3St1869CB |:1|2:|T||

1. 2. R T. R

Ion Ion Mix Ion Mix

C: I V I V G: V⁷ I C: I V + V I₄⁶ G: V⁷ I

HP3St1887Ab |:1|2:|T||

1. 2. R T. R

Ion Ion Mix Ion Mix

C: I V I V G: + V C: I V V⁷ I₄⁶ V I₄⁶ + V G: V⁷ I

HP3St1887KP |:1|2:|T||

1. 2. R T. R

Ion Ion Mix Ion Mix

C: I V I VII⁶ G: V⁷ I C: I V⁶ V + V⁶ I G: V⁷ I

HP3St1910KP |:1|2:|T||

1. 2. R T. R

Ion Ion Mix Ion Mix

C: I V I I₄⁶ V G: V⁷ I C: I V + V I G: V⁷ I

HP3St1914V421

C: V I + I V₅⁶ I V V I G: 1₄⁶ V⁷ I C: I V + V + V G: V⁷ I

Table 5.3.2. Harmonic synopses for redaction St3.

HP3St	R	1	2	T
1869CB, 1887KP, 1910KP	0	Ion: I – Ion: V	Ion: I – Mix: I	Ion: I – Mix: I
1887Ab	1	Ion: I – Ion: V	Ion: I – Mix: I	Ion: I – Mix: I
1914V421	7	Ion: V – Ion: V	Ion: V – Mix: I	Ion: I – Mix: I

The harmonizations are very similar. This is the case especially for 1869CB, 1887KP, and 1910KP, all sharing the same melodic prototype. The overall harmonic plan is the same in all versions: phrase 1 is anchored on Ion, and phrases 2 and T shift from Ion to Mix. For the Kiev-Pechersk variants, the only differences from 1869CB appear in phrases 2 and T. In phrase 2 of 1887KP, there is Ion: VII⁶ in place of V, and in phrase T, three inversions deviate. Respectively, phrase 2 of 1910KP has an additional passing I⁶, and in T, there is a difference in the inversion preceding Mix: V⁷.

In phrase 2 of 1887Ab, the region Mix is entered with a passing dissonance (instead of V⁷). The melodic differences in phrase T are echoed in the harmony. The melody of the 1914 Valaam manuscript version calls for Ion: V as the first chord of phrases 1 and 2 (which begin with the leading-note of Ion), otherwise the differences in harmonization are small. There are no harmonic solutions unidiomatic to *Obihod-CB* in any comparative prototype.

5.4 Stichera samoglasny of tone 4

The redaction St4 (Ex. 5.4.1) has 34 distinct prototypes, most of which contain six phrases. The chant pattern |1|2|:3|4|5|:T|| of the primary prototype is shared by 19 counterparts. Of the other prototypes with six phrases, 1809SOB and 1898UOB-InR share |1|:2|3|4|:5|T||, and in six cases, the phrase recurrences remain undetermined. The chant patterns of the six prototypes with five phrases are either |1|2|:3|4|:T|| or |1|:2|3|4|:T||.

Example 5.4.1. Redaction St4.

P4St1869CB

P4St1600S429

P4St1600S430

P4St1600S431

P4St1600S433 |1|2|3|4|5|T|

1. $\frac{8}{8}$ 2. 3. 4. 5. T.

P4St1709I |1|2|3|4|5|T|

1. $\frac{8}{8}$ 2. 3. 4. 5. T.

P4St1750S454 |1|2|3|4|5|T|

1. $\frac{8}{8}$ 2. 3. 4. 5. T.

P4St1795Ok-Z |1|2|3|4|5|T|

1. $\frac{8}{8}$ 2. 3. 4. 5. T.

P4St1798Ob-K = 1898UOb-K |1|2|3|4|5|T|

1. $\frac{8}{8}$ 2. 3. 4. 5. T.

P4St1798Ob-Z |1|2|3|4|5|T|

1. $\frac{8}{8}$ 2. 3. 4. 5. T.

P4St1809SOB |1|2|3|4|5|T|

1. $\frac{8}{8}$ 2. 3. 4. 5. T.

P4St1816I |1|2|3|4|5|T|

1. $\frac{8}{8}$ 2. 3. 4. 5. T.

P4St1830CKr |1|2|3|4|5|T|

1. $\frac{8}{8}$ 2. 3. 4. 5. T.

P4St1848CL |1|2|3|4|5|T|

1. $\frac{8}{8}$ 2. 3. 4. 5. T.

P4St1882U |1|2|3|4|5|T|

1. $\frac{8}{8}$ 2. 3. 4. 5. T.

P4St1887Ab |1|2|3|4|5|T|

1. $\frac{8}{8}$ 2. 3. 4. 5. T.

P4St1887KP |1|2|3|4|5|T|

1. $\frac{8}{8}$ 2. 3. 4. 5. T.

P4St1889N |1|2|3|4|T|

1. $\frac{8}{8}$ 2. 3. 4. 5. T.

P4St1892Ob-K |1|2|3|4|5|T|

1. $\frac{8}{8}$ 2. 3. 4. 5. T.

P4St1892Ob-SK |1|2|3|4|5|T|

1. $\frac{8}{8}$ 2. 3. 4. 5. T.

P4St1892Ob-Z |1|2|3|4|T|

1. $\frac{8}{8}$ 2. 3. 4. 5. T.

P4St1894D
 1. $\frac{8}{8}$ 2. 3. 4. 5. T. |1:2|3|4:|T|

P4St1898UOb-InR
 1. $\frac{8}{8}$ 2. 3. 4. 5. T. |1:2|3|4:|5:|T|

P4St1902P
 1. $\frac{8}{8}$ 2. 3. 4. 5. T. |1:2|3|4:|T|

P4St1904As
 1. $\frac{8}{8}$ 2. 3. 4. 5. T. |1:2|3|4:5:|T|

P4St1904I
 1. $\frac{8}{8}$ 2. 3. 4. 5. T. |1|2|3|4:5:|T|

P4St1908Okj
 1. $\frac{8}{8}$ 2. 3. 4. 5. T. |1:2|3|4:|T|

P4St1909V
 1. $\frac{8}{8}$ 2. 3. 4. 5. T. |1|2:3|4:|T|

P4St1910KP
 1. $\frac{8}{8}$ 2. 3. 4. 5. T. |1|2:3|4:5:|T|

P4St1911M-SK
 1. $\frac{8}{8}$ 2. 3. 4. 5. T. |1|2:3|4:5:|T|

P4St1911Obk
 1. $\frac{8}{8}$ 2. $\frac{8}{8}$ 3. $\frac{8}{8}$ 4. $\frac{8}{8}$ 5. $\frac{8}{8}$ T. |1|2:3|4:5:|T|

P4St1912So-Pr
 1. $\frac{8}{8}$ 2. 3. 4. 5. T. |1|2:3|4:5:|T|

P4St1912So-Z
 1. $\frac{8}{8}$ 2. 3. 4. 5. T. |1|2:3|4:5:|T|

P4St1916Sp-K
 1. $\frac{8}{8}$ 2. 3. 4. 5. T. |1|2:3|4:5:|T|

The measurements (Table 5.4.1) show a slight evolution for the Court Chant: 1848CL differs from the primary prototype for phrase 3 by one optional note, whereas phrase T is a little shorter. In addition, 1830CKr, which is otherwise similar to 1848CL, has an extra note in phrase 2. The divergent melody of 1887Ab actually seems to be a borrowing from a version of the tone 3 samoglasen (cf. the previous subchapter).

There are 11 counterparts in the vicinal group, of which two represent Court Chant, three Russian forms of Kievan Chant, and three East Ukrainian chant forms, the other three being Russian variants without chant system association. In the vicinal group, 29 of the 66 phrases are identical with those of the primary prototype, phrase 1 being the same for nine variants. On the other hand, phrases 3 and T have more differences. The closest non-Court counterpart for 1869CB is the Kievan Chant version from the *Sputnik* (1916Sp-K), followed by the abbreviated Kievan Chant as-

sociate 1892Ob-SK of *Obihod-SN*. No non-Court variants antedate 1869CB in this group.

Table 5.4.1. Measurements for redaction St4.

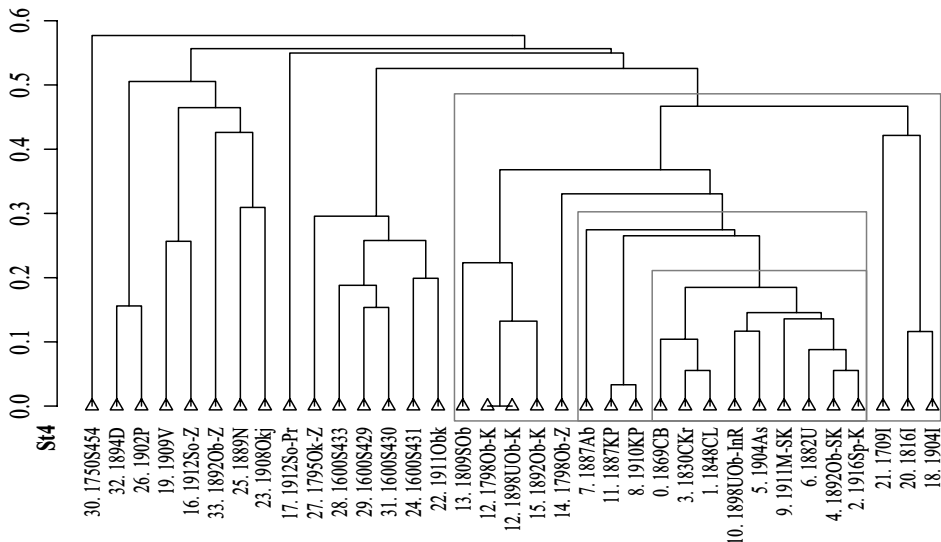
P4St	R	1	2	3	4	5	T	Mean	Len	RLen	Amb
1869CB	0	0	0	0	0	0	0	0	28	1.00	A-E (7)
1848CL	1	0	0	0.1250	0	0	0.3333	0.076388	27	0.96	A-E (7)
1916Sp-K	2	0	0	0.2222	0.2000	0.1250	0	0.091203	32	1.14	A-E (7)
1830CKr	3	0	0.3333	0.1250	0	0	0.3333	0.131943	28	1.00	A-E (7)
1892Ob-SK	4	0	0	0.2222	0.2000	0.1250	0.3333	0.146758	30	1.07	A-E (7)
1904As	5	0	0.3333	0.2222	0	0.1250	0.3333	0.168980	30	1.07	A-E (7)
1882U	6	0	0	0.3750	0.2000	0.1250	0.3333	0.172222	29	1.04	A-E (7)
1887Ab	7	0	0.5000	0	0	0	0.5714	0.178572	31	1.11	G-E (9)
1910KP	8	0.5000	0.5000	0	0	0	0.3333	0.222222	30	1.07	A-E (7)
1911M-SK	9	0	0	0.2222	0.6667	0.1250	0.3333	0.224537	31	1.11	A-E (7)
1898UOb-InR	10	0	0.5000	0.2222	0.2000	0.1250	0.3333	0.230092	32	1.14	A-E (7)
1887KP	11	0.6000	0.5000	0	0	0	0.3333	0.238888	31	1.11	A-E (7)
1798Ob-K/1898UOb-K	12	0.6000	0.3333	0	0.2000	0	0.4000	0.255555	37	1.32	G-E (9)
1809SOB	13	0.5000	0.7143	0.1429	0	0.2222	0	0.263228	36	1.29	A-E (7)
1798Ob-Z	14	0.5000	0.3333	0	0.3333	0.2857	0.3333	0.297617	29	1.04	A-E (7)
1892Ob-K	15	0.6000	0.7143	0	0.2000	0.2222	0.4000	0.356085	43	1.54	G-E (9)
1912So-Z	16	0.5000	0.3333	0.2222	0.7143	0.4286	0.1429	0.390212	32	1.14	A-E (7)
1912So-Pr	17	0.3333	0	0.8571	0.2000	0.7143	0.6000	0.450793	27	0.96	A-D (5)
1904I	18	0.6000	0.6000	0.4286	0.5714	0.2222	0.3333	0.459258	41	1.46	A-E (7)
1909V	19	0.5000	0.3333	0.3750	0.7143	-1	0	0.487103	25	0.89	A-E (7)
1816I	20	0.6000	0.7143	0.4286	0.6250	0.2222	0.3333	0.487235	44	1.57	A-E (7)
1709I	21	0.6667	0.7500	0.4286	0.7143	0	0.4000	0.493255	44	1.57	G-E (9)
1911Obk	22	0.6667	0.6000	0.2222	0.7143	0.4286	0.4546	0.514383	44	1.57	G-E (9)
1908Okj	23	0.6000	0.6667	0.2222	0.6000	-1	0	0.514815	31	1.11	A-E (7)
1600S431	24	0.5000	0.6667	0.3636	0.5000	0.5714	0.5000	0.516957	46	1.64	G-E (9)
1889N	25	0	0.6000	0.5714	0.7500	-1	0.3333	0.542460	21	0.75	A-D (5)
1902P	26	0.6000	0.5000	0	0.6000	-1	0.5714	0.545238	28	1.00	A-E (7)
1795Ok-Z	27	0.7143	0.7778	0.2222	0.6000	0.4444	0.5385	0.549532	52	1.86	G-E (9)
1600S433	28	0.6000	0.7778	0.2857	0.6250	0.5556	0.5000	0.557342	50	1.79	G-D (7)
1600S429	29	0.5000	0.7778	0.3000	0.6667	0.5714	0.5714	0.564552	50	1.79	G-E (9)
1750S454	30	0.5000	0.8000	0.7143	0.3333	0.7143	0.3333	0.565873	32	1.14	A-D (5)
1600S430	31	0.6000	0.7778	0.3000	0.7000	0.5556	0.5714	0.584128	57	2.04	G-E (9)
1894D	32	0.6000	0.5000	0.2500	0.6000	-1	0.6667	0.602778	28	1.00	A-E (7)
1892Ob-Z	33	0.7143	0.8000	0.3750	0.6000	-1	0.4546	0.657307	41	1.46	A-E (7)

The middle group encompasses ten members, of which two have been labelled as representatives of Kievan Chant, two of Znamenny Chant, three represent the West Ukrainian heirmologion-anthologies, and three are Russian versions without chant system association. Of the middle group, 9 of 60 phrases are similar to those of the primary prototype. Variants preceding Court Chant publications include 1709I, 1798Ob-K, 1798Ob-Z, 1809SOB, and 1816I.

The majority of Znamenny variants, eight in number, belong among the twelve members of the remote group. Interestingly, however, the two Old Rite versions and one pre-Reform version show dissimilarities of less than 0.52. Three phrases within this group are identical with those of the primary prototype, one of them being in the Old Rite 1908Okj. On the other hand, the remote group includes the chant of the 1750 manuscript, as well as the two West Ukrainian variants 1894D and 1902P. Since the maximum resultant dissimilarity is 0.657, it can be inferred that all variants show recognizable levels of similarity with the primary prototype.

The prototype lengths range from 21 to 57 notes, the median being 31.5. Only three counterparts are shorter than the primary prototype, and three are of equal length, all being distributed amongst the three proximity groups. The mode of the pitch range is the fifth A–E. Nine chants extend to the low G, three limit to A–D, and one covers the fifth G–D.

Figure 5.4.1. Dendrogram for redaction St4.



The clustering (Fig. 5.4.1) places 1750S454 in its own top branch, which can be seen as an anomaly. Most of the Znamenny versions reside on the left side of the dendrogram, along with 1894D and 1902P. Three clusters with the primary prototype have been highlighted, covering the other Ukrainian affiliates and Kievan Chant associates, as well as 1798Ob-Z, 1809SOb, 1882U, 1898UOb-InR, and 1904As. The result suggests that the Court versions belong to a Ukrainian/Kievan melodic tradition. The incoherency factor of the redaction (with 1830CKr and 1848CL removed) is 0.49, and the average dissimilarity of the primary prototype 0.4.

The harmonic comparisons (Ex. & Table 5.4.2) cover the primary prototype and its three vicinal counterparts.

Example 5.4.2. Harmonic prototypes of redaction St4.

HP4St1869CB

1. *R* 2. *R* 3. *Γ* *Γ* *R* 4. *R* 5. *R* T. *R* [1|2|:3|4|5:|T|]

C: V I V⁷ I I + I V₅⁶ I V⁷ I I V I₄⁶ V⁷ V⁷ I + I V₄⁶ I V V⁷ I₄⁶ V I a: V⁷ I

HP4St1887Ab

1. *R* 2. *R* 3. *Γ* *Γ* *R* 4. *R* 5. *R* T. *R* [1|2|:3|4|5:|T|]

C: V I a: I C: V⁷ I I + I + I V⁷ I I V V⁷ V⁷ I + I VII I V I V + V G: V⁷ I

HP4St1887KP

C: V I₄⁶ V⁷ V I d: I C: I⁶ V₃⁴ I I V₃⁴ I⁶ V₃⁴ I V⁷ I I V₅⁶ I d: I I C: I V₃⁴ III V₃⁴ I V d: I a: I V⁷ I

HP4St1910KP

C: V I₄⁶ V⁷ I V⁷ I V⁷ I I V⁷ I V⁷ I V₅⁶ I I V I⁶ d: I C: V⁷ I + I V₅⁶ I V d: I a: I₄⁶ V⁷ I

Table 5.4.2. Harmonic synopses for redaction St4.

HP4St	R	1	2	3	4	5	T
1869CB	0	Ion: V – Ion: I	Ion: V ⁷ – Ion: I	Ion: I – Ion: I	Ion: I – Ion: V ⁷	Ion: V ⁷ – Ion: V	Ion: V ⁷ – aeol: I
1887Ab	7	Ion: V – Ion: I	aeol: I – Ion: I	Ion: I – Ion: I	Ion: I – Ion: V ⁷	Ion: V ⁷ – Ion: V	Ion: V ⁷ – Mix: I
1910KP	8	Ion: V – Ion: I	Ion: V ⁷ – Ion: I	Ion: I – Ion: I	Ion: I – dor: I	Ion: V ⁷ – Ion: V	dor: I – aeol: I
1887KP	11	Ion: V – Ion: I	dor: I – Ion: I	Ion: I – Ion: I	Ion: I – dor: I	dor: I – Ion: V	dor: I – aeol: I

In all prototypes, the synopses are identical for phrases 1 and 3. While phrases 1–5 of 1869CB remain within Ion, phrase 2 of 1887Ab begins with aeol: I, phrases 2 and 5 of 1887KP begin with dor: I, and phrases 4 of both Kiev-Pechersk variants end on dor: I (since the melody note involved is D as in the other prototypes, one could use Ion: V⁷ as well, as is the case for the beginning of phrase T in the Kiev-Pechersk variants). A couple of phrases in 1887Ab and 1887KP arrive at V instead of I. In three of the prototypes, phrase T cadences on aeol: I. The melodically divergent phrase T of 1887Ab makes its ending on Mix: I.

The part-writing idiom of 1887KP renders possible the progressions Ion: I – dor: I and dor: I – Ion: I in phrases 4 and 5. Phrases 2 of 1887Ab and 2 and 3 of 1910KP have an upward progression of a dominant chord seventh.

5.5 Stichera samoglasny of tone 5

The redaction St5 (Ex. 5.5.1) contains 30 distinct prototypes, all consisting of four phrases according to the pattern |:1|2|3:|T|| (the six-phrase Znamenny variant of the 1795 *Oktoih-S* was discounted because of formal incompatibility with the rest of the redaction). In 1909V, the terminal phrase is a duplicate of phrase 3. The primary prototype is shared by the previous two Court Chant publications, as well as by the 1889 *Sbornik-N*.

Example 5.5.1. Redaction St5.

P5St1869CB = 1830CKr = 1848CL = 1889N

P5St1600S429

P5St1600S430 |:1|2|3|:T|

1. $\frac{8}{8}$ 2. 3. T.

P5St1600S431 |:1|2|3|:T|

1. $\frac{8}{8}$ 2. 3. T.

P5St1600S433 |:1|2|3|:T|

1. $\frac{8}{8}$ 2. 3. T.

P5St1709I |:1|2|3|:T|

1. $\frac{8}{8}$ 2. 3. T.

P5St1750S454 |:1|2|3|:T|

1. $\frac{8}{8}$ 2. 3. T.

P5St1798Ob-K |:1|2|3|:T|

1. $\frac{8}{8}$ 2. 3. T.

P5St1798Ob-Z |:1|2|3|:T|

1. $\frac{8}{8}$ 2. 3. T.

P5St1809SOb |:1|2|3|:T|

1. $\frac{8}{8}$ 2. 3. T.

P5St1816I |:1|2|3|:T|

1. $\frac{8}{8}$ 2. 3. T.

P5St1882U |:1|2|3|:T|

1. $\frac{8}{8}$ 2. 3. T.

P5St1887Ab |:1|2|3|:T|

1. $\frac{8}{8}$ 2. 3. T.

P5St1887KP |:1|2|3|:T|

1. $\frac{8}{8}$ 2. 3. T.

P5St1892Ob-K |:1|2|3|:T|

1. $\frac{8}{8}$ 2. 3. T.

P5St1892Ob-SK = 1898UOb-K |:1|2|3|:T|

1. $\frac{8}{8}$ 2. 3. T.

P5St1892Ob-Z |:1|2|3|:T|

1. $\frac{8}{8}$ 2. 3. T.

P5St1894D |:1|2|3|:T|

1. $\frac{8}{8}$ 2. 3. T.

P5St1902P |:1|2|3|:T|

1. $\frac{8}{8}$ 2. 3. T.

P5St1904As [:1|2|3;|T|]

P5St1904I [:1|2|3;|T|]

P5St1908Okj [:1|2|3;|T|]

P5St1909V [:1|2|3;|T=3|]

P5St1910KP [:1|2|3;|T|]

P5St1911M-SK [:1|2|3;|T|]

P5St1911Obk [:1|2|3;|T|]

P5St1912So-Pr [:1|2|3;|T|]

P5St1912So-Z [:1|2|3;|T|]

P5St1914V421 [T1] [:1|2|3;|T|]

P5St1916Sp-K [:1|2|3;|T|]

According to the measurements (Table 5.5.1), the vicinal group contains three counterparts, the closest to the primary prototype being 1798Ob-Z, i.e., a chant form that antedates the Court versions, labelled as Znamenny. The other vicinal counterparts are the Astrakhan 1904As and the chant labelled as representing abbreviated Kievan Chant in the 1892 *Obihod-SN* and Kievan Chant in the 1898 *U-Obihod-SN2*. In this group, five phrases of 12 are identical with those of 1869CB.

The majority of the chants, 17 prototypes, belong to the middle group, seven of which have a Ukrainian affiliation and four an association with Kievan Chant: besides the version of the 1750 manuscript heirmologion-anthology, three Ukrainian affiliates represent East Ukraine and three West Ukraine. One of the counterparts has been labelled as Znamenny Chant, and five lack a chant system association. In the middle group, 12 phrases of 68 are identical with those of the primary prototype. These cover phrases 1 and T, phrase 3 having a single match, whereas phrase 2 shows the highest levels of dissimilarity.

The nine chant forms of the remote group include all Znamenny versions of the Stolp sources and the 1892Ob-Z of *Obihod-SN*, as well as those of the West Ukrainian *Irmologions* of 1816 and 1904. Only 1892Ob-Z has a phrase identical with the primary prototype (phrase T). Phrases 3 and T are generally less remote to 1869CB than phrases 1 and 2. The maximum resultant dissimilarity is 0.666.

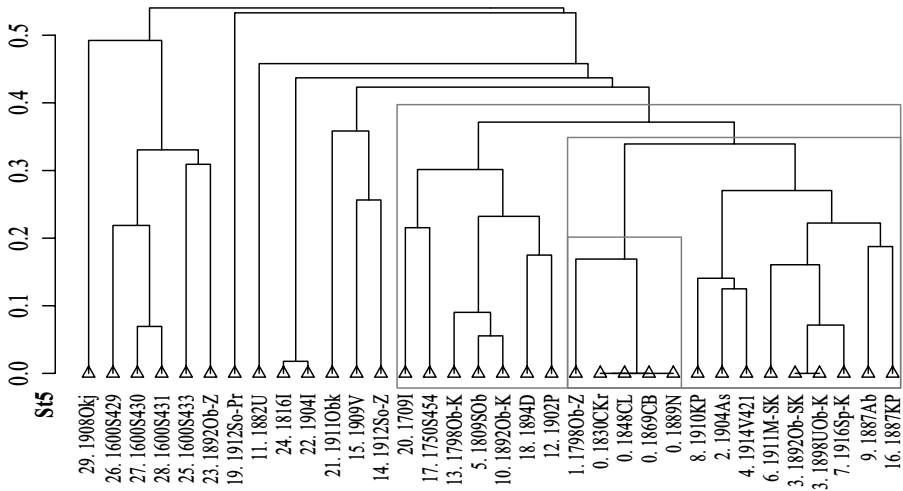
Table 5.5.1. Measurements for redaction St5.

PSt	R	1	2	3	T	Mean	Len	RLen	Amb
1869CB/1830CKr/1848CL/1889N	0	0	0	0	0	0	17	1.00	A-E (7)
1798Ob-Z	1	0.3333	0	0.2000	0.1429	0.169048	14	0.82	A-E (7)
1904As	2	0	0.6000	0.2000	0	0.200000	19	1.12	A-E (7)
1892Ob-SK/1898UOb-K	3	0.4000	0.5000	0	0	0.225000	21	1.24	A-E (7)
1914V421	4	0	0.7500	0.2000	0.1250	0.268750	23	1.35	A-F (8)
1809SOB	5	0	0.6000	0.5454	0	0.286362	26	1.53	A-F (8)
1911M-SK	6	0.5000	0.6667	0	0	0.291667	24	1.41	A-E (7)
1916Sp-K	7	0.4000	0.5000	0.2857	0	0.296428	23	1.35	A-E (7)
1910KP	8	0.2500	0.7500	0.2000	0	0.300000	23	1.35	A-F (8)
1887Ab	9	0.2500	0.7143	0.2857	0	0.312500	25	1.47	A-F (8)
1892Ob-K	10	0	0.6000	0.5454	0.2222	0.341917	28	1.65	A-F (8)
1882U	11	0.3333	0.6000	0.2000	0.2857	0.354760	17	1.00	A-E (7)
1902P	12	0	0.5000	0.5454	0.5000	0.386362	32	1.88	A-F (8)
1798Ob-K	13	0.2500	0.6000	0.5454	0.2222	0.404417	29	1.71	A-F (8)
1912So-Z	14	0.2500	0.7500	0.2857	0.3333	0.404760	28	1.65	A-E (7)
1909V	15	0.2500	0.6667	0.2857	0.4286	0.407737	24	1.41	A-E (7)
1887KP	16	0.5000	0.7500	0.2857	0.1250	0.415177	29	1.71	A-F (8)
1750S454	17	0.5000	0.5000	0.4444	0.2222	0.416665	28	1.65	A-E (7)
1894D	18	0	0.6000	0.5454	0.5714	0.429220	26	1.53	A-F (8)
1912So-Pr	19	0.6250	1	0.2000	0	0.456250	24	1.41	A-E (7)
1709I	20	0.5714	0.6667	0.4444	0.3000	0.495635	32	1.88	A-F (8)
1911Obk	21	0.7143	0.7500	0.4286	0.2222	0.528770	31	1.82	A-E (7)
1904I	22	0.6667	0.7500	0.2857	0.4615	0.540980	37	2.18	A-F (8)
1892Ob-Z	23	0.8571	0.7778	0.5454	0	0.545092	34	2.00	A-E (7)
1816I	24	0.6667	0.7500	0.2857	0.5000	0.550595	38	2.24	A-F (8)
1600S433	25	0.8333	0.6000	0.5556	0.2857	0.568650	27	1.59	A-E (7)
1600S429	26	0.8000	0.8750	0.4286	0.2857	0.597320	26	1.53	A-E (7)
1600S430	27	0.8333	0.8750	0.5000	0.3000	0.627082	32	1.88	G-E (9)
1600S431	28	0.8000	0.8750	0.5556	0.3000	0.632640	32	1.88	G-E (9)
1908Okj	29	0.8000	0.7500	0.4000	0.7143	0.666073	25	1.47	G-E (9)

The prototype lengths range from 14 to 38 notes, the median being 26. The only counterpart shorter than the primary prototype is 1798Ob-Z. The Moscow Dormition Cathedral version 1882U of the middle group is of the same length as the Court version, while the others are considerably more extended. Half of the redaction shares as its range the fifth A–E of the primary prototype; in the middle group, ten chant forms cover the minor sixth A–F. In the remote group, four chant forms are limited to the fifth A–E, two to the minor sixth A–F, and three to the major sixth G–E.

In the dendrogram (Fig. 5.5.1), most prototypes of the middle and vicinal groups are placed to the right within the three clusters highlighted with rectangles. The middle group variants 1882U, 1909V, 1912So-Pr, and 1912So-Z appear slightly divergent from the rest of the group. The chant forms from Stolp sources (except for the 1911 *Obihodnik*) along with 1892Ob-Z, are placed in the left top branch. The result indicates that these six chant forms represent a distinct Znamenny sub-tradition, whereas the other Znamenny associates diverge less markedly from their Kievan and West Ukrainian counterparts. On the other hand, the chant version 1798Ob-Z seems remote from the rest of the Znamenny versions, suggesting a labelling error. Be that as it may, the Court version appears to relate to the Ukrainian/Kievan chant repertory. The incoherency factor of the redaction is 0.45, and the average dissimilarity of the primary prototype 0.42.

Figure 5.5.1. Dendrogram for redaction St5.



The harmonic comparison (Ex. & Table 5.5.2) covers six prototypes, of which 1848CL shares its melody with 1869CB. The other four counterparts represent the middle group.

Example 5.5.2. Harmonic prototypes for redaction St5.

HP5St1869CB
 1. *R* *R* *R* *T.R* | :1|2|3:|T||
 Ion Ion Ion aeol Ion aeol
 C: V I I V V⁷ V I V a: I C: I V₅⁶ I V I₄⁶ a: V⁷ I

HP5St1848CL
 1. *R* *R* *R* *T.R* | :1|2|3:|T||
 Ion Ion Ion aeol Ion aeol
 C: V⁷ I I V V⁷ a: V⁶ I + I C: I V⁷ a: I V⁷ I₄⁶ V⁷ I

HP5St1887Ab
 1. *R* *R* *R* *T.R* | :1|2|3:|T||
 Ion Ion Lyd Ion Ion aeol Ion aeol
 C: V⁷ I I + I + I F: I C: V⁷ V⁷ V a: I IV₄⁶ I + I C: I V⁷ a: I V⁷ III⁶ V⁷ I

HP5St1887KP
 1. *R* *R* *R* *T.R* | :1|2|3:|T||
 Ion dor Ion Ion Lyd dor dor Ion aeol Ion aeol
 C: V I d: I C: III V₃⁴ I I V₃⁴ III V₃⁴ I⁶ F: I V⁶ d: I I C: V⁶ I V₃⁴ I V⁶ a: I C: I II I a: V⁷ V⁹ III⁶ V⁷ I

HP5St1910KP

1. R 2. R 3. R T. R

Ion Ion Lyd Ion Ion aeol Ion aeol

C: V⁷ I V⁷ I I V⁷ I + I F: I₄⁶ V C: V⁷ V⁷ a: I V⁷ I C: I V⁷ a: I V⁷ III⁶ V⁷ I

HP5St1914V421

1. R 2. R 3. R T. R

Ion Ion Ion aeol Ion aeol

C: V I I + I + I + I V V⁷ a: V₅⁶ I V⁷ I C: I V⁷ a: I V⁷ V⁹ I₄⁶ V⁷ I

Table 5.5.2. Harmonic synopses for redaction St5.

HP5St	R	1	2	3	T
1869CB	0	Ion: V – Ion: I	Ion: I – Ion: V	Ion: V ⁷ – aeol: I	Ion: I – aeol: I
1848CL	0	Ion: V ⁷ – Ion: I	Ion: I – Ion: V	Ion: V ⁷ – aeol: I	Ion: I – aeol: I
1914V421	4	Ion: V – Ion: I	Ion: I – Ion: V	Ion: V ⁷ – aeol: I	Ion: I – aeol: I
1910KP	8	Ion: V⁷ – Ion: I	Ion: I – Lyd – Ion: V⁷	Ion: V ⁷ – aeol: I	Ion: I – aeol: I
1887Ab	9	Ion: V⁷ – Ion: I	Ion: I – Lyd – Ion: V⁷	Ion: V ⁷ – aeol: I	Ion: I – aeol: I
1887KP	16	Ion: V – Ion: I	Ion: I – Lyd – dor: I	dor: I – Ion – aeol: I	Ion: I – aeol: I

The harmonic synopses of the two Court Chant specimens are almost identical: the only difference is the first chord of phrase 1, which has the seventh in 1848CL. The synopsis of the Valaam 1914V421 is identical with that of 1869CB, as is the synopsis of phrase T in all prototypes. The similarity in the harmonic plan for phrases 1–3 is also significant. Phrases 1 and 3 end on the same chord in all chant variants. In 1887Ab and 1910KP, phrase 1 begins with, and phrase 2 ends on, Ion: V⁷, rather than on V. 1887KP differs from the primary prototype only for dor: I being the final chord of phrase 2 and the first chord of phrase 3, where all melodies have the same note.

However, there is more mid-phrase divergence. In 1848CL, phrases 3 and T enter the region aeol earlier than in 1869CB, and the chromatic introduction of aeol: V⁷ in phrase 3 is somewhat dramatic in comparison to the latter Court version (the same device is used in 1914V421²). In the other counterparts, the differences are partially necessitated by melodic factors. Phrase 1 of 1887KP has dor: I for the recitation note, preceded by Ion: I, rendered possible by the less rigid part-writing idiom, as is the case even for the other instances of dor: I in that variant. Phrase 2 of 1887Ab and both Kiev-Pechersk versions make a brief visit to Lyd: I. The harmonization in phrase 2 of the Valaam form is somewhat peculiar in its extensive fluctuation between Ion: I and dissonances. A rare instance of a dominant ninth chord is found in phrase T of 1887KP and the Valaam version. In phrases 1 and 2 of 1910KP, the seventh of a dominant chord proceeds upwards.

5.6 Stichera samoglasny of tone 6

The redaction St6 (Ex. 5.6.1) consists of 27 distinct prototypes. The chant patterns have four basic phrases, mainly employing the order |:1|2|3:|T|, of which phrases 1 and 2 have a maximum of two variants (a and b). This feature complicates the prototype abstraction task, and may have negative effects on the reliability of the measurements.

² A probable explanation for this is the influence, possibly oral, of the harmonic rendition of *Obihod-CL*.

Example 5.6.1. Redaction St6.

P6St1869CB = 1848CL = 1910KP

[:1a|2|3:]|T=1a||

P6St1600S429

[:1a|2a|3:]|T||

P6St1600S430

[:1a|2a|3:]|T||

P6St1600S431

[:1a|2a|3:]|T||

P6St1600S433

[:1|2a|3:]|T||

P6St17091

[:1a|2b|3:]|T||

P6St1750S454

[:1a|2b|3:]|T||

P6St1795Ok-Z

[:1a|2a|3:]|2a:]|T||

P6St1798Ob-K = 1809SOB

[:1|2|3:]|T||

P6St1798Ob-Z

[:1b|2a|3:]|T|| / [:1b|2a|3:]|T||

P6St1816I = 1904I

[:1a|2b|3:]|T||

P6St1830CKr

[:1a|2|3:]|T||

P6St1882U

[:1b|2a|3:]|T||

P6St1887Ab

[:1a|2b|3:]|T||

P6St1887KP

[:1a|2a|3:]|2b:]|T||

P6St1889N

[:1a|2|3:]|T||

P6St1892Ob-K |:1a|2b|3:|T||

P6St1892Ob-SK = 1898UOb-K = 1904As = 1911M-SK |:1a|2|3:|T||

P6St1892Ob-Z |:1a|2a|3:|T||

P6St1894D |:1b|2b|3:|T||

P6St1902P-Lv |:1b|2b|3:|T||

P6St1902P-Per_3dn |:1b|2b|3:|T||

P6St1908Okj |:1a|2a|3:|T||

P6St1909V |:1a|2b|3:|T||

P6St1911Obk |:1b|2a|3:|T||

P6St1912So-Z |:1a|2a|3:|T||

P6St1916Sp-K |:1a|2|3:|T||

The analytical problem posed by the variant phrases has been solved according to the following guidelines: The version of phrase 1 whose closing gesture ends with the note C (or C#) progressing to D (with an optional interpolation of E) has been designated 1a, whereas versions without C in the closing gesture have been designated 1b. Respectively, versions of phrase 2 ending on E have been designated 2a, while those versions that end on C/C# or with E–D have been designated 2b. The chant pattern |1a|2a|3:|2a:|T|| of 1795Ok-Z is unusual and unique within the redaction. For 1798Ob-Z, there is an alternative pattern |1b:|2a|3:|T||.

For the majority of the chant forms that have phrase variants, there either is no regularity in the selection of the variant (i.e., any phrase variant can be used in any position), or the corpus is insufficient for determining it. On the other hand, in 1869CB, its equals, and 1887KP, phrase 2b serves exclusively as the penultimate phrase of a chant melody, that is, in cases when the number of lines calls for phrase 2 for the penultimate line (were the analysis limited to this chant form, one might consider phrase 2b a variant of phrase 3, but this would obfuscate the chant pattern). All available corpus of 1887KP has 2b as the penultimate phrase.

While the phrase T of 1869CB is a melodic duplicate of phrase 1a, its harmonization is different. Comparably, phrases T and 1a of 1600S429 are very similar (0.1), as is the case with 1887Ab and 1887KP in which the optional opening gesture of phrase 1a is used only for the first line of a hymn.

Table 5.6.1. Measurements for redaction St6.

P6St	R	1a	1b	2a	2b	3	T	Mean	Len	RLen	Amb
1869CB/1848CL/1910KP	0	0	—	0	0	0	0	0	16	1.00	C#-F (4)
1887KP	1	0.4000	—	0	0	0	0	0.066667	18	1.12	B-F (6)
1892Ob-SK/1898UOb-K/ 1904As/1911M-SK	2	0	—	0	0	0	0.5000	0.083333	19	1.19	C-F (5)
1889N	3	0	—	0	0	0	0.5714	0.095238	20	1.25	C#-F (4)
1830CKr	4	0	—	0	0.2500	0	0.3333	0.097222	17	1.06	C-F (5)
1916Sp-K	5	0	—	0	0	0.3333	0.5714	0.150793	22	1.38	C-F (5)
1887Ab	6	0.4000	—	-1	0.2500	0	0	0.275000	16	1.00	B-F (6)
1892Ob-K	7	0.2500	—	-1	0.4000	0.5000	0.5714	0.453572	24	1.50	C-F (5)
1750S454	8	0.5000	—	-1	0.4000	0.3333	0.5714	0.467460	24	1.50	B-F (6)
1912So-Z	9	0.5714	—	0.5000	-1	0.3333	0.5000	0.484127	25	1.56	C-F (5)
1798Ob-K/1809SOB	10	0.2500	-1	0.4000	0.4000	0.3333	0.5714	0.492460	31	1.94	C-F (5)
1600S430	11	0.2500	—	0.7000	-1	0.3333	0.7143	0.499603	27	1.69	C-F (5)
1908Okj	12	0.5000	—	0.5000	-1	0.5000	0.5714	0.511905	27	1.69	C-F (5)
1909V	13	0.6250	—	-1	0.5714	0.3333	0.5714	0.516865	28	1.75	C-F (5)
1892Ob-Z	14	0.6250	—	0.5714	-1	0.3333	0.6250	0.525793	29	1.81	C-F (5)
1795Ok-Z	15	0.5714	—	0.6667	-1	0.3333	0.7143	0.547620	29	1.81	C-F (5)
1600S431	16	0.6250	—	0.6667	-1	0.4286	0.6250	0.557540	32	2.00	C-F (5)
1600S429	17	0.6667	—	0.7000	-1	0.4286	0.7000	0.582540	36	2.25	C-F (5)
1709I	18	0.6250	—	-1	0.5000	0.6667	0.7273	0.586490	37	2.31	B-G (8)
1816I/1904I	19	0.7273	—	-1	0.7000	0.6667	0.5714	0.610895	40	2.50	B-F (6)
1600S433	20	0.2500	-1	0.5714	-1	0.4286	0.6667	0.652778	29	1.81	C-F (5)
1798Ob-Z	21	-1	-1	0.2500	-1	0.3333	0.5000	0.680555	21	1.31	C-F (5)
1902P-Per_3dn	22	-1	-1	-1	0.2500	0.3333	0.6667	0.708333	22	1.38	C-F (5)
1882U	23	-1	-1	0.4000	-1	0.4286	0.5000	0.721428	24	1.50	C-F (5)
1894D	24	-1	-1	-1	0.7500	0.4286	0.5000	0.779762	22	1.38	B-F (6)
1911Obk	25	-1	-1	0.5000	-1	0.5000	0.7143	0.785715	26	1.62	C-F (5)
1902P-Lv	26	-1	-1	-1	0.7500	0.4286	0.6250	0.800595	24	1.50	B-F (6)

According to the measurements (Table 5.6.1), the vicinal group (boundary set at 0.208) covers five counterparts mainly of Kievan Chant association and East Ukrainian affiliation, the earliest non-Court analogue being 1887KP. In this group, 18 phrases of 25 duplicate those of the primary prototype. The sole representative of the middle group (boundary set at 0.417) is the East Ukrainian 1887Ab. Its two phrases duplicate those of the primary prototype, but the inexistence of phrase 2a increases the resultant dissimilarity. No counterparts of these two groups antedate the Court versions.

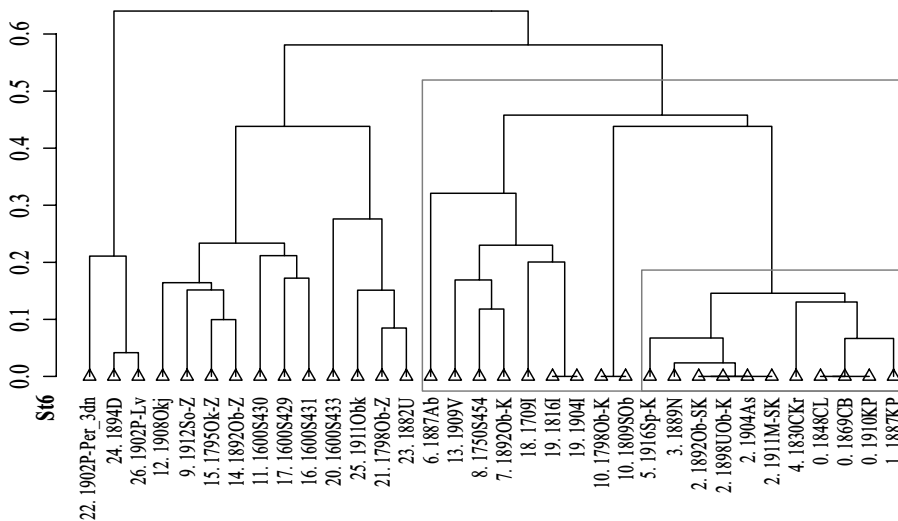
The remaining chant forms, 20 in number, belong to the remote group. There are two representatives of Kievan Chant, the version of the 1892 *Obihod-SN* being the counterpart closest to the primary prototype. The Ukrainian manuscript version of 1750 is slightly more distant. The five West Ukrainian chant forms are included, as well as the ten Znamenny counterparts. All members of the remote group are incompatible with the selection of phrases of the primary prototype. Phrase 1a is missing in six instances, phrase 1b present in eight, phrase 2a is missing in eight instances, and phrase 2b in eleven. The phrases which are present tend to show considerable dissimilarities.

The prototype lengths vary from 16 to 40 notes, with the median being placed at 24. The primary prototype represents the minimum length, equalled only by 1887Ab. The same applies to its pitch range, the diminished fourth C#-F, duplicated only by Nizhny Novgorod 1889N. However, as the majority of the sources do not have artificial leading-notes indicated, the mode range C-F of 17 prototypes can be considered practically the same. This is exceeded only by seven chant forms,

six of which employ the diminished fifth B–F, and only 1709I cover the minor sixth B–G.

In the dendrogram (Fig. 5.6.1), the vicinal group is placed in the right corner. Its parent cluster, highlighted as well, includes the Kievan Chant associates and East Ukrainian affiliates, as well as 1889N, 1904As, and 1909V. Respectively, the three West Ukrainian chant forms of the 1894 *Glasopesnec* and the 1902 *Napevnik* are placed in the left top branch. The Znamenny versions, as well as Moscow Dormition Cathedral 1882U, are found in the middle main cluster, which suggests distinctness from the Ukrainian/Kievan melodic tradition which incorporates the Court versions. The incoherency factor of the redaction (with 1830CKr removed) is 0.52, and the average dissimilarity of the primary prototype 0.51.

Figure 5.6.1. Dendrogram for redaction St6.



The harmonic comparison (Ex. & Table 5.6.2) covers four prototypes. The three counterparts belong to the vicinal and middle groups. 1910KP shares its melodic prototype with 1869CB, and 1887KP is very close.

Example 5.6.2. Harmonic prototypes for redaction St6.

HP6St1869CB |:1a|2|3:|T||

1a. R 2a. R 2b. R 3. R T. R

dor Ion Ion dor Lyd dor dor

d: I V I C: I + I I d: I V F: I V d: I V I II⁶ V⁷ I

HP6St1887Ab |:1a|2b|3:|T||

1a. R 2b. R 3. R T. R

Ion dor Ion dor Lyd dor dor

C: V I d: I V I C: I III d: I V F: I V VII d: I V I V I

HP6St1887KP

1a. R 2a. R 2b. R 3. R T. R | :1a|2|3:|T||

Ion dor Ion Ion dor Lyd dor dor

C: V I d: I V I C: I II I⁶ I d: VI V F: I V d: VI V I VI V I

HP6St1910KP

1a. R 2a. R 2b. R 3. R T. R | :1a|2|3:|T||

dor Ion Ion dor Lyd dor dor

d: I V I C: I + I I d: I V F: I I⁶ V d: I V I I⁶ V I

Table 5.6.2. Harmonic synopses for redaction St6.

HP6St	R	1	2a	2b	3	T
1869CB, 1910KP	0	dor: I – dor: I	lon: I – lon: I	lon: I – dor: V	Lyd: I – dor: V	dor: I – dor: I
1887KP	1	Ion: V – dor: I	lon: I – Ion: I ⁶	lon: I – dor: V	Lyd: I – dor: V	dor: I – dor: I
1887Ab	6	Ion: V – dor: I	—	lon: I – dor: V	Lyd: I – dor: V	dor: I – dor: I

As may be seen, the prototypes are harmonically rich: even if phrases 1 and especially T are anchored stably on dor, all the inner phrases show polymorphism in their usage of regions. The harmonic synopses for all phrases of 1869CB and 1910KP are identical, as is the case for phrases 2b, 3, and T in all prototypes. Phrase 1 of 1887KP and 1887Ab begin with Ion: V which is caused by the optional opening gesture, not present in the primary prototype, and omitted when the phrase recurs. Phrase 2a of 1887KP ends on the first inversion.

On the other hand, there are notable differences in mid-phrase chords. Phrase T of the primary prototype employs the classical cadence $I - II_2^5 - V^7 - I$, not present in the other variants, whereas 1887KP stands out with other features. Its phrase 2a shows fluctuation of Ion: I and II, as allowed by the part-writing idiom, but the harmonization in phrases 2b, 3, and T is more striking: the dominant of the region dor is arrived at via its degree VI, resulting in the parallel progression of two major triads a minor second apart. If 1910KP is considered to have evolved from the earlier Kiev-Pechersk version, it can be said to have become purified of this harmonic peculiarity. In 1887Ab, the mid-phrase progressions employ parallelisms not possible for 1869CB, of which the I–III and V–VII of phrases 2b and 3 seem to be unnecessary.

5.7 Stichera samoglasny of tone 7

The redaction St7 (Ex. 5.7.1) contains 29 distinct prototypes, in which there are three basic phrases that employ the pattern |:1|2:|T||. Three comparative prototypes have two variants of phrase 1, designated 1a and 1b (1a is used for prototypes without phrase variants). In chant melodies based on the prototypes 1798Ob-K and 1892Ob-K, any variant of phrase 1 can appear in any position, whereas for 1816I, 1b is used only for the penultimate line.

In addition to stichera, distinct derivatives of samoglasny have been used in rendering heirmoi of tone 7 in *Obihod-CB*, *S-Obihod-S*, *Irmosy-G*, *Oktoih-Ab*, and *Obihod-SN* (in which the chant has been labelled as abbreviated Kievan). However, these variants, all of which have phrases 1a and 1b, have been excluded from the present discussion because of formal incompatibility with the sticheron chants.

Example 5.7.1. Redaction St7.

P7St1869CB [:1a2:]T|

P7St1600S429 [:1a2:]T|

P7St1600S430 [:1a2:]T|

P7St1600S431 [:1a2:]T|

P7St1600S433 [:1a2:]T|

P7St17091 [:1a2:]T|

P7St1750S454 [:1a2:]T|

P7St1795Ok-Z [:1a2:]T|

P7St1798Ob-K [:12:]T|

P7St1798Ob-Z [:1a2:]T|

P7St1809SOB [:1a2:]T|

P7St1816I = 1904I [:1a2:]|1b|T|

P7St1830CKr = 1848CL [:1a2:]T|

P7St1882U [:1a2:]T|

P7St1887Ab [:1a2:]T|

P7St1887KP [:1a2:]T|

P7St1889N [:1a2:]T|

P7St1892Ob-K [:1:2:]T|

P7St1892Ob-SK = 1911M-SK [:1a2:]T|

P7St1892Ob-Z [:1a2:]T|

P7St1894D [:1a2:]T|

P7St1898UOb-K [:1a2:]T|

P7St1902P [:1a2:]T|

P7St1904As [:1a2:]T|

P7St1908Okj [:1a2:]T|

P7St1909V = 1916Sp-K [:1a2:]T|

P7St1910KP [:1a2:]T|

P7St1911Obk [:1a2:]T|

P7St1912So-Pr [:1a2:]T|

According to the measurements (Table 5.7.1), six counterparts belong to the vicinal group (boundary set at 0.188), of which four are East Ukrainian or Ukrainian affiliates. All of these duplicate the phrase 1a of 1869CB; in 1830CKr/1848CL, also phrase 2 is identical, while phrase T of 1869CB has acquired two additional notes since the earlier Court version. The closest non-Court variant is 1750S454 which antedates the Court Chant publications. Of the three non-empty phrases, phrase T is generally more distant than the other two.

In the middle group (boundary set at 0.375) there are 17 chant variants, including three West Ukrainian affiliates, three Kievan Chant associates, and seven Znamenny versions. There are three instances of phrases duplicating those of the primary prototype: phrase 1a in the West Ukrainian 1894D and 1902P, and phrase 2 in 1798Ob-Z. The dissimilarities are generally greatest in phrase 1a, while phrases 2 and T show lower values.

Table 5.7.1. Measurements for redaction St7.

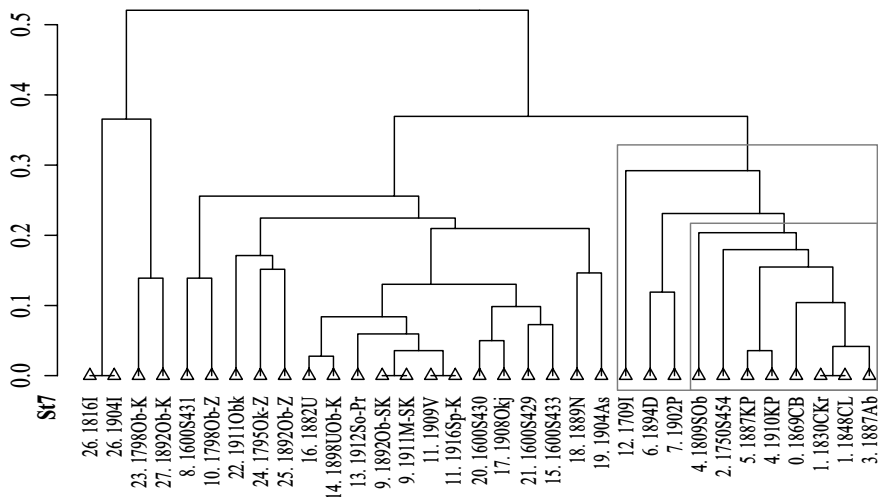
P7St	R	1a	1b	2	T	Mean	Len	RLen	Amb
1869CB	0	0	—	0	0	0	17	1.00	G–D (7)
1830CKr/1848CL	1	0	—	0	0.3333	0.083333	15	0.88	G–D (7)
1750S454	2	0	—	0.2000	0.2500	0.112500	18	1.06	G–D (7)
1887Ab	3	0	—	0.1667	0.3333	0.125000	16	0.94	G–D (7)
1809SOB	4	0	—	0.2857	0.3333	0.154760	22	1.29	G–D (7)
1910KP	4	0	—	0.2857	0.3333	0.154760	19	1.12	G–E (9)
1887KP	5	0	—	0.2857	0.4286	0.178570	20	1.18	G–E (9)
1894D	6	0	—	0.1667	0.6667	0.208335	16	0.94	G–D (7)
1902P	7	0	—	0.2857	0.6667	0.238095	19	1.12	G–D (7)
1600S431	8	0.5000	—	0.1667	0.3333	0.250000	21	1.24	G–D (7)
1892Ob-SK/1911M-SK	9	0.6667	—	0.1667	0.2500	0.270835	23	1.35	G–D (7)
1798Ob-Z	10	0.6667	—	0	0.4286	0.273810	17	1.00	G–D (7)
1909V/1916Sp-K	11	0.6667	—	0.2857	0.2500	0.300595	24	1.41	G–D (7)
1709I	12	0.2500	—	0.4000	0.5714	0.305358	27	1.59	G–E (9)
1912So-Pr	13	0.6667	—	0.3333	0.2500	0.312500	23	1.35	G–D (7)
1898UOb-K	14	0.6667	—	0.3750	0.2500	0.322917	25	1.47	G–D (7)
1600S433	15	0.6250	—	0.2857	0.4000	0.327678	25	1.47	G–D (7)
1882U	16	0.6667	—	0.4444	0.2500	0.340278	26	1.53	G–D (7)
1908Okj	17	0.6667	—	0.3750	0.3333	0.343750	26	1.53	G–D (7)
1889N	18	0.6667	—	0.2857	0.4286	0.345237	23	1.35	G–D (7)
1904As	19	0.5714	—	0.2857	0.5454	0.350648	25	1.47	G–D (7)
1600S430	20	0.7000	—	0.3750	0.3333	0.352082	27	1.59	G–D (7)
1600S429	21	0.7000	—	0.2857	0.4546	0.360065	28	1.65	G–D (7)
1911Obk	22	0.6364	—	0.4444	0.4000	0.370200	30	1.76	G–D (7)
1798Ob-K	23	0	-1	0.3750	0.1429	0.379465	28	1.65	G–D (7)
1795Ok-Z	24	0.7778	—	0.5000	0.3333	0.402778	28	1.65	G–D (7)
1892Ob-Z	25	0.7500	—	0.5454	0.4546	0.437500	34	2.00	G–D (7)
1816I/1904I	26	0.2500	-1	0.3333	0.4286	0.502975	27	1.59	G–E (9)
1892Ob-K	27	0.3333	-1	0.3750	0.3333	0.510415	33	1.94	G–D (7)

The remaining five prototypes form the remote group, which encompasses two Synodal Kievan Chant versions and two Znamenny counterparts as well as the West Ukrainian 1816I/1904I. Three versions contain the phrase 1b. Quite noticeably, phrase 1a of 1798Ob-K is identical to that of the primary prototype, and the dissimilarities of phrases 2 and T are also moderate. Were phrase 1b not present, this counterpart would belong to the vicinal group.

The prototype lengths vary from 15 to 34 notes, the median being 24. Three counterparts are shorter (16 or 15 notes) than the primary prototype (17), and one of equal length. The pitch range of the primary prototype and 25 counterparts is the fifth G–D, whereas the three remaining chant forms span the major sixth G–E.

In the dendrogram (Fig. 5.7.1), the primary prototype is placed in the rightmost cluster inside the outer rectangle, together with its six vicinal counterparts (the inner rectangle) mainly of Kievan Chant association and West Ukrainian affiliations. In the left top branch, there is the remaining West Ukrainian affiliate 1816I/1904I, grouped together with the Kievan Chant versions of the two Synodal *Obihods*. The other chant variants form the middle cluster, covering the Znamenny versions, the remaining Kievan Chant versions, and prototypes without chant system association. The result seems to indicate that the Court Chant versions relate to a Ukrainian tradition that is somewhat distinct from the Kievan Chant versions of the Russian sources, which are, respectively, closer to the Znamenny line. The incoherency factor of the redaction (with 1830CKr/1848CL removed) is quite small, 0.34, and the average dissimilarity of the primary prototype 0.3.

Figure 5.7.1. Dendrogram for redaction St7.



The harmonic comparison (Ex. & Table 5.7.2) includes four prototypes, of which the three counterparts represent the vicinal group.

Example 5.7.2. Harmonic prototypes for redaction St7.

HP7St1869CB
 la. [:1a|2:|T|]
 Ion R 2. Ion R T, R
 Ion Ion Mix Ion aeol
 C: I V I₄⁶ V⁷ I V V V⁷ V G: V⁷ I C: V⁷ V₅⁶ I V I₄⁶ a: V⁷ I

HP7St1887Ab
 la. [:1a|2:|T|]
 Ion R 2. Ion R T, R
 Ion Ion Mix dor aeol
 C: I V I₄⁶ V⁷ I V V V⁷ V I G: V⁷ I d: I a: III⁶ V⁷ I

HP7St1887KP
 la. [:1a|2:|T|]
 Ion dor Ion 2. Ion R T, R R
 Ion Ion Mix (Ion) dor Ion aeol
 C: I V I d: I C: I V V⁶ I V₃⁴ V⁶ I G: V⁷ I C: I d: I C: I⁶ II a: I V⁷ I

HP7St1910KP
 la. [:1a|2:|T|]
 Ion R 2. Ion R T, R R
 Ion Ion Mix Ion aeol
 C: I V I V₅⁶ I V V I₄⁶ V⁷ V I G: V⁷ I C: V⁷ I V⁷ a: I V⁷ I

Table 5.7.2. Harmonic synopses for redaction St7.

HP7St	R	1a	2	T
1869CB	0	Ion: I – Ion: V	Ion: V – Mix: I	Ion: V ⁷ – aeol: I
1887Ab	3	Ion: I – Ion: V	Ion: V – Mix: I	dor: I – aeol: I
1910KP	4	Ion: I – Ion: V	Ion: V – Mix: I	Ion: V ⁷ – aeol: I
1887KP	5	Ion: I – Ion: V	Ion: V⁶ – Mix: I	(Ion: I) – dor: I – Ion – dor – aeol: I

In all prototypes, phrase 1a is anchored on Ion, phrase 2 shifts from Ion to Mix: I, and phrase T cadences on aeol: I. Thus, a minimum of three regions are involved, effectuating harmonic variety. The differences in the two recurrent phrases are minimal; the main one being the recitation note harmonized with dor: I in phrase 1a of 1887KP, as allowed by the part-writing idiom. Other differences consist mainly of the selection of inversions.

More variability is found in phrase T. In 1887Ab, dor: I is used as the initial chord (instead of Ion: V⁷ of 1869CB and 1910KP). In 1887KP, this is preceded by an optional Ion: I, as the melody demands. In 1910KP, the seventh of Ion: V⁷ progresses upwards. The selection of chords before the final cadence on aeol is different in all chant variants.

5.8 Stichera samoglasny of tone 8

There are 30 distinct prototypes in the redaction St8 (Ex. 5.8.1), uniformly employing four phrases according to the chant pattern |:1|2|3:|T||. In 1798Ob-Z, there is an alternative chant pattern |:1|2:|T||, and in the West Ukrainian 1894D and 1902P, the pitch sequence of phrase 3 duplicates that of phrase 2 (1902P lacking with the optional note B). In all prototypes in which phrase 1 begins with optional notes in the opening gesture, these notes are omitted when the phrase recurs.

Example 5.8.1. Redaction St8.

P8St1869CB |:1|2|3:|T||

P8St1600S429 |:1|2|3:|T||

P8St1600S431 |:1|2|3:|T||

P8St1709I |:1|2|3:|T||

P8St1750S454 |:1|2|3:|T||

P8St1795Ok-Z |:1|2|3:|T||

P8St1798Ob-K |:1|2|3:|T||

P8St1798Ob-Z |:1|2|3|T|| / |:1|2|:T||

1. $\frac{8}{8}$ 2. 3. T.

P8St1816I = 1904I |:1|2|3|:T||

1. $\frac{8}{8}$ 2. 3. T.

P8St1830CKr |:1|2|3|:T||

1. $\frac{8}{8}$ 2. 3. T.

P8St1848CL |:1|2|3|:T||

1. $\frac{8}{8}$ 2. 3. T.

P8St1882U |:1|2|3|:T||

1. $\frac{8}{8}$ 2. 3. T.

P8St1887Ab |:1|2|3|:T||

1. $\frac{8}{8}$ 2. 3. T.

P8St1887KP |:1|2|3|:T||

1. $\frac{8}{8}$ 2. 3. T.

P8St1889N |:1|2|3|:T||

1. $\frac{8}{8}$ 2. 3. T.

P8St1892Ob-K |:1|2|3|:T||

1. $\frac{8}{8}$ 2. 3. T.

P8St1892Ob-SK |:1|2|3|:T||

1. $\frac{8}{8}$ 2. 3. T.

P8St1892Ob-Z |:1|2|3|:T||

1. $\frac{8}{8}$ 2. 3. T.

P8St1894D |:1|2|3=2|:T||

1. $\frac{8}{8}$ 2. 3. T.

P8St1898UOb-InR |:1|2|3|:T||

1. $\frac{8}{8}$ 2. 3. T.

P8St1902P |:1|2|3=2|:T||

1. $\frac{8}{8}$ 2. 3. T.

P8St1904As |:1|2|3|:T||

1. $\frac{8}{8}$ 2. 3. T.

P8St1908Okj |:1|2|3|:T||

1. $\frac{8}{8}$ 2. 3. T.

P8St1909V |:1|2|3|:T||

1. $\frac{8}{8}$ 2. 3. T.

Table 5.8.1. Measurements for redaction St8.

P8St	R	1	2	3	T	Mean	Len	RLen	Amb
1869CB	0	0	0	0	0	0	24	1.00	G-D (7)
1887KP	1	0	0	0.1429	0.1667	0.077382	23	0.96	G-D (7)
1910KP	2	0	0	0.1429	0.3333	0.119048	21	0.88	G-D (7)
1830CKr	3	0	0.3333	0.1429	0.1667	0.160715	24	1.00	G-D (7)
1848CL	4	0	0.3333	0	0.3333	0.166665	25	1.04	G-D (7)
1916Sp-K	5	0.2222	0.3333	0	0.1667	0.180555	27	1.12	G-D (7)
1904As	6	0	0.3333	0.1429	0.2857	0.190475	26	1.08	G-D (7)
1892Ob-SK	7	0	0.5000	0	0.2857	0.196428	29	1.21	G-D (7)
1795Ok-Z	8	0.2857	0.2000	0.3750	0.3333	0.298510	28	1.17	G-D (7)
1892Ob-K	9	0.1429	0.5556	0.2222	0.3333	0.313493	33	1.38	G-D (7)
1750S454	10	0.2857	0.4286	0.1250	0.4444	0.320930	29	1.21	G-D (7)
1912So-Pr	11	0.2857	0.3333	0.4286	0.2500	0.324403	25	1.04	G-D (7)
1600S431	12	0	0.6000	0.2857	0.4444	0.332537	26	1.08	G-C (5)
1911M-SK	13	0.2222	0.5556	0.4286	0.1429	0.337303	31	1.29	G-D (7)
1798Ob-K	14	0.2857	0.5556	0.2222	0.3333	0.349205	34	1.42	G-D (7)
1887Ab	15	0.3750	0.6000	0	0.5000	0.368750	25	1.04	G-D (7)
1816I/1904I	16	0.4167	0.5556	0	0.5385	0.377673	41	1.71	G-E (9)
1911Obk	17	0.3750	0.6000	0	0.5454	0.380112	36	1.50	G-D (7)
1600S429	18	0.2222	0.6667	0.3000	0.4444	0.408332	37	1.54	G-D (7)
1892Ob-Z	19	0.3750	0.6364	0.3000	0.3333	0.411172	35	1.46	G-D (7)
1912So-Z	20	0.7143	0.5000	0.3000	0.1429	0.414287	30	1.25	G-D (7)
1898UOb-InR	21	0.2500	0.5556	0.5714	0.4000	0.444248	34	1.42	G-D (7)
1889N	22	0.2222	0.5556	0.4286	0.5714	0.444445	31	1.29	G-D (7)
1909V	23	0.4286	0.5000	0.5714	0.2857	0.446427	24	1.00	G-D (7)
1908Okj	24	0.2857	0.6667	0.4286	0.4444	0.456348	31	1.29	G-D (7)
1709I	25	0.5000	0.5556	0.3636	0.4546	0.468438	45	1.88	G-E (9)
1798Ob-Z	26	0.7143	0.7500	0.2857	0.3333	0.520833	19	0.79	G-D (7)
1882U	27	0.5714	0.6000	0.5714	0.3750	0.529465	20	0.83	A-D (5)
1894D	28	0.7778	0.4286	0.8571	0.5000	0.640872	29	1.21	A-F (8)
1902P	29	0.7778	0.5000	0.8571	0.5000	0.658730	32	1.33	A-F (8)

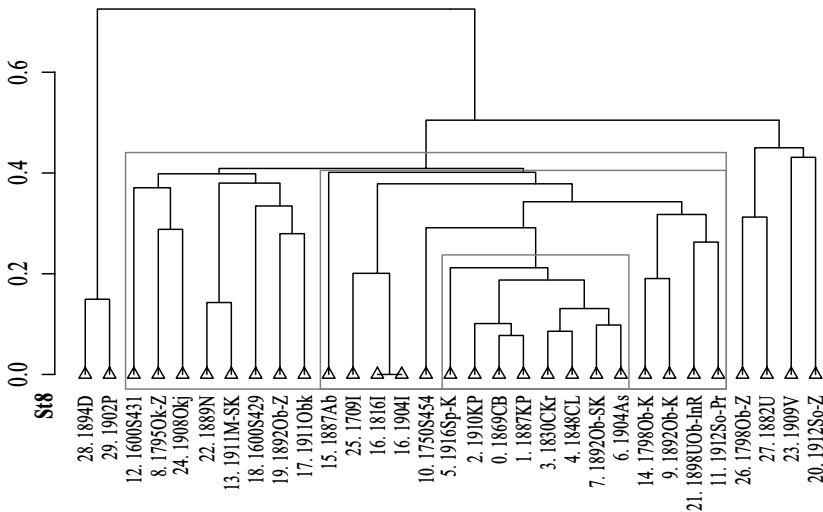
The measurements (Table 5.8.1) place seven prototypes in the vicinal group. These cover the two earlier Court Chant versions along with two East Ukrainian versions of the Kiev-Pechersk Lavra, two chant forms labelled as Kievan in Russian sources, and Astrakhan 1904As without chant system association. Phrase 1 duplicates that of the primary prototype in six chant variants, phrase 2 in two, and phrase 3 in three. No vicinal prototypes antedate the Court Chant publications.

The majority of the counterparts, 18, constitute the middle group in which there are seven Znamenny versions, three chants labelled as Kievan in Russian sources, four chants of Ukrainian affiliation, and four Russian variants without chant system association. The earliest counterparts represent the two pre-Reform manuscripts included. In 1600S431, phrase 1 is a duplicate of the Court versions, and phrase 3 of 1887Ab, 1816I/1904I, and the Old Rite 1911Obk that of 1869CB. Otherwise the phrase dissimilarities vary between 0.125 and 0.714.

In the remote group there are four members, one representing Znamenny Chant, and two the West Ukrainian *Glaspesne* 1894 and *Napevnik* 1902 which have the highest levels of dissimilarity.

The prototype lengths vary from 19 to 45 notes, the median being 29. In the vicinal group, two counterparts are shorter than the 24-note primary prototype, and 1830CKr of equal length. In the middle group, only 1909V has the same length, but 1798Ob-Z and 1882U of the remote group are briefer, being the two most concise chant versions. The mode of the pitch range is the fifth G–D, present in the primary prototype and 23 counterparts. 1600S431 is limited to the fourth G–C, and 1882U to the fourth A–D, whereas 1894D and 1902P span the minor sixth A–F, and the variants of the West Ukrainian heirmologion-anthologies the major sixth G–E.

Figure 5.8.1. Dendrogram of redaction St8.



As the dendrogram (Fig. 5.8.1) shows, the redaction clusters into three main branches, the middle one of which has been highlighted. The innermost rectangle encompasses the vicinal group, and the middlemost incorporates the majority of the Kievan Chant associates and the West Ukrainian affiliates of the middle group. Most Znamenny versions are situated to the left of these. The dendrogram confirms the remoteness of the remaining two West Ukrainian variants; also the four prototypes at the right reside in a separate branch. While the Court versions relate to an East Ukrainian / Kievan Chant tradition, for the rest of the redaction, the division into Ukrainian and Znamenny traditions is not particularly marked. The incoherency factor of the redaction (with 1830CKr and 1848CL removed) is 0.47, and the average dissimilarity of the primary prototype 0.37.

The harmonic comparison (Ex. & Table 5.8.2) covers five prototypes. The four counterparts represent the vicinal and middle groups. The version 1910KP has an extraneous phrase, labelled 1bis, which is the recurring form of phrase 1. The harmonization differs slightly from that of phrase 1 in the initial position.

Example 5.8.2. Harmonic prototypes of redaction St8.

HP8St1869CB |:1|2|3:|T||



HP8St1848CL |:1|2|3:|T||



HP8St1887Ab |:1|2|3:|T||



HP8St1887KP |:1|2|3:|T||



HP8St1910KP |:1|2|3:|T||



Table 5.8.2. Harmonic synopses for redaction St8.

HP8St	R	1	1bis	2	3	T
1869CB	0	(aeol: I) – Ion: V – aeol: I	—	Ion: I – Ion: V	Ion: I – Mix: I	(aeol: I) – dor: I – aeol: I
1887KP	1	(aeol: I) – Ion: V – aeol: I	—	Ion: I – Ion: V	Ion: I – Mix: I	(Ion: V) – dor: I – aeol: I
1910KP	2	(aeol: I) – Ion: V – aeol: I	aeol: V ⁷ – aeol: I	Ion: I – Ion: V	Ion: I – Mix: I	dor: I – aeol: I
1848CL	4	(aeol: I) – Ion: V – aeol: I	—	Ion: V – Ion: V	Ion: I – Mix: I	(aeol: I) – aeol: II ₅ ⁶ – aeol: I
1887Ab	15	(Ion: I) – Ion: V – aeol: I	—	aeol: I – Ion: I	Ion: I – Mix: I	dor: I – Ion – aeol: I

All harmonic renditions can be considered comparably rich in variety. In every prototype, phrases 1 and T cadence on aeol, phrase I via Ion and phrase T via dor: I (with the exception of

P1Tr1742V209-G_3up |:1a|2:T=2||

P1Tr1798Ob-G = 1892Ob-G |:1a|1b|2|:1a:T=2||

P1Tr1809SOB |:1a[:]|1b|2|:1a|T||

P1Tr1830CKr = 1892Ob-SG |:1a|2|:1a:T=2||

P1Tr1850UG |:1a|1b|2|:1a:T||

P1Tr1887Ab(1) |:1a[:]|2:T||

P1Tr1887Ab(2) = 1889N = 1916Sp-SG |:1a[:]|2|:1a:T=2||

P1Tr1887KP [T1] |1a|2|T||

P1Tr1894D(2) |:1a|2:T||

P1Tr1898UOb-SG = 1909V |:1a[:]|2|1b|T=2||

P1Tr1902P |:1a|2:T||

P1Tr1904As |:1a|2|:1a|T||

P1Tr1910KP [T1] |:1a|2:T||

P1Tr1911M-SG |:1a[:]|2|:1a|T||

P1Tr1912So |:1a[:]|1b|2|:1|T=2||

P1Tr1915M-G(Ps) |:1a[:]|1b|2|:1|T=2||

Table 5.9.1 presents the measurement results for the version used for troparia in *Obihod-CB*. The single counterpart of the vicinal group (boundary set at 0.188) is version 2 of *Oktoih-Ab*, shared by two subsequent sources, of which *Sputnik* 1916 labels it as a representative of abbreviated Greek Chant, with phrases 1a and 2 identical to those of 1869CB/1848CL.

Table 5.9.1. Measurements for redaction Tr1 (with the troparion chant version as the primary prototype).

PITr	R	1a	1b	2	T	Mean	Len	RLen	Amb
1869CB/1848CL	0	0	—	0	0	0	15	1.00	C-F (5)
1887Ab(2)/1889N/1916Sp-SG	1	0	—	0	0.6667	0.166667	15	1.00	C-F (5)
1911M-SG	2	0	—	0	0.8000	0.200000	17	1.13	C-F (5)
1830CKr/1892Ob-SG	3	0.2222	—	0	0.6667	0.222222	13	0.87	C-F (5)
1904As	4	0	—	0.4000	0.6667	0.266668	17	1.13	C-F (5)
1809SOB	5	0	-1	0	0.5000	0.375000	24	1.60	C-G (7)
1887Ab(1)	6	0.4444	—	0.4000	0.7500	0.398610	14	0.93	C-F (5)
1850UG	7	0.1818	-1	0	0.5000	0.420455	28	1.87	C-G (7)
1910KP	8	0.4444	—	0.5714	0.7500	0.441468	16	1.07	B-F (6)
1869CB(Ps)/1798Ob(Ps)/1892Ob-G(Ps)/ 1898UOb-G(Ps)/1916Sp-G(Ps)	9	0	-1	0.4000	0.4000	0.450000	27	1.80	C-G (7)
1894D(2)	10	0.4546	—	0.4000	1	0.463638	23	1.53	A-F (8)
1898UOb-SG/1909V	11	0.2222	-1	0	0.6667	0.472222	19	1.27	C-G (7)
1887KP	12	0.5556	—	0.6667	0.6667	0.472225	10	0.67	C-F (5)
1902P	13	0.5556	—	0.4000	1	0.488890	19	1.27	A-F (8)
1912So	14	0.3333	-1	0	0.6667	0.500000	19	1.27	C-G (7)
1742V209-G_3up	15	0.5000	—	0.7692	0.7692	0.509615	44	2.93	B-G (8)
1915M-G(Ps)	16	0	-1	0.4000	0.8000	0.550000	24	1.60	C-G (7)
1798Ob-G/1892Ob-G	17	0.2500	-1	0.7500	0.7500	0.687500	43	2.87	C-G (7)

In the middle group (boundary set at 0.375) there are four counterparts, two of which are labelled as representatives of abbreviated Greek Chant and two lack chant system association. In three variants, phrases 1a and 2 duplicate those of the primary prototype. Phrase T, in turn, shows high levels of dissimilarity through the whole redaction, which can be interpreted as supporting the hypothesis that phrase T of 1869CB/1848CL is a harmonically motivated variant of phrase 2 that has developed in an individual direction.

The remaining 12 counterparts form the remote group which consists of three East Ukrainian affiliates, two West Ukrainian affiliates, six versions of Greek Chant from Russian sources, and 1912So that lacks a chant system association. The closest representative of unabbreviated Greek Chant versions is the chant form 1850UG of *Utrenja-G*. Phrase 1a is shared by the primary prototype in 1869CB(Ps) with its four duplicates and 1915M-G(Ps), and phrase 2 in three counterparts. In the West Ukrainian 1894D and 1902P, phrase T is maximally dissimilar to that of the primary prototype. In most chant forms, the dissimilarities of phrases 2 and T are quite marked.

The prototype lengths vary from 10 to 44 notes, the median being 19. The length of the primary prototype (15) is shared by 1887Ab(2) and its duplicates. Two of the middle group counterparts are shorter, 1887KP being limited to only 10 notes. The most extended prototype is that of the *Irmologij-V209* manuscript. The mode of the pitch range is the fourth C-F of the primary prototype and seven counterparts. Seven prototypes cover the fifth C-G, the widest ranges being the minor sixth A-F of the West Ukrainian versions, and the B-G of the manuscript version.

In the dendrogram (Fig. 5.9.1), the primary prototype, its vicinal counterpart, and the middle group members with ranks 2, 3, and 4 form a cluster, highlighted with the rectangle. The left middle branch contains the versions used for typical psalms, and the troparion versions of *S-Obihod-S* (1809SOB), *Utrenja-G* (1850UG), the version shared by *U-Obihod-SN2* and *Obihod-V* (1898UOb-SG/1909V), and the Solovetsky 1912So. The three unabbreviated Greek Chant versions of the remote group reside in the left top branch. The incoherency factor of the redaction is 0.47, and the average dissimilarity of 1869CB 0.42.

The clustering result reveals some noteworthy aspects. Firstly, even if the unabbreviated forms of Greek Chant are comparably remote from their abbreviated counterparts, there is a clear link between these varieties, and the datings and formal features support the interpretation that the ab-

breviated versions indeed have evolved from the unabbreviated ones, rather than vice versa. Secondly, there is no clear division between a Russian and a Ukrainian melodic line, as all versions with the latter affiliation reside in the same branch at the right with the Court versions. This can be considered unexpected for the reason that according to plausible previous research, Russian Greek Chant was not received via South-Western Rus. The most likely explanation for the result is that the Kievan and West Ukrainian chant versions are of Russian importation, that is, some abbreviated forms of Greek Chant were adopted from the Russian repertory, probably no earlier than around the beginning of the 19th century. This hypothesis is further supported by the fact that no counterparts to this chant can be found in Ukrainian heirmologion-anthologies which consist mainly of the local repertory as it had become established by the end of the 17th century.

Figure 5.9.1. Dendrogram of redaction Tr1 (with the troparion chant version as the primary prototype).

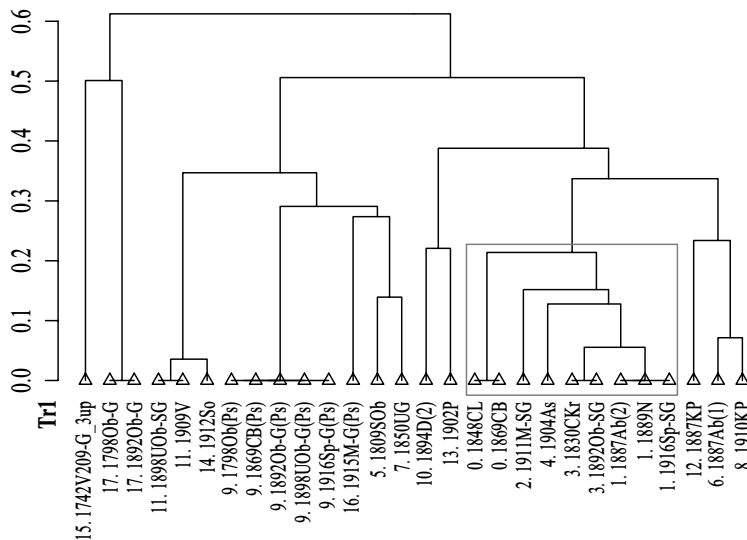


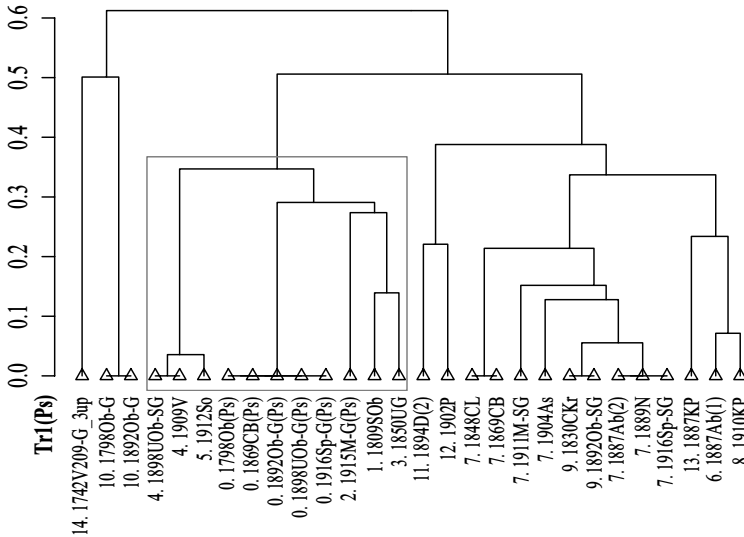
Table 5.9.2. Measurements for redaction Tr1 (with the psalm chant version as the primary prototype).

PITr (Ps)	R	1a	1b	2	T	Mean
1869CB(Ps)/1798Ob(Ps)/1892Ob-G(Ps)/1898UOb-G(Ps)/1916Sp-G(Ps)	0	0	0	0	0	0
1809SOB	1	0	0.5000	0.4000	0.1667	0.266668
1915M-G(Ps)	2	0	0.3750	0.4000	0.4000	0.293750
1850UG	3	0.1818	0.5000	0.4000	0.1667	0.312123
1898UOb-SG/1909V	4	0.2222	0.5000	0.4000	0.4000	0.380555
1912So	5	0.3333	0.5000	0.4000	0.4000	0.408332
1887Ab(1)	6	0.4444	-1	0	0.2000	0.411110
1869CB/1848CL	7	0	-1	0.4000	0.4000	0.450000
1887Ab(2)/1889N/1916Sp-SG	7	0	-1	0.4000	0.4000	0.450000
1904As	7	0	-1	0.4000	0.4000	0.450000
1911M-SG	7	0	-1	0.4000	0.4000	0.450000
1910KP	8	0.4444	-1	0.2857	0.2000	0.482538
1830CKr/1892Ob-SG	9	0.2222	-1	0.4000	0.4000	0.505555
1798Ob-G/1892Ob-G	10	0.2500	0.6250	0.5833	0.5833	0.510415
1894D(2)	11	0.4546	-1	0	0.7143	0.542210
1902P	12	0.5556	-1	0	0.6667	0.555558
1887KP	13	0.5556	-1	0.4000	0.4000	0.588890
1742V209-G_3up	14	0.5000	-1	0.6154	0.6154	0.682690

When the dissimilarity measurements are applied to the psalm version 1869CB(Ps) as the primary prototype (Table 5.9.2), the average dissimilarity of which is 0.46, no counterparts appear in the vicinal group. However, the fact that 1869CB(Ps) is shared by multiple sources, the earliest of which is the *Obihod-S*, obviously suggests that the Court version is a deliberate adoption from the Synodal *Obihod*.

In the middle group there are 11 counterparts, the closest being 1809SOb, which further indicates a solid link to the Synodal tradition. In the remote group there are six prototypes, the most distant being the Irmologij-V209 version. Even now, the unabbreviated variants except 1850UG belong to this group, as well as the West Ukrainian counterparts. Six prototypes duplicate the phrase 1a of 1869CB(Ps), and three phrase 2. The dendrogram is repeated in Fig. 5.9.2 with ranks updated according to Table 5.9.2, the middle branch being highlighted.

Figure 5.9.2. Dendrogram of redaction Tr1 (with the psalm chant version as the primary prototype).



The harmonic comparison (Ex. 5.9.2, Table 5.9.3) covers seven prototypes. The ranks are given in reference to the troparion version 1869CB, with respect to which the counterparts represent the vicinal and remote groups.

Example 5.9.2. Harmonic prototypes of redaction Tr1.

HP1Tr1869CB

1a.

HP1Tr1869CB(Ps)

1a.

HP1Tr1850UG
1a. 
C: I V⁷ I + I + I F: I V I V + V I₄⁶ V₅⁶ I V I V C: V⁷ I F: V C: II₅⁶ IV I₄⁶ V⁷ I

HP1Tr1887Ab(1)
1a. 
a: I C: V I V I I d: I C: I V a: I d: I a: III⁶ V⁷ I

HP1Tr1887Ab(2)
1a. 
C: I V⁷ I + I F: I V I V C: V⁷ I

HP1Tr1887KP
1a. 
a: I C: V⁶ I V I d: I C: I I a: V⁷ I

HP1Tr1910KP
1a. 
a: I C: V I I⁶ V I I V₅⁶ I a: V⁷ I₄⁶ V I C: V⁷ a: I V⁷ I

Table 5.9.3. Harmonic synopses for redaction Tr1.

HP1Tr	R	1a	1b	2	T
1869CB	0	Ion: I – Lyd: I	—	Lyd: V – Ion: I	Lyd: V – Ion: I
1887Ab(2)	1	Ion: I – Lyd: I	—	Lyd: V – Ion: I	Lyd: V – Ion: I
1887Ab(1)	6	(aeol: I) – Ion: V – (Ion: I)	—	(Ion: I) – dor: I – Ion – aeol: I	dor: I – aeol: I
1850UG	7	Ion: I – Lyd: I	Lyd: V – Lyd: I	Lyd: V – Ion: I	Lyd: V – Ion: I
1910KP	8	(aeol: I) – Ion: V – (Ion: I)	—	(Ion: I) – Ion V ₅ ⁶ – aeol: I	Ion: V ⁷ – aeol: I
1869CB(Ps)	9	Ion: I – Lyd: I	Lyd: V – dor – Lyd: I	Lyd: V – Ion: I	Lyd: V – Ion: I
1887KP	12	aeol: I – Ion: V	—	Ion: I – dor – Ion: I	Ion: I – aeol: I

There are two main varieties of harmonization: 1869CB along with 1869CB(Ps), 1850UG, and 1887Ab(2) have their phrase 1a progress from Ion: I to Lyd: I, and phrases 2 and T from Lyd: I back to Ion: I; phrase 1b where applicable stays within Lyd. The selection of mid-phrase harmonies shows no peculiarities, and the part-writing represents standard common practice. The small differences in mid-phrase harmonization appear to be mostly for melodic reasons.

The other variety, represented by 1887Ab(1) and the two Kiev-Pechersk versions have their phrase 1a cadencing on Ion (I or V), and phrases 2 and T on aeol: I with the exception of 1887KP whose phrase 2 stays within Ion. The obvious principal cause for this difference is the fact that in these sources, the chant melody has been placed in the upper parallel part, yet harmonized with its lower third. Thus, one can expect that the melody note C, which is the initial note of phrase 1a and the final note of phrases 2 and T in all prototypes, would be harmonized with aeol: I rather than Ion: I, as is actually the case. The other divergences are apparently motivated by melodic factors.

In the latter group, the second note of phrase 2 introduces the parallel progression Ion: I – dor: I – Ion: I in 1887Ab(1) and 1887KP, whereas in 1910KP, this part-writing problem has been solved by using Ion: V₅ for the chord involving the note D.

5.10 Troparia of tone 2

The number of distinct prototypes in the redaction Tr2 (Ex. 5.10.1) is limited to nine, divisible into three basic phrases. Seven of the prototypes included have |:1|2:|{1}|T|| as their chant pattern. Of the remaining two, the unabbreviated Greek Chant version 1798Ob-G/1809SOB/1850UG/1892Ob-G has its phrase 1, consisting of only optional notes, repeat occasionally, whereas in 1887KP/1910KP, only phrase 2 recurs. In four prototypes, phrase T is a duplicate of phrase 2, and in the majority of the remaining ones, phrase T appears as its embellished variant. In only two comparative prototypes, the melodies represent the same transposition as 1869CB, the other six having been transposed to the lower third.

Example 5.10.1. Redaction Tr2.

P2Tr1869CB |:1|2:|T||

P2Tr1798Ob-G = 1809SOB = 1850UG = 1892Ob-G |:1|:|2:|T||

P2Tr1887Ab_3dn |:1|2:|T=2||

P2Tr1887KP_3dn = 1910KP_3dn |1|2:|T=2||

P2Tr1889N |:1|2:|T||

P2Tr1892Ob-InR_3dn = 1911M-SG_3dn |:1|2:|T||

P2Tr1894D_3dn |:1|2:|T=2||

P2Tr1898UOb-SG_3dn |:1|2:|T||

long in the left top branch, and the Nizhny Novgorod 1889N into its own branch slightly below. The result suggests a scenario comparable to that of Tr1: the Court form is definitely related to the repertory of Greek Chant — as is the case with the Ukrainian counterparts that were probably adopted from Russian usage. The incoherency factor of the redaction is 0.54, and the average dissimilarity of the primary prototype 0.47.

The harmonic comparison (Ex. & Table 5.10.2) covers 1869CB and the two Kiev-Pechersk variants of the remote group; the version of *Oktoih-Ab* has been disregarded because it is effectively in two parts, and, thus, not sufficient for proper analysis of the harmony.

Example 5.10.2. Harmonic prototypes for redaction Tr2.

HP2Tr1869CB |:1|2:T||

HP2Tr1887KP ||1|2:T|=2||

HP2Tr1910KP ||1|2:T|=2||

Table 5.10.2. Harmonic synopses for redaction Tr2.

HP2Tr	R	1	2	T
1869CB	0	Mix: V – Ion: V	Ion: V – Mix: I	Ion: V – aeol – ion – Mix: I
1887KP	5	dor: I – Ion: III	Ion: V ₄ ⁶ – Ion: V (= Mix: I)	dor: I – Ion: V [= Mix: I]
1910KP	5	Ion: V ⁷ – Ion: I	Ion: V ⁷ – Ion: V (= Mix: I)	Ion: V ⁷ – Ion: V [= Mix: I]

The primary prototype wanders within the regions Mix and Ion, with phrase T touching aeol: I. Phrases 2 and T cadence on Mix: I (= Ion: V). The synopses of 1887KP and 1910KP appear different, especially for phrase 1, 1887KP ending with Ion: III where 1910KP has Ion: I. However, phrases 2 and T are harmonically closer to the primary prototype: even if the region Mix is not articulated, as no degree V is present, the final chord of these phrases is the same G major as in 1869CB. The differences with 1869CB are mainly caused by melodic factors.

The dissimilarity between the two Kiev-Pechersk versions is caused principally by the less rigid part-writing standard of the earlier variant, as well as the different harmonization for phrases 2 and T in 1887KP. In phrase 1, 1910KP utilizes Ion: V⁷ with the seventh progressing upwards, whereas 1887KP has the perhaps less-convincing progression dor: I – Ion: III.

5.11 Troparia of tone 3

The redaction Tr3 (Ex. 5.11.1) consists of 15 distinct prototypes whose chant patterns have been analysed to comply with the schema $|:1|[2]:2:|T|$. However, the presence of two or three versions of phrase 2 (in the limited corpus of 1909V there is only a single version of phrase 2) renders the actual patterns slightly more complex; thus, the number of phrases considered is five. In four prototypes, mainly with explicit association to unabbreviated Greek Chant, the pattern is $|:1|2a|[2b]:1|2c|T|$, i.e., there are three phrase 2 versions of which 2c is used exclusively as the penultimate phrase. The pattern of the primary prototype and four counterparts is $|:1|[2c]2a:1|2c|T|$; in two other prototypes, the pattern is the same, but phrase T is a duplicate of phrase 2a. The simpler pattern $|:1|2a:1|2c|T|$ is found in the two West Ukrainian versions 1894D and 1902P.³ In *Obihod-CB*, the same chant is applied to heirmoi of tone 3, whereas in *S-Obihod-S* and *Sputnik*, slightly different chant variants, excluded from the redaction because of compatibility issues, are used for that purpose.

Example 5.11.1. Redaction Tr3.

P3Tr1869CB |:1|[2c]2a:1|2c|T|

P3Tr1742V209-G |:1|2a|[2b]:1|2c|T|

P3Tr1798Ob-G = 1892Ob-G |:1|2a|[2b]:1|2c|T|

P3Tr1809SOB |:1|2a|[2b]:1|2c|T|

P3Tr1850UG |:1|2a|[2b]:1|2c|T|

P3Tr1889N |:1|[2c]2a:1|2c|T=2a|

P3Tr1892Ob-SG |:1|[2c]2a:1|2c|T=2a|

P3Tr1894D |:1|2a:1|2c|T|

P3Tr1898UOb-SG |:1|[2c]2a:1|2c|T|

P3Tr1902P |:1|2a:1|2c|T|

³ It may appear that the phrase labelling is misleading, as the primary prototype has phrases 2c and 2a in its chant pattern in this order, and in addition, 2c has little musical relation to 2a. However, if 2c were analysed as phrase 3, this would result in unfeasible obfuscation of form.

Table 5.11.1. Measurements for redaction Tr3.

P3Tr	R	1	2a	2b	2c	T	Mean	Len	RLen	Amb
1869CB	0	0	0	—	0	0	0	30	1.00	A–G (10)
1898UOb-SG	1	0.1429	0.1667	—	0	0.1818	0.098270	28	0.93	A–G (10)
1916Sp-SG	2	0	0	—	0	0.7273	0.145454	24	0.80	A–G (10)
1912So	3	0.1429	0.1667	—	0.3000	0.1818	0.158270	32	1.07	A–G (10)
1904As	4	0	0	—	0.2857	0.5454	0.166232	22	0.73	A–F (8)
1892Ob-SG	5	0.1429	0	—	0	0.7273	0.174026	23	0.77	A–G (10)
1889N	6	0	0	—	0.2857	0.7273	0.202596	22	0.73	A–F (8)
1911M	7	0.2857	0.1667	—	0.4286	0.5454	0.285280	25	0.83	A–F (8)
1909V	8	0.2857	–1	—	0.4286	0.3636	0.415584	20	0.67	A–F (8)
1894D	9	0.4286	0.5000	—	0.8571	0.4667	0.450476	30	1.00	B–E (5)
1902P	10	0.4286	0.3333	—	0.8571	0.6364	0.451080	26	0.87	B–E (5)
1809SOB	11	0.3636	0.5000	–1	0.3636	0.1818	0.481820	48	1.60	A–G (10)
1798Ob-G/1892Ob-G	12	0.3636	0.6154	–1	0.3636	0.1538	0.499302	53	1.77	A–A (12)
1850UG	13	0.3636	0.6154	–1	0.3636	0.2308	0.514686	53	1.77	A–A (12)
1742V209-G	14	0.5000	0.6154	–1	0.5833	0.1538	0.570512	54	1.80	A–A (12)

According to the measurements (Table 5.11.1), five Russian counterparts, three of which are labelled as representing abbreviated Greek Chant and two lack chant system association, belong to the vicinal group (boundary set at 0.2). Phrase 1 is identical with that of the primary prototype in two versions, phrase 2a in three, and phrase 2c in three. The recurrent phrases generally show low levels of dissimilarity, whereas the readings for phrase T are higher (the value 0.7273 applies to prototypes in which T is a duplicate of 2a). No vicinal counterparts antedate the primary prototype, and those which have explicit associations represent abbreviated Greek Chant.

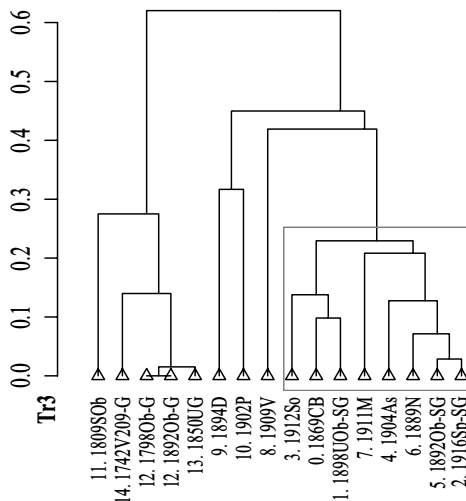
Two Russian regional counterparts, both without chant system association, comprise the middle group (boundary set at 0.4). Phrases 1 and 2a of 1889N are shared by the primary prototype; in the rest of the redaction, all phrases are different. No members of the vicinal or middle groups antedate the Court version. The remote group covers the remaining seven counterparts, of which two are West Ukrainian affiliates, three represent unabbreviated Greek Chant, and two lack chant system association. The unabbreviated Greek Chant forms at the end of the group antedate the primary prototype.

The prototype lengths vary from 20 to 54 notes, the median being 28, which is less than the length of the primary prototype, 30. Six counterparts are of equal or greater length. The pitch range of six prototypes including the primary is the minor seventh A–G, four span the octave A–A,

four the minor sixth A–F, and two are limited to the fourth B–E.

The left top branch of the dendrogram (Fig. 5.11.1) contains the unabbreviated Greek Chant versions and 1809SO_b. The rectangle comprises the vicinal and middle groups, indicating a clear scenario according to which the Court version is associated with the abbreviated Greek Chant variants of Synodal sources, respectively related to the unabbreviated Greek Chant versions. It is likely that in this case also, the West Ukrainian analogues were adopted from Russia (the discounted East Ukrainian sources have chant forms that represent an altogether different ancestry). The incoherency factor of the redaction is 0.46, and the average dissimilarity of the primary prototype 0.33.

Figure 5.11.1. Dendrogram of redaction Tr3.



The harmonic survey (Ex. 5.11.2) is limited to the primary prototype. Phrase 1 begins with the optional aeol: I and then stays within Ion, 2a proceeds from Ion to aeol, 2c shifts to Lyd, and T back to Ion, arriving at the degree I via an extended full cadence.

Example 5.11.2. Harmonic prototype of redaction Tr3.

HP3Tr1869CB

1. [:1|[2c]|2a:|1|2c|T|]

(aeol) Ion Ion aeol Ion Lyd Ion

a: I C: V I V I₄⁶ V I I V₅⁶ I V a: I C: I + I F: I V₅⁶ I V C: I V⁷ I II⁶ + IV + V⁷ I₄⁶ V⁷ I

5.12 Troparia of tone 4

The redaction Tr4 (Ex. 5.12.1) contains 18 distinct prototypes, of which two have been extracted from a single chant corpus of *Obihod-CB*. The reason for this is that comparative monodic materials suggest that the actual melody of the Court setting does not reside in the soprano part as usual, and furthermore, there are two alternative interpretations for the melody. The primary prototype 1869CB represents the tenor part. In addition, a comparative prototype 1869CB[M] has been conjoined from the bass and tenor parts. While the resurrectional troparion-apolytikion of tone 4 is missing in the earlier Court Chant publications, the chant in question is used for a considerable

number of festal troparia-apolytikia, kontakia, and some other hymns in these sources (in which the tone 4 troparion chant has even been used for a number of troparion group hymns with other tone designations).

The commonest chant pattern, present in the primary prototype and 13 counterparts, is |:1|2:|T||. In two prototypes (one of which is labelled as a representative of unabbreviated Greek Chant), the pattern is |:1:|2:|T||, i.e., the initial lines repeat phrase 1, after which phrase 2 is repeated; this happens usually with variation that is generated by using different selections of the notes marked optional. For 1709I-B(3)⁴ and 1909V, the limited corpora prevent the discovery of phrase recurrences.

Example 5.12.1. Redaction Tr4.

P4Tr1869CB [T] = 1848CL [T] |:1|2:|T||

P4Tr1869CB[M] = 1848CL[M] |:1|2:|T||

P4Tr1709I-B(3) |1|2|T||

P4Tr1798Ob-G = 1850UG(1) = 1892Ob-G |:1:|2:|T||

P4Tr1809SOB |:1:|2:|T||

P4Tr1816I = 1904I |:1|2:|T||

P4Tr1830CKr |:1|2:|T||

P4Tr1850UG(2) |:1|2:|T||

P4Tr1887Ab |:1|2:|T||

P4Tr1887KP = 1910KP |:1|2:|T||

P4Tr1889N_3dn |:1|2:|T||

P4Tr1892Ob-SG = 1912So = 1916Sp-SG |:1|2:|T||

⁴ In the 1709 *Irmologion*, there is a set of three versions of *God is the Lord*, labelled as Bulgarian, of which the non-florid third version has been selected.

The image displays seven musical staves, each representing a different chant variant. Each staff is labeled with a P4Tr number and includes two versions of the chant (1. and 2.) with redaction markers (R) and a trill (T). The notation is in treble clef with a key signature of one flat and a time signature of 8/8. The variants are: P4Tr1894D, P4Tr1902P, P4Tr1904As, P4Tr1909V, P4Tr1911M-SG, and P4Tr1916Sp-G. Each staff ends with a repeat sign and a trill symbol (:|1|2|T|).

Table 5.12.1. Measurements for redaction Tr4.

P4Tr	R	1	2	T	Mean	Len	RLen	Amb
1869CB/1848CL	0	0	0	0	0	8	1.00	B-D (3)
1889N_3dn	0	0	0	0	0	8	1.00	B-D (3)
<i>1869CB[M]/1848CL[M]</i>	1	0.2500	0	0	0.083333	9	1.12	B-E (5)
1887KP/1910KP	2	0	0	0.3333	0.111110	8	1.00	C-D (2)
1909V	2	0	0.3333	0	0.111110	9	1.12	B-D (3)
<i>1830CKr</i>	3	0.2500	0	0.3333	0.194443	9	1.12	C-E (4)
1892Ob-SG/1912So/1916Sp-SG	4	0.2500	0.5000	0	0.250000	11	1.38	B-E (5)
1887Ab	5	0.2500	0.5000	0.3333	0.361110	11	1.38	C-E (4)
1904As	6	0.2500	0.5000	0.6000	0.450000	13	1.62	C-E (4)
1911M-SG	7	0.2500	0.6000	0.6000	0.483333	14	1.75	C-E (4)
1709I-B(3)	8	0.5714	0.6667	0.8000	0.679367	18	2.25	C-E (4)
1850UG(2)	9	0.5714	0.7500	0.8000	0.707143	16	2.00	C-F (5)
1809Sob	10	0.7143	0.8889	0.8333	0.812170	22	2.75	C-G (7)
1916Sp-G	11	0.8461	0.8461	0.7778	0.823360	35	4.38	C-G (7)
1816I/1904I	12	0.8182	0.8333	0.8333	0.828280	23	2.88	C-F (5)
1902P	13	0.8000	0.8333	0.8571	0.830157	18	2.25	C-F (5)
1894D	14	0.8333	0.8333	0.8333	0.833330	18	2.25	C-F (5)
1798Ob-G/1850UG(1)/1892Ob-G	15	0.7692	0.8889	0.8889	0.849003	31	3.88	C-G (7)

The measurements (Table 5.12.1) show major dissimilarity to the primary prototype for part of the comparative material. These chant forms have been included in order to find out to what extent the less remote chant versions, some of which are labelled as representing abbreviated Greek Chant, show dependence on the unabbreviated counterparts, but if there is a link, it is very vague.

In the vicinal group there are six chant variants, two representing Court Chant, one affiliated to East Ukraine, one labelled as a representative of abbreviated Greek Chant, and two without chant system association. The lower third transposition 1889N_3dn of the Nizhny Novgorod *Sbornik-N* version is an exact replica of the primary prototype when the artificial leading-note of phrase 1 is disregarded. Every vicinal counterpart has at least one phrase that duplicates the primary prototype. Three prototypes, of which one is an East Ukrainian affiliate and one represents the abbreviated Greek Chant, belong to the middle group. Two vicinal group and all middle group counter-

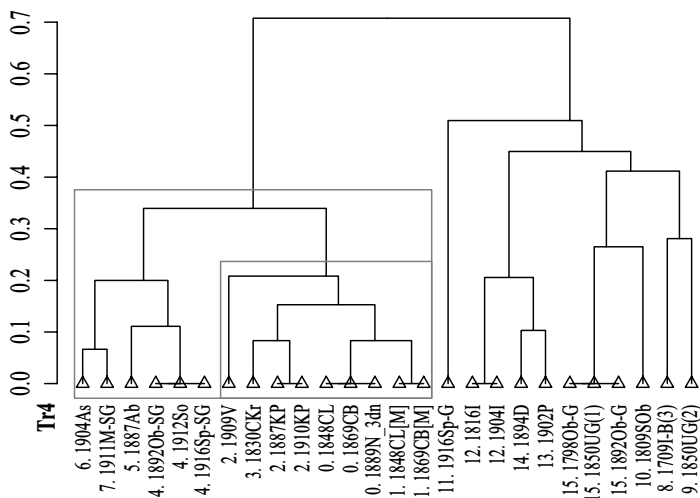
parts share phrase 1 of the conjoined 1869CB[M]/1848CL[M] (the leading-note disregarded) which has one additional note as compared to the primary prototype. On the other hand, phrases 2 and T are more distant in the middle group. The vicinal and middle groups have no members antedating the Court versions.

The eight counterparts of the remote group cover three versions of unabbreviated Greek Chant, and one labelled as Bulgarian in the 1709 *Irmologion*, as well as the three further West Ukrainian affiliates. No phrases show dissimilarity values less than 0.57, and the resultants range from 0.68 to 0.85.

The prototype lengths vary from 8 (of the primary prototype and two counterparts) to 35 notes, the median being 14. There is a similar multiplicity in the ranges, varying from the major second C–D to the fifth C–G of three prototypes of the remote group.

This situation suggested by the previous comparison is clearly echoed in the dendrogram (Fig. 5.12.1). The remote group is situated in the right top branch, whereas the middle and vicinal counterparts are found in the left branch. The innermost rectangle covers the ranks 0–3, the rest being situated to the left. The clustering suggests a relatively high coherence for these chant forms that represent the Court tradition and other common chants of the second half of the 19th century. In the remote group, internal coherence is generally less, even if the West Ukrainian versions from the 1816 *Irmologion* on are relatively close to each other. While the presence of unabbreviated Greek Chant and Bulgarian Chant versions in the same cluster may suggest a common ancestry,⁵ it remains unconfirmed that the chant forms of the left top branch developed from any of the former. It seems more likely that the Court versions along with their relatives have an individual origin despite the associations with abbreviated Greek Chant. The incoherency factor of the redaction (with 1830CKr and 1869CB[M]/1848CL[M] removed) is relatively high, 0.58, and the average dissimilarity of the primary prototype 0.58.

Figure 5.12.1. Dendrogram of redaction Tr4.



The harmonic comparison (Ex. 5.12.2) covers four prototypes, the counterparts representing the vicinal and middle groups.

⁵ When measured, the counterpart closest to 1709I-B(3) is 1850UG(2) with the resultant dissimilarity of 0.28, but the other Greek Chant versions are considerably more distant.

Example 5.12.2. Harmonic prototypes of redaction Tr4.

HP4Tr1869CB [:1|2:|T|]

HP4Tr1887Ab [:1|2:|T|]

HP4Tr1887KP [:1|2:|T|]

HP4Tr1910KP [:1|2:|T|]

The harmonic synopses by phrase are virtually identical. Phrase 1 progresses from Ion: I to dor: V, phrase 2 from dor: I to Ion: I with the exception of 1910KP in which the phrase starts somewhat harshly with Ion: V⁷ (being directly preceded by dor: V). Phrase T consists of a plain Ion: I – [I₄⁶] – V⁷ – I cadence.

The phrase 1 progression Ion: I – dor: I was probably difficult to solve without creating parallels prohibited in western common practice as preferred at the Court Chapel: the original solution by L'vov, which is replicated by Bahmetev, has been to efface the parallelism with I⁶, which, however, necessitates the doubling of the third. On the other hand, the bass line now corresponds to the melody of other versions of this chant, including 1830CKr and 1887Ab. (The issue of the doubled third could have been eliminated by leading the soprano to the high G, but perhaps such a solution would have been found alien to the actual singing tradition.) In 1887Ab, Ion: III is used without measures to conceal the parallelism, whereas the Kiev-Pechersk versions do not hesitate in moving directly from Ion: I to dor: I. In phrase 2, the harmony is virtually identical in all prototypes except 1910KP, as was already discussed. Phrase T of the primary prototype incorporates the I₄⁶ chord which is missing in the counterparts.

5.13 Troparia of tone 6

The redaction Tr6 (Ex. 5.13.1) covers 11 distinct prototypes (of which those of the two manuscript heirmologion-anthologies of 1748 and 1750 have identical pitch sequences). The primary prototype 1869CB is the only Court Chant form available; in the previous Court Chant sources, tro-

parion group hymns of tone 6 are rendered in the samoglasen (as is the case for a few other Russian repertoires). The version in *Obihod-CB* is shared by *Sputnik* 1916, in which it has been labelled as representing abbreviated Bulgarian Chant; within the redaction there are two other instances of this labelling, the earliest being in the 1709 *Irmologion* (the subsequent West Ukrainian sources omit the label). Insofar as even the other counterparts have a Ukrainian affiliation, it seems realistic to assume a connection to Bulgarian Chant for the whole redaction (which is further supported by formal characteristics, despite the reference to Kiev in the heirmologion-anthology manuscripts).

There are only two phrases in this chant. The pattern |:1|2:| of the primary prototype is shared by three counterparts; additionally, the phrases appear in the same order in 1798Ob-B, whose corpus is inadequate for determining the phrase recurrence. In these variants, the two phrases form an indivisible unit or period that is recycled throughout the hymn, always ending with phrase 2. Thus, it has been considered inappropriate to observe a duplicate of this phrase as a distinct terminal phrase.

In three West Ukrainian counterparts and those of the two manuscript heirmologion-anthologies, the phrase order appears to be reversed, i.e., the initial phrase is phrase 2, rather than phrase 1. However, when there are more than two hymn lines, these chant versions still end on phrase 2, which suggests the chant pattern |2:|1|2:|. Since the two phrases have a single occurrence in the corpus of the 1709 *Irmologion*, it remains unknown how they would be distributed in a hymn with more lines; the available sample ends with phrase 1, as is the case with *God is the Lord* of the *Irmologions* of 1816 and 1904 (but not with the remaining two West Ukrainian affiliates). A possible reason for this anomaly is that because *God is the Lord* directly precedes the troparion-apolytikion when Orthros is celebrated, they have been perceived to form an indivisible entity, together in compliance with |2:|1|2:|.

Example 5.13.1. Redaction Tr6.

P6Tr1869CB = 1916Sp-SB

P6Tr1709I-B

P6Tr1748S456-K

P6Tr1750S454-K

P6Tr1798Ob-B

P6Tr1816I = 1904I

P6Tr1887Ab

P6Tr1887KP

P6Tr1894D [2:|1|2:~|]

P6Tr1902P [2:|1|2:~|]

P6Tr1910KP [1:|1|2:~|]

Table 5.13.1. Measurements for redaction Tr6.

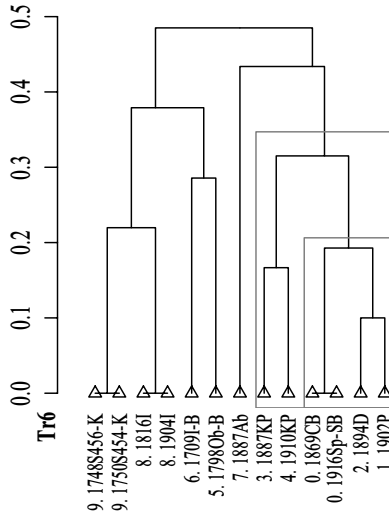
P6Tr	R	1	2	Mean	Len	RLen	Amb
1869CB/1916Sp-SB	0	0	0	0	11	1.00	B-E (5)
1902P	1	0	0.2857	0.142855	11	1.00	B-E (5)
1894D	2	0.2000	0.2857	0.242855	12	1.09	A-E (7)
1887KP	3	0.2500	0.2857	0.267855	9	0.82	B-D (3)
1910KP	4	0.3333	0.2857	0.309520	11	1.00	B-E (5)
1798Ob-B	5	0.7500	0	0.375000	11	1.00	A-D (5)
1709I-B	6	0.7143	0.1429	0.428575	13	1.18	A-D (5)
1887Ab	7	0.5000	0.4286	0.464285	10	0.91	A-E (7)
1816I/1904I	8	0.5000	0.4615	0.480770	19	1.73	B-E (5)
1748S456-K	9	0.7143	0.3636	0.538965	18	1.64	A-E (7)
1750S454-K	9	0.7143	0.3636	0.538965	18	1.64	A-E (7)

According to the measurements (Table 5.13.1), the vicinal group is limited to two West Ukrainian counterparts, 1902P sharing its phrase 1 with the primary prototype. In turn, the middle group consists of six prototypes, of which three are East Ukrainian, two West Ukrainian, and one the Synodal version of Bulgarian Chant. Phrase 2 of the Synodal form 1798Ob-B is shared by 1869CB. In addition, the versions 1709I-B and 1816I/1904I antedate the Court Chant publication. The two manuscript counterparts, which have the same pitch sequence (but differences in the distribution of optional notes), belong to the remote group, with the resultant dissimilarity relatively near the group boundary. In the middle and remote groups, phrase 2 is generally closer to that of the primary prototype than phrase 1.

The prototype lengths vary from 9 to 19 notes. The length of the primary prototype, 11 notes, is shared by three counterparts and represents the median. Two chant forms are less extended, and five have a greater length. The pitch ranges extend from the minor third B-D of 1887KP to the fifth A-E of four prototypes. The primary prototype and three counterparts span the fourth B-E, and two others the fourth A-D.

In the dendrogram (Fig. 5.13.1), the primary prototype and its duplicate, together with the two vicinal counterparts which represent the West Ukrainian regional versions, form the cluster in the right corner that has been highlighted; the upper branch adds to these the two least dissimilar chant forms of the middle group (the East Ukrainian 1887KP and 1910KP). The rest of the redaction, with the exception of 1887Ab, clusters in the left top branch. The incoherency factor is 0.47, and the average dissimilarity of the primary prototype 0.36.

Figure 5.13.1. Dendrogram of reduction Tr6.



The harmonic comparison (Ex. 5.13.2) covers the primary prototype and its two middle group counterparts (the version of *Oktoih-Ab* has been discounted because it is effectively in two parts). The harmonic plan of all prototypes is almost identical, with phrase 1 progressing from Ion: I to dor: I via dor: V⁷ or V and phrase 2 cadencing back to Ion, concluding with the degree V. In 1887KP, phrase 2 begins with dor: I, as is tolerated by the part-writing idiom; the remaining two variants have Ion: V or V⁷. The second harmony of phrase 1 is a passing dissonance in 1869CB and 1910KP, whereas a parallel progression to dor: I is introduced in 1887KP. Other differences in harmonization have to do with melodic factors and the selection of inversions.

Example 5.13.2. Harmonic prototypes of reduction Tr6.

HP6Tr1869CB |:1|2:|

1. R 2. R

Ion dor Ion

C: I + I d: V⁷ I C: V I₄⁶ V⁷ I V₅⁶ I V

HP6Tr1887KP |:1|2:|

1. R 2. R

Ion dor dor Ion

C: I d: I V I I C: I V⁷ I V

HP6Tr1910KP |:1|2:|

1. R 2. R

Ion dor Ion

C: I + d: V⁷ I₄⁶ V I C: V⁷ I V₅⁶ I I₄⁶ V

5.14 Troparia of tone 7

There are 18 distinct prototypes in the redaction Tr7 (Ex. 5.14.1), all consisting of three phrases. The typical chant pattern, shared by the primary prototype and 13 counterparts, is |:1|2:|T|| (in a couple of cases, phrase T is a duplicate or a variant of a preceding phrase). In addition, three chant forms that lack a representative corpus have |1|2|T||. The chant pattern of the single remaining prototype, 1798Ob-G/1892Ob-G, is |:2|1:|T||, i.e., the order of the recurrent phrases appears reversed.

The redaction includes counterparts labelled as representing Bulgarian Chant and unabbreviated and abbreviated Greek Chant; even if the Bulgarian versions differ from those in Greek Chant, they have some perceptible similarity. There are two Court Chant forms preceding 1869CB which is identical to the East Ukrainian 1910KP.

Remarkably, the Bulgarian Chant version of the 1709 *Irmologion* is duplicated in *Obihod-S* (with, however, certain differences in note values), suggesting that the melody may have been copied directly or indirectly from the former to the initial 1772 edition of the Synodal *Obihod* and its subsequent reprints (for some reason, the chant was dropped from *Obihod-SN*). The corpus of 1887KP omits phrase 2, which has been speculatively included as a duplicate from 1910KP.

Example 5.14.1. Redaction Tr7.

P7Tr1869CB = 1910KP |:1|2:|T||

P7Tr1709I-B = 1798Ob-B |1|2|T||

P7Tr1748S456-K |:1|2:|T||

P7Tr1750S454-K |:1|2:|T||

P7Tr1798Ob-G = 1892Ob-G |:2|1:|T||

P7Tr1816I = 1904I |:1|2:|T||

P7Tr1830CKr |:1|2:|T||

P7Tr1848CL |:1|2:|T||

P7Tr1887Ab |:1|2:|T||

P7Tr1887KP |1|2|T||

Table 5.14.1. Measurements of redaction Tr7.

P7Tr	R	1	2	T	Mean	Len	RLen	Amb
1869CB/1910KP	0	0	0	0	0	14	1.00	G-C (5)
1830CKr	1	0	0	0.3333	0.111110	12	0.86	G-C (5)
1848CL	2	0	0	0.6667	0.222223	12	0.86	A-C (3)
1887KP	3	0.2500	0	0.6667	0.305557	14	1.00	G#-C (4)
1889N_3dn	4	0.3333	0.3333	0.2857	0.317457	19	1.36	G-C (5)
1887Ab	5	0	0.6667	0.2857	0.317460	16	1.14	G-C (5)
1709I-B/1798Ob-B	6	0	0.6000	0.3750	0.325000	19	1.36	G-D (7)
1748S456-K	7	0	0.8571	0.6667	0.507937	35	2.50	G-D (7)
1902P_3dn	8	0.2500	0.8333	0.5454	0.542927	31	2.21	G-D (7)
1912So	9	0.5454	0.8000	0.2857	0.543720	23	1.64	G-E (9)
1894D_3dn	10	0.2500	0.8333	0.5833	0.555553	32	2.29	G-D (7)
1750S454-K	11	0.1429	0.8750	0.6667	0.561510	38	2.71	G-D (7)
1816I/1904I	12	0.2500	0.8461	0.6429	0.579670	35	2.50	G-D (7)
1909V	13	0.4546	1	0.2857	0.580087	21	1.50	G-E (9)
1892Ob-SG/1911M-SG/1916Sp-SG	14	0.4286	0.8000	0.5714	0.600000	19	1.36	A-E (7)
1798Ob-G/1892Ob-G	15	0.5714	0.7500	0.5833	0.634920	34	2.43	G-E (9)
1898UOb-SG	16	0.5454	0.8000	0.5714	0.638960	23	1.64	A-E (7)
1904As	17	0.5454	1	0.5714	0.705627	21	1.50	A-E (7)

The measurements (Table 5.14.1) reveal that the two Court Chapel counterparts with differences in phrase T constitute the vicinal group. The middle group, respectively, consists mainly of Ukrainian affiliates: the earlier Kiev-Pechersk version (provided that the phrase 2 has been reconstructed correctly), the Nizhny Novgorod 1889N, that of *Oktoih-Ab*, and the Bulgarian Chant version of the 1709 *Irmologion* and *Obihod-S* that antedates the Court Chant publications. Three of

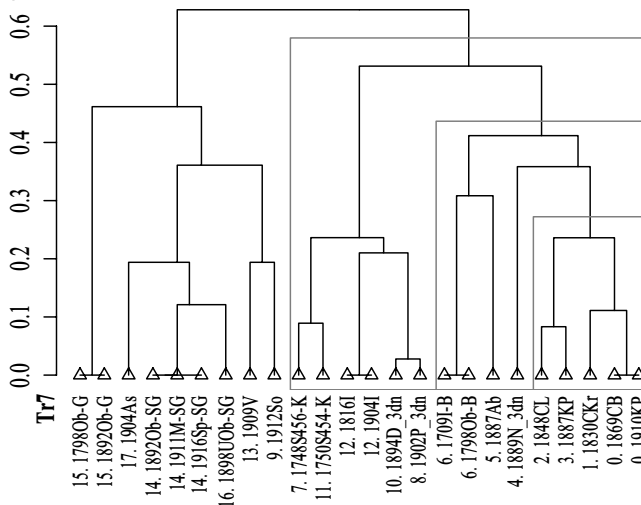
the 12 phrases duplicate those of the primary prototype.

The remaining 11 prototypes belong to the remote group. These cover the two manuscript heirmologion-anthologies (in which the chant has been labelled as Kievan), three West Ukrainian versions, three Russian versions labelled as Greek Chant, and three Russian chant forms without chant system association. The version in the 1748 manuscript shares its phrase 1 with 1869CB, but the substantial levels of dissimilarity in the other two phrases place it just above the group boundary. Phrase 2 of 1909V and 1904As is maximally dissimilar to that of the primary prototype.

The length of 1869CB is 14 notes, which is slightly more than the minimum length, 12, of the two previous Court versions. Thus, all non-Court counterparts are of equal or greater complexity. The median length in the redaction is 21 notes, and the maximum the 38 notes of 1750S454-K. There is considerable variety in the pitch ranges, which are divided into six different kinds. The range of the primary prototype is the fourth G–C, shared by three counterparts; otherwise the ranges vary from the minor third A–C of 1848CL to the major sixth G–E of 1912So, 1909V, and 1798Ob-G/1892Ob-G. For five chant forms of the remote group and the Bulgarian Chant version of the middle group, the range is the fifth G–D.

The dendrogram (Fig. 5.14.1) suggests that there are indeed two discernible chant groups apparently following the division between Greek and Bulgarian Chant derivatives: the former belong to the left top branch, and the latter, along with the primary prototype and its nearest counterparts, to the right branch which has been highlighted. The West Ukrainian affiliates other than 1709I-B, as well as the manuscript versions, belong to the left sub-branch of this cluster. The right sub-branch within the middle rectangle, respectively, incorporates the middle and vicinal counterparts, and the innermost rectangle the vicinal group and 1887KP, confirming the Bulgarian Chant association of the Court versions. The incoherency factor of the redaction (with 1830CKr and 1848CL removed) is 0.55, and the average dissimilarity of the primary prototype 0.51.

Figure 5.14.1. Dendrogram of redaction Tr7.



The harmonic comparison (Ex. 5.14.2) covers the primary prototype and its three counterparts. Even in this respect, 1869CB and 1910KP are identical, suggesting the influence of the former on the latter (rather than vice versa). The synopses by phrase are practically identical: phrase 1 proceeds from Ion: V to Ion: I (with the recitation note on aeol: I), phrase 2 from Ion: I to Ion: V, and phrase T from Ion: I to Mix: I, with the exception of 1887KP which does not articulate a shift to Mix; however, the final harmony Ion: V is equal to Mix: I.

Somewhat peculiarly, phrase 2 of 1887Ab proceeds to Ion: V via the degree VI, and in phrase T, there is the progression Ion: V – VI – I. In 1887KP, in turn, phrase 1 includes the unexpected

passage aeol: I – V – VI – Ion: V.

Example 5.14.2. Harmonic prototypes of redaction Tr7.

HP7Tr1869CB |:1|2:|T||

Ion aeol Ion Ion Ion Mix

C: V I V a:I C: V I I I⁶ V I I⁶ V G: V₅⁶ I V⁷ I

HP7Tr1887Ab |:1|2:|T||

Ion aeol Ion Ion Ion Mix

C: V I V a:I C: V I I VI V I V VI I G: III⁶ V⁷ I

HP7Tr1887KP |1|[2]|T||

Ion aeol Ion Ion Ion

C: V I V a:I V VI C: V I I V⁶ I V⁶ I V

HP7Tr1910KP |:1|2:|T||

Ion aeol Ion Ion Ion Mix

C: V I V a:I C: V I I I⁶ V I I⁶ V G: V₅⁶ I V⁷ I

5.15 Troparia of tone 8

The redaction Tr8 (Ex. 5.15.1) consists of 16 distinct prototypes, even if the number of sources covered is 27 (which means that the chant forms included are relatively prominent). The chants with explicit chant system labels cover an unabbreviated Greek Chant version, an abbreviated Greek Chant version, and a version with reference to abbreviated Kievan Chant (which is probably erroneous⁶). Furthermore, *Napevnik* has two versions respectively labelled as Lviv (1902P-Lv) and Przemyśl (1902P-Per), and *Sputnik* calls its chant form the common chant. The unabbreviated Greek Chant version is shared by four sources, and the chant form that first appears in the 1830 *Krug-C* by seven. In addition to *Obihod-CB*, there are distinct Court Chant versions from all of the four earlier publications, the Liturgy volumes included (the non-festal Liturgy hymn to the Theotokos is customarily sung to this generic chant), some of which are noticeably heterogeneous.

⁶ In general, in Synodal sources no chants for the troparion group bear designations of Kievan Chant (in the meaning of a Znamenny derivative) unless a samoglasen has been applied.

Example 5.15.1. Redaction Tr8.

P8Tr1869CB

Musical notation for P8Tr1869CB, first system. Treble clef, 8/8 time signature. The melody consists of quarter notes and half notes. Rehearsal marks 'R' and 'T' are present. The system ends with a repeat sign and the instruction |:1:|T|.

P8Tr1798Ob-G = 1850UG(1) = 1892Ob-G = 1898UOb-G

Musical notation for P8Tr1798Ob-G, second system. Treble clef, 8/8 time signature. The melody consists of quarter notes and half notes. Rehearsal marks 'R' and 'T' are present. The system ends with a repeat sign and the instruction |:1:|T|.

P8Tr1814CLiA

Musical notation for P8Tr1814CLiA, third system. Treble clef, 8/8 time signature. The melody consists of quarter notes and half notes. Rehearsal marks 'R' and 'T' are present. The system ends with a repeat sign and the instruction |:1:|T|.

P8Tr1815CLiB

Musical notation for P8Tr1815CLiB, fourth system. Treble clef, 8/8 time signature. The melody consists of quarter notes and half notes. Rehearsal marks 'R' and 'T' are present. The system ends with a repeat sign and the instruction |:1:|T|.

P8Tr1816I = 1904I

Musical notation for P8Tr1816I, fifth system. Treble clef, 8/8 time signature. The melody consists of quarter notes and half notes. Rehearsal marks 'R' and 'T' are present. The system ends with a repeat sign and the instruction |:1:|T|.

P8Tr1830CKr = 1887Ab(2) = 1889N = 1904As = 1909V = 1912So = 1916Sp-O

Musical notation for P8Tr1830CKr, sixth system. Treble clef, 8/8 time signature. The melody consists of quarter notes and half notes. Rehearsal marks 'R' and 'T' are present. The system ends with a repeat sign and the instruction |:1:|T=1|.

P8Tr1848CL

Musical notation for P8Tr1848CL, seventh system. Treble clef, 8/8 time signature. The melody consists of quarter notes and half notes. Rehearsal marks 'R' and 'T' are present. The system ends with a repeat sign and the instruction |:1:|T|.

P8Tr1850UG(2)

Musical notation for P8Tr1850UG(2), eighth system. Treble clef, 8/8 time signature. The melody consists of quarter notes and half notes. Rehearsal marks 'R' and 'T' are present. The system ends with a repeat sign and the instruction |:1:|T|.

P8Tr1887Ab(1)

Musical notation for P8Tr1887Ab(1), ninth system. Treble clef, 8/8 time signature. The melody consists of quarter notes and half notes. Rehearsal marks 'R' and 'T' are present. The system ends with a repeat sign and the instruction |:1:|T=1|.

P8Tr1887KP

Musical notation for P8Tr1887KP, tenth system. Treble clef, 8/8 time signature. The melody consists of quarter notes and half notes. Rehearsal marks 'R' and 'T' are present. The system ends with a repeat sign and the instruction |:1:|T=1|.

P8Tr1892Ob-SK = 1898UOb-SK

Musical notation for P8Tr1892Ob-SK, eleventh system. Treble clef, 8/8 time signature. The melody consists of quarter notes and half notes. Rehearsal marks 'R' and 'T' are present. The system ends with a repeat sign and the instruction |:1:|T|.

P8Tr1894D

Musical notation for P8Tr1894D, twelfth system. Treble clef, 8/8 time signature. The melody consists of quarter notes and half notes. Rehearsal marks 'R' and 'T' are present. The system ends with a repeat sign and the instruction |:1:|T|.

P8Tr1902P-Lv

Musical notation for P8Tr1902P-Lv, thirteenth system. Treble clef, 8/8 time signature. The melody consists of quarter notes and half notes. Rehearsal marks 'R' and 'T' are present. The system ends with a repeat sign and the instruction |:1:|T|.

P8Tr1902P-Per

Musical notation for P8Tr1902P-Per, fourteenth system. Treble clef, 8/8 time signature. The melody consists of quarter notes and half notes. Rehearsal marks 'R' and 'T' are present. The system ends with a repeat sign and the instruction |:1:|T|.

P8Tr1910KP

Musical notation for P8Tr1910KP, fifteenth system. Treble clef, 8/8 time signature. The melody consists of quarter notes and half notes. Rehearsal marks 'R' and 'T' are present. The system ends with a repeat sign and the instruction |:1:|T=1|.

P8Tr1911M-SG

Musical notation for P8Tr1911M-SG, sixteenth system. Treble clef, 8/8 time signature. The melody consists of quarter notes and half notes. Rehearsal marks 'R' and 'T' are present. The system ends with a repeat sign and the instruction |:1:|T|.

The chant patterns have been uniformly analysed as |:1:|T||, where phrase T is a duplicate of phrase 1 in four prototypes; also in most other cases, T can be considered a variant of phrase 1. However, as the phrase 1/T of 1887Ab(1), 1887KP, and 1910KP is actually a period of two half-phrases (indicated with dashed barlines, each half-phrase having its own recitation note — the form incidentally typical of Bulgarian Chant), the present analytical solution for these variants is somewhat innovative.

Table 5.15.1. Measurements for redaction Tr8.

P8Tr	R	1	T	Mean	Len	RLen	Amb
1869CB	0	0	0	0	14	1.00	C-F (5)
1830CKr/1887Ab(2)/1889N/1904As/1909V/1912So/1916Sp-O	1	0	0.2857	0.142855	14	1.00	C-F (5)
1850UG(2)	2	0	0.3636	0.181820	18	1.29	C-F (5)
1814CLiA	3	0	0.4000	0.200000	17	1.21	C-F (5)
1848CL	4	0.2857	0.1429	0.214285	14	1.00	D-F (3)
1892Ob-SK/1898UOb-SK	5	0.2222	0.3333	0.277775	18	1.29	C-F (5)
1910KP	5	0.2222	0.3333	0.277775	18	1.29	C-F (5)
1911M-SG	6	0.2222	0.4546	0.338385	20	1.43	C-F (5)
1887Ab(1)	7	0.3000	0.4000	0.350000	20	1.43	C-F (5)
1815CLiB	8	0.2500	0.4546	0.352275	19	1.36	B-F (6)
1887KP	9	0.3636	0.4546	0.409095	22	1.57	C-F (5)
1902P-Per	10	0.3333	0.5333	0.433330	24	1.71	C-F (5)
1894D	11	0.5454	0.4615	0.503495	24	1.71	C-G (7)
1902P-Lv	12	0.5454	0.5882	0.566845	28	2.00	C-G (7)
1816I/1904I	13	0.5385	0.6364	0.587410	24	1.71	B-G (8)
1798Ob-G/1850UG(1)/1892Ob-G/1898UOb-G	14	0.5333	0.7407	0.637035	42	3.00	C-B _b (10)

According to the measurements (Table 5.15.1), the vicinal group consists of four counterparts, of which three represent earlier forms of Court Chant and the related variant from the 1850 *Utrenja-G*. However, the presence of the 1830 *Krug-C* version in six non-Court sources (albeit more recent ones) reduces the clannishness of the vicinal group. In three counterparts, phrase 1 is identical with that of the primary prototype, while phrase T shows more variation.

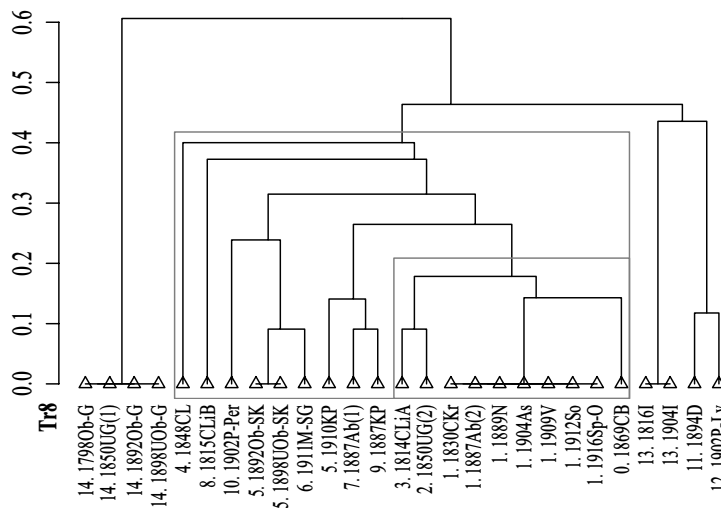
There are seven counterparts in the middle group, started by the Synodal chant form that has been dubiously labelled as representing abbreviated Kievan Chant; three prototypes have an East Ukrainian affiliation, one a West Ukrainian, one has been labelled as a representative of abbreviated Greek Chant, and one is the Court Chant version of 1815 that shows a relatively high level of individuality with regard to the other Court variants. In the middle group, no phrases are identical to those of 1869CB. The dissimilarity values are somewhat smaller for phrase 1 than for phrase T. The remaining four prototypes belong to the remote group, covering three West Ukrainian affiliates and the unabbreviated Greek Chant version as the prototype most distant from 1869CB. Nevertheless, the resultant dissimilarity values are relatively moderate.

The length of the primary prototype is 14 notes, representing the minimum, and shared by two other Court Chant prototypes; the median is 19.5, and the maximum 42, present in the unabbreviated Greek Chant (the next lengthiest chant form is 1902P-Lv with its 28 notes). The typical pitch range is the fourth C-F, found in the primary prototype and nine counterparts of the vicinal and middle groups. The Court version of *Obihod-CL* is limited to the minor third D-F, whereas 1815CLiB is more extended with the diminished fifth B-F. Of the remote group counterparts, the West Ukrainian 1894D and 1902P-Lv extend to the fifth C-G, the 1816I/1904I version to the minor sixth B-G, while the Greek Chant version has the maximal range of the minor seventh C-B_b.

The clustering (Fig. 5.15.1) divides the prototypes into three main branches. The primary prototype and its vicinal and middle group counterparts appear in the middle branch (highlighted). The remote group is distributed between the two peripheral branches, the rightmost branch with

the remote group West Ukrainian counterparts appearing closer to the middle branch than the leftmost one with the unabbreviated Greek Chant version. The vicinal counterparts are situated inside the innermost rectangle with the exception of 1848CL.

Figure 5.15.1. Dendrogram of redaction Tr8.



According to some indirect evidence, the West Ukrainian versions of the remote group may represent an offspring of Bulgarian Chant, explicit representatives of which are not found among the materials of this study.⁷ If the origins of the Court versions and other common forms of this chant are subjected to dispute, the present examination suggests a slightly closer relation to the West Ukrainian counterparts, potentially connected to Bulgarian Chant, than to unabbreviated Greek Chant. However, ultimately both the West Ukrainian versions and the Greek Chant show traces of common ancestry (not least for as regards the form). The incoherency factor of the redaction (with 1814CLiA, 1814CLiB, and 1848CL removed) is 0.42, and the average dissimilarity of the primary prototype 0.39.

The harmonic comparison (Ex. 5.15.2) covers the primary prototype and its four counterparts. In the counterparts, which represent the vicinal and middle groups, phrase T is a duplicate of phrase 1, and in 1869CB, its close relative with the same harmonization (the melodic difference consist of the soprano part being doubled in the upper third for the two last notes; however, in singing practice, the third is considered the actual melody when the chant is sung in unison).

The harmonic movement of both phrases is Ion: I – Lyd – Ion: I in all versions. The mid-phrase differences in harmonization that consist of the selection of chords that lead to Lyd: I and back to Ion, are caused by melodic factors, the less rigid part-writing standard, the selection of inversions, and the use of dominant seventh chords. Counterparts other than 1887Ab(1) contain sevenths that progress upwards.

⁷ As noted by Reynolds (2005), a chant version with a slightly closer relation to the Galician counterparts than to the unabbreviated Greek Chant has been published by the Bulgarian Anastas Nikolov (Nikolov⁹ 1905–06). Nikolov endeavoured to re-introduce in Bulgaria the Russian repertory of Bulgarian Chant that had been unknown in the Bulgarian liturgical usage until then (and in practice remains so). Because Nikolov does not specify his sources other than stating that they are manuscripts, the origins of the chant form remain uncertain, rendering it unsuitable for inclusion in the present analysis.

Example 5.15.2. Harmonic prototypes of redaction Tr8.

HP8Tr1869CB [:1;|T||

Ion Lyd Ion Ion Lyd Ion

C: I V F: V I I⁶ V C: V⁷ I I V F: V I I⁶ V C: V⁷ I

HP8Tr1887Ab(1) [:1;|T=1||

Ion Lyd Ion

C: I II F: VII I V C: V⁷ I V⁷ I

HP8Tr1887Ab(2) [:1;|T=1||

Ion Lyd Ion

C: I V⁷ F: V I V C: V⁷ I

HP8Tr1887KP [:1;|T=1||

Ion Lyd dor Ion

C: I (II⁷) F: V⁶ I V d: I C: I₄⁶ V⁷ I V⁷ I

HP8Tr1910KP [:1;|T=1||

Ion Lyd Ion

C: I V⁷ F: V I I⁶ V C: V⁷ I V⁷ I

6. Pseudo-generic chants

The pseudo-generic chants selected for analysis cover chants for the heirmoi of tones 4, 5, 6, and 8, chants for the prokeimena in all eight tones (in the Court Chapel tradition these chants are used only in Liturgies), the *Radujsja* melody used for the Cherubic Hymn and koinonika, the troparion-apolytikion of Great Monday–Wednesday (considered pseudo-generic because the same chant is used for the troparion-apolytikion of Great Thursday which has a different text), and the magnification chant, applied in some form to all festal magnifications (O7) except that of Annunciation.

The reason for omitting the heirmoi of tones 1, 2, and 7 (tone 3 has been already covered, as in *Obihod-CB* the respective heirmoi are rendered in the generic troparion chant) is the shortage of suitable counterparts: there is generally a great deal of variation in the melodies to which heirmoi are sung, which has the consequence that for the omitted tones, the number of chant versions sufficiently similar to those of *Obihod-CB* is inadequate for the comparison results to be of informative value. Of what has been included, the redaction He8 for tone 8 heirmoi represents the minimum with only four distinct counterparts; for the omitted tones, the number of comparative prototypes would be still lower.

Even if upon inspecting the Court repertory, the heirmos chants may appear in most respects structurally similar to the generic chants for stichera and troparia, this is actually not the case, and even less so for the majority of comparative material. By their line counts and lengths, heirmoi are generally briefer and less varied than many stichera and troparion group hymns, but conversely, their melodic renditions tend to be less formalistic than those of the latter. This results in variable levels of formal and melodic differences even among the heirmoi of a single kanon: while it can be said that heirmoi of a particular tone are sung to “the same” melody, and one could use multiple heirmoi in order to abstract chant prototypes, the credibility of the result would be impaired by excessive passages of optional notes and formal peculiarities such as significantly irregular chant patterns differing from heirmos to heirmos, as well as individual phrases that appear in a single heirmos or a couple of heirmoi but are missing in all others. For this reason, such abstraction has not been carried out: instead, the corpus under observation is limited to the first heirmos of the resurrectional kanon of every tone included, and for tone 4, the first heirmos of the kanon to the Theotokos as well.

The comparative sources used for heirmoi, along with that part of their coverage included in this study, are detailed in Table 6.1.

Table 6.1. Comparative sources for heirmoi.

Source(s)	He4	He5	He6	He8
<i>Irmologion</i> (1709I), <i>Irmologion</i> (1816I), <i>Irmologij-S</i> (1826IS), <i>Irmologij-SN</i> (1890IS), <i>Irmologion</i> (1904I), <i>Irmosy-P</i> (1912IP)	—	X	X	—
<i>Irmologij-V209</i> (1742V209)	X	—	—	X
<i>S-Obihod-S</i> (1809SOB), <i>Irmosy-G</i> (1850IG), <i>Obihod-SN</i> (1892Ob), <i>U-Obihod-SN2</i> (1898UOb), <i>Sbornik-As</i> (1904As), <i>Sputnik</i> (1916Sp)	X	X	X	X
<i>Krug-C</i> (1830CKr), <i>Obihod-CL</i> (1848CL)	X	—	—	—
<i>Bdenie-KP</i> (1887KP), <i>Obihod-KP</i> (1910KP)	X	X	—	—
<i>Oktoih-Ab</i> (1887Ab)	—	—	X	—
<i>Obihod-V</i> (1909V), <i>Krug-M</i> (1911M)	X	X	X	—

The heirmos chants of tones 4 and 8 are mostly phrasal and compared phrasally, as were the generic chants previously. Contrariwise, the chants of tones 5 and 6 are formulaic in the majority of sources. The melodies have been divided into phrases as usual, but their dissimilarities are measured by concatenating the phrases into a single sequence.

The same concatenation strategy is applied to all prokeimena. In theory, the prokeimenon

melodies divide into two halves (as marked in the music examples), but the divisions have not always been indicated in the sources, and it is problematic to infer them reliably. Moreover, when the division is known, it may be different in two sources that otherwise are close to each other. At any rate, when the prokeimenon is performed, the division is only observed in the final reprise when the verse is divided between the reader and the singers.

The comparative sources for prokeimena with their tone coverage are presented in Table 6.2. Since the Court tradition provides prokeimenon melodies almost exclusively for the Divine Liturgy (most other prokeimena having been sung to plain recitative), these are preferred as comparative material. Prokeimena of Orthros have been supplemented for those sources in which no Liturgy prokeimena are available.

Table 6.2. Comparative sources for prokeimena.

Source(s)	Pr1	Pr2	Pr3	Pr4	Pr5	Pr6	Pr7	Pr8
<i>Irmologion</i> (1709I), <i>Irmologij-S454</i> (1750S454), <i>Obihod-S</i> (1798Ob), <i>S-Obihod-S</i> (1809SOB), <i>Irmologion</i> (1816I), <i>Krug-C</i> (1830CKr), <i>Obihod-CL</i> (1848CL), <i>Bdenie-KP</i> (1887KP), <i>Sbornik-N</i> (1889N), <i>Obihod-SN</i> (1892Ob), <i>Glasopesnec</i> (1894D), <i>U-Obihod-SN2</i> (1898UOb), <i>Napevnik</i> (1902P), <i>Irmologion</i> (1904I), <i>Sbornik-As</i> (1904As), <i>Obihod-V</i> (1909V), <i>Obihod-KP</i> (1910KP), <i>Obihod-So</i> (1912So), <i>Krug-M</i> (1915M), <i>Sputnik</i> (1916Sp)	X	X	X	X	X	X	X	X
<i>Liturgija-CLiA</i> (1814CLiA), <i>Liturgija-CLiB</i> (1815CLiB)	X	—	—	—	—	—	—	—
<i>Oktoih-Ab</i> (1887Ab)	X	—	X	X	—	X	X	X

Prokeimena resemble heirmoi in that in many sources there are multiple prokeimena rendered in melodies that can be considered close variants of each other. In some sources, the number of Liturgy prokeimena set to music is not particularly small: there can be more than thirty such renditions — the resurrectional prokeimenon of each tone for Sundays, and additional prokeimena for feasts and other occasions — and when the Orthros prokeimena for Sundays and feasts are added, the total number of prokeimena for all tones can exceed fifty. On the other hand, some sources are limited to a restricted subset. In order to simplify the analysis, only the resurrectional prokeimena of Sunday Liturgies and Orthros have been considered in the prototype abstraction.

The remaining pseudo-generic chants (Table 6.3) are phrasal and compared by phrase as usual. There is a similar variation problem with the magnification chant (Mag): accordingly, the corpus on which the prototype abstraction is based is often (but not always) limited to a single hymn. However, the same set of magnifications is not available in all sources. This issue is not present for the *Radujšja* melody (Rad), for which the whole corpus has been considered in the abstraction.¹ For the troparion-apolytikion of Great Monday–Wednesday (SeZ; the redaction title is derived from the Slavonic incipit *Se Ženih grjadet*), the other specimen of the chant (Great Thursday) has not been taken into account.

Table 6.3. Comparative sources for the remaining pseudo-generic chants.

Source(s)	Rad	SeZ	Mag
<i>Sihirar'-S429</i> (1600S429), <i>Sihirar'-S433</i> (1600S433), <i>Krug-C</i> (1830CKr), <i>Utrenja-G</i> (1850UG), <i>Sbornik-As</i> (1904As), <i>Obihod-K</i> (1909Obk), <i>Obihod-V</i> (1909V), <i>Krug-M</i> (1911M), <i>Obihodnik</i> (1911Obk), <i>Obihod-So</i> (1912So), <i>Obihod-KP</i> (2002KP)	—	—	X
<i>Irmologion</i> (1709I), <i>Irmologij-S456</i> (1748S456), <i>S-Obihod-S</i> (1809SOB), <i>Irmologion</i> (1816I), <i>Glasopesnec</i> (1894D), <i>Napevnik</i> (1902P), <i>Irmologion</i> (1904I)	—	X	X
<i>Irmologij-S454</i> (1750S454), <i>Krug-M</i> (1883M), <i>Sbornik-Vla</i> (1885Vla), <i>Triod'-SN</i> (1899Tr), <i>Obihod-KP</i> (1915KP)	—	X	—

¹ In addition to chant book sources, the reproduction of the kant *Radujšja* in Smolenskij 1911 (1911Smo) has been included.

Source(s)	Rad	SeZ	Mag
<i>Obihod-S</i> (1798Ob), <i>Obihod-CL</i> (1848CL), <i>U-Obihod-SN2</i> (1898UOb), <i>Sputnik</i> (1916Sp)	X	X	X
<i>Liturgija-CLiA</i> (1814CLiA), <i>Liturgija-CLiB</i> (1815CLiB), <i>Liturgija-Ba</i> (1872Ba), <i>Obihod-Ab</i> (1888Ab), <i>Krug-M</i> (1915M)	X	—	—
<i>Obihod-SN</i> (1892Ob)	X	—	X

6.1 Heirmoi of tone 4

The redaction He4 (Ex. 6.1.1) consists of 14 distinct prototypes, abstracted from the first heirmoi of two different Orthros kanons: the resurrectional kanon (not found in Court Chant publications antedating *Obihod-CB*) and the common kanon to the Theotokos, which is appointed for the katabasia for most of the liturgical year (indicated with the version identifier Otv). The two kanons have been combined into a single redaction for the reason that the melodies are musically related, and in some sources, closer counterparts of the chant versions that are used for the resurrectional kanon in others appear as the music of the kanon to the Theotokos, and vice versa. In the dissimilarity measurements, both versions from *Obihod-CB* are treated as the primary prototype in succession.

Example 6.1.1. Redaction He4.

P4He1869CB = 1809SOB |:1|2|4:|T|

P4He1869CB(Otv) |:1|2|4:|T|

P4He1742V209-G |1|2|3|4|T|

P4He1830CKr(Otv) = 1848CL(Otv) |:1|2|4:|T|

P4He1850IG_3dn |:1|2:|T|

P4He1850IG(Otv)_3dn |1|2|3|4|T|

P4He1887KP = 1910KP |:1|2|4:|T|

P4He1892Ob-G = 1898UOb-G |:4|2:|T|

P4He1892Ob-SK [SG?] = 1911M-SG |:4|2:|T|

P4He1892Ob-InR(Otv) = 1898UOb-InR(Otv) |:1|2|4:|T|

The chant system labels in the five counterparts for which such have been specified incorporate unabbreviated and abbreviated Greek Chant. From chant books of Ukrainian affiliation, the Kiev-Pechersk version 1887KP/1910KP is included, but no compatible chants appear in West Ukrainian sources. The maximum phrase count is five, present in 1742V209-G and 1850IG(Otv). Phrase 3 does not exist in seven chant versions, including both *Obihod-CB* prototypes. Four other counterparts omit phrases 1 and 3, and in 1850IG, phrases 3 and 4 are missing.

The chant patterns show considerable variation. In the two chant versions with five phrases, no phrases recur. The resurrectional heirmos chant of *Obihod-CB* (*S-Obihod-S* having the same prototype) complies with the pattern |1:2:4:|T|, shared only by 1909V(Otv). The pattern of 1869CB (Otv) is |:1|2|4:|T|, shared by four counterparts. Of the remaining prototypes, 1850IG (representing abbreviated chant) has |:1|2:|T|, and 1892Ob-G/1898UOb-G (as well as an abbreviated chant), 1892Ob-SK/1911M-SG (probably the “SK” in the label of *Obihod-SN* is a mistake), 1904As, and 1916Sp-OSG have |:4:2:|T|, i.e., the phrase order is entirely individual with respect to the *Obihod-CB* prototypes. Another peculiar pattern is |2|4|1|T| of 1909V (in subsequent heirmoi of *Obihod-V*, phrase 4 is occasionally omitted and phrase 1 recurs, resulting in significant heterogeneity).

According to the measurements in which the resurrectional heirmos of *Obihod-CB* and *S-Obihod-S* is used as the primary prototype (Table 6.1.1), no counterparts belong to the vicinal group (boundary set at 0.2).

Table 6.1.1. Measurements for redaction He4 (with the resurrectional heirmos as the primary prototype).

P4He	R	1	2	3	4	T	Mean	Len	RLen	Amb
1869CB/1809SOb	0	0	0	—	0	0	0	23	1.00	D-G (5)
1909V(Otv)	1	0.7143	0	—	0.4000	0	0.222858	25	1.09	D-A (7)
1869CB(Otv)	2	0.1667	0.3333	—	0.6000	0.4286	0.305714	20	0.87	D-A (7)
1887KP/1910KP	2	0.2000	0.5000	—	0.4000	0.4286	0.305714	16	0.70	D-G (5)
1892Ob-G/1898UOb-G	3	-1	0	—	0.4000	0.2857	0.337142	16	0.70	D-G (5)
1916Sp-OSG	3	-1	0	—	0.4000	0.2857	0.337142	18	0.78	D-A (7)
1892Ob-InR(Otv)/1898UOb-InR(Otv)	4	0.1667	0.5000	—	0.6000	0.4286	0.339048	21	0.91	D-A (7)
1830CKr(Otv)/1848CL(Otv)	5	0.1667	0.3333	—	0.8000	0.4286	0.345714	19	0.83	D-A (7)
1909V	6	0.4444	0.3333	—	0.6000	0.4286	0.361268	22	0.96	D-A (7)
1892Ob-SK/1911M-SG	7	-1	0.1667	—	0.4000	0.2857	0.370476	17	0.74	D-A (7)
1850IG_3dn	8	0.6000	0.2500	—	-1	0.1429	0.398572	20	0.87	D-G (5)
1904As	9	-1	0.3333	—	0.4000	0.2857	0.403808	12	0.52	E-G (3)
1850IG(Otv)_3dn	10	0.7143	0.2500	-1	0.5000	0.5000	0.592858	44	1.91	D-B _b (8)
1742V209-G	11	0.3750	0.6364	-1	0.5454	0.5714	0.625648	55	2.39	B-G (8)

The majority of the counterparts, ten in number, constitute the middle group (boundary set at 0.4). The counterpart 1909V(Otv), which shares its phrases 2 and T with those of 1869CB/

1809SOB, and 1869CB(Otv) and the Kiev-Pechersk version are the closest to the primary prototype. In the two variants ranking 3, phrase 2 is identical to that of 1869CB. Within this group, virtually all phrases present have dissimilarity values well below 0.5. The three remaining prototypes — 1904As, as well as 1850IG(Otv) and 1742V209-G that represent the unabbreviated Greek Chant — belong to the remote group.

The prototype lengths vary between 12 and 55 notes, 20 being the median. The primary prototype (23 notes) fits in the upper half, with only three counterparts having greater length. The pitch range of the primary prototype is the fourth D–G, shared by three counterparts. Seven of the remaining versions represent the mode, the fifth D–A. The lower limit is the minor third E–G of 1904As, while the remote counterparts span the minor sixth, D–B \flat for 1850IG(Otv) and B–G for 1742V209-G.

The measurements for 1869CB(Otv) as the primary prototype (Table 6.1.2) place the two counterparts for the kanon to the Theotokos of *Krug-C/Obihod-CL* and *Obihod-SN/U-Obihod-SN2* into the vicinal group, among which five of eight phrases are identical to those of 1869CB(Otv). Three chant versions rank among the middle group, starting with 1887KP/1910KP, which shares its phrase T with the primary prototype. The remaining eight chant forms comprise the remote group, with all counterparts that lack with phrase 1 included. The two unabbreviated Greek Chant specimens are the most distant even in this case, with resultant values slightly greater than in the previous measurement. The length of 1869CB(Otv) represents the median.

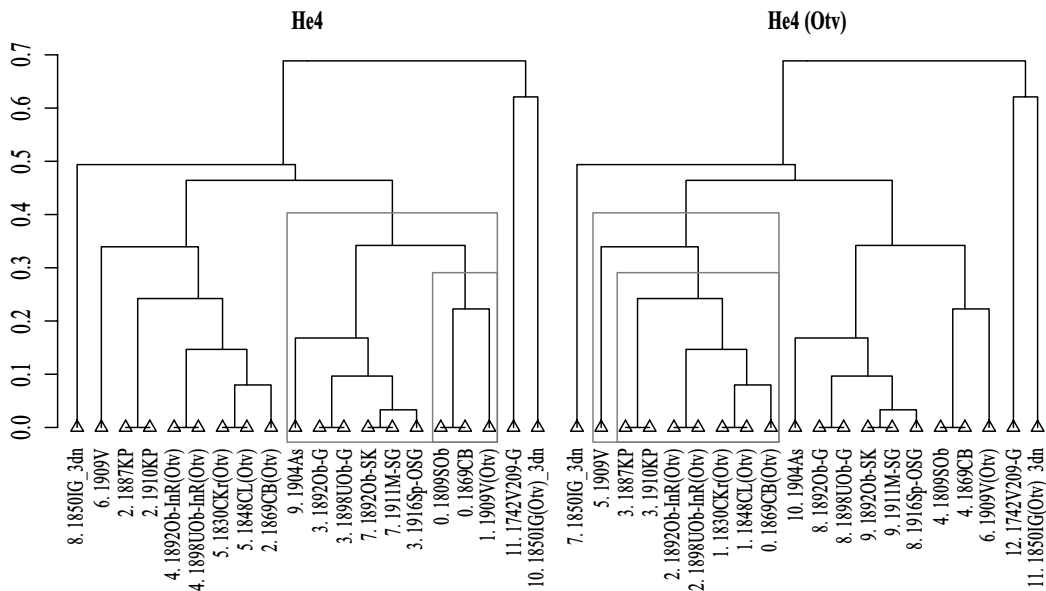
Table 6.1.2. Measurements for redaction He4 (with the heirmos of the kanon to the Theotokos as the primary prototype).

P4He (Otv)	R	1	2	3	4	T	Mean	Len	RLen
1869CB(Otv)	0	0	0	—	0	0	0	20	1.00
<i>1830CKr(Otv)/1848CL(Otv)</i>	1	0	0	—	0.4000	0	0.080000	19	0.95
1892Ob-InR(Otv)/1898UOb-InR(Otv)	2	0	0.2000	—	0	0.3333	0.106666	21	1.05
1887KP/1910KP	3	0.3333	0.2000	—	0.6000	0	0.226666	16	0.80
<i>1869CB/1809SOB</i>	4	0.1667	0.3333	—	0.6000	0.4286	0.305714	23	1.15
1909V	5	0.4444	0.3333	—	0.6000	0.4000	0.355554	22	1.10
1909V(Otv)	6	0.7143	0.3333	—	0.6000	0.4286	0.415238	25	1.25
1850IG_3dn	7	0.5000	0.5000	—	-1	0.4286	0.485714	20	1.00
1892Ob-G/1898UOb-G	8	-1	0.3333	—	0.6000	0.5714	0.500952	16	0.80
1916Sp-OSG	8	-1	0.3333	—	0.6000	0.5714	0.500952	18	0.90
1892Ob-SK/1911M-SG	9	-1	0.4000	—	0.6000	0.5714	0.514286	17	0.85
1904As	10	-1	0.6000	—	0.6000	0.4000	0.520000	12	0.60
1850IG(Otv)_3dn	11	0.7143	0.5000	-1	0.3750	0.6667	0.651192	44	2.20
1742V209-G	12	0.2500	0.6364	-1	0.7273	0.7143	0.665584	55	2.75

The situation is further illuminated in the two dendrograms (Fig. 6.1.1), with ranks from 1869CB and 1869CB(Otv) respectively. The two most distant counterparts, representing unabbreviated Greek Chant, appear at the right top branch, whereas the left top branch contains chant forms either labelled as representing abbreviated Greek Chant or its unlabelled relatives, quite possibly being derivatives of the unabbreviated Greek Chant versions. These divide further into two main clusters: that dominated by Russian versions of abbreviated Greek Chant at the right (highlighted in the first dendrogram) with the resurrectional heirmos of the Court Chant, and another in which the prototypes lack chant system association but cover the East Ukrainian 1887KP/1910KP at the left (highlighted in the second dendrogram) and the Court Chant versions of the kanon to the Theotokos. Furthermore, the clustering suggests that one common procedure in Russian repertoires (including Court Chant) was to sing the resurrectional kanon to the melodic variety explicitly labelled as abbreviated Greek Chant, whereas the other variety, applied to the resurrectional kanon in East Ukrainian tradition, was used for the kanon to the Theotokos in the Russian sources, with

the exception of the Valaam *Obihod*, in which the opposite situation obtains. However, the only available Ukrainian affiliate is the Kiev-Pechersk version that may have been adopted from Russian usage.

Figure 6.1.1. Dendrograms of redaction He4.



In the first dendrogram, 1869CB/1809SOB with its closest counterpart 1909V(Otv) has been highlighted with the inner rectangle, the outer rectangle incorporating the three distinct prototypes of abbreviated Greek Chant that represent the resurrectional heirmos. In the second dendrogram, the inner rectangle covers the vicinal group and two middle group members for 1869CB(Otv), with 1909V inside the outer rectangle. The incoherency factor for the redaction with 1830CKr(Otv)/1848CL(Otv) removed is 0.52, whereas the average dissimilarity is 0.38 for 1869CB, and 0.44 for 1869CB(Otv).

The harmonic comparison (Ex. 6.1.2, Table 6.1.3) covers six prototypes, the counterparts representing the middle group in relation to 1869CB.

Example 6.1.2. Harmonic prototypes of redaction He4.

HP4He1869CB

1.

Ion aeol (aeol) Ion Ion Ion Ion Mix

F: I V I V d: I I F: V I V I₄⁶ V⁷ V⁷ I₄⁶ V I V V⁷ I V₅⁶ I V I C: V₃⁴ I

HP4He1869CB(Otv)

1.

(aeol) Ion aeol aeol Ion Ion Ion

d: I F: I V I V d: I I F: V⁷ V₅⁶ I V I V⁷ I + I I V₅⁶ I V

HP4He1850IG

HP4He1850IG(Otv)

HP4He1887KP

HP4He1910KP

Table 6.1.3. Harmonic synopses for redaction He4.

HP4He	R	1	2	3	4	T
1869CB	0	Ion: I – aeol: I	(aeol: I) – Ion: V – Ion: V ⁷	—	Ion: V ⁷ – Ion: V	Ion: V ⁷ – Mix: I
1869CB(Otv)	2	(aeol: I) – Ion: I – aeol: I	aeol: I – Ion: I	—	Ion: V ⁷ – Ion: I	Ion: I – Ion: V
1887KP	2	Ion: I – aeol: I	Ion: I – dor – Ion: I	—	dor: I – Ion: I	Ion: I – Ion: V
1910KP	2	Ion: I – aeol: I	Ion: I – Ion: I	—	Ion: I – Ion: I	Ion: I – Ion: V
1850IG	8	Ion: V ⁷ – Ion: V	aeol: I – Ion: V ⁶ ₅	—	—	Ion: V ₃ ⁶ – Mix: I
1850IG(Otv)	10	Ion: V – Ion: V	aeol: I – Ion: V	aeol: I – Ion: V	Ion: V ₃ ⁶ – aeol: I	dor: I – Lyd – dor – Lyd – Mix: I

In spite of the differences in melody and form, the overall harmonic plan is very similar in all versions. In all cases, phrases 1, 2, 3 (where applicable), and 4 remain within the regions Ion and aeol, with the exception of 1887KP which has the recitation notes of phrases 2 and 4 harmonized with dor: I. The differences are greater in phrase T, which, however, ends on Mix: I = Ion: V in all prototypes.

In 1869CB, 1869CB(Otv), and the Kiev-Pechersk versions, phrase 1 starts with Ion: I (or an

optional aeol: I) and proceeds to aeol: I, whereas the 1850IG versions rest on the degree V chords. Phrase 2 progresses from aeol to Ion or remains in Ion (if aeol has been entered in phrase 1), ending either to the degree I or V. Phrase 3, only present in 1850IG(Otv), reproduces the movement of phrase 2, whereas phrase 4 either remains on Ion (1869CB anchored on the degree V) or progresses to aeol.

The differences of phrase T have to do with the manner in which the final chord is approached. In 1869CB this happens via the dominant seventh chord of Mix, and in 1850IG and 1850IG(Otv) with a fuller cadence involving Mix: II. In the other prototypes, Mix is not articulated, but the chord is arrived via Ion: I. The harmonization of phrase T is particularly rich in 1850IG(Otv), in which the phrase starts with dor: I and then progresses to Lyd, with the recitation note harmonized again with dor: I, followed by another passage in Lyd whose degree I precedes directly the cadence Mix: II – V⁷ – I. Another notable (and somewhat untraditional) feature of these two *Irmosy-G* settings by A. L'vov is the abundance of successive inversion changes of dominant seventh chords, probably applied in order to avoid monotony in passages where the chant melody stays on a single pitch.

Of the two Kiev-Pechersk versions, 1910KP eliminates the parallelisms of 1887KP that result in the oscillation of Ion: I and dor: I in phrase 2; thus, there are no harmonic solutions in the later version that would be unidiomatic in the four-part sources of Court Chant.

6.2 Heirmoi of tone 5

The redaction He5 (Ex. 6.2.1) consists of 14 distinct prototypes, abstracted from the first heirmos of the resurrectional kanon. Three chant variants have been labelled as unabbreviated Znamenny Chant, and 1912IP is an implicit Znamenny associate. In addition, two chant versions have been labelled as (common) abbreviated Znamenny Chant. Two other prototypes have been extracted from West Ukrainian heirmologion-anthologies. The only East Ukrainian affiliate is the version of Kiev-Pechersk Lavra.

The chants included have been divided into six phrases, of which none has been analysed as recurring or being omitted in the first heirmoi. All heirmoi of the tone 5 resurrectional kanon in *Obihod-CB* have phrases 1, 2, 3 and 6 in this order, but some omit phrases 4 and/or 5. On the other hand, phrases 4 and 5 are identical in 1709I and 1892Ob-SZ/1898UOb-SZ/1911M-SZ, and almost identical in the Synodal unabbreviated Znamenny versions, 1904As, and 1912IP. The phrase division is somewhat ambiguous in a few cases, which problem is overcome by applying the concatenation strategy in the measurements.

Example 6.2.1. Redaction He5.

P5He1869CB |1|2|3|4|5|6|

P5He1709I |1|2|3|4|5=4|6|

P5He1809SOB |1|2|3|4|5|6|

P5He1816I = 1904I |1|2|3|4|5|6|

P5He1826IS-Z |1|2|3|4|5|6|

P5He1850IG |1|2|3|4|5|6|

P5He1887KP = 1910KP |1|2|3|4|5|6|

P5He1890IS-Z = 1892Ob-Z = 1898UOb-Z |1|2|3|4|5|6|

P5He1892Ob-SZ = 1898UOb-SZ = 1911M-SZ |1|2|3|4|5=4|6|

P5He1898UOb-InR |1|2|3|4|5|6|

P5He1904As |1|2|3|4|5|6|

P5He1909V |1|2|3|4|5|6|

P5He1912IP |1|2|3|4|5|6|

P5He1916Sp-OSZ |1|2|3|4|5|6|

Table 6.2.1. Measurements for redaction He5.

P5He	R	D_{diff}	Len	RLen	Amb
1869CB	0	0	33	1.00	A-G (10)
1850IG	1	0.08108	35	1.06	A-G (10)
1916Sp-OSZ	1	0.08108	33	1.00	A-G (10)
1898UOb-InR	2	0.10000	38	1.15	A-G (10)
1809Sob	3	0.13889	29	0.88	A-G (10)
1904As	4	0.19444	29	0.88	A-E (7)
1909V	5	0.22222	33	1.00	A-E (7)
1892Ob-SZ/1898UOb-SZ/1911M-SZ	6	0.25000	30	0.91	A-E (7)
1709I	7	0.37255	48	1.45	A-G (10)
1826IS-Z	8	0.40000	47	1.42	A-G (10)
1887KP/1910KP	9	0.41667	25	0.76	A-E (7)
1890IS-Z/1892Ob-Z/1898UOb-Z	10	0.42308	49	1.48	A-G (10)
1912IP	11	0.43103	55	1.67	A-G (10)
1816I/1904I	12	0.44643	52	1.58	A-G (10)

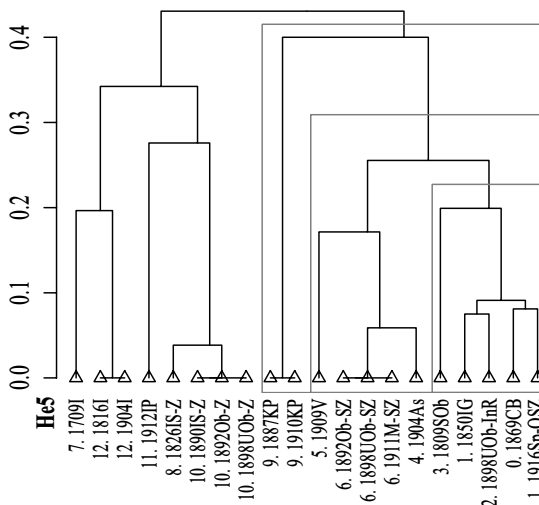
From the measurements (Table 6.2.1) it transpires that no counterparts fit into the remote group: the dissimilarity of every prototype in the redaction to 1869CB is well below 0.5. Seven counterparts constitute the vicinal group, three of them with dissimilarities ≤ 0.1 . The earliest vicinal prototype is 1809SOB, and the two abbreviated Znamenny versions are included.

The remaining six prototypes belong to the middle group, the first and earliest of which is the West Ukrainian 1709I. The group includes the unabbreviated Znamenny associates from the Synodal heirmologia and other sources, of which the more recent Synodal version 1890IS-Z is slightly more distant than its predecessor 1826IS-Z. The most dissimilar counterpart to 1869CB is the version of the 1816 and 1904 West Ukrainian *Irmologions*.

The length of the primary prototype (measured from the concatenated pitch sequence) is 33 notes, the lengths of the counterparts varying between 25 and 55, the median being 34. The pitch ranges are very uniform. The mode of the range is the minor seventh A–G, found in the primary prototype and nine counterparts, while the remaining four prototypes are limited to the fifth A–E.

The left top branch of the dendrogram (Fig. 6.2.1) incorporates the unabbreviated Znamenny versions along with the West Ukrainian affiliates representing the middle group. In the right top branch, the cluster at the right corner (highlighted) contains the primary prototype and its three closest counterparts, with the other members of the vicinal group on the left. The Kiev-Pechersk variant is in its own sub-branch at the centre. The clustering result reveals that the Court version relates to the line of abbreviated Znamenny Chant, as is the case for 1850IG, despite its labelling pointing to Greek Chant. The incoherency factor of the redaction is 0.37, suggesting that all these chant forms are indeed quite closely related. The average dissimilarity of the primary prototype is equally low, 0.27.

Figure 6.2.1. Dendrogram of redaction He5.



The harmonic comparison (Ex. & Table 6.2.2) covers four prototypes, the counterparts representing the vicinal and middle groups.

Example 6.2.2. Harmonic prototypes of redaction He5.

HP5He1869CB |1|2|3|4|5|6|

1. *Ion* *Ion* *Ion*

C: I V I V V⁷ III⁶ I V I₄⁶ V V I I V I V⁷ I V I

4. *Ion* *Ion* *Lyd* *Ion* *aeol*

V I + I V I F: I V₅⁶ I V C: I V₅⁶ I V I₄⁶ a: V⁷ I

HP5He1850IG |1|2|3|4|5|6|

1. *aeol* *Ion* *aeol* *Ion* *Ion* *Ion* *aeol*

a: I C: V I V a: I V I C: V V I I V I₄⁶ V a: I V I

4. *Ion* *Ion* *Lyd* *Ion* *aeol*

C: V I II² IV₄⁶ I V I F: I V₅⁶ I V C: I V V⁷ a: I II⁶ I₄⁶ V V⁷ I

HP5He1887KP |1|2|3|4|5|6|

1. *Ion* *dor* *Ion* *dor* *dor* *Ion* *Ion* *aeol*

C: I V₃⁴ I⁶ d: I C: I d: I I C: III V₃⁴ I V⁶ I V₃⁴ I V⁶ a: I

4. *Ion* *Ion* *Ion* *aeol*

C: I I V I I V₃⁴ I a: V⁷ III⁶ V⁷ I

HP5He1910KP

1. R 2. R 3. R |1|2|3|4|5|6||

Ion Ion Ion aeol

C: I V⁷ I V⁷ I I⁶ V⁷ V⁷ I V⁷ I V I V⁶₅ I a: V⁷ I

4. R 5. R 6. R

Ion Ion Ion aeol

C: I I V⁷ I I V⁷ a: I + I⁶₄ V⁷ I

Table 6.2.2. Harmonic synopses for redaction He5.

HP5He	R	1	2	3	4	5	6
1869CB	0	Ion: I – Ion: V	Ion: V – Ion: I	Ion: I – Ion: I	Ion: V – Ion: I	Ion: V – Lyd: V	Ion: I – aeol: I
1850IG	1	aeol: I – Ion – aeol – Ion: V	Ion: V – Ion: I	Ion: I – aeol: I	Ion: V – Ion: V	Ion: V – Lyd: V	Ion: I – aeol: I
1887KP	9	Ion: I – dor – Ion – dor: I	dor: I – Ion: V ⁴ ₃	Ion: I – aeol: I	Ion: I – Ion: I	Ion: I – Ion: I	Ion: I – aeol: I
1910KP	9	Ion: I – Ion: V ⁷	Ion: V ⁷ – Ion: V ⁷	Ion: I – aeol: I	Ion: I – Ion: I	Ion: I – Ion: I	Ion: I – aeol: I

Even though the counterparts are melodically distinct from the *Obihod-CB* version, all prototypes follow the same overall harmonic plan, starting with either Ion: I or aeol: I, the terminal phrase progressing from Ion: I to aeol via a full cadence that involves aeol: I⁶₄ (or III⁶) – V⁷ – I. Phrase 1 ends either with a degree V chord of Ion or with dor: I (1887KP), the final note being the same in all chant versions. The differences of phrase 2 in the Kiev-Pechersk variants are caused by the melody, as is the case for all three comparative prototypes for phrase 4 (which in the Kiev-Pechersk versions are limited to a single chord). Phrases 3 of the comparative prototypes end on the note A involving aeol: I instead of the note C of 1869CB. In 1869CB and 1850IG, phrase 5 shifts from Ion to Lyd, whereas those of 1887KP and 1910KP with their narrower ranges stay within Ion.

The phrase 1 of 1869CB incorporates the seventh of Ion: V⁷ that progresses upwards, a phenomenon also found in the phrase 2 of 1910KP. The part-writing idiom of 1887KP admits the fluctuation between Ion: I / I⁶ / III and dor: I in phrases 1 and 2. Phrase 4 of 1850IG has an unidiomatic plagal cadence Ion: I – II² – IV⁶₄ – I (which in this author's interpretation does not involve the region Lyd). Other mid-phrase differences are more usual.

6.3 Heirmoi of tone 6

There are 13 distinct prototypes in the redaction He6 (Ex. 6.3.1), abstracted from the first resurrexional heirmos. The chant affiliations resemble those of He5 and cover the same sources with the exceptions that the Kiev-Pechersk chant forms are omitted and that of *Oktoih-Ab* included.

The chants have been divided into five phrases whose boundaries are not always obvious in the chant melodies: thus, the measurements are carried out using the concatenation strategy. However, in the prototypes 1809SOb, 1816I/1904I, 1887Ab, 1904As, and 1909V, phrase 4 duplicates the pitch sequence of phrase 2, and in 1709I, 1850IG, 1892Ob-SZ/1911M-SZ, and 1898UOb-SZ, these two phrases are almost identical. In turn, phrase 3 of the three abbreviated Znamenny versions is a duplicate of phrase 1. In the primary prototype, phrases 1, 2, and 4 are closely related.

Example 6.3.1. Redaction He6.

P6He1869CB |1|2|3|4|5|

1. 2. 3. 4. 5.

P6He1709I |1|2|3|4|5|

1. 2. 3. 4. 5.

P6He1809SOB |1|2|3|4=2|5|

1. 2. 3. 4. 5.

P6He1816I = 1904I |1|2|3|4=2|5|

1. 2. 3. 4. 5.

P6He1826IS-Z = 1890IS-Z = 1892Ob-Z = 1898UOb-Z |1|2|3|4|5|

1. 2. 3. 4. 5.

P6He1850IG |1|2|3|4|5|

1. 2. 3. 4. 5.

P6He1887Ab |1|2|3|4=2|5|

1. 2. 3. 4. 5.

P6He1892Ob-SZ = 1911M-SZ |1|2|3=1|4|5|

1. 2. 3. 4. 5.

P6He1898UOb-SZ |1|2|3=1|4|5|

1. 2. 3. 4. 5.

P6He1904As |1|2|3|4=2|5|

1. 2. 3. 4. 5.

P6He1909V |1|2|3|4=2|5|

1. 2. 3. 4. 5.

P6He1912IP |1|2|3|4|5|

1. 2. 3. 4. 5.

P6He1916Sp-SZ |1|2|3|4|5|

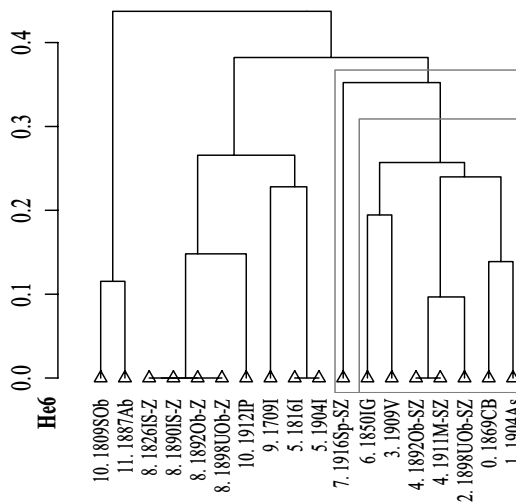
1. 2. 3. 4. 5.

As is the case with He5, the measurements (Table 6.3.1) show that all counterparts belong to the vicinal and middle groups. The vicinal group has four chant forms with none antedating the primary prototype, two of which are designated as representatives of abbreviated Znamenny Chant. The closest counterpart of the middle group is the West Ukrainian 1816I/1904I, followed by 1850IG, and the 1916 *Sputnik* version of abbreviated Znamenny Chant. The unabbreviated Znamenny versions from Synodal sources are also rather close, but neither are the dissimilarities against the remaining prototypes (particularly 1709I) great. Somewhat unexpectedly, the most distant counterpart is the East Ukrainian 1887Ab.

Table 6.3.1. Measurements for reduction He6.

P6He	R	D_{diff}	Len	RLen	Amb
1869CB	0	0	36	1.00	C#-G (6)
1904As	1	0.13889	31	0.86	C-F (5)
1898UOb-SZ	2	0.19444	29	0.81	C-F (5)
1909V	3	0.22222	34	0.94	C-F (5)
1892Ob-SZ/1911M-SZ	4	0.25000	27	0.75	C-F (5)
1816I/1904I	5	0.29167	48	1.33	C-F (5)
1850IG	6	0.30556	34	0.94	C#-F (4)
1916Sp-SZ	7	0.31818	41	1.14	B-G (8)
1826IS-Z/1890IS-Z/1892Ob-Z/1898UOb-Z	8	0.36000	49	1.36	C-F (5)
1709I	9	0.38596	57	1.58	C-F (5)
1809SOb	10	0.38889	23	0.64	D-F (3)
1912IP	10	0.38889	54	1.50	B-F (6)
1887Ab	11	0.41667	23	0.64	C-G (7)

The prototypes vary in length between 23 and 57 notes, the median being 34, which is two notes fewer than the length of the primary prototype. The range of the primary prototype is unique, the diminished fifth C#-G. The mode of the range is the fourth C-F, present in the four vicinal counterparts and three members of the middle group. The remaining five middle group representatives have unique ranges, varying from the diminished fourth C#-F of 1850IG (equal to C-F if the leading-note is disregarded) to the minor sixth B-G of 1916Sp-SZ.

Figure 6.3.1. Dendrogram of reduction He6.

The dendrogram (Fig. 6.3.1) suggests a scenario that has similarities with that of the previous reduction He5: the Court version belongs to the rightmost sub-branch below 0.4 and groups with the abbreviated Znamenny associates and the Valaam analogue of the vicinal group (the inner rectangle). The other two prototypes inside the outer rectangle are 1850IG — even this time obviously representing abbreviated Znamenny Chant — and the *Sputnik* version. The unabbreviated Znamenny variants belong to the cluster at the left in the right top branch and the remaining two prototypes into the left top branch. The incoherency factor of the reduction is 0.38 (almost as low as that of He5), and the average dissimilarity of the primary prototype 0.31.

The harmonic comparison (Ex. & Table 6.3.2) covers three prototypes, both counterparts belonging to the middle group.

Example 6.3.2. Harmonic prototypes of redaction He6.

HP6He1869CB ||2|3|4|5||

1. *R* aeol Ion aeol Ion aeol Ion aeol Ion

d: I F: V I V d: I F: V I V d: I F: V I V⁶₅ I V d: I F: V

4. *R* Ion aeol Ion aeol Ion aeol Ion aeol

I V d: I F: I V d: I F: V I V d: I F: V I V d: I V I⁶₄ V⁷ I⁶₄ V I

HP6He1850IG ||2|3|4|5||

1. *R* aeol Ion Ion aeol aeol Ion

d: V I⁶₄ V V⁷ I F: V I I V d: I V V⁷ V I F: V I

4. *R* Ion aeol Ion Ion aeol Ion aeol Ion aeol

I V d: I F: V I V d: I F: V I V d: I F: V I I⁶ V d: I V I⁶₄ V⁷ I⁶₄ V I

HP6He1887Ab ||1|2|3|4=2|5||

1. *R* aeol Ion Ion aeol Ion aeol Ion Ion aeol Ion aeol Ion aeol Ion aeol

d: I F: V I I V d: I F: V d: I F: V I I V d: I F: I V d: I F: I V d: I F: II V I V d: I

Table 6.3.2. Harmonic synopses for redaction He6.

HP6He	R	1	2	3	4	5
1869CB	0	aeol: I – Ion – aeol: I	Ion: V – aeol: I	Ion: V – aeol – Ion: V	Ion: I – aeol: I	Ion: I – aeol – Ion – aeol – Ion – aeol: I
1850IG	6	aeol: V – Ion: I	Ion: I – aeol: I	aeol: V – Ion: I	Ion: I – aeol – Ion: V	
1887Ab	11	aeol: I – Ion: I	Ion: I – aeol: I	Ion: V – aeol – Ion: I	Ion: I – aeol: I	

All prototypes start with the region aeol, ending on aeol: I; the initial chord depends on what the respective melodic version requires. The stereotypically uniform harmony oscillates constantly between aeol and Ion (with no other regions involved), making almost exclusively use of degrees I and V. Quite notably, aeol is always entered via Ion: V – aeol: I (in the manner of a deceptive cadence), and the transition back to Ion happens always via aeol: I – Ion: V. The only occurrences of aeol: V in 1869CB are in the final cadence, and there are none whatsoever in 1887Ab which does not employ chords other than triads in root position.

6.4 Heirmoi of tone 8

There are only five distinct prototypes in the redaction He8 (Ex. 6.4.1), which is the smallest redaction included in this study. The chant versions with explicit labels are associated with Greek Chant, most of them appearing to represent its abbreviated form. While the present author is unaware of any published unabbreviated Greek Chant setting for this, Irmologij-V209 provides a good manuscript candidate. Of the other chant forms considered, in addition to 1850IG, the primary prototype is antedated by 1809SOB, the earliest available Synodal instance of this chant.

All published chant versions comply with the chant pattern |:1|2:|T||, whereas 1742V209-G has the distinct phrase order |:1|2|2:|3|1|T||, incorporating phrase 3 (the pattern has characteristics that resemble versions of unabbreviated Greek Chant in other redactions).

Example 6.4.1. Redaction He8.

Table 6.4.1. Measurements for redaction He8.

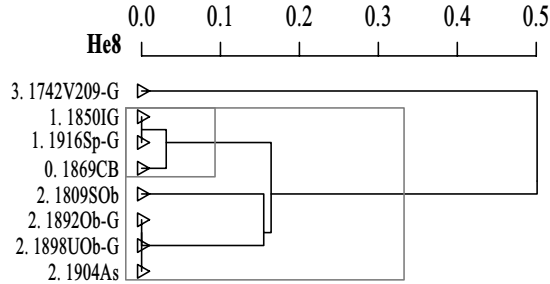
P8He	R	1	2	3	T	Mean	Len	RLen	Amb
1869CB	0	0	0	—	0	0	22	1.00	B-F (6)
1850IG/1916Sp-G	1	0	0.1250	—	0	0.031250	22	1.00	B-G (8)
1809SOB	2	0.50	0.1250	—	0	0.156250	17	0.77	C-F (5)
1892Ob-G/1898UOb-G/1904As	2	0.25	0.3750	—	0	0.156250	17	0.77	B-F (6)
1742V209-G	3	0	0.3333	-1	0.4	0.433333	36	1.64	B-G (8)

According to the measurements (Table 6.4.1), three counterparts belong to the vicinal group (boundary set at 0.188), while the manuscript version with its phrase 3 is the sole representative of the remote group (boundary set at 0.375). Phrase 1 is identical to that of the primary prototype in 1850IG/1916Sp-G and 1742V209-G, and phrase T in the three vicinal counterparts.

The minimum and maximum lengths of the prototypes are 17 and 36 notes, the median being 22 which equals that of 1869CB. The pitch ranges vary from the fourth C–F of 1809SOB to the minor sixth B–G, the primary prototype and 1892Ob-G/1898UOb-G/1904As having the diminished fifth B–F.

In the dendrogram (Fig. 6.4.1), the primary prototype and its vicinal counterparts, mostly labelled as representing unabbreviated Greek Chant, are found inside the outer rectangle, the closest counterpart inside the inner rectangle. Thus, the Court version corresponds closely to the Greek Chant variants of printed Russian sources. The incoherency factor of the redaction is 0.36, and the average dissimilarity of the primary prototype 0.19.

Figure 6.4.1. Dendrogram of redaction He8.



Two chant forms are available in harmonization (Ex. 6.4.2). The melodies differ only by a single note in phrase 2.

Example 6.4.2. Harmonic prototypes of redaction He8.

HP8He1869CB

1. | :1|2:|T|

C: V I₄⁶ V⁷ I + I V₅⁶ I I + I F: I V I d: V⁷ I F: I I⁶ V C: V₅⁶ I V⁷ I

HP8He1850IG

1. | :1|2:|T|

C: V I₄⁶ V⁷ I + I + + I I + I F: I V₅⁶ I V d: I F: I I⁶ V C: V₅⁶ I I⁶ V⁷ I

The harmonizations are virtually identical: phrase 1 stays within Ion, phrase 2 shifts from Ion to Lyd, to end on dor: I, and phrase T proceeds from Lyd: I to Ion: I. The only differences are the following: In phrase 1 of 1869CB, there is V₅⁶ before the last I, whereas 1850IG has two non-chordal dissonances; phrase 2 of 1850IG has Lyd: V₅⁶ as the melody suggests, and dor is entered via Lyd: V (like a deceptive cadence), while in 1869CB this happens via dor: V⁷; and in phrase T of 1850IG, the ultimate Ion: V⁷ is preceded by I⁶.

6.5 Prokeimena of tone 1

There are 19 distinct prototypes in the redaction Pr1 (Ex. 6.5.1), covering Znamenny and Kievan Chant associates, as well as chants without chant system association from Russian sources, and Ukrainian affiliates.

Example 6.5.1. Redaction Pr1.

P1Pr1869CB

P1Pr1709I(Or)

In addition to *Obihod-CB*, all the previous Court Chant publications are represented in three distinct prototypes.

Table 6.5.1. Measurements for redaction Pr1.

PIPr	R	D_{diff}	Len	RLen	Amb
1869CB	0	0	16	1.00	C-F (5)
1848CL	1	0.06250	15	0.94	C-F (5)
1814CLiA/1815CLiB	2	0.12500	16	1.00	B-F (6)
1830CKr	2	0.12500	15	0.94	C-F (5)
1912So	2	0.12500	15	0.94	C-F (5)
1915M-SK	3	0.18750	15	0.94	C-F (5)
1887Ab	4	0.43750	13	0.81	B-F (6)
1892Ob-K	5	0.48000	25	1.56	G-F (10)
1798Ob-K	6	0.50000	27	1.69	G-F (10)
1894D	6	0.50000	26	1.62	A-F (8)
1750S454(Or)	7	0.58621	29	1.81	G-F (10)
1887KP(Or)/1910KP	7	0.58621	28	1.75	A-F (8)
1902P(Or)	8	0.60000	30	1.88	G-F (10)
1816I(Or)/1904I(Or)	9	0.61765	34	2.12	G-F (10)
1904As(Or)	10	0.62500	14	0.88	G-E (9)
1909V	10	0.62500	13	0.81	G-E (9)
1915M-Z	10	0.62500	15	0.94	G-E (9)
1709I(Or)	11	0.67500	40	2.50	G-A (14)
1798Ob-Z/1809SOb/1889N/1892Ob-Z/1898UOb-Z/1916Sp-Z	12	0.68750	15	0.94	G-E (9)

According to the measurements (Table 6.5.1), five prototypes belong to the vicinal group, of which three most closely represent the Court Chant versions antedating 1869CB; the only melodic differences involve the two last notes of each prototype. Of the remaining two vicinal counterparts, 1912So is essentially the same as 1830CKr (without the indicated leading-note), and 1915M-SK, which is the only vicinal chant version with a chant system label, has the additional difference of the initial note.

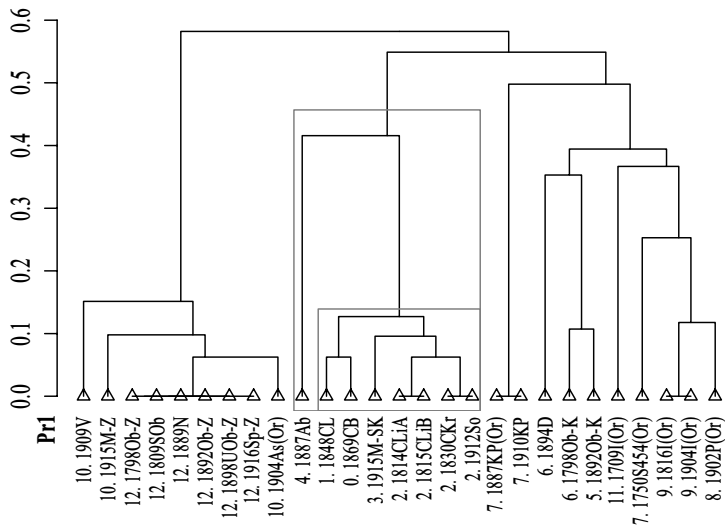
The middle group consists of the East Ukrainian 1887Ab, two Synodal versions of Kievan Chant, and the West Ukrainian 1894D, with dissimilarity values close to 0.5. The Court versions are antedated by 1798Ob-K. The rest of the redaction, nine prototypes including two Znamenny versions and three West Ukrainian affiliates along with the Kiev-Pechersk version, form the remote group, with dissimilarities ranging from 0.59 to 0.69.

The prototype lengths vary from 13 to 40 notes, the median being 16, which is the length of the primary prototype, shared by 1814CLiA/1815CLiB; the other four vicinal counterparts have one note fewer. In the middle and remote groups, five counterparts are shorter. The pitch range of 1869CB and its four vicinal counterparts is the fourth C-F, 1814CLiA/1815CLiB covering the diminished fifth B-F. The widest range hitherto, the major ninth G-A, is encountered in 1709I(Or). The other middle and remote counterparts have ranges varying from B-F to the minor seventh G-F of five chant versions.

The clustering (Fig. 6.5.1) places the primary prototype, its vicinal counterparts and the closest member of the middle group (1887Ab) into the left sub-branch of the right top branch (highlighted). The Znamenny versions and their unlabelled relatives appear at the left top branch, noticeably close to each other, while the remaining Ukrainian affiliates are found in the right top branch to the right of the vicinal group. Thus, the vicinal group and 1887Ab are suggested as representing a distinct East Ukrainian variety, whereas the West Ukrainian affiliates, the Synodal versions of Kievan Chant, and the 1750 manuscript version would form another melodic sub-

tradition, the Kiev-Pechersk counterpart appearing somewhat individual. The incoherency factor of the redaction with 1814CLiA/1815CLiB, 1830CKr, and 1848CL removed is 0.52, and the average dissimilarity of the primary prototype 0.52.

Figure 6.5.1. Dendrogram of redaction Pr1.



The harmonic comparison (Ex. & Table 6.5.2) covers four harmonic prototypes, one counterpart of which represents the middle group and two the remote group (1848CL has been omitted because of being practically identical to 1869CB).

Example 6.5.2. Harmonic prototypes of redaction Pr1.

HP1Pr1869CB

R

C: I d: I V I F: V I V C: V⁷ III⁶ V⁷ I + I V V⁷ I

HP1Pr1887Ab

R

d: I II I I V I F: V I V C: V⁷ I V⁷ I V

HP1Pr1887KP(Or)

R R

C: I I d: I V VI F: V I V d: I II C: V₃ I V⁶ I V⁶ I V I V⁶ a: I C: V⁶ I V₃ I V⁶ I V⁷ I V

HP1Pr1910KP

C: I d: I I⁶ V I F: V I I⁶ V C: V⁷ III⁶ V⁷ I₄⁶ V I V₄⁶ I⁶ + V I₄⁶ V a: I C: V I V₃⁶ I V I⁶ d: I C: I⁶ + V

Table 6.5.2. Harmonic synopses for redaction Pr1.

HP1Pr	R	Regions, their initial chords, and the final chord
1869CB	0	Ion: I – dor: I – Lyd: V – Ion: V ⁷ – Ion: I
1887Ab	4	dor: I – Lyd: V – Ion: V ⁷ – Ion: V
1887KP(Or)	7	Ion: I – dor: I – Lyd: V – dor: I – Ion: V ₃ ⁴ – aeol: I – Ion: V ⁶ – Ion: V
1910KP	7	Ion: I – dor: I – Lyd: V – Ion: V ⁷ – aeol: I – Ion: V – dor: I – Ion: I ⁶ – Ion: V

The main differences between the harmonizations of 1869CB and 1887Ab are the absence of Ion: I in the beginning of the latter, and the final cadence on Ion: V instead of I. The more distant and extended 1887KP(Or) and 1910KP both employ roughly the same regions, with certain differences in the selection of chords. Rather striking is the passage by which Lyd is entered in 1887KP(Or), i.e., dor: I – V – VI – Lyd: V – I, involving three consecutive major triads in upward parallel motion; in 1910KP, this passage has been realized more conventionally. The other differences between these two consist mainly of the selection of inversions, and divergences in part-writing. Like 1887Ab, the Kiev-Pechersk versions end on Ion: V, instead of Ion: I of the primary prototype.

6.6 Prokeimena of tone 2

The 17 distinct prototypes of the redaction Pr2 (Ex. 6.6.1) include chant versions from the same sources as Pr1, with the exception of the early Court Chant publications *Liturgija-CLiA* and *Liturgija-CLiB* in which the only prokeimenon chant provided is that of tone 1. Ten of the prototypes, including those five that antedate the Court versions, have been transposed to the lower third as compared to the sources.

Example 6.6.1. Redaction Pr2.

P2Pr1869CB = 1848CL

P2Pr1709I(Or)_3dn

P2Pr1750S454(Or)_3dn

P2Pr1798Ob-K_3dn = 1892Ob-K_3dn

P2Pr1798Ob-Z_3dn = 1809Sob_3dn = 1889N_3dn = 1892Ob-Z_3dn = 1898UOb-Z_3dn

P2Pr1816I(Or)_3dn = 1904I(Or)_3dn



P2Pr1830CKr



P2Pr1887Ab



P2Pr1887KP(Or)



P2Pr1894D_3dn



P2Pr1902P(Or)_3dn



P2Pr1904As(Or)



P2Pr1909V_3dn



P2Pr1910KP



P2Pr1912So_3dn



P2Pr1915M-SK



P2Pr1916Sp-Z_3dn



The measurements (Table 6.6.1) place three counterparts in the vicinal group within which there is the earlier Court Chant version of *Krug-C*. As with Pr1, the differences also involve the last two notes of the prototypes. The remaining vicinal counterpart is 1887Ab at the group upper boundary.

Five prototypes belong to the middle group, of which 1915M-SK is the only representative of chant forms labelled as abbreviated Kievan Chant. In addition, this group incorporates the two Znamenny versions. The rest of the redaction, nine prototypes, constitute the remote group that covers versions of unabbreviated Kievan Chant as well as the Kiev-Pechersk versions, the manuscript heirmologion-anthology version, and the West Ukrainian counterparts.

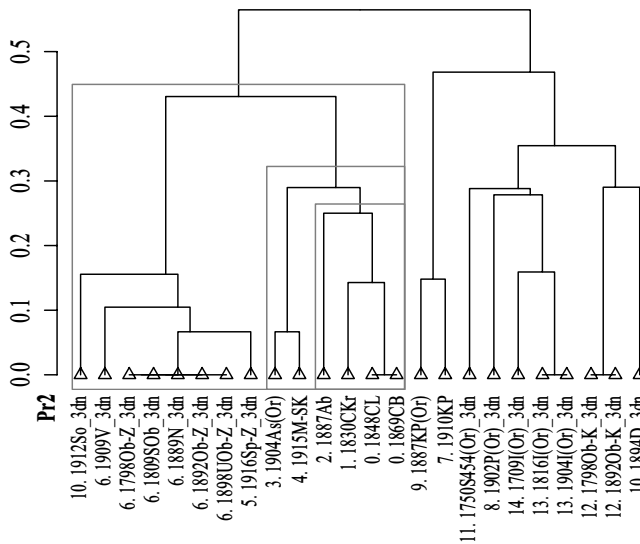
The lengths vary from 13 to 43 notes, and the median is 15. The length of the primary prototype represents the minimum, shared by two other non-Court prototypes of the middle group. Chant versions that have a length comparable to 1869CB/1848CL (+ 2) cover the vicinal and middle counterparts as well as 1912So of the remote group, seven in total. The pitch range of the primary prototype, the fourth C-F, is not shared by any analogues. Ten counterparts have the mode

range of the diminished fifth B–F, the others being the fourth B–E of the Znamenny and Valaam versions, and the minor sixth A–F of the Kiev-Pechersk chant forms and that of the 1750 manuscript.

Table 6.6.1. Measurements for redaction Pr2.

P2Pr	R	D_{diff}	Len	RLen	Amb
1869CB/1848CL	0	0	13	1.00	C-F (5)
1830CKr	1	0.14286	13	1.00	B-F (6)
1887Ab	2	0.25000	15	1.15	B-F (6)
1904As(Or)	3	0.28571	13	1.00	B-F (6)
1915M-SK	4	0.33333	14	1.08	B-F (6)
1916Sp-Z_3dn	5	0.46667	14	1.08	B-E (5)
1798Ob-Z_3dn/1809SOB_3dn/1889N_3dn/1892Ob-Z_3dn/1898UOb-Z_3dn	6	0.50000	13	1.00	B-E (5)
1909V_3dn	6	0.50000	14	1.08	B-E (5)
1910KP	7	0.52000	24	1.85	A-F (8)
1902P(Or)_3dn	8	0.55172	29	2.23	B-F (6)
1887KP(Or)	9	0.55556	26	2.00	A-F (8)
1894D_3dn	10	0.60000	29	2.23	B-F (6)
1912So_3dn	10	0.60000	14	1.08	B-F (6)
1750S454(Or)_3dn	11	0.60606	33	2.54	A-F (8)
1798Ob-K_3dn/1892Ob-K_3dn	12	0.61290	30	2.31	B-F (6)
1816I(Or)_3dn/1904I(Or)_3dn	13	0.62162	37	2.85	B-F (6)
1709I(Or)_3dn	14	0.68182	43	3.31	B-F (6)

Figure 6.6.1. Dendrogram of redaction Pr2.



In the dendrogram (Fig. 6.6.1), the left top branch encompasses the vicinal and middle groups, along with 1912So of the remote group (highlighted). This further divides into two main clusters, the one on the left containing the Znamenny versions (and 1912So). The cluster on the right, in turn, incorporates the vicinal counterparts (inside the innermost rectangle), as well as 1904As(Or) and 1915M-SK of the middle group. The remaining chants, including the Kiev-Pechersk versions and the other Ukrainian affiliates, reside in the right top branch. The clustering suggests a fairly clear division into Znamenny and Ukrainian/Kievan sub-traditions of which the Court versions

have a closer relation to the Znamenny line. The incoherency factor of the redaction (with 1830CKr removed) is 0.49, and the average dissimilarity of the primary prototype 0.51.

The harmonic comparison (Ex. & Table 6.6.2) covers four prototypes, one counterpart of which represents the vicinal group and two the remote group.

Example 6.6.2. Harmonic prototypes of redaction Pr2.

HP2Pr1869CB

dor Lyd Ion

d: I I F: V I V C: V I₄⁶ V⁷ I₄⁶ V⁷ III⁶ V V⁷ I

HP2Pr1887Ab

dor Lyd dor Ion

d: I II I I F: VII I VII d: I C: I V⁷ I₄⁶ V⁷ III⁶ V⁷ I V

HP2Pr1887KP(Or)

dor Lyd dor Lyd dor Ion aeol

d: I I F: V⁶ I V⁶ d: I F: V I V⁶ + V⁶ + V d: I C: III I V V⁶ I V₃⁴ III V₃⁴ I V⁶ a: I V⁷ I

HP2Pr1910KP

dor Lyd Ion Lyd Ion aeol

d: I I F: V I V C: V⁷ I F: I V C: V⁷ III⁶ V⁷ I V I₄⁶ V⁷ III⁶ V⁷ I₄⁶ V + V a: I V⁷ I

Table 6.6.2. Harmonic synopses of redaction Pr2.

HP2Pr	R	Regions, their initial chords, and the final chord
1869CB	0	dor: I – Lyd: V – Ion: V – Ion: I
1887Ab	2	dor: I – Lyd: VII – dor: I – Ion: I – Ion: V
1910KP	7	dor: I – Lyd: V – Ion: V ⁷ – Lyd: I – Ion: V ⁷ – aeol: I – aeol: I
1887KP(Or)	9	dor: I – Lyd: V ⁶ – dor: I – Lyd: V – dor: I – Ion: III – aeol: I – aeol: I

All harmonizations start with dor: I, continue with a passage touching Lyd: I, and then proceed to a more extended passage that remains within Ion. The primary prototype then cadences on Ion: I, whereas 1887Ab ends with Ion: V (a harmony tonally more distant from dor: I, from which the next reprise of the prokeimenon would start in a divine service). The main differences for the Kiev-Pechersk variants are that they are more extended than the other two and cadence on aeol: I (from where it is not difficult to restart from dor: I). Among themselves, the Kiev-Pechersk versions differ in that 1887KP makes use of dor: I instead of Ion: V⁷ of 1910KP which, on the other hand, necessitates an upward progression of a seventh. Further dissimilarities between these two consist mainly of the selection of inversions, as determined by the respective part-writing idioms.

6.7 Prokeimena of tone 3

The redaction Pr3 (Ex. 6.7.1) contains 16 distinct prototypes, 1869CB being shared by the two previous Court Chant publications. Those 12 prototypes that lack polyphonic sources have been transposed to the lower third in relation to the written chant melodies.

Example 6.7.1. Redaction Pr3.

P3Pr1869CB = 1830CKr = 1848CL



P3Pr1709I(Or)_3dn



P3Pr1750S454(Or)_3dn



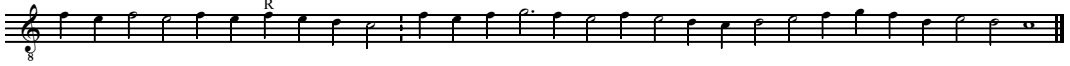
P3Pr1798Ob-K_3dn = 1892Ob-K_3dn



P3Pr1798Ob-Z_3dn = 1809Sob_3dn = 1889N_3dn = 1892Ob-Z_3dn = 1898UOb-Z_3dn



P3Pr1816I(Or)_3dn = 1902P(Or)_3dn



P3Pr1887Ab



P3Pr1887KP(Or)



P3Pr1894D_3dn



P3Pr1904As(Or)_3dn



P3Pr1904I(Or)_3dn



P3Pr1909V_3dn



P3Pr1910KP



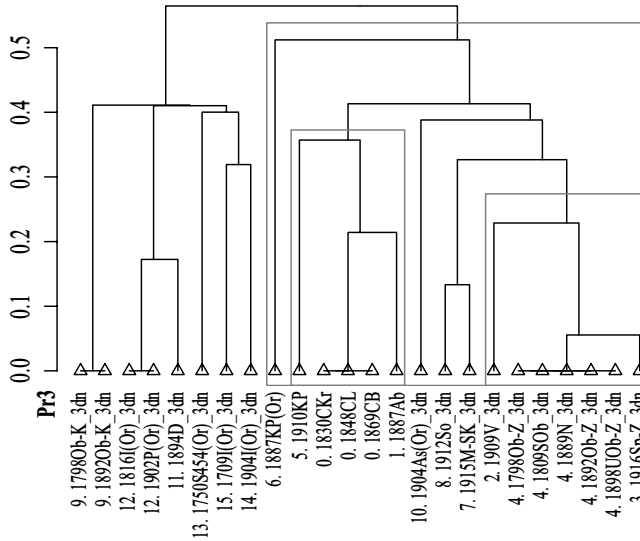
P3Pr1912So_3dn



P3Pr1915M-SK_3dn



Figure 6.7.1. Dendrogram of redaction Pr3.



The harmonic comparison (Ex. & Table 6.7.2) covers four prototypes, one counterpart of which represents the vicinal group and two the middle group.

Example 6.7.2. Harmonic prototypes of redaction Pr3.

HP3Pr1869CB

Ion Lyd dor Lyd dor

C: I F: I V I V d: I F: V I V d: I V I V I

HP3Pr1848CL

Ion Lyd dor Lyd dor

C: I F: I V I V d: V⁷ I F: V I V d: I V₃⁴ I V⁷ I

HP3Pr1887Ab

Ion Lyd aeol dor Lyd dor Ion

C: I F: I V I V a: I d: I F: VII I VII d: I C: I V⁷ I

HP3Pr1887KP(Or)

Ion Mix Ion Lyd dor Lyd dor Ion

C: I V I G: III⁶ V⁷ I C: I F: I V⁶ V I V d: I F: V I V d: VI V I C: I I⁶ V⁷ I V

HP3Pr1910KP

C: I V⁷ I I F: I V I V d: I V I F: V I d: II⁶ I₄⁶ V I C: I V₅⁶ I I⁶ V

Table 6.7.2. Region synopses for redaction Pr3.

HP3Pr	R	Regions, their initial chords, and the final chord
1869CB	0	Ion: I – Lyd: I – dor: I – Lyd: V – dor: I – dor: I
1848CL	0	Ion: I – Lyd: I – dor: V ⁷ – Lyd: V – dor: I – dor: I
1887Ab	1	Ion: I – Lyd: I – aeol: I – dor: I – Lyd: VII – dor: I – Ion: I – Ion: I
1910KP	5	Ion: I – Lyd: I – dor: I – Lyd: V – dor: II ⁶ – Ion: I – Ion: V
1887KP(Or)	6	Ion: I – Mix: III ⁶ – Ion: I – Lyd: I – dor: I – Lyd: V – dor: VI – Ion: I – Ion: V

All harmonizations start with Ion: I. The Court prototypes and 1887Ab shift directly to Lyd for a few notes, to visit dor: I which is reached via dor: V⁷ in 1848CL, and via aeol: I in 1887Ab (with the artificial leading-note this chord would be dor: V, but as no sharp has been indicated, and the progression would sound somewhat harsh, a C natural was probably intended), to return briefly to Lyd. The Court versions then cadence on dor, whereas 1887Ab continues from dor: I to a cadence on Ion: I.

Of the Kiev-Pechersk versions, the cadence to Mix: I of 1887KP is an individual solution, as is the melodic extension to the note G (missing in other melodic prototypes); in 1910KP, the whole passage before the barline of 1887KP is actually omitted. In both versions, the harmony then progresses via Lyd – dor – Lyd – dor to Ion: V, as the melodies end on the note B instead of the D of 1869CB and the C of 1887Ab. In 1887KP, the latter Lyd passage is left with Lyd: V – dor: VI – V – I in which three major triads appear in parallel succession; as in other similar cases, this has been substituted by a more conventional solution in 1910KP.

Other dissimilarities in the chords in all prototypes consist mainly of the selection of inversions, the inclusion or exclusion of sevenths in dominant chords, sometimes motivated by melodic factors, and the different part-writing standards. In the beginning of 1910KP, there is one instance of a seventh progressing upwards.

6.8 Prokeimena of tone 4

There are 17 distinct prototypes in the redaction Pr4 (Ex. 6.8.1), in which 1869CB is shared by the previous Court Chant sources. In addition, the pitch sequences of 1889N and 1915M-SK are identical, save for the artificial leading-note exceptionally marked in the former. No chant forms are provided in transposition, but the melodies for 1887Ab, 1887KP and 1910KP have been extracted from soprano or first tenor parts.

Example 6.8.1. Redaction Pr4.

P4Pr1869CB = 1830CKr = 1848CL

P4Pr1709I(Or)

P4Pr1750S454(Or)



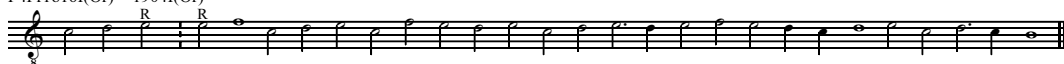
P4Pr1798Ob-K = 1892Ob-K



P4Pr1798Ob-Z = 1809SOB = 1892Ob-Z = 1898UOb-Z = 1916Sp-Z



P4Pr1816I(Or) = 1904I(Or)



P4Pr1887Ab [S]



P4Pr1887KP(Or) [T1]



P4Pr1889N



P4Pr1894D



P4Pr1902P-Per(Or)



P4Pr1902P-Po(Or)



P4Pr1904As(Or)



P4Pr1909V



P4Pr1910KP [T1]



P4Pr1912So



P4Pr1915M-SK



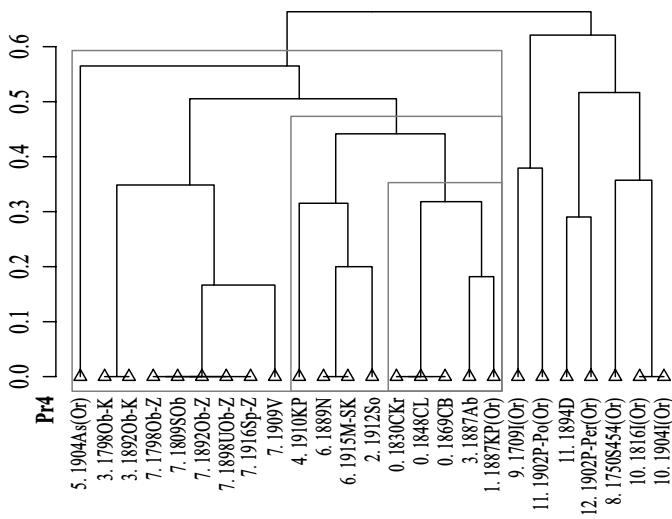
The measurements (Table 6.8.1) show that no counterparts qualify as vicinal to 1869CB, 1887KP and 1912So being the closest. In the middle group there are ten prototypes, the earliest of which are the Synodal renditions of Kievan and Znamenny Chants. As with Pr3, the remaining six prototypes that constitute the remote group cover the West Ukrainian versions and that of the 1750 manuscript, with dissimilarities ranging from 0.59 to 0.77.

Table 6.8.1. Measurements for redaction Pr4.

P4Pr	R	D_{diff}	Len	RLen	Amb
1869CB/1830CKr/1848CL	0	0.00000	8	1.00	D-F (3)
1887KP(Or)	1	0.27273	10	1.25	D-A (7)
1912So	2	0.30769	12	1.50	C-G (7)
1798Ob-K/1892Ob-K	3	0.36364	10	1.25	C-G (7)
1887Ab	3	0.36364	10	1.25	D-A (7)
1910KP	4	0.38462	12	1.50	D-G (5)
1904As(Or)	5	0.44444	5	0.62	C-F (5)
1889N	6	0.46667	14	1.75	C-G (7)
1915M-SK	6	0.46667	14	1.75	C-G (7)
1798Ob-Z/1809SOb/1892Ob-Z/1898UOb-Z/1916Sp-Z	7	0.50000	11	1.38	C-F (5)
1909V	7	0.50000	9	1.12	C-F (5)
1750S454(Or)	8	0.59091	21	2.62	B-F (6)
1709I(Or)	9	0.65385	25	3.12	B-G (8)
1816I(Or)/1904I(Or)	10	0.67857	27	3.38	B-F (6)
1894D	11	0.72414	28	3.50	G-G (12)
1902P-Po(Or)	11	0.72414	29	3.62	B-A (10)
1902P-Per(Or)	12	0.77419	31	3.88	G-G (12)

The minimum and maximum prototype lengths are 5 and 31 notes, the median being 12. The primary prototype is among the shortest with its 8 notes. The pitch ranges show considerable variation with nine different spans. The primary prototype represents the lower limit with the minor third D–F, and 1894D and 1902P-Per the maximum with the octave G–G. Three prototypes span the fourth C–F, and four the fifth C–G.

Figure 6.8.1. Dendrogram of redaction Pr4.



In the dendrogram (Fig. 6.8.1), the middle group, which covers East Ukrainian and Russian counterparts, occupies the left top branch (highlighted), and the remote group, which consists of the manuscript heirmologion-anthology version and the five West Ukrainian counterparts, constitutes the right top branch. The primary prototype is placed in the same cluster with 1887Ab and 1887KP, attached to chant forms with ranks 2, 4, and 6 at the higher level (the two innermost rectangles). The Kievan and Znamenny Chant associates, as well as the Valaam 1909V, are situated

in the left sub-branch directly above. Virtually all prototypes are rather dissimilar to each other, but a main division is suggested between the middle and remote groups (i.e., to Russian / East Ukrainian and West Ukrainian lines). The incoherency factor of the redaction is accordingly high, 0.61, and the average dissimilarity of the primary prototype 0.52.

The harmonic comparison (Ex. & Table 6.8.2) includes four prototypes, the counterparts placing into the middle group.

Example 6.8.2. Harmonic prototypes of redaction Pr4.

HP4Pr1869CB

HP4Pr1887Ab [S]

HP4Pr1887KP(Or) [T1]

HP4Pr1910KP [T1]

Table 6.8.2. Harmonic synopses for redaction Pr4.

HP4Pr	R	Regions, their initial chords, and the final chord
1869CB	0	Ion: I – Lyd: I – dor: V ⁷ – dor: I
1887KP(Or)	1	Ion: I – Lyd: I – dor: VI – Ion: I – Ion: V
1887Ab	3	Ion: I – Lyd: I – Ion: V ⁷ – Lyd: I – dor: V ⁷ – Ion: I – Ion: V
1910KP	4	Ion: I – dor: I – Ion: V ⁷ – Ion: V ⁷ – Ion: V

All prototypes begin with Ion: I from which the primary prototype and the counterparts dating to 1887 progress to Lyd. The primary prototype then cadences on dor: I, whereas 1887KP continues with dor but cadences on Ion: V. The version 1887Ab, respectively, makes a brief return to Ion, then moves back to Lyd, and cadences on Ion: V via dor. Contrary to the other versions, 1910KP does not touch Lyd but has a passage staying within dor, to end on Ion: V like the other counterparts.

It is clear that there is no compelling reason to prevent 1869CB from cadencing on Ion: V instead of dor: I like the counterparts; the chant version could be harmonized similarly without

P5Pr1892Ob-K

P5Pr1894D

P5Pr1902P(Or)

P5Pr1904As(Or)

P5Pr1909V

P5Pr1910KP [T1]

P5Pr1912So

P5Pr1915M-SK

P5Pr1916Sp-Z

Table 6.9.1. Measurements for redaction Pr5.

P5Pr	R	D_{diff}	Len	RLen	Amb
1869CB/1830CKr/1848CL	0	0	10	1.0	A-E (7)
1798Ob-Z_3dn/1892Ob-Z_3dn/1898UOb-Z_3dn	1	0.35714	13	1.3	B-E (5)
1912So	2	0.36364	9	0.9	B-E (5)
1904As(Or)	3	0.37500	15	1.5	B-E (5)
1892Ob-K	4	0.41176	16	1.6	A-E (7)
1889N	5	0.41667	11	1.1	B-D (3)
1909V	6	0.42857	13	1.3	G-E (9)
1916Sp-Z	7	0.46667	14	1.4	B-D (3)
1887Ab	8	0.47619	20	2.0	G-E (9)
1798Ob-K	9	0.52381	20	2.0	A-E (7)
1809Sob	10	0.54545	9	0.9	B-D (3)
1750S454(Or)	11	0.56000	25	2.5	A-E (7)
1910KP	12	0.56522	22	2.2	G-D (7)
1915M-SK	13	0.60000	14	1.4	A-E (7)
1887KP(Or)	14	0.62500	23	2.3	G-D (7)
1709I(Or)	15	0.63333	29	2.9	A-E (7)
1894D	15	0.63333	29	2.9	A-E (7)
1902P(Or)	16	0.64286	28	2.8	A-E (7)
1816I(Or)/1904I(Or)	17	0.69444	36	3.6	A-E (7)

6.10 Prokeimena of tone 6

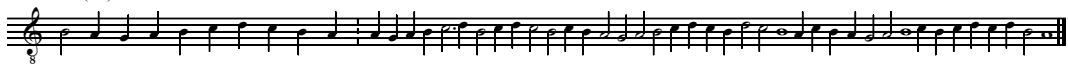
There are 17 distinct prototypes in the redaction Pr6 (Ex. 6.10.1). The primary prototype, duplicated in the 1889 *Sbornik-N*, is slightly different from the earlier Court Chant version that first appears in *Krug-C* and in which the notes A and B in the middle are missing. Furthermore, the primary prototype 1869CB/1889N is equal to Astrakhan 1904As if the artificial leading-note is disregarded, and there is a likewise identity with the other Court Chant prototype and 1912So/1915M-SK. No prototypes have been modally transposed in relation to the sources.

Example 6.10.1. Redaction Pr6.

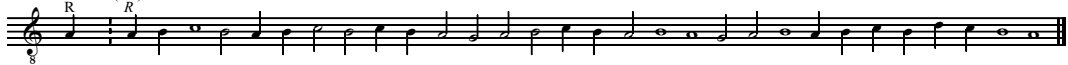
P6Pr1869CB = 1889N



P6Pr1709I(Or)



P6Pr1750S454(Or)



P6Pr1798Ob-K



P6Pr1798Ob-Z = 1809SOB = 1892Ob-Z = 1898UOb-Z



P6Pr1816I(Or) = 1904I(Or)



P6Pr1830CKr = 1848CL



P6Pr1887Ab



P6Pr1887KP(Or)



P6Pr1892Ob-K



P6Pr1894D



P6Pr1902P(Or)



P6Pr1904As(Or)



P6Pr1909V

P6Pr1910KP

P6Pr1912So = 1915M-SK

P6Pr1916Sp-Z

Table 6.10.1. Measurements for redaction Pr6.

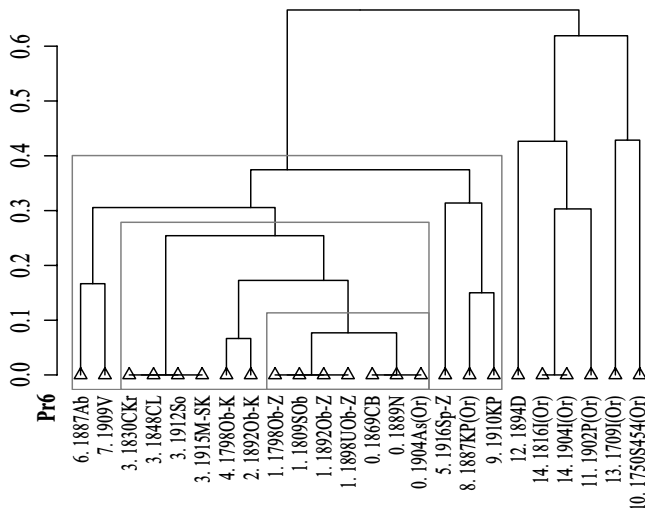
P6Pr	R	D_{diff}	Len	RLen	Amb
1869CB/1889N	0	0.00000	11	1.00	G \sharp -C (4)
1904As(Or)	0	0.00000	11	1.00	G-C (5)
1798Ob-Z/1809SOB/1892Ob-Z/1898UOb-Z	1	0.07692	12	1.09	G-C (5)
1892Ob-K	2	0.14286	13	1.18	G-C (5)
1830CKr/1848CL	3	0.16667	9	0.82	G \sharp -C (4)
1912So/1915M-SK	3	0.16667	9	0.82	G-C (5)
1798Ob-K	4	0.20000	14	1.27	G-C (5)
1916Sp-Z	5	0.26667	14	1.27	A-C (3)
1887Ab	6	0.31250	15	1.36	G \sharp -D (6)
1909V	7	0.33333	17	1.55	G-C (5)
1887KP(Or)	8	0.44444	17	1.55	G \sharp -C (4)
1910KP	9	0.50000	19	1.73	A-D (5)
1750S454(Or)	10	0.61290	30	2.73	G-D (7)
1902P(Or)	11	0.72000	24	2.18	A-E (7)
1894D	12	0.75000	27	2.45	A-F (8)
1709I(Or)	13	0.75510	48	4.36	G-D (7)
1816I(Or)/1904I(Or)	14	0.75758	32	2.91	A-F (8)

According to the measurements (Table 6.10.1), six counterparts belong to the vicinal group that is limited to chants from Russian sources. The earliest of these is the Synodal Znamenny version which first appears in *Obihod-S* and which is actually closer to the *Obihod-CB* chant form than to the earlier Court Chant variant. In addition, two Synodal versions of Kievan Chant are included, of which 1892Ob-K is slightly closer to the primary Court version than 1798Ob-K.

The middle group covers five chant forms that represent the East Ukrainian affiliates of *Oktoih-Ab* and the Kiev-Pechersk Lavra, as well as 1916Sp-Z and 1909V, the Kiev-Pechersk counterparts approaching the group upper boundary. The remaining five prototypes of West Ukrainian affiliation and the version of the 1750 manuscript constitute the remote group.

The prototype lengths vary from 9 to 48 notes, the median being 17. The length of the primary prototype is 11, shared only by its semi-duplicate 1904As; the only shorter counterparts are the earlier Court Chant version and its rival 1912So/1915M-SK. The pitch ranges show considerable variation: there are eight, of which the mode is the fourth G-C of six counterparts. The primary prototype is limited to the diminished fourth G \sharp -C, shared by two counterparts. These two ranges cover the entire vicinal group and two variants of the middle group. The narrowest range is the minor third A-C of 1916Sp-Z, and the widest the minor sixth A-F of 1894D and 1816I/1904I.

Figure 6.10.1. Dendrogram of redaction Pr6.



The clustering (Fig. 6.10.1) places all chant forms of the remote group, i.e. the 1750 manuscript form and the four West Ukrainian affiliates, into the right top branch and the others to the left top branch (highlighted). In the left branch, the first division takes place below 0.4, suggesting a notably greater closeness among these chant forms than is their relation to the right top branch. The branch with the primary prototype and its Znamenny counterparts with ranks 0 and 1 is inside the innermost rectangle. The remaining vicinal versions, among which there are the Synodal Kievan Chant counterparts in a separate branch and the earlier Court version in another, are found inside the middle rectangle. The middle group with East Ukrainian and Russian chant versions is divided into two clusters at the sides. Because of the distinctiveness of the West Ukrainian affiliates, the incoherency factor of the redaction (with 1830CKr/1848CL removed) is relatively high, 0.53. The average dissimilarity of the primary prototype is 0.43.

The harmonic comparison (Ex. & Table 6.10.2) covers four prototypes, counterparts belonging to the middle group.

Example 6.10.2. Harmonic prototypes of redaction Pr6.

HP6Pr1869CB

HP6Pr1887Ab

HP6Pr1887KP(Or)

a: I I⁶ V₄⁶ I I C: V I V I V⁶ I V a: I C: V⁶ I V I a: V⁷ I

HP6Pr1910KP

a: I + I I C: V I V V⁷ I₄⁶ V I V a: I C: V I I⁶ V a: I V⁷ I

Table 6.10.2. Harmonic synopses for redaction Pr6.

HP6Pr	R	Regions, their initial chords, and the final chord
1869CB	0	aeol: I – Ion: V – aeol: I – Ion: V – aeol: II ⁶ – aeol: I
1887Ab	6	aeol: I – Ion: V – aeol: I – aeol: I
1887KP(Or)	8	aeol: I – Ion: V – aeol: I – Ion: V ⁶ – aeol: V ⁷ – aeol: I
1910KP	9	aeol: I – Ion: V – aeol: I – Ion: V – aeol: I – aeol: I

Despite the melodic differences, the same harmonic movement is shared by all prototypes, which start with aeol: I, then wander through Ion (and aeol), to cadence on aeol: I. For that part, 1887Ab omits the aeol: I that divides the Ion passage in the middle of the other prototypes. In 1869CB, the final cadence is full, involving aeol: II⁶ – I₄⁶ – V⁷ – I, not present in the counterparts. Other differences between all prototypes are the selection of inversions (1887Ab only uses root position triads) and the inclusion of the seventh in dominant chords, mainly determined by the part-writing idiom.

6.11 Prokeimena of tone 7

The redaction Pr7 (Ex. 6.11.1) consists of 17 distinct prototypes. The Court Chant publications share the same prototype, and the differences between the Synodal versions labelled as Kievan and Znamenny Chants are minor. For the Kiev-Pechersk variants and 1887Ab, the melody has been extracted from the first tenor and soprano parts. However, the decision as to which monodic chant forms should be considered in modal transposition was not straightforward for this redaction. The present solution, in which only the West Ukrainian counterparts and the version of the 1750 manuscript have been transposed in the upper third, is based on measuring the ranks of transposed and non-transposed versions of all monodic counterparts against the primary prototype, as well as a test clustering (the result of which is not presented) with both versions included.

When the prototypes are manually inspected, they turn out to be derivatives of the tone 7 samoglasny. However, in no single instance is the prokeimenon melody an exact duplicate of the respective samoglasen of the same source. Furthermore, the incompatibility of form with the samoglasny as applied to stichera and other hymns does not favour statistical comparison of these chants against the redaction St7.

Example 6.11.1. Redaction Pr7.

P7Pr1869CB = 1830CKr = 1848CL



P7Pr1709I(Or)_3up



P7Pr1750S454(Or)_3up



P7Pr1798Ob-K



P7Pr1798Ob-Z = 1809SOB = 1892Ob-Z = 1898UOb-Z



P7Pr1816I(Or)_3up = 1904I(Or)_3up



P7Pr1887Ab [S]



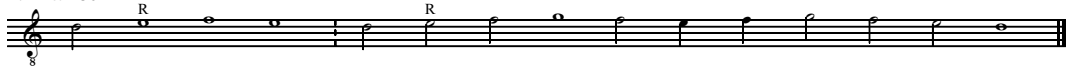
P7Pr1887KP(Or) [T1]



P7Pr1889N



P7Pr1892Ob-K



P7Pr1894D_3up



P7Pr1902P(Or)_3up



P7Pr1904As(Or)



P7Pr1909V



P7Pr1910KP [T1]



P7Pr1912So = 1915M-SK



**Table 6.11.1.** Measurements for redaction Pr7.

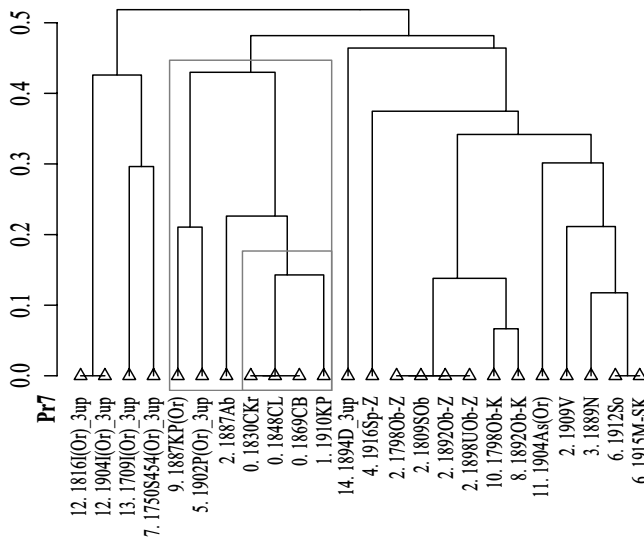
P7Pr	R	D_{diff}	Len	RLen	Amb
1869CB/1830CKr/1848CL	0	0	14	1.00	C-G (7)
1910KP	1	0.14286	12	0.86	C-G (7)
1798Ob-Z/1809SOb/1892Ob-Z/1898UOb-Z	2	0.28571	13	0.93	D-G (5)
1887Ab	2	0.28571	10	0.71	C-F (5)
1909V	2	0.28571	13	0.93	D-G (5)
1889N	3	0.35294	17	1.21	D-G (5)
1916Sp-Z	4	0.35714	10	0.71	C-G (7)
1902P(Or)_3up	5	0.36842	18	1.29	B-F (6)
1912So/1915M-SK	6	0.37500	15	1.07	C-G (7)
1750S454(Or)_3up	7	0.39130	23	1.64	B-G (8)
1892Ob-K	8	0.40000	15	1.07	D-G (5)
1887KP(Or)	9	0.42105	18	1.29	B-G (8)
1798Ob-K	10	0.42857	14	1.00	D-G (5)
1904As(Or)	11	0.47619	21	1.50	C-G (7)
1816I(Or)_3up/1904I(Or)_3up	12	0.48148	26	1.86	B-G (8)
1709I(Or)_3up	13	0.51852	27	1.93	B-G (8)
1894D_3up	14	0.57143	13	0.93	D-G (5)

According to the measurements (Table 6.11.1), 1910KP is the sole counterpart that belongs to the vicinal group. The majority of the redaction, 13 prototypes, belong to the middle group which covers the Synodal and *Sputnik* Znamenny versions, 1887Ab, Russian versions of Kievan Chant, Russian regional variants, 1887KP, the West Ukrainian counterparts 1902P and 1816I/1904I, and the chant of the 1750 manuscript. On the average, the Znamenny versions and 1887Ab appear closer to the primary prototype than the other Ukrainian affiliates. The remaining two West Ukrainian analogues 1709I and 1894D constitute the remote group.

The minimum and maximum lengths of the prototypes are 10 and 27 notes, and the median is 15. The length of the primary prototype is 14 notes, shared by 1798Ob-K. Six counterparts are shorter and nine are more extended than the Court version. The pitch ranges vary from the fourth C–F of 1887Ab and D–G of six counterparts (the mode) to the minor sixth B–G of four chant forms, the primary prototype and four counterparts covering the fifth C–G.

In the dendrogram (Fig. 6.11.1), the chants are distributed into four main branches, with two West Ukrainian affiliates and 1750S454 in the leftmost branch, the Court version along with the vicinal 1910KP (the inner rectangle) and the middle group counterparts 1887KP, 1902P, and 1887Ab in the left middle branch (the outer rectangle), the remote 1894D in its own branch, and the Synodal Znamenny, East Ukrainian and Russian regional versions in the rightmost branch. Thus, the Court version shows a close relationship to a predominantly East Ukrainian sub-tradition. The incoherency factor of the redaction is 0.47, and the average dissimilarity of the primary prototype 0.38.

Figure 6.11.1. Dendrogram of redaction Pr7.



The harmonic comparison (Ex. & Table 6.11.2) covers five prototypes, the non-Court counterparts representing the vicinal and middle groups.

Example 6.11.2. Harmonic prototypes of redaction Pr7.

HP7Pr1869CB

Ion aeol

C: I V I V₅⁶ I V V⁷ III⁶ V₅⁶ I V I₄⁶ a: V⁷ I

HP7Pr1848CL

Ion aeol

C: I V I V₅⁶ I V V⁷ III⁶ V⁷ I₄⁶ V I a: V₃⁴ I

HP7Pr1887Ab [S]

Ion dor aeol

C: I V I₄⁶ V⁷ I V d: I a: III⁶ V⁷ I

HP7Pr1887KP(Or) [T1]

Ion dor Ion Mix dor Ion aeol

C: I V I V₃⁴ I V V I d: I C: V⁶ I G: V⁷ I d: I C: I⁶ II I a: V⁷ I

HP7Pr1910KP [T1]

C: I V I V₅⁶ I I⁶ V V⁷ I V⁷ I a: V⁷ I

Table 6.11.2. Harmonic synopses for redaction Pr7.

HP7Pr	R	Regions, their initial chords, and the final chord
1869CB	0	Ion: I – aeol: V ⁷ – aeol: I
1848CL	0	Ion: I – aeol: V ₃ ⁴ – aeol: I
1910KP	1	Ion: I – aeol: V ⁷ – aeol: I
1887Ab	2	Ion: I – dor: I – aeol: III ⁶ – aeol: I
1887KP(Or)	9	Ion: I – dor: I – Ion: V ⁶ – Mix: V ⁷ – dor: I – Ion: I ⁷ – aeol: V ⁷ – aeol: I

As has been mentioned, the melodies of the counterparts are considered to reside in the soprano or the first tenor, which have been doubled in the lower third in the harmonizations. The same applies to the Court prototypes, in which the upper line of the parallel complex is the soprano part, and the lower line the tenor part an octave and a third below.

As is the case with the corresponding samoglasny of tone 7, all prototypes start with Ion: I and make their final cadence on aeol: I. The harmonizations of 1869CB, 1848CL, and 1910KP are virtually identical, involving slight differences in the selection of inversions and in the dominant seventh chord directly after the barline, which in the former two progresses to III⁶ (the fifth of which is omitted in 1869CB as usual but present in 1848CL) instead of the degree I of the latter. In all cases, however, the seventh is led upwards. In 1887Ab, the second half of the prokeimenon starts with dor: I instead of the dominant of Ion.

Respectively, the harmonic plan of 1887KP is more extensive, as the melody incorporates the phrase 2 of the corresponding samoglasen that cadences on Mix: I (cf. Chapter 5.7). Were the music from the barline and the Mix: I disregarded, the region synopsis would be almost similar to that of 1887Ab. In addition to phenomena that derive from the part-writing standard, there are no peculiarities in the selection of chords.

6.12 Prokeimena of tone 8

There are 19 distinct prototypes in the redaction Pr8 (Ex. 6.12.1). The Court version of 1869CB is identical to that of 1848CL, whereas 1830CKr has an additional D after the recitation note. The melody of 1887Ab has been extracted from the soprano part, and those of the Kiev-Pechersk versions from the first tenor. Of the remaining non-Court prototypes, 1912So/1915M-SK has been transposed to the lower third, and the others to the upper third. However, the effect of these operations on the results of the dissimilarity measurements (Table 6.12.1) against the primary prototype is not particularly groundbreaking.

The prototype 1809SOB differs from the Synodal Znamenny version (1798Ob-Z et al.) only for a couple of additional notes, and 1816I from 1904I for the final note. Likewise, the only difference between 1830CKr and 1887Ab is the additional note C in the beginning of the latter.

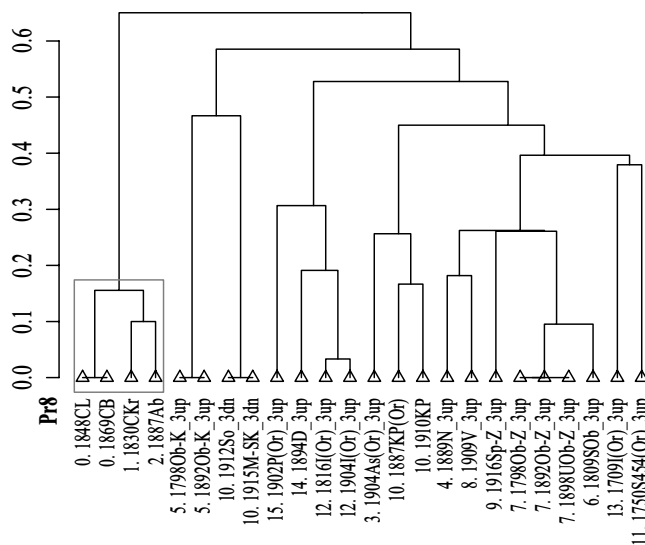
Table 6.12.1. Measurements for redaction Pr8.

P8Pr	R	D_{diff}	Len	RLen	Amb
1869CB/1848CL	0	0.00000	7	1.00	C-F (5)
1830CKr	1	0.11111	8	1.14	C-F (5)
1887Ab	2	0.20000	9	1.29	C-F (5)
1904As(Or)_3up	3	0.52941	16	2.29	C-G (7)
1889N_3up	4	0.57895	18	2.57	C-G (7)
1798Ob-K_3up/1892Ob-K_3up	5	0.60000	14	2.00	C-F (5)
1809SOb_3up	6	0.61905	20	2.86	C-F (5)
1798Ob-Z_3up/1892Ob-Z_3up/1898UOb-Z_3up	7	0.63158	18	2.57	C-F (5)
1909V_3up	8	0.63636	21	3.00	C-G (7)
1916Sp-Z_3up	9	0.65217	23	3.29	C-F (5)
1887KP(Or)	10	0.66667	14	2.00	C-G (7)
1910KP	10	0.66667	17	2.43	C-G (7)
1912So_3dn/1915M-SK_3dn	10	0.66667	8	1.14	C-F (5)
1750S454(Or)_3up	11	0.71429	27	3.86	B-G (8)
1816I(Or)_3up	12	0.73333	30	4.29	C-A (9)
1904I(Or)_3up	12	0.73333	30	4.29	C-A (9)
1709I(Or)_3up	13	0.75862	28	4.00	C-G (7)
1894D_3up	14	0.76471	33	4.71	C-A (9)
1902P(Or)_3up	15	0.79167	24	3.43	C-A (9)

According to the measurements (Table 6.12.1), the vicinal group is limited to two counterparts: the earlier Court Chant version of *Krug-C* and its close relative 1887Ab. Since no prototypes qualify into the middle group, the remaining 16 counterparts of the redaction constitute the remote group, mostly with considerable dissimilarities. However, the Russian chant versions (representing Synodal varieties of Kievan and Znamenny Chants as well as regional chants) are slightly less remote from the primary prototype than the Kiev-Pechersk and West Ukrainian variants.

The lengths of the prototypes vary from 7 to 33 notes, the median being 18. An important reason for the high dissimilarities measured in the light of an indisputable relation between the primary prototype and some of its remote counterparts is that it is the sole representative of the minimum length. In the remote group there is a single instance of a length less than 14 notes — 1912So/1915M-SK which represents a different melodic variety — i.e., all other remote counterparts have an extent at least twice that of the Court version. Consequently, it is mathematically impossible that any of these counterparts would obtain a dissimilarity value less than 0.5.

On the other hand, the primary prototype conforms to the mode range of the fourth C-F along with its eight counterparts. Six other counterparts have the range of the fifth C-G, four extend to the major sixth C-A, and one to the minor sixth B-G.

Figure 6.12.1. Dendrogram of redaction Pr8.

The situation is further illuminated by the clustering result (Fig. 6.12.1). The primary prototype and its vicinal counterparts reside in the left top branch (highlighted), and the remote counterparts scatter to the right branch. The Synodal and Solovetsky/Moscow variants of Kievan Chant belong to their own cluster, the West Ukrainian versions from the 1816 *Irmologion* version on to their own, the Kiev-Pechersk ones with 1904As likewise, 1889N, 1909V, and 1809SOB group with the Znamenny versions, and 1709I and 1750S454 together. The incoherency factor of the redaction (with 1830CKr removed) is 0.53, and the average dissimilarity of the primary prototype 0.64.

The harmonic comparison (Ex. & Table 6.12.2) covers four prototypes, counterparts representing the vicinal and remote groups. While the Kiev-Pechersk versions double the melody in the lower third consistently, and 1887Ab until the last note, in 1869CB and 1848CL no systematic third or sixth doubling is present. This is, however, not the only peculiarity of the Court versions whose harmonic differences occur after the downward leap of the third in the melody: 1848CL introduces the region aeol even at this point.

Example 6.12.2. Harmonic prototypes of redaction Pr8.

HP8Pr1869CB

HP8Pr1869CB

dor Ion aeol

d: I I C: V₅ I VI⁷ V I a: IV II₅ V


HP8Pr1848CL

HP8Pr1848CL

dor Ion aeol

d: I I C: V₅ I a: I II⁷ I⁶ IV V

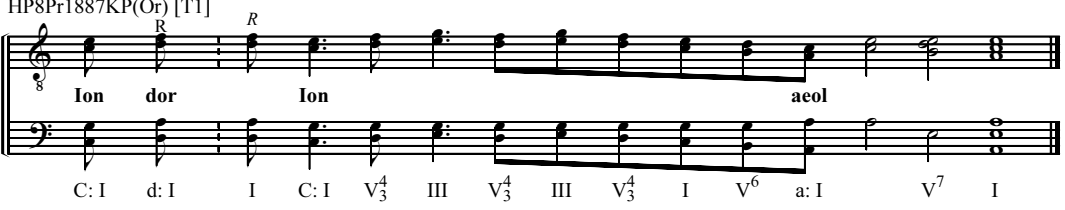
HP8Pr1887Ab [S]_R



aeol dor Ion aeol

a: I d: I I C: V I VI V I a: IV II V?

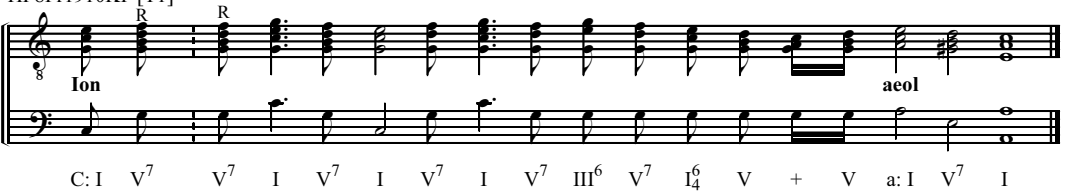
HP8Pr1887KP(Or) [T1]_R



Ion dor Ion aeol

C: I d: I I C: I V⁴₃ III V⁴₃ III V⁴₃ I V⁶ a: I V⁷ I

HP8Pr1910KP [T1]_R



Ion aeol

C: I V⁷ V⁷ I V⁷ I V⁷ I V⁷ III⁶ V⁷ I⁴₆ V + V a: I V⁷ I

Table 6.12.2. Harmonic synopses for redaction Pr8.

HP8Pr	R	Regions, their initial chords, and the final chord
1869CB	0	dor: I – Ion: V ⁶ ₃ – aeol: IV – aeol: V
1848CL	0	dor: I – Ion: V ⁶ ₃ – aeol: I – aeol: V
1887Ab	2	aeol: I – dor: I – Ion: V – aeol: IV – aeol: V?
1887KP(Or)	10	Ion: I – dor: I – Ion: I – aeol: I – aeol: I
1910KP	10	Ion: I – aeol: I – aeol: I

The harmonizations of 1869CB, 1848CL, and 1887Ab are not entirely dissimilar. One might state with good reason that the beginning of the Court prokeimena with dor: I and their conclusion on aeol: V is not only unintelligible but also liturgically impractical. Since it is probable that in this case, the version of *Oktoih-Ab* has been influenced by the version of *Krug-C* (this is because non-Court varieties even come close), the awkward harmonization seems to have been softened by making the prokeimenon start with an additional note, harmonized with aeol: I. However, the editor of *Oktoih-Ab* has apparently been confused by the ending and evaded harmonizing the last note, even if the parallel thirds could be maintained by directing the harmony to Ion: I via a dominant chord (perhaps this solution has been considered unsatisfactory for a reason or another). Additional peculiarities are the presence of Ion: VI⁷ in 1869CB (where 1848CL has aeol: I), and the final cadence involving aeol: IV – II (not intact in 1848CL whose aeol: IV – V is slightly more convincing) — there are virtually no progressions of this type elsewhere in this music.

Even though the Kiev-Pechersk versions are melodically quite distant from the primary prototype, they still utilize the same regions with the exception that 1910KP does not present dor. In spite of the instances of sevenths progressing upwards, the beginning with Ion: C and conclusion on aeol: I is clearly more practical than the Court solution.

6.13 The *Radujsja* melody

The origin of the *Radujsja* (“Rejoice”) melody, used for the Cherubic Hymn and koinonika in the Court Chant sources since their earliest editions, is, exceptionally, not in liturgical music. Instead, it is a representative of the genre of non-liturgical strophic spirituals of Poland and Ukraine, known as *kant* and usually written in three parts.² By mechanisms not entirely known, the melody entered not only the Court practice but even the original breed of Synodal chant books. However, its liturgical application appears to be rather a Russian and possibly an East Ukrainian phenomenon: the present author has encountered a single West Ukrainian source (*Liturgija-Ba* 1872; the corresponding prototype 1872Ba has been transposed to the lower third) that provides a Cherubic Hymn to a version of this melody; it is quite likely that the concept was imported from Russia. Be that as it may, the music adapts surprisingly well to the liturgical texts for which it has been used: the Cherubic Hymn is (customarily) divided into four stanzas and koinonika into two, the first containing the psalm verse or other text and the second consisting of *Alleluia*; in the liturgical renditions, words are repeated as necessary to cover the music of the *kant*.

Example 6.13.1. Redaction Rad.

PRad1869CB [M] = 1848CL [M]

PRad1798Ob

PRad1814CLiA = 1815CLiB

PRad1872Ba(9)_3dn

PRad1888Ab

PRad1892Ob = 1898UOb(Ko) = 1916Sp

PRad1911Smo

PRad1915M

In the redaction Rad (Ex. 6.13.1), there are eight distinct prototypes of the *Radujsja* melody, of

² An English translation of the *kant* (*One Thousand Years* 1991, 107, the source of which was Smolenskij 1911), dating from the first half of the 17th century, the text of which consists of two stanzas, reads: “1. Rejoice, I hymn Thy Joy, / {even as} I ponder the stream of my bitter sorrows. / Rejoice, O Maiden, rejoice, / rejoice, I cry out. // 2. O dearest Mother of Sweet Jesus, / let us all come to know Thy help. / Let all people come to know, / come to know Thy Son.” It is clear that the original text, an expression of popular piety to the Theotokos with emphases typical of Catholicism, has little affiliation to Orthodox hymnography, or thematic attachment either to the texts of the Cherubic Hymn or koinonika (cf. *One Thousand Years* 1991, 684).

which two represent Court Chant (the setting in *Krug-C* has been dismissed because of melodic ambiguity: there is variation in the melody between the four stanzas which cannot be unified without awkwardness). The version in the Court *Obihods* distributes the chant melody into three different parts from which it has been conjoined in the prototype. In addition to chant variants extracted from church music sources, the redaction includes a version of the original kant, published as an appendix to the 1911 article by Stepan Smolenskij³ which is the only pre-Revolutionary source for the kant available to this author. Consequently, no suppositions can be made regarding its primordially; likewise, the version from which the music has been adapted to liturgical use may have been different (as suggested especially by phrase 4).

The music has been divided into five phrases according to the church music sources, even if the stanzas of the kant consist of four lines. In four chant forms, phrase 2 is an exact transposition of phrase 1 a fourth lower (which is an atypical construction principle in traditional Eastern Slavic chant), and in the others, a transposition modified to a variable degree. In turn, phrase 5 is a (non-transposed) duplicate of phrase 3 in five prototypes, and in the other three, its close variant. The prototypes 1798Ob and 1892Ob/1898UOb/1916Sp differ from each other only in the penultimate note in phrase 2; the reason for this is that in *Obihod-S*, the melody has been written so as to begin on the note E, which makes its lowermost note (note B in the example) exceed the Gamut, becoming an F (to be interpreted as an F sharp). For some reason, the problem has been solved in the Synodal publications of the new breed by modifying the melody instead of merely transposing it to the upper fourth.

Table 6.13.1. Measurements for redaction Rad.

PRad	R	1	2	3	4	5	Mean	Len	RLen	Amb
1869CB/1848CL	0	0	0	0	0	0	0	38	1.00	B-B \flat (11)
1814CLiA/1815CLiB	1	0	0	0.2000	0.2500	0	0.090000	38	1.00	B-B \flat (11)
1798Ob	2	0.3750	0.3750	0	0.3333	0	0.216666	48	1.26	B-B \flat (11)
1892Ob/1898UOb(Ko)/1916Sp	3	0.3750	0.4375	0	0.3333	0	0.229166	48	1.26	C-B \flat (10)
1888Ab	4	0.0833	0.2308	0.2000	0.5000	0.2000	0.242820	41	1.08	C-B \flat (10)
1872Ba(9)_3dn	5	0.3333	0	0.3333	0.2500	0.3333	0.249998	40	1.05	B-B \flat (11)
1911Smo	6	0.2941	0.2941	0	0.8333	0.3333	0.350980	57	1.50	B-B \flat (11)
1915M	7	0.4000	0.4762	0.4286	0.2500	0.2857	0.368094	59	1.55	C-B \flat (10)

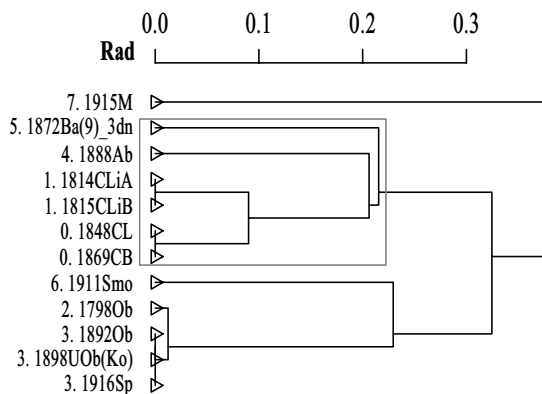
The measurements (Table 6.13.1) place five counterparts in the vicinal group. The counterpart closest to the primary prototype is the earlier Court Chant version, with differences in phrases 3 and 4. The chant form with rank 2 is the version of *Obihod-S*, which antedates the earliest Court Chant publication and represents the earliest available liturgical source, the resultant dissimilarity being considerably higher. In this group, eight phrases out of 25 are exact duplicates of those of the primary prototype, phrase 4 being the only phrase that is not duplicated in any counterpart. On the other hand, no phrases show remarkably high dissimilarity values.

The remaining two prototypes belong to the middle group, with resultant dissimilarities well below 0.5. Of these, the Moscow version is slightly more distant than the kant (whose phrase 3 duplicates that of the primary prototype), showing signs of individual evolution, possibly caused by oral transmission.

The prototype lengths vary from 38 to 59 notes, the median being 44.5. The Court versions are the sole representatives of the minimum length. The pitch ranges are virtually uniform: the mode of the range is the diminished octave B-B \flat , present in the primary prototype and four counterparts, whereas the other three variants limit to the minor seventh C-B \flat .

³ Smolenskij 1911, 97–98. Unfortunately, the author does not specify his source for the kant.

Figure 6.13.1. Dendrogram of redaction Rad.



The clustering (Fig. 6.13.1) lumps the primary prototype into the same branch (highlighted) with the other Court version, 1888Ab, and the only West Ukrainian counterpart 1872Ba, whereas the Synodal versions pair more closely with the kant. Respectively, the Moscow variety 1915M belongs to its own top level branch. The incoherency factor of the redaction (with 1814CLiA/1815CLiB removed) is relatively low, 0.36, and the average distance of the primary prototype is still lower, 0.28.

The harmonic comparison (Ex. 6.13.2) includes three prototypes, covering the versions of *Obihod-CB*, *Obihod-Ab* (1888Ab), and the kant (in which the dashed barlines between phrases 3–5 indicate that the divisions are arbitrary). Even though the melodies conform to the Gamut, we are not dealing here with traditional chant, a point which also affects the harmonizations. Thus, the analyses differ from the previous in that the degrees IV of major regions have not been interpreted to introduce a shift of region (for instance, Ion: IV is analysed as such, rather than as Lyd: I).

In all prototypes, phrases 1, 3, and 5 begin with and end on Ion: I, and phrase 2 on Mix: I. There are slight differences in the mid-phrase harmonization: 1888Ab introduces dor: V quite unexpectedly before the Ion: V at the end of phrases 1, 3, and 5, creating a tonally obscure downward parallel progression of two major triads a major second apart. In turn, while 1869CB does not incorporate degree II chords in cadences, 1888Ab has one in phrase 2, and 1911Smo in phrases 1 and 2. In addition, the kant makes use of suspensions and is rich in other non-chordal dissonances as well (the latter of which can be found even in phrases 1 and 2 of 1888Ab).

Example 6.13.2. Harmonic prototypes of redaction Rad.

HPRad1869CB [M] ||1|2|3|4|5=3||

1. *Ion* 2. *Mix*

F: I IV I V⁷ I V I V₃⁴ I V I C: I IV I⁶ V₃⁴ I V₃⁴ I⁶ I V₃⁴ I V⁷ I

3. *Ion* 4. *dor* 5. *Ion*

F: I V⁷ I V I g: V V⁷ I F: I IV IV⁶ I V⁷ I V I

HPRad1888Ab |1|2|3|4|5[=3]||

1. *R* Ion dor Ion Mix

F: I IV I + I + I II I g: V F: V I C: I IV I + I + I II V I III⁶ I

2. *R* Ion dor Ion Ion Ion Ion dor Ion

F: I V⁷ I g: V F: V I g: V I F: I IV III IV II I II I g: V F: V I

HPRad1911Smo |1|2|3|4|5||

1. Ion

F: I + I IV I IV₄⁶ I + I + I II I⁶ II₅⁶ V I

2. Mix Ion

C: I + I IV I IV₄⁶ I + I + I II I⁶ II₅⁶ V I F: I II I⁶ + + V I

3. Ion

4. Ion Ion

I + III + V I₄⁶ II + IV VII₄⁶ I + I + I I⁶ + + V + V I

Phrase 4 shows individuality in all prototypes, particularly in 1911Smo where the music starts with and ends on Ion: I but is extended by sequential development in imitative counterpoint. For 1869CB and 1888Ab which both start with dor: V, the differences limit to the selection of chords and inversions, the former ending on Ion: IV⁶ and the latter on Ion: II.

The primary prototype contains only chords of degrees I, IV, and V in root position and inversions, while 1888Ab makes use of all degrees other than VI and VII; however, all chords except the Mix: III⁶ at the end of phrase 2 are in root position. Respectively, 1911Smo has chords of all degrees in root position and inversions, but no dominant chords with the seventh (the only seventh chords in the present analysis are the passing II₅⁶s in phrases 1 and 2).

The part-writing of 1869CB and 1911Smo conforms to the common practice standard, while 1888Ab incorporates the deviations already familiar from *Oktoih-Ab*.

6.14 The troparion-apolytikion of Great Monday–Wednesday

The redaction SeZ, incorporating the troparion-apolytikion *Behold, the Bridegroom cometh at midnight* (*Se Ženih grjadet v polunošči*, < Matthew 25:6), contains seven distinct prototypes (Ex. 6.14.1). The melody of the Court Chant version is identical in *Obihod-CB* and *Obihod-CL*. The

counterparts cover two Synodal variants labelled as representatives of Kievan Chant, and two West Ukrainian variants of which the latter is shared by four sources, the version of the two manuscript heirmologion-anthologies, and the Kiev-Pechersk Lavra version. In all sources, the same music is used for the troparion-apolytikion of Great Thursday, either literally (as is the case for the Court repertory) or in a slightly varied form (especially in the West Ukrainian chant books), rendering its inclusion in the prototype abstraction unfeasible. Thus, the corpus considered is limited to the first hymn.

Versions other than 1709I consist of two phrases which are applied according to the pattern $[:1|2|[2]:|2|]$, i.e., with an optional repeat of phrase 2, on which the hymn always ends. In 1709I, the pattern for phrases 1 and 2 is similar, but there is an individual and lengthy terminal phrase, herein labelled as phrase 3, *which has been ignored in the dissimilarity measurements*. In all prototypes, phrase 2 can be considered a variant of phrase 1, even if it is structurally distinct. In the West Ukrainian chant forms and that of the two manuscripts, there are extensive passages of optional notes, especially in phrase 2, which means that hardly any phrases recur literally in the hymn melody or contain all notes of the model phrases.

Example 6.14.1. Redaction SeZ.

PSeZ1869CB = 1848CL [:1|2|[2]:|2|]

1. $\frac{8}{8}$ 2. 3.

PSeZ1709I [:1|2|[2]:|3|]

1. $\frac{8}{8}$ 2. 3.

PSeZ1748S456 = 1750S454 [:1|2|[2]:|2|]

1. $\frac{8}{8}$ 2. 3.

PSeZ1798Ob-K = 1809SOb = 1885Vla = 1899Tr-K [:1|2|[2]:|2|]

1. $\frac{8}{8}$ 2. 3.

PSeZ1816I = 1894D = 1902P = 1904I [:1|2|[2]:|2|]

1. $\frac{8}{8}$ 2. 3.

PSeZ1883M = 1898UOb-K = 1916Sp-K [:1|2|[2]:|2|]

1. $\frac{8}{8}$ 2. 3.

PSeZ1915KP [:1|2|[2]:|2|]

1. $\frac{8}{8}$ 2. 3.

According to the measurements (Table 6.14.1), two counterparts belong to the vicinal group, the closest being the Kiev-Pechersk variant with only minor deviations from the Court form. The Kievan Chant version first found in the 1883 Moscow Triodion (*Krug-M* 1883) and subsequently in *U-Obihod-SN2* and *Sputnik*, appears just on the upper boundary of the vicinal group.

The middle group covers three counterparts, all antedating the Court Chant form, the earliest of which is the version shared by the 1748 and 1750 manuscripts. The remaining prototype 1709I ranks within the remote group, obtaining the dissimilarity value 0.52 with phrase 3 ignored.

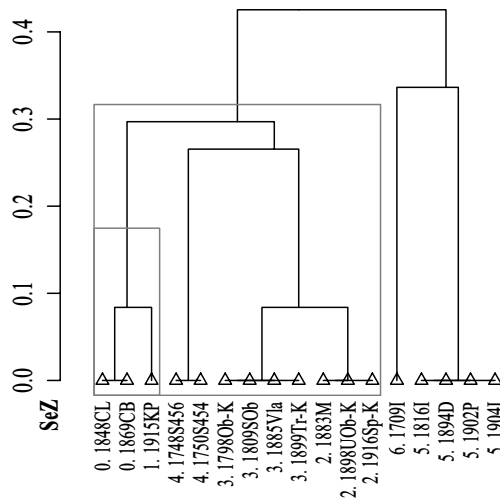
The primary prototype represents the minimum length of 22 notes, the maximum being the 75 notes of 1709I (without phrase 3, the prototype would have 42 notes), and the median 24 notes.

The version with the second highest length, 36 notes, is the latter West Ukrainian chant form. The mode pitch range, the minor sixth A–F, is represented by the primary prototype and four counterparts, the remaining two — the Synodal Kievan Chant variants — being limited to the fifth A–E.

Table 6.14.1. Measurements for redaction SeZ.

PSeZ	R	1	2	Mean	Len	RLen	Amb
1869CB/1848CL	0	0	0	0	22	1.00	A–F (8)
1915KP	1	0.0769	0.0909	0.083915	24	1.09	A–F (8)
1883M/1898UOb-K/1916Sp-K	2	0.1667	0.3333	0.250000	22	1.00	A–E (7)
1798Ob-K/1809SOb/1885Vla/1899Tr-K	3	0.2500	0.3846	0.317310	24	1.09	A–E (7)
1748S456/1750S454	4	0.2500	0.5263	0.388160	30	1.36	A–F (8)
1816I/1894D/1902P/1904I	5	0.2667	0.5238	0.395240	36	1.64	A–F (8)
1709I	6	0.4737	0.5652	0.519450	75	3.41	A–F (8)

Figure 6.14.1. Dendrogram of redaction SeZ.



The clustering places prototypes other than the West Ukrainian on the left top branch of the dendrogram (Fig. 6.14.1), highlighted in the figure. This further divides into three main clusters, with the Court form and 1915KP on the left (inside the inner rectangle), the manuscript version in the middle, and the Kievan Chant forms at the right. Respectively, the West Ukrainian affiliates reside in the right top branch, being melodically somewhat separate from the Court version and the other counterparts. The incoherency factor of the redaction is 0.39, and the average dissimilarity of the primary prototype 0.33.

The harmonic survey (Ex. 6.14.2) covers three prototypes.

Example 6.14.2. Harmonic prototypes of redaction SeZ.

HPSeZ1869CB

1. 2.

Ion Lyd Ion aeol Ion aeol

C: I + I F: I C: V⁷ III⁶ I V V⁷ I₄⁶ a: V⁷ I C: V I₄⁶ V⁷ III⁶ I V V⁷ I₄⁶ a: V⁷ I

HPSeZ1848CL

1. R 2. R

Ion Lyd Ion aeol Ion aeol

C: I + I F: I C: V⁷ a: V⁶ I V⁷ V⁹ I₄⁶ V⁷ I C: V I₄⁶ V⁷ a: V⁶ I V⁷ V⁹ I₄⁶ V⁷ I

HPSeZ1915KP

1. R 2. R

Ion Lyd Ion aeol Ion aeol

C: I + I F: I C: V⁷ III⁶ V⁷ I V V⁷ I₄⁶ a: V⁷ I C: V I₄⁶ V⁷ III⁶ V⁷ I V V⁷ I₄⁶ a: V⁷ I

In addition to the harmonization in *Obihod-CB*, the previous Court rendition of *Obihod-CL* has been included, along with the vicinal 1915KP of the Kiev-Pechersk Lavra. The overall harmonic movement is the same in all versions: the synopsis of phrase 1 is Ion: I – Lyd – Ion – aeol: I, and that of phrase 2, Ion: V – aeol: I.

In 1869CB and 1915KP the only difference whatsoever in chords and inversions is caused by the slight melodic diversity: the optional melody note D in the middle of both phrases, harmonized with Ion: V⁷. However, 1848CL shows more individuality. In its both phrases, the region aeol is instituted directly after the recitation note by harmonizing the note E with aeol: V⁶ instead of Ion: III⁶. The consequence of this is that both phrases acquire a more decisive and dramatic minor character than in 1869CB and 1915KP, which is further reinforced by the chord aeol: V⁹ on the next Ds of the melody. Even if the solution is not a stylistic violation, it was probably considered untraditional by Bahmetev, who appears to have chosen to discard it in favour of the less dramatic alternative.

Regarding the near identity of 1915KP and 1869CB, a possible explanation is that the later Court version influenced the editors of the Kiev-Pechersk chant book, but it can hardly be excluded altogether that the influence might also have taken place in the opposite direction. Because of the unavailability of sources providing earlier versions of Kiev-Pechersk Chant or other East Ukrainian affiliates, no definitive conclusion can be provided at present.

6.15 The magnification

The redaction Mag (Ex. 6.15.1) that covers the music for the majority of magnifications,⁴ sung as the refrain to select psalm verses in festal Orthros (O7), contains 24 distinct prototypes that have been abstracted from corpora of variable sizes (detailed in Table 6.15.1).

⁴ The texts of most magnifications, usually divided into four or five lines, follow the formula: “‘We magnify Thee’ [or ‘You’] / <attribute> <name(s)> / ‘and we honour’ [or ‘venerate’] <the incident commemorated> / <additional descriptions>.” For instance, the full text of the magnification of the Exaltation of the Cross reads: “‘We magnify Thee, / O Life-giver, Christ, / and we venerate Thy holy Cross / with which Thou hast delivered us / from enslavement to the enemy.’” The main deviations from this formula are the magnification of the Annunciation and a generic magnification to the Theotokos, which are sung to individual melodies that are unrelated to those considered herein.

Example 6.15.1. Redaction Mag.

PMag1869CB

Musical notation for PMag1869CB, 8/8 time signature. The staff shows a sequence of notes with first, second, and third endings. Rehearsal marks (R) and trill marks (T) are present. The piece concludes with a repeat sign and first, second, and third endings: |1:2|3:T|.

PMag1600S429(Kr)

Musical notation for PMag1600S429(Kr), 8/8 time signature. The staff shows a sequence of notes with first, second, and third endings. Rehearsal marks (R) and trill marks (T) are present. The piece concludes with a repeat sign and first, second, and third endings: |1|2:3:T|.

PMag1600S433(Kr)

Musical notation for PMag1600S433(Kr), 8/8 time signature. The staff shows a sequence of notes with first, second, and third endings. Rehearsal marks (R) and trill marks (T) are present. The piece concludes with a repeat sign and first, second, and third endings: |1|2:3:T|.

PMag1709I

Musical notation for PMag1709I, 8/8 time signature. The staff shows a sequence of notes with first, second, and third endings. Rehearsal marks (R) and trill marks (T) are present. The piece concludes with a repeat sign and first, second, and third endings: |1|2:3:T|.

PMag1748S456(Mu)

Musical notation for PMag1748S456(Mu), 8/8 time signature. The staff shows a sequence of notes with first, second, and third endings. Rehearsal marks (R) and trill marks (T) are present. The piece concludes with a repeat sign and first, second, and third endings: |1|2:3:T|.

PMag1798Ob-K(Kr) = 1892Ob-K(Kr)

Musical notation for PMag1798Ob-K(Kr) = 1892Ob-K(Kr), 8/8 time signature. The staff shows a sequence of notes with first, second, and third endings. Rehearsal marks (R) and trill marks (T) are present. The piece concludes with a repeat sign and first, second, and third endings: |1:2:3:T|.

PMag1798Ob-Z(Kr)

Musical notation for PMag1798Ob-Z(Kr), 8/8 time signature. The staff shows a sequence of notes with first, second, and third endings. Rehearsal marks (R) and trill marks (T) are present. The piece concludes with a repeat sign and first, second, and third endings: |1:2|3:T|.

PMag1809SOb(Ro)

Musical notation for PMag1809SOb(Ro), 8/8 time signature. The staff shows a sequence of notes with first, second, and third endings. Rehearsal marks (R) and trill marks (T) are present. The piece concludes with a repeat sign and first, second, and third endings: |1:2|3:T|.

PMag1816I(Ro) = 1904I(Ro)

Musical notation for PMag1816I(Ro) = 1904I(Ro), 8/8 time signature. The staff shows a sequence of notes with first, second, and third endings. Rehearsal marks (R) and trill marks (T) are present. The piece concludes with a repeat sign and first, second, and third endings: |1|2:3:T|.

PMag1830CKr

Musical notation for PMag1830CKr, 8/8 time signature. The staff shows a sequence of notes with first, second, and third endings. Rehearsal marks (R) and trill marks (T) are present. The piece concludes with a repeat sign and first, second, and third endings: |1:2|3:T|.

PMag1848CL

Musical notation for PMag1848CL, 8/8 time signature. The staff shows a sequence of notes with first, second, and third endings. Rehearsal marks (R) and trill marks (T) are present. The piece concludes with a repeat sign and first, second, and third endings: |1:2|3:T|.

PMag1848UG-Z(Kr)

Musical notation for PMag1848UG-Z(Kr), 8/8 time signature. The staff shows a sequence of notes with first, second, and third endings. Rehearsal marks (R) and trill marks (T) are present. The piece concludes with a repeat sign and first, second, and third endings: |1:2|3:T|.

PMag1892Ob-Z(Kr) = 1898UOb-Z(Kr)

Musical notation for PMag1892Ob-Z(Kr) = 1898UOb-Z(Kr), 8/8 time signature. The staff shows a sequence of notes with first, second, and third endings. Rehearsal marks (R) and trill marks (T) are present. The piece concludes with a repeat sign and first, second, and third endings: |1:2|3:T|.

PMag1894D

Musical notation for PMag1894D, 8/8 time signature. The staff shows a sequence of notes with first, second, and third endings. Rehearsal marks (R) and trill marks (T) are present. The piece concludes with a repeat sign and first, second, and third endings: |1|2|3:T|.

PMag1902P

Musical notation for PMag1902P, 8/8 time signature. The staff shows a sequence of notes with first, second, and third endings. Rehearsal marks (R) and trill marks (T) are present. The piece concludes with a repeat sign and first, second, and third endings: |1|2|3:T|.

PMag1904As(1)

Musical notation for PMag1904As(1), 8/8 time signature. The staff shows a sequence of notes with first, second, and third endings. Rehearsal marks (R) and trill marks (T) are present. The piece concludes with a repeat sign and first, second, and third endings: |1:2|3:T|.

Table 6.15.1. Corpora used for redaction Mag.

Source(s)	Corpus	
	Available	Included
<i>Obihod-CB</i> (1869CB), <i>Sbornik-As</i> (1904As(2)), <i>Krug-M</i> (1911M)	> 20	All
<i>Stihirar'-S429</i> (1600S429), <i>Stihirar'-S433</i> (1600S433), <i>Obihod-S</i> (1798Ob), <i>Utrenja-G</i> (1850UG), <i>Obihod-SN</i> (1892Ob), <i>U-Obihod-SN2</i> (1898UOb), <i>Obihod-K</i> (1909Obk), <i>Obihodnik</i> (1911Obk), <i>Obihod-So</i> (1912So), <i>Sputnik</i> (1916Sp)	> 20	Exaltation
<i>Irmologion</i> (1709I)	1	St. Basil
<i>Irmologij-S456</i> (1748S456)	> 20	Martyr
<i>S-Obihod-S</i> (1809SOb)	8	Nativity
<i>Irmologion</i> (1816I), <i>Irmologion</i> (1904I)	2	Nativity
<i>Krug-C</i> (1830CKr), <i>Obihod-CL</i> (1848CL)	3	All
<i>Glasopesnec</i> (1894D)	1	Great Saturday ⁵
<i>Napevnik</i> (1902P), <i>Sbornik-As</i> (1904As(1))	2	All
<i>Obihod-V</i> (1909V)	1	Exaltation
<i>Obihod-KP</i> (2002KP)	1	St. Thomas

As may be seen, certain sources provide extensive corpora (> 20 settings), whereas others are

⁵ A “magnification” for Great Saturday is cited in this chant book as a model for other magnifications (according to Lukasevič [s.a.], the genre would have been synthesized from the original first eulogy of the Great Saturday Orthros; however, the organization of the eulogies in the New Rite is somewhat different [cf. *Psalyr'* 1998, ff. 265–288 and *Trīod' postnaja* 2000, ff. 467v–480]). A similar hymn in a rendition related to the pseudo-generic chant can be found even in *Krug-C*, *Obihod-CL*, and *Obihod-CB* as the first eulogy (the usages regarding which eulogies are sung and which are read vary depending on local tradition).

more restricted, limited to a single hymn or a few. In some cases, the settings have been provided with inscriptions, suggesting their use as models for those magnifications that have been omitted in the respective chant book. In sources with Znamenny versions and Synodal instances of Kievan Chant, there are usually more than 20 renderings of which only a single magnification has been considered in the abstraction for the reason that otherwise the variety from hymn to hymn would result in extended passages of optional notes and thus diminish the reliability of the measurements. In these cases, the preferred magnification has most often been that of Exaltation of the Cross, if available. Because of ambiguity, it has been substituted with that of a martyr for the 1748 manuscript. However, in *Obihod-CB*, *Sbornik-As*, and *Krug-M* 1911, which all provide an extensive set, as well as *Krug-C*, *Obihod-CL*, and *Napevnik* with a narrower selection, all renditions are sufficiently similar to each other to be taken into consideration.

Court Chant versions with an initial note of phrase 2 distinct from 1869CB are found in *Krug-C* and *Obihod-CL*, the pitch sequences of which are, however, identical; the differences between these two involve only the placement of optional notes. Furthermore, the pitch sequences of 1850UG-Z(Kr) and 1798Ob-Z(Kr) are identical when the artificial leading-notes of the former are ignored; the obvious reason for this is that the Synodal version served as the melodic source for L'vov's harmonization. The Znamenny prototype 1892Ob-Z(Kr)/1898UOb-Z(Kr) differs from the earlier Synodal version for phrase T, in which the note D after the recitation note has been eliminated and the rhythm of the closing gesture slightly simplified.

Table 6.15.2. Measurements for redaction Mag.

PMag	R	1	2	3	T	Mean	Len	RLen	Amb
1869CB	0	0	0	0	0	0	38	1.00	C-G (7)
1830CKr	1	0	0.1250	0	0	0.031250	38	1.00	C-G (7)
1848CL	1	0	0.1250	0	0	0.031250	38	1.00	C-G (7)
2002KP	2	0	0.3750	0	0.6111	0.246528	47	1.24	C-G (7)
1748S456(Mu)	3	0.0833	0.5000	0.2727	0.2222	0.269570	33	0.87	C-G (7)
1909Obk(Kr)	4	0.1667	0.4000	0	0.5833	0.287500	43	1.13	C-F (5)
1904As(2)	5	0	0.5000	0.2727	0.4286	0.300325	31	0.82	C-F (5)
1909V	6	0.1667	0.3750	0.2727	0.5833	0.349432	38	1.00	C-F (5)
1912So(Kr)	6	0	0.5000	0.2727	0.6250	0.349432	43	1.13	C-F (5)
1911M-SZ	7	0.1667	0.5000	0.2727	0.5333	0.368182	39	1.03	C-G (7)
1904As(1)	8	0.2500	0.4546	0.1538	0.6429	0.375315	47	1.24	B-F (6)
1916Sp(Kr)	9	0.2500	0.5000	0.2727	0.5833	0.401515	35	0.92	C-F (5)
1809SOb(Ro)	10	0.2500	0.5000	0.3636	0.5000	0.403410	35	0.92	C-F (5)
1709I	11	0.2143	0.2727	0.5652	0.6000	0.413060	63	1.66	A-G (10)
1600S429(Kr)	12	0.3333	0.6429	0.0833	0.6000	0.414880	53	1.39	B-F (6)
1798Ob-K(Kr)/1892Ob-K(Kr)	13	0	0.2000	-1	0.4615	0.415385	35	0.92	C-G (7)
1892Ob-Z(Kr)/1898UOb-Z(Kr)	14	0.2500	0.5000	0.3636	0.5833	0.424243	36	0.95	C-F (5)
1816I(Ro)/1904I(Ro)	15	0.3333	0.6667	0.0909	0.6111	0.425505	50	1.32	A-G (10)
1600S433(Kr)	16	0.4167	0.4167	0.2857	0.6000	0.429762	48	1.26	C-F (5)
1798Ob-Z(Kr)	17	0.2500	0.5000	0.3636	0.6154	0.432255	37	0.97	C-F (5)
1850UG-Z(Kr)	17	0.2500	0.5000	0.3636	0.6154	0.432255	37	0.97	C-F (5)
1911Obk(Kr)	18	0.3846	0.5385	0.0909	0.7222	0.434053	54	1.42	A-F (8)
1894D	19	0.3333	0.7500	0.4546	0.4444	0.495580	27	0.71	B-F (6)
1902P	20	0.4167	0.8750	0.5454	0.5454	0.595642	28	0.74	B-F (6)

Prototypes other than 1798Ob-K(Kr)/1892Ob-K(Kr) have four phrases, the Synodal Kievan Chant version lacking phrase 3. The typical chant pattern, present in 15 prototypes, is |1|:2|3:T||. The pattern |1|2|:3:T|| is used in the two pre-Reform versions, whereas that of the Synodal Kievan Chant version is |1|:2:T||. For the West Ukrainian chant forms and the East Ukrainian 2002KP, the

phrase recurrences remain unknown. All optional notes in the phrase 2 of the primary prototype are left out in some magnification renditions.

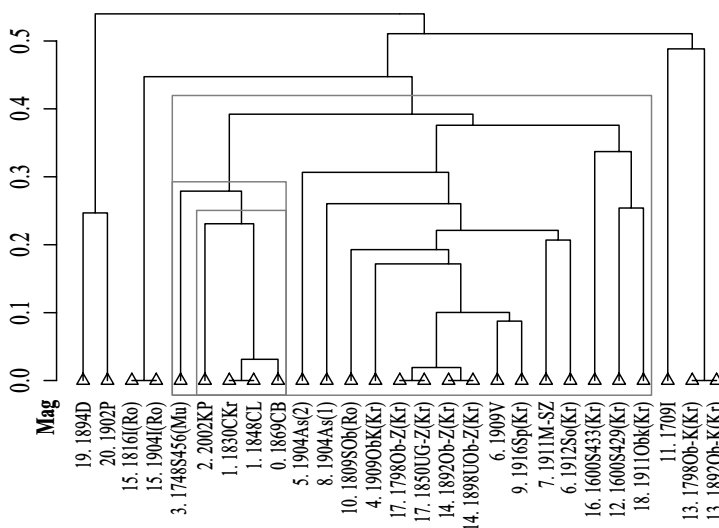
According to the measurements (Table 6.15.2), three prototypes including the earlier Court versions, whose pitch sequences are identical, constitute the vicinal group, the closest non-Court counterpart being the Kiev-Pechersk variant. In this group, phrases 1 and 3 are identical to the primary prototype in all versions, while phrases 2 and T of 2002KP are more dissimilar.

The majority of the redaction, 19 counterparts, belong to the middle group, in which there are the version of the manuscript heirmologion-anthology, three West Ukrainian affiliates, eight Znamenny Chant forms, the Kievan Chant version from the Synodal *Obihods*, and six Russian versions without chant system association. The middle group variant closest to 1869CB is that of the 1748 manuscript; in addition, the seven other versions that antedate 1830CKr are included in the middle group. Phrase 1 is equal to that of the primary prototype in three chant forms, and phrase 3 in the version of the Old Rite *Obihod-K*. Respectively, the dissimilarities of phrase T are relatively high. Quite remarkably, phrase 3 of 1600S429 differs only by one note from that of the primary prototype (when artificial leading-notes are disregarded). The remaining chant form, the West Ukrainian 1902P, is the only member of the remote group.

The minimum and maximum prototype lengths are 27 and 63 notes, the primary prototype representing the median of 38 notes. The pitch ranges vary from the fourth C–F, which is the mode, present in ten counterparts, to the minor seventh A–G of the versions of the West Ukrainian heirmologion-anthologies. The range of the primary prototype, the fifth C–G, is shared by six counterparts.

In the dendrogram (Fig. 6.15.1), the Court versions cluster with the Znamenny forms and other Russian variants not labelled as Kievan (the outer rectangle), whereas the Synodal versions of Kievan Chant as well as the West Ukrainian counterparts appear in distinct branches. The vicinal group is situated in the innermost rectangle, and the closest middle group representative in the middlemost. The incoherency factor of the redaction (without 1830CKr and 1848CL) is 0.42, and the average dissimilarity of the primary prototype 0.39.

Figure 6.15.1. Dendrogram of redaction Mag.



The harmonic comparison (Ex. 6.15.2, Table 6.15.3) covers three chant forms: the primary prototype and the counterparts 1850UG-Z and 2002KP of the vicinal and middle groups.

Example 6.15.2. Harmonic prototypes of redaction Mag.

HPMag1869CB

Ion dor Lyd dor dor (Lyd) dor

C:I + I d:I V I F:V I V d:I V I V⁶₅ I V I F:V I V d:I

HPMag1850UG-Z(Kr)

Ion dor dor

C:I + I d:I V I⁶₄ IV⁶ V⁷ I V⁶₅ I + I V I I⁶ V I

HPMag2002KP

Ion dor Lyd dor dor Lyd dor

C:I V⁷ I d:I V I F:V I d:II⁶ I⁶₄ V I V I V I F:V d:I

HPMag1869CB

Ion dor Lyd dor dor (Lyd) dor

C:I + I d:I V I F:V I V d:I V I V⁶₅ I V I F:V I V d:I

HPMag1850UG-Z(Kr)

dor Ion Lyd dor dor Ion Lyd dor

V I C:I + F:I d:V⁷ I V I C:I + F:I d:II⁶ I⁶₄ V I⁶₄ V⁷ I⁶₄ V I

HPMag2002KP

Ion dor Lyd dor dor Lyd dor Lyd dor

C:I + I d:I F:V I d:II⁶ I⁶₄ V I V I F:V I V d:I V I F:V I V I V⁶₅ I d:II⁶ I⁶₄ V I

Table 6.15.3. Harmonic synopses for redaction Mag.

HPMag	R	1	2	3	T
1869CB	0	Ion: I - dor - Lyd - dor: I	dor: V ⁶ ₅ - (Lyd) - dor: I	Ion: I - Lyd - dor: I	dor: I - dor: I
2002KP	2	Ion: I - dor - Lyd - dor: I	dor: V - Lyd - dor: I	Ion: I - dor - Lyd - dor: I	dor: V - Lyd - dor - Lyd - dor: I
1850UG-Z	17	Ion: I - dor: I	dor: V ⁶ ₅ - dor: I	dor: V - Ion - Lyd - dor: I	dor: V - Ion - Lyd - dor: I

In spite of melodic dissimilarities, all harmonizations start with Ion: I and make their final cadence on dor: I. In general, the phrases tend to fluctuate between Ion, (Lyd), and dor. The harmonic movement of phrases 1 and 2 is almost identical to the primary prototype in 2002KP,

whereas 1850UG-Z does not touch the region Lyd. In phrase 3, 2002KP incorporates Ion: I – dor: I in parallel motion before entering Lyd, whereas 1850UG-Z starts the phrase with dor: V – I before continuing like 1869CB. Phrase T of 1869CB begins with dor: I and proceeds with a full IV – I₄⁶ – V⁷ – I cadence; phrase T of the counterparts is more extended and touches the region Lyd, and the final cadences of both incorporate dor: II⁶. In phrase 1 of 2002KP there is an instance of a dominant seventh progressing upwards; in the other two versions, the corresponding note has been treated as a passing dissonance. Otherwise, the differences in chordal vocabulary are minor.

7. Non-generic chants

The non-generic chants selected for analysis have been divided into nine redactions. They cover the Greek Chant variants of Psalm 103 sung in the beginning of the All-Night Vigil (Bla), the magnification for the Annunciation, the melody of which is distinct from the other magnifications (Arh), the first gradual antiphon of tone 4 appointed for festal Vigils (OtJ), the troparion *Today salvation has come*, sung after the Great Doxology at resurrectional Vigils (Dne), the two Trisagion substitutes for the Divine Liturgy (Eli, Kre), the hymn *We praise Thee* from the Anaphora (Teb), the Paschal doxasticon-apostichon (Vos), and the melody provided for the Nativity kontakion (Dev) as set by Bortnjanskij in *Obihod-CB* and *Obihod-CL*.¹ The source coverage of these redactions is summarized in Table 7.1 (as may be seen, only two comparative sources provide material for all redactions).

Table 7.1. Comparative sources for non-generic chant redactions.

Chant book(s)	Bla	Arh	OtJ	Dne	Eli	Kre	Teb	Vos	Dev
<i>Obihod-S</i> (1798Ob), <i>U-Obihod-SN2</i> (1898UOb)	X	X	X	X	X	X	X	X	X
Tipografskij-T5349 (1100T)	—	—	—	—	—	—	—	—	X
<i>Stihirar'-S429</i> (1600S429), <i>Stihirar'-S430</i> (1600S430), <i>Stihirar'-S431</i> (1600S431), <i>Stihirar'-S433</i> (1600S433)	—	X	—	—	—	—	—	—	—
<i>Irmologion</i> (1709I)	—	X	—	—	—	—	—	X	X
<i>Irmologij-S456</i> (1748S456), <i>Irmologij-S454</i> (1750S454)	—	X	—	X	—	—	—	X	X
<i>S-Obihod-S</i> (1809SOb)	X	—	—	X	X	X	—	—	—
<i>Liturgija-CLiA</i> (1814CLiA), <i>Liturgija-CLiB</i> (1815CLiB)	—	—	—	—	—	—	X	—	—
<i>Irmologion</i> (1816I), <i>Napevnik</i> (1902P), <i>Irmologion</i> (1904I)	—	X	—	X	—	—	—	—	X
<i>Krug-C</i> (1830CKr)	—	—	X	—	X	X	X	X	—
<i>Obihod-CL</i> (1848CL)	—	X	X	—	X	X	X	X	X
<i>Utrenja-G</i> (1850UG)	X	X	—	X	—	—	—	—	—
<i>Sbornik-Vla</i> (1885Vla), <i>Triod'-SN</i> (1899Tr), <i>Krug-M</i> (1910M), <i>Obihod-KP</i> (2002KP)	—	—	—	—	—	—	—	X	—
<i>Bdenie-KP</i> (1887KP)	—	—	—	X	—	—	—	—	X
<i>Obihod-Ab</i> (1888Ab)	X	—	X	X	—	—	X	—	—
<i>Obihod-SN</i> (1892Ob)	X	X	X	X	X	X	X	—	—
<i>Glasopesnec</i> (1894D)	—	—	—	X	X	X	—	X	X
<i>Sbornik-As</i> (1904As)	X	X	X	X	—	—	—	—	—
<i>Obednica</i> (1909Obe)	—	—	—	—	X	X	—	—	—
<i>Obihod-K</i> (1909ObK), <i>Obihodnik</i> (1911Obk)	—	X	—	—	—	—	—	X	—
<i>Obihod-V</i> (1909V)	—	X	X	X	—	X	—	X	X
<i>Obihod-KP</i> (1910KP)	—	—	—	X	X	X	X	—	X
<i>Krug-M</i> (1911M)	X	X	X	X	—	—	—	—	—
<i>Obihod-So</i> (1912So)	X	X	X	X	X	X	—	X	—
<i>Vsenošnaja-V421</i> (1914V421)	—	—	—	X	—	—	—	—	—
<i>Krug-M</i> (1915M)	—	—	—	—	X	X	X	—	X
<i>Sputnik</i> (1916Sp)	X	X	—	X	X	X	X	X	X

The measurements are carried out phrasally. The chants included are non-generic in all repertoires with the exception of the Nativity kontakion melody which was originally cited as an automelon for other kontakia. Because the practice of singing kontakia as prosomoia ceased at

¹ The redaction titles have been derived from the Slavonic incipits: *Blagoslovi duše moja Gospoda*, *Arhan-gel'skij glas*, *Ot junosti moeja*, *Dnes' spasenie*, *Elicy vo Hrista krestistesja*, *Krestu tvoemu*, *Tebe poem*, *Voskresenija den'*, *Deva dnes'*.

some point of history, the only instance of the melody appearing with this function is Tipografskij-T5349 (which, however, lacks the automelon). In the Ukrainian tradition, the melody has been applied to sessional hymns of tone 3.

7.1 Psalm 103

The redaction Bla (Ex. 7.1.1) consists of ten distinct prototypes representing the introductory psalm (V3), five of which are labelled as Greek Chant. The first publication of Court Chant to incorporate this melody is *Obihod-CB*; the previous Court chant books provide only a couple of verses of the introductory psalm in a version of Kievan Chant that appears even at the beginning of *Obihod-CB*, but in the subsequent liturgical practice of the Court tradition it seems to have become entirely replaced by the Greek Chant version. However, the earliest instance of the melody in Court Chapel publications is the 1850 *Utrenja-G*, in which two slightly different settings are provided (the second of those, with the remark “the same in a more commonly used rendition,” has been included in the current redaction). Among the sources, which are limited to printed Russian chant books of the New Rite and the East Ukrainian *Obihod-Ab*, no counterparts earlier than the version of *Obihod-S* are available. According to the rubrics for the All-Night Vigil provided in classical service books, the psalm is to be sung in tone 8, and even if the designation of tone has been omitted in all music sources surveyed, motivic features common to other Greek Chant melodies that are known to represent tone 8 suggest the same for the psalm melody.

Example 7.1.1. Redaction Bla.

PBla1869CB-G |1|2|4|:5|3|:5|5||

PBla1798Ob-G |1|2|3|4|:5|[5]|3|:5|5||

PBla1809SOb |1|2|4|:5|3|:5|5||

PBla1850UG(2) |1|2|3|4|:5|[5]|3|:5|5||

PBla1888Ab(2) |:1|5|:

PBla1892Ob-G = 1898UOb-G = 1916Sp-G

||1|2|3|4|:5|[5]|3:|5|5||

PBla1904As(1)

||1|2|4|:5|[5]|5|5||

PBla1904As(2)

||1|2|:3|5|5||

PBla1911M-SG

||1|5|4|5|3|5|5||

PBla1912So

||1|5|4|:5|[5]|3:|5|5||

While the number of psalm verses set to music varies from source to source, the maximum number of model phrases is five. Of the chants included, 1888Ab(2) lacks phrases 2, 3, and 4. In turn, phrase 4 is missing in 1904As(2), and phrase 2 in 1911M-SG and 1912So. Even though the phrases present can be found to match melodically quite well, the chant patterns show considerable variation. However, all prototypes start with phrase 1 and end on phrase 5, and in the majority of versions, the recurrent phrases are 5 and 3 (in this order or reversed), the exceptions being the two-phrase 1888Ab(2) with |:1|5:| (with its phrase 5 starting with a passage typical of phrase 2 in some other variants) and 1911M-SG, for which the number of verses covered is inadequate for determining a regular pattern of phrase recurrence.

The measurements (Table 7.1.1) place four counterparts in the vicinal group, all rather close to the primary prototype. Although the pitch sequences by phrase are relatively similar, the chant patterns of the group are distinct. The group includes the two Synodal versions of unabbreviated Greek Chant for which the dissimilarities are particularly insignificant, as well as 1850UG(2), and 1904As(1). While one might suspect that the version of *Obihod-CB* could have been adopted from *Utrenja-G*, this is not the case. Thus, the Court Chant version may represent an orally-transmitted form of its Synodal predecessor, or the primary melody and its vicinal counterparts may have developed from a common ancestor.

The same applies to the first member of the middle group, 1904As(2), which omits phrase 4. In all, the middle group covers four counterparts. The most distant version of this group is 1809SOB, which antedates the primary prototype and is the only chant form outside the vicinal group that

contains five model phrases. Even though it is a Synodal version, it differs considerably from 1798Ob-G. Furthermore, its phrases 1 and 2 appear to show exceptional individuality. However, there is a very natural reason for this: the two initial phrases belong to the Kievan Chant version of the melody which results in an unusual mixture of two distinct chants, as has been meticulously noted in the literature since the 19th century.²

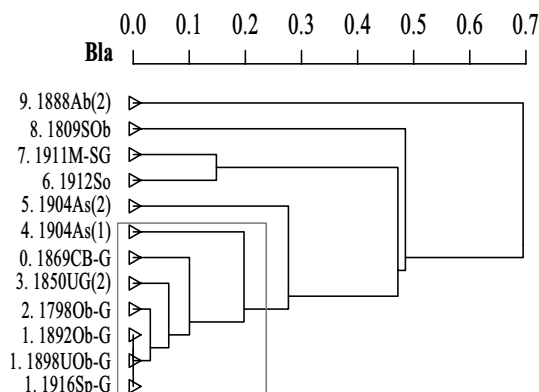
Table 7.1.1. Measurements for redaction Bla.

PBla	R	1	2	3	4	5	Mean	Len	RLen	Amb
1869CB-G	0	0	0	0	0	0	0	87	1.00	B-A (10)
1892Ob-G/1898UOb-G/1916Sp-G	1	0.0588	0	0.2273	0.0454	0.1111	0.088530	89	1.02	B-A (10)
1798Ob-G	2	0.1177	0	0.2000	0.0454	0.1111	0.094842	86	0.99	B-A (10)
1850UG(2)	3	0.1177	0.0769	0.2273	0	0.1667	0.117702	88	1.01	B-A (10)
1904As(1)	4	0.0588	0	0.1364	0.4286	0.2632	0.177382	87	1.00	C-A (9)
1904As(2)	5	0.0588	0	0.1500	-1	0.2632	0.294396	67	0.77	C-A (9)
1912So	6	0.2353	-1	0.1905	0.5238	0.1905	0.428012	76	0.87	B-G (8)
1911M-SG	7	0.2353	-1	0.1500	0.6667	0.2857	0.467534	73	0.84	C-G (7)
1809SOB	8	0.7059	0.9048	0.1579	0.4286	0.2222	0.483864	83	0.95	A-G (10)
1888Ab(2)	9	0.3529	-1	-1	-1	0.3636	0.743316	33	0.38	C-A (9)

The single chant form to appear in the remote group is the East Ukrainian 1888Ab(2). The principal reason for its measured remoteness is the omission of three phrases. Quite probably a predecessor of the melody has been adopted from Russian usages in the 18th or the early 19th century, after which it was compressed to its two-phrase form in oral practice.

The prototype lengths vary from 33 to 89 notes, the median being 84.5. With a length of 87 notes, the primary prototype surpasses the median; only two counterparts are slightly more extended. The pitch ranges extend from the fifth C-G of 1911M-SG to the minor seventh B-A, which is the mode range, shared by the primary prototype and its three vicinal counterparts.

Figure 7.1.1. Dendrogram of redaction Bla.



In the dendrogram (Fig. 7.1.1), the cluster containing the primary prototype and its vicinal counterparts has been highlighted. The middle and remote chant forms reside chiefly in individual branches, 1888Ab(2) being differentiated at the top level from the rest of the redaction. The incoherency factor is 0.46, and the average dissimilarity of the primary prototype 0.32.

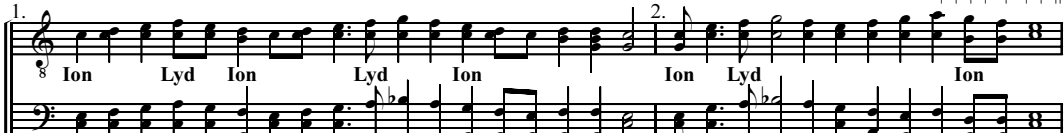
The harmonic comparison (Ex. & Table 7.1.2) covers three chant forms: in addition to the primary prototype, the vicinal 1850UG(2) and the remote 1888Ab(2) have been included.

² E.g., Bezsonov" 1864, 115–116.

Example 7.1.2. Harmonic prototypes of redaction Bla.

HPBlal869CB-G

|1|2|4|:5|3|:5|5||

1. 


Ion Lyd Ion Lyd Ion Ion Lyd Ion

C: I + I F: I₄⁶ V C: V⁷ I + I F: I V₅⁶ I C: I₄⁶ + I₄⁶ V⁷ I I F: I V₄⁶ I V I₄⁶ V₄⁶ I C: V⁷ I

3. 

dor Ion Lyd Ion

d: V I V I C: V⁷ I + I F: I V V I V₅⁶ I V₄⁶ C: + I₄⁶ V⁷ I

4. 

Lyd Ion Lyd Ion

F: I V⁷ I₄⁶ V V₅⁶ I V I V C: V⁷ I + I + I F: I V C: V₅⁶ I V⁷ I


5. 

Lyd Ion Lyd Ion

F: V I V I + I⁶ + V I₄⁶ C: V⁷ I₄⁶ V I + I F: I C: I₄⁶ + I₄⁶ V⁷ I


HPBlal850UG(2)

|1|2|3|4|:5|5|3|:5|5||

1. 

Ion Lyd Ion aeol Ion Lyd Ion Ion Lyd Ion

C: I V I F: I₄⁶ V C: V a: I C: V I F: I₄⁶ V₅⁶ I V C: II₅⁶ V V⁷ I I V I + I V₅⁶ I F: I₄⁶ V I C: V V⁷ I

3. 


Ion aeol Ion Lyd Ion

I V I₄⁶ V I₄⁶ V a: I C: V I F: I₄⁶ V V I₄⁶ V₅⁶ I V C: II₅⁶ V V⁷ I₄⁶ V I

4. 

Lyd Ion aeol Ion Lyd Ion

F: I V⁷ I₄⁶ V V₅⁶ I V I₄⁶ V C: V a: I C: V I + I F: I₄⁶ V C: V₅⁶ I II₅⁶ V V⁷ I

5. 

Lyd Ion Lyd Ion

F: V I V I + I⁶ + V I₄⁶ C: V⁷ I₄⁶ V I + I F: I₄⁶ V C: II₅⁶ V V⁷ I

HPBlal888Ab(2) |:1|5:|

C: I + I F: I V C: V⁷I₄⁶ V⁷III⁶ V⁷ I F: V I + I VII I V + V C: V⁷III⁶ I + I F: I V C: V⁷I₄⁶ V⁷III⁶ V⁷ I

Table 7.1.2. Harmonic synopses for redaction Bla.

HPBla	R	1	2	3	4	5
1869CB	0	Ion: I – Lyd – Ion – Lyd – Ion: I	Ion: I – Lyd – Ion: I	dor: V – Ion – Lyd – Ion: I	Lyd: I – Ion – Lyd – Ion: I	Lyd: V – Ion – Lyd – Ion: I
1850UG(2)	3	Ion: I – Lyd – Ion – aeol – Ion – Lyd – Ion: I	Ion: I – Lyd – Ion: I	Ion: I – aeol – Ion – Lyd – Ion: I	Lyd: I – Ion – aeol – Ion – Lyd – Ion: I	Lyd: V – Ion – Lyd – Ion: I
1888Ab(2)	9	Ion: I – Lyd – Ion: I	—	—	—	Lyd: V – Ion – Lyd – Ion: I

All versions begin and end on Ion: I, and the harmony fluctuates mainly between Ion and Lyd. The synopses for phrases 2 and 5 are identical in all prototypes in which the phrases are intact. Phrases 1 and 4, respectively, differ on account of their usage of mid-phrase regions. Contrariwise, the beginning of phrase 3 in 1850UG(2) is harmonically distinct from that of the primary prototype, apparently without a compelling melodic reason. The final cadences of phrases 1 and 5 are identical within each prototype.

There are a few differences in the selection of mid-phrase chords and inversions. Perhaps the most notable one for 1850UG(2) is the inclusion of Ion: II₅⁶ in the final cadences of phrases 1, 3, 4, and 5, not present in the primary prototype which is limited strictly to degrees I and V. In the three-part 1888Ab(2), in turn, the cadential I₄⁶ is substituted by III⁶, and phrase 5 incorporates Lyd: VII where a degree V chord might be the standard choice in four-part texture.

7.2 The magnification of the Annunciation

The magnification of the Annunciation, *With the voice of the Archangel (Arhangel'skij glas)*, has a melody and text distinct from the magnifications appointed for other occasions. No tone designation can be found in the text edition of the Heirmologion³ which is the only classical service book to quote the texts for magnifications, or in the music sources; however, judging from the formulas of the Znamenny Chant versions, especially the *dolinka srednjaja* (see entry 12h in Table 3.1.2.3) at the ends of phrases 2 and 5, the music definitely represents tone 5.

The redaction Arh (Ex. 7.2.1) consists of 20 prototypes. The maximum number of phrases is five, of which none recur; however, phrase 3 is missing in 15 prototypes and present only in the pre-Reform sources as well as the Old Rite *Obihodnik* (1911Obk) of the priestless tradition, whereas the other Old Rite source consulted, i.e., *Obihod-K* (1909ObK) of the Belokrinitskaya Hierarchy, agrees with the majority. Thus, the respective chant patterns are |1|2|3|4|5| and |1|2|4|5|. The question now arises: What is the use of the extra phrase in the five counterparts?

Example 7.2.1. Redaction Arh.

PArh1869CB = 1848CL |1|2|4|5|

³ *Īrmologij* 2003.

PArh1600S429

|1|2|3|4|5|

1. 2. 3. 4. 5.

PArh1600S430

|1|2|3|4|5|

1. 2. 3. 4. 5.

PArh1600S431

|1|2|3|4|5|

1. 2. 3. 4. 5.

PArh1600S433

|1|2|3|4|5|

1. 2. 3. 4. 5.

PArh17091

|1|2|4|5|

1. 2. 3. 4. 5.

PArh1748S456

|1|2|4|5|

1. 2. 3. 4. 5.

PArh1750S454

|1|2|4|5|

1. 2. 3. 4. 5.

PArh1798Ob-P

|1|2|4|5|

1. 2. 3. 4. 5.

PArh1798Ob-Z = 1850UG = 1892Ob-Z = 1898UOb-Z

|1|2|4|5|

1. 2. 3. 4. 5.

PArh1816I = 1904I

|1|2|4|5|

1. 2. 3. 4. 5.

PArh1902P

|1|2|4|5|

1. 2. 3. 4. 5.

PArh1904As

|1|2|4|5|

1. 2. 3. 4. 5.

PArh1909ObK

|1|2|4|5=2|

1. 2. 3. 4. 5.

PArh1909V |1|2|4|5|

PArh1911M(1) |1|2|4|5|

PArh1911M(2) |1|2|4|5|

PArh1911Obk |1|2|3|4|5|

PArh1912So |1|2|4|5|

PArh1916Sp |1|2|4|5|

The answer is rather intriguing. The mainstream text version is a product of the reforms around the mid-17th century (which were initiated and partially completed before the Old Believer schism), to be embraced both by the adherents of the New Rite and those of the Old Rite who retained the priesthood. In that process, a line was censored, and the respective music removed. The English translation with the deleted line included, as it appears in each source, is given below (Table 7.2.1).

Table 7.2.1. Text lines of the magnification in pre-Reform manuscripts and *Obihodnik* 1911.

<i>With the voice of the Archangel / we cry aloud to thee, O Pure Virgin: /</i>				
Stihirar'-S429	Stihirar'-S430	Stihirar'-S431	Stihirar'-S433	Obihodnik 1911
<i>OLE tajne AINENENAINI</i>	<i>ALE tainy AINENENANI</i>	<i>ALLITAIIAJNENENAANI</i>	<i>OLE taine ANENENANI</i>	<i>OLE tajne AJNENENANI</i>
<i>Hail, thou who art full of grace, / the Lord is with thee.</i>				

It appears that the line in question is semantically incomprehensible, which is the obvious reason for its deletion. The single meaningful word is *tajne/tainy/taine* in the middle (in *Stihirar'-S431* it seems to have become indistinct by having been fused into the surrounding text), which would translate as “mystically.” The reader may already have recognized this phrase as an *anenajka*, mentioned in Chapter 1. Whatever our attitude towards this phenomenon, it is difficult to dismiss the apparent logic behind the *anenajka* in this particular hymn. While part of the reform was to have liturgical texts stripped of elements that were considered to diminish their intelligibility, in this case the result of such purism seems particularly overscrupulous.

The redaction is well represented by chant forms antedating the Court Chant version (which is a setting written for a descant trio, attributed to Bortnjanskij): there are ten such counterparts. In all, seven prototypes represent *Znamenny* Chant, three are affiliated with West Ukraine, two have been extracted from manuscript heirmologion-anthologies, and six, lacking a chant system label, from sources of Russian origin. In addition, a version in *Put' Chant* has been included (1798Ob-P). The Synodal *Znamenny* version of the 1798 *Obihod-S* is shared by two subsequent Synodal chant books.

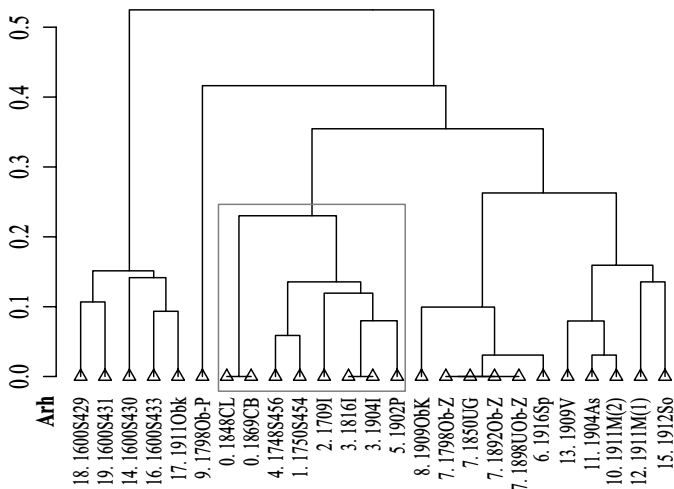
Table 7.2.2. Measurements for redaction Arh (with all phrases).

PArh	R	1	2	3	4	5	Mean	Len	RLen	Amb
1869CB/1848CL	0	0	0	—	0	0	0	58	1.00	A-G (10)
1750S454	1	0.2500	0.1111	—	0.2778	0.3000	0.187778	52	0.90	G-F (10)
1709I	2	0.4000	0.1667	—	0.1667	0.3000	0.206668	53	0.91	G-F (10)
1816I/1904I	3	0.5000	0.2222	—	0.1579	0.3000	0.236022	55	0.95	G-F (10)
1748S456	4	0.2500	0.3889	—	0.2778	0.3000	0.243334	53	0.91	G-F (10)
1902P	5	0.5833	0.2222	—	0.2778	0.3000	0.276666	48	0.83	G-F (10)
1916Sp	6	0.2500	0.5000	—	0.2222	0.4546	0.285354	51	0.88	G-E (9)
1798Ob-Z/1850UG/ 1892Ob-Z/1898UOb-Z	7	0.2500	0.6111	—	0.2222	0.4546	0.307576	49	0.84	G-E (9)
1909ObK	8	0.3333	0.5556	—	0.3333	0.4546	0.335354	48	0.83	G-E (9)
1798Ob-P	9	0.5714	0.4444	—	0.3889	0.5333	0.387618	58	1.00	A-F (8)
1911M(2)	10	0.5833	0.5556	—	0.6111	0.3846	0.426924	51	0.88	G-G (12)
1904As	11	0.5833	0.5556	—	0.6111	0.4546	0.440910	49	0.84	G-G (12)
1911M(1)	12	0.5833	0.5556	—	0.6111	0.5454	0.459090	49	0.84	G-E (9)
1909V	13	0.7500	0.5556	—	0.6111	0.4546	0.474244	45	0.78	G-G (12)
1600S430	14	0.3333	0.5000	-1	0.2778	0.4000	0.502222	63	1.09	G-F (10)
1912So	15	0.7500	0.5556	—	0.6667	0.5454	0.503536	46	0.79	G-G (12)
1600S433	16	0.4286	0.5000	-1	0.3333	0.4000	0.532380	69	1.19	G-F (10)
1911Obk	17	0.3846	0.5556	-1	0.3333	0.4000	0.534702	68	1.17	G-F (10)
1600S429	18	0.5000	0.4444	-1	0.3333	0.4000	0.535554	70	1.21	G-F (10)
1600S431	19	0.5000	0.4444	-1	0.3889	0.4000	0.546666	68	1.17	G-F (10)

The measurements in which all phrases have been taken into account (Table 7.2.2) place a single counterpart, the manuscript version of 1750, in the vicinal group (boundary set at 0.2). In turn, the middle group (boundary set at 0.4) incorporates eight counterparts among which there are four of Ukrainian affiliation, two Znamenny versions, and the Put' version. Five of these chant forms antedate the Court version. The group even includes the Old Rite 1909ObK. The remote group contains ten counterparts: those from the pre-Reform manuscripts and 1911Obk that have the phrase 3 intact, as well as the Solovetsky 1912So. Five of these chants are Znamenny versions. The phrasal dissimilarities are mostly quite low, varying from 0.28 to the 0.75 of the phrase 1 of 1912So. In the five-phrase prototypes, the maximum phrasal dissimilarity is 0.56, whereas the other phrases measure up to 0.5.

The prototype lengths extend from 45 to 70 notes, the median placing at 52.5. The Court form has 58 notes (shared by 1798Ob-P) that is well above the median; actually only the five-phrase versions are more extended. The pitch ranges vary from the minor sixth A-F of 1798Ob-P to the octave G-G of four counterparts. The mode of the range is the minor seventh G-F, present in ten prototypes, whereas the primary prototype is the sole representative of the minor seventh A-G.

In the dendrogram which depicts the clustering result with all phrases included (Fig. 7.2.1), the cluster containing the vicinal and the first four middle group counterparts has been highlighted, suggesting a clear connection of the Court version to a distinct West Ukrainian sub-tradition. In turn, the five-phrase chant forms are placed on their own top-level branch at the left, and the other Znamenny versions and their near relatives to the right, whereas the Put' sample is on its own sub-branch on a comparably high level. The incoherency factor of the redaction is 0.4, and the average dissimilarity of the primary prototype 0.39.

Figure 7.2.1. Dendrogram of redaction Arh (with all phrases).

Because of the phrasal closeness of the five-phrase versions to the primary prototype, another set of measurements has been carried out with phrase 3 ignored (Table 7.2.3).

Table 7.2.3. Measurements for redaction Arh (without phrase 3).

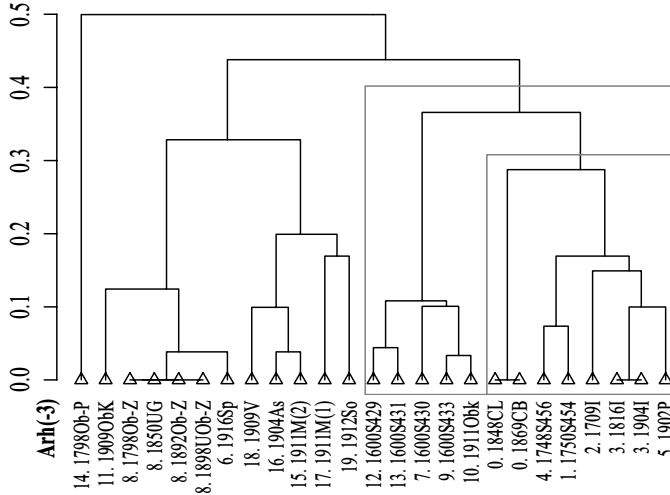
PArh (phrase 3 omitted)	R	1	2	4	5	Mean
1869CB/1848CL	0	0	0	0	0	0
1750S454	1	0.2500	0.1111	0.2778	0.3000	0.234723
1709I	2	0.4000	0.1667	0.1667	0.3000	0.258335
1816I/1904I	3	0.5000	0.2222	0.1579	0.3000	0.295027
1748S456	4	0.2500	0.3889	0.2778	0.3000	0.304168
1902P	5	0.5833	0.2222	0.2778	0.3000	0.345832
1916Sp	6	0.2500	0.5000	0.2222	0.4546	0.356693
1600S430	7	0.3333	0.5000	0.2778	0.4000	0.377777
1798Ob-Z/1850UG/1892Ob-Z/1898UOb-Z	8	0.2500	0.6111	0.2222	0.4546	0.384470
1600S433	9	0.4286	0.5000	0.3333	0.4000	0.415475
1911Obk	10	0.3846	0.5556	0.3333	0.4000	0.418378
1909ObK	11	0.3333	0.5556	0.3333	0.4546	0.419193
1600S429	12	0.5000	0.4444	0.3333	0.4000	0.419442
1600S431	13	0.5000	0.4444	0.3889	0.4000	0.433333
1798Ob-P	14	0.5714	0.4444	0.3889	0.5333	0.484522
1911M(2)	15	0.5833	0.5556	0.6111	0.3846	0.533655
1904As	16	0.5833	0.5556	0.6111	0.4546	0.551138
1911M(1)	17	0.5833	0.5556	0.6111	0.5454	0.573863
1909V	18	0.7500	0.5556	0.6111	0.4546	0.592805
1912So	19	0.7500	0.5556	0.6667	0.5454	0.629420

The ranks change from 7 on in relation to the previous measurements. There are 13 counterparts in the middle group, which now includes the five-phrase prototypes. Respectively, the remote group consists of five counterparts, all from Russian regional sources of the 20th century without chant system labels.

The situation is echoed in the dendrogram (Fig. 7.2.2). The main difference from the previous clustering result is that now the five-phrase versions are grouped closer to the cluster containing the primary prototype and its counterparts ranking up to 5 (the outer and the inner rectangle),

whereas the other Znamenny versions belong to an upper sub-branch. This suggests a closer melodic relation between the five-phrase versions and the Ukrainian melodic line than between the latter and the four-phrase Znamenny versions, that is, the four-phrase Znamenny versions may either have evolved further after the elimination of the anenajka or be based on an ancestor different also from the West Ukrainian line. Without phrase 3, the incoherency factor of the redaction is 0.39, and the average dissimilarity of the primary prototype 0.42.

Figure 7.2.2. Dendrogram of redaction Arh (without phrase 3).



The harmonic comparison (Ex. 7.2.2, Table 7.2.4) covers the Court Chant version by Bortnjanskij and A. L'vov's Znamenny rendition (1850UG). The barlines inside phrases and rests of the former have been retained.

Example 7.2.2. Harmonic prototypes of redaction Arh.

HPArh1869CB = 1848CL |1|2|4|5||

1.

2.

3.

4.

5.

HPArh1850UG |1|2|4|5|

C: I V⁷ I₄⁶ V I₄⁶ V I₄⁶ V⁷ I₄⁶ V G: I + I V₅⁶ I V V⁷ I IV₄⁶ V₃⁴ V⁶ + V V⁷ I

a: V I₄⁶ V⁷ I₄⁶ V⁷ I V⁷ I C: V I + I + I I₄⁶ V G: I + I V₅⁶ I V V⁷ I IV₄⁶ V₃⁴ I₄⁶ + V V⁷ I

Table 7.2.4. Harmonic synopses for redaction Arh.

HPArh	R	1	2	4	5
1869CB/1848CL	0	Ion: I – dor: I	dor: I – Ion – aeol: I	aeol: I – Ion – dor: I	Ion: V ⁷ – Mix: I
1850UG	8	Ion: I – Ion: V	Mix: I – Mix: I	aeol: V – Ion: V	Mix: I – Mix: I

Despite significant melodic differences, both versions start with Ion: I and end on Mix: I. Further similarities in the harmonic movement are visible in all phrases except phrase 2. In the Bortnjanskij version, the chant melody resides in the middle part. The top part doubles the melody initially in the upper third, changing to the upper sixth for the final cadence. Notable chords are the V⁹ of phrase 1 and the VII⁷ of phrase 2. The use of grace notes is unidiomatic for chant harmonizations. Otherwise the solutions are conventional, and the part-writing is professional and clean, as one would expect from a composer of Bortnjanskij's calibre.

The setting by L'vov reproduces the Znamenny melody in the soprano part. Systematic parallelism is not maintained, which is a feature typical of artistic chant arrangements rather than of those that have evolved orally. The harmonies are conventional and idiomatic for chant settings except for the cadential suspensions in phrases 2 and 5.

7.3 The first gradual antiphon of tone 4

The first gradual antiphon of tone 4, *From my youth (Ot junosti moeja)*,⁴ explicitly appointed for festal Orthros, is normally the only gradual antiphon customarily sung in New Rite services: the others are often omitted, especially in parish churches, or read, even if traditional chant sources provide comparably florid musical renditions of formulaic construction. On the other hand, the melodies cited for festal use are relatively simple, and their construction is phrasal. The probable reason for this is the preference for shortening festal services which are otherwise more extended

⁴ In Court Chapel usage, the hymn is divided into four stanzas (one of which is the Lesser Doxology), each consisting of four lines: "1. From my youth / many passions have warred against me. / But help me / and save [me], my Saviour. // 2. You who hate Sion / will put to shame by the Lord; / like grass in the fire / you will be withered up. // 3. Glory to the Father, and to the Son, / and to the Holy Spirit, / both now and ever, / and to the ages of ages. Amen. // 4. Through the Holy Spirit / every soul is quickened / and through purification is exalted, / and is illumined by the Triunal Unity in a holy mystery." The mode of performance appointed in classical service books is to sing the fourth stanza to the first half of the Lesser Doxology and then repeat it to the second half of the Doxology, possibly in order to distribute the hymn evenly for two kliroi. The division of the text into lines is slightly different in some sources.

than the ordinary resurrectional services, celebrated on Sundays.

The redaction OtJ (Ex. 7.3.1) consists of ten distinct prototypes, among which there are two Court Chant versions antedating 1869CB. The differences between these consist of two optional notes in the middle of phrase 1a in 1830CKr and 1848CL, and the two last notes of phrase T in 1848CL and 1869CB. The other counterparts have been taken from more recent chant books with the exception of the unabbreviated Greek Chant version of the Synodal *Obihods*. This, as well as 1909V, has been transposed to the lower third in relation to the sources, and 1912So to the upper third. No other chant system labels than Greek Chant are attached to the counterparts, and no relatives of the melody are provided in West Ukrainian sources. It is notable that the prototypes 1904As(2)/1911M-SG and 1830CKr are identical when the artificial leading-notes of the latter are disregarded. Moreover, the differences between the previous two and 1888Ab(1) are minimal, hinting at an influence.

Example 7.3.1. Redaction OtJ.

POJ1869CB
1a.8 1b. 2. 3. T. :1a2:T||

POJ1798Ob_3dn = 1892Ob-G_3dn
1a.8 1b. 2. 3. T. :1|2:|[1a][1b]|T=2||

POJ1830CKr
1a.8 1b. 2. 3. T. :1a2:T=2||

POJ1848CL
1a.8 1b. 2. 3. T. :1a2:T||

POJ1888Ab(1)
1a.8 1b. 2. 3. T. :1a2:T||

POJ1892Ob-SG = 1898UOb-G
1a.8 1b. 2. 3. T. :1a2:T=2||

POJ1904As(1)
1a.8 1b. 2. 3. T. :2|1a:T=1a||

POJ1904As(2) = 1911M-SG
1a.8 1b. 2. 3. T. :1a2:T=2||

POJ1909V_3dn
1a.8 1b. 2. 3. T. :1|2:|[3]|T||

POJ1912So_3up
1a.8 1b. 2. 3. T. |1a|2|3|[1b]|T||

In the majority of the chant forms, the chant pattern, applied to each of the four stanzas, consists of two recurrent phrases (in three cases, phrase 1 has two variants) and a terminal phrase that is either individual or a duplicate of a previous phrase. In addition, 1909V and 1912So have phrase 3, used before the terminal phrase; in 1912So, it is occasionally followed by phrase 1b; furthermore, the Solovetsky version does not have recurrent phrases. The phrase variant 1b of the Valaam version is not used in the initial position, but 1a can appear in the middle of the stanza. In

1904As(1), the order of the recurrent phrases is reversed with respect to the other chant forms, and the terminal phrase is a duplicate of phrase 1a.

Table 7.3.1. Measurements for redaction OtJ.

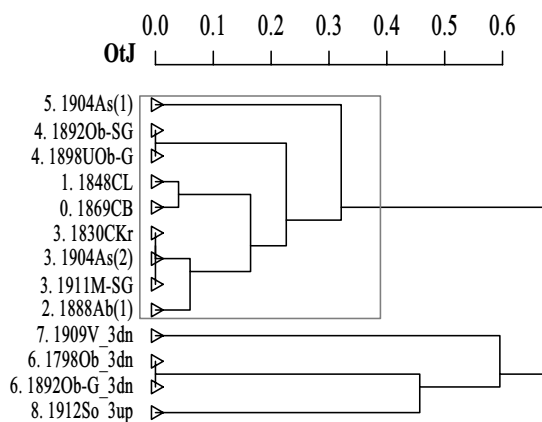
PotJ	R	1a	1b	2	3	T	Mean	Len	RLen	Amb
1869CB	0	0	—	0	—	0	0	14	1.00	C-F (5)
1848CL	1	0.2000	—	0	—	0	0.040000	16	1.14	C-F (5)
1888Ab(1)	2	0.1250	—	0	—	0.6667	0.158334	13	0.93	C-F (5)
1830CKr	3	0.2000	—	0	—	0.6667	0.173334	16	1.14	C-F (5)
1904As(2)/1911M-SG	3	0.2000	—	0	—	0.6667	0.173334	16	1.14	C-F (5)
1892Ob-SG/1898UOb-G	4	0	—	0.4000	—	0.8000	0.240000	18	1.29	C-F (5)
1904As(1)	5	0.5000	—	0.2500	—	0.7500	0.300000	12	0.86	C-F (5)
1798Ob_3dn/1892Ob-G_3dn	6	0.1111	-1	0.7500	—	0.8889	0.550000	40	2.86	B-F (6)
1909V_3dn	7	0.7500	-1	0.2500	-1	0.7143	0.742858	27	1.93	B-F (6)
1912So_3up	8	0.2222	-1	0.7692	-1	0.8182	0.761926	46	3.29	B-F (6)

According to the measurements (Table 7.3.1), only the previous Court Chant version 1848CL belongs to the vicinal group (boundary set at 0.15), with two phrases identical to those of 1869CB. The next five counterparts constitute the middle group (boundary set at 0.3), in which four phrases of 15 are shared by the primary prototype, three of these representing phrase 2.

The remote group covers three chant forms and includes the only counterpart 1798Ob/1892Ob-G antedating the Court versions. In the middle and the remote groups, the dissimilarities are greatest for phrase T, which suggests indigenous development in the Court versions from 1848CL on. The probable cause for this is the harmonization: the original chant melody has become substituted by its upper third, as the comparison to 1830CKr confirms.

The prototype lengths vary from 12 to 46 notes (of the Solovetsky version), the median being 16 notes. Two counterparts are shorter than 1869CB with its 14 notes. The mode pitch range of the redaction is the fourth C–F, present in the primary prototype and its vicinal and middle counterparts, totalling seven chant versions. The remaining three remote variants, respectively, have the diminished fifth B–F as their range.

Figure 7.3.1. Dendrogram of redaction OtJ.



In the dendrogram (Fig. 7.3.1), the vicinal and middle counterparts appear close to each other and reside on the upper top branch (highlighted), whereas the remote variants belong to the other branch, showing considerable individuality. The result does not contradict the visual observation that there is a relation between the unabbreviated and abbreviated forms of Greek Chant, even if this is obfuscated by the two phrases having been dropped from the abbreviated versions. With

1830CKr and 1848CL omitted, the incoherency factor of the redaction is 0.57, and the average dissimilarity of the primary prototype 0.42.

The harmonic comparison (Ex. 7.3.2) is limited to the primary prototype and its middle group counterpart 1888Ab(1).

Example 7.3.2. Harmonic prototypes of redaction OtJ.

POJ1869CB

1a. R 2. R T. R

Ion dor Lyd Ion Ion

C: I + I d: I V I F: V I C: I V⁷ I I V⁷ I

POJ1888Ab(1)

1a. R 2. R

Ion dor Lyd Ion

C: I III d: I V I F: V I C: I V⁷ I

[:1a|2:|T:]

[:1a|2:|T=2:]

The harmonic synopses are identical, with both chant forms starting and ending on Ion: I. While phrase 1a shifts via dor to Lyd, phrases 2 and T remain within Ion and consist of a plain I – V⁷ – I cadence. The only differences in these two harmonizations lie in the beginning of phrase 1a.

7.4 The resurrectional troparion *Today salvation has come*

The troparion *Today salvation has come* (*Dnes' spasenie*)⁵ is sung after the Great Doxology at Sunday Orthros when one of the eleven resurrectional Gospels has been read,⁶ the tone of the week is odd-numbered (1, 3, 5, 7), it is a Sunday other than that of St. Thomas (i.e., Antipascha), and the troparion is not read. Thus, the troparion is appointed for roughly a half of the Sunday Orthros services of the liturgical year. For the remaining Sundays on which the tone of the week is even-numbered, the other (melodically related but separate) resurrectional troparion *Thou didst rise* is appointed.

The redaction Dne (Ex. 7.4.1) covers 15 distinct prototypes. Ukrainian chant books are represented by seven prototypes (even though the chant is missing in the 1709 *Irmologion*), but no musical renditions whatsoever are provided either in the pre-Reform or Old Rite materials, which would seem to indicate that the singing of this troparion is a comparably late phenomenon that may have entered Russian usage no earlier than in the first half of the 18th century (the time of the copying of the two manuscript heirmologion-anthologies being the *terminus ante quem* for its introduction in St. Petersburg), very probably from Ukraine. While the Synodal chant books since the 1892 *Obihod-SN* label the melody as a representative of Znamenny Chant (as is the case for *Krug-M*), this is probably erroneous, and such a supposition is further supported by the fact that the chant variants generally lack melodic formulas typical of the Znamenny repertory.

⁵ The full text of the hymn reads: “Today salvation has come to the world. / Let us sing praises to Him Who rose from the grave, / the Author of our life. / For having destroyed death by death, / He has given us the victory and His great mercy.”

⁶ When a great feast of the Lord falls on a Sunday, a festal Gospel is read instead.

Example 7.4.1. Redaction Dne.

PDne1869CB = 1798Ob = 1892Ob-Z = 1898UOb-Z = 1916Sp-Z

|1|2|3|4|5|

PDne1748S456

|1|2|3|4|5|

PDne1750S454

|1|2|3|4|5|

PDne1809SOB

|1|2|3|4|5|

PDne1816I = 1894D

|1|2|3|4|5|

PDne1850UG

|1|2|3|4|5|

PDne1887KP

|1|2|3|4|5|

PDne1888Ab

|1|2|3|4|5|

PDne1902P = 1904I

|1|2|3|4|5|

PDne1904As

|1|2|3|4|5|

PDne1909V

|1|2|3|4|5|

PDne1910KP

|1|2|3|4|5|

PDne1911M-SZ

|1|2|3|4|5|

PDne1912So

|1|2|3|4|5|

PDne1914V421

|1|2|3|4|5|

The hymn text consists of five lines according to which all chant melodies are divided into five phrases, of which none recur. By their construction, all chant versions are formulaic; however, as the division into phrases is unambiguous, and the phrase lengths are sufficiently constant, the measurements (Table 7.4.1) have been made in the normal manner, by phrase.

A notable feature of the redaction is that the primary prototype is shared by three Synodal sources and *Sputnik*. On the other hand, no Court Chant publications earlier than *Obihod-CB* provide the troparion (even if a version exists in the 1850 *Utrenja-G*). The apparent reason for this is that in Court Chapel usage, the troparion was not sung but read before the second half of the 19th century, after which it seems to have become introduced and entered the *Obihod-CB* in a harmonization whose melodic source was the Synodal *Obihod-S*, the melody of which has been preserved literally intact. Other shared prototypes are 1816I/1894D of the 1816 *Irmologion* and *Glasopesnec*, and 1902P/1904I of *Napevnik* and the 1904 *Irmologion* — very likely an edition of the *Irmologion* served as the melodic source for the *Glasopesnec*. However, rather than the 1902 *Napevnik* being the origin of the chant in the 1904 *Irmologion*, it is more plausible that both draw from an earlier source (as yet undiscovered by the present author).

Table 7.4.1. Measurements for redaction Dne.

PDne	R	1	2	3	4	5	Mean	Len	RLen	Amb
1869CB/1798Ob/1892Ob-Z/ 1898UOb-Z/1916Sp-Z	0	0	0	0	0	0	0	63	1.00	A-A (12)
1850UG	1	0.2727	0.0714	0	0	0	0.068832	59	0.94	A-A (12)
1888Ab	1	0.2727	0.0714	0	0	0	0.068832	59	0.94	A-A (12)
1904As	1	0.2727	0.0714	0	0	0	0.068832	59	0.94	A-A (12)
1809SOB	2	0.2727	0.0714	0	0.1250	0	0.093832	59	0.94	A-A (12)
1912So	3	0.2727	0.0714	0	0.2000	0	0.108832	61	0.97	A-A (12)
1914V421	4	0.2727	0.2000	0.2000	0	0.1429	0.163118	67	1.06	A-A (12)
1750S454	5	0.5454	0	0.0769	0.2000	0	0.164474	62	0.98	A-A (12)
1902P/1904I	6	0.1538	0.1765	0.1667	0.3333	0	0.166064	72	1.14	A-A (12)
1909V	7	0.2727	0.2000	0.1538	0.1250	0.1429	0.178888	65	1.03	A-A (12)
1748S456	8	0.5454	0	0.1667	0.2000	0	0.182424	61	0.97	A-A (12)
1816I/1894D	9	0.1538	0.3333	0.1667	0.3333	0	0.197436	70	1.11	A-A (12)
1911M-SZ	10	0.2727	0.1333	0.1667	0.2500	0.2222	0.208990	55	0.87	C-A (9)
1910KP	11	0.2727	0.1765	0.0769	0.3333	0.3684	0.245574	69	1.10	A-A (12)
1887KP	12	0.4546	0.5294	0.0769	0.4167	0.3684	0.369194	71	1.13	B-G (8)

Of the other prototypes, the only differences between 1850UG, 1888Ab, and 1904As have to do with the artificial leading-notes present in the first two but distributed differently. In turn, 1809SOB and 1912So differ from these for one note (though not the same) in phrase 4 (artificial leading-notes disregarded). Furthermore, the manuscript prototypes 1748S456 and 1750S454 differ from each other by only one note in phrase 3; 1850UG differs from the primary prototype for the beginning of phrase 1 and for one note in phrase 2 (artificial leading-notes not accounted); the version 1816I/1894D from 1902P/1904I for two notes in phrase 2; and the Valaam 1909V from the Valaam manuscript 1914V421 for two notes in phrase 3 and for one note in phrase 4 (and for the leading-notes).

As the virtually insignificant differences between some chant variants suggest, a notable feature of this redaction is that according to the measurements, 13 of the 14 counterparts belong to the vicinal group, and the single remaining chant form to the middle group. While no phrases of the sole middle group member 1887KP are equal to those of the primary prototype, phrase 3 is very close. On the other hand, 20 of the 55 phrases of the vicinal counterparts are shared by the primary prototype. Three counterparts share phrases 3, 4, and 5 with the Court form, two share phrases 3 and 5, and two phrases 2 and 5. In nine of the 13 vicinal counterparts, phrase 5 is equal to that of the primary prototype.

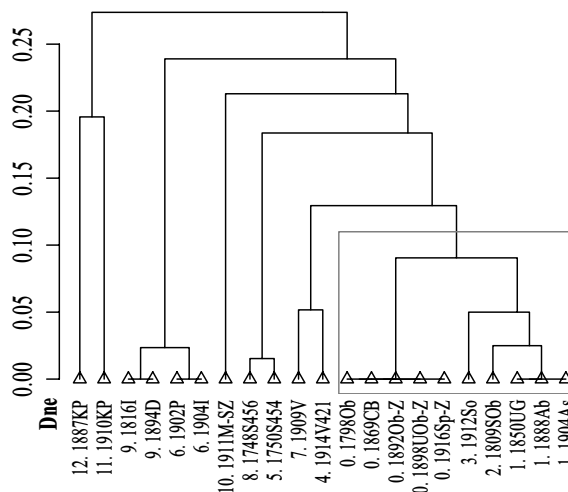
The prototype lengths vary between 55 and 72 notes, the median placing at 63 which is the length of 1869CB and its duplicates. The pitch ranges are equally very uniform, the mode range being the octave A–A, present in the primary prototype and 12 counterparts. The version 1887KP

is limited to the minor sixth B–G, and 1911M–SZ to the major sixth C–A.

The uniformity of the redaction is clearly visible in the dendrogram (Fig. 7.4.1), in which the scale of the Y axis ends on 0.25. The counterparts closest to the primary prototype are placed in the cluster in the right corner (highlighted); the other branches being mildly but increasingly more distant. The two Valaam versions are positioned together, as are the two manuscript variants, the West Ukrainian affiliates, and the Kiev-Pechersk chant forms, respectively. The incoherency factor of the redaction is as low as 0.22, and the average dissimilarity of the primary prototype 0.18.

The result strongly suggests that the chant arrived to Russia from Ukraine via a limited number of manuscript sources or possibly even a single manuscript. The slight distinctness of the Kiev-Pechersk forms and 1911M–SZ is probably caused by modifications having arisen through oral transmission.

Figure 7.4.1. Dendrogram of redaction Dne.



Six harmonic renditions of the troparion have been included in the present comparison (Ex. & Table 7.4.2).

Example 7.4.2. Harmonic prototypes of redaction Dne.

HPDne1869CB

1. aeol Ion Ion Lyd Ion |1|2|3|4|5||

a: I C: V I₄⁶ V⁷ I V₅⁶ I + I V V⁷ I I + I F: I₄⁶ V⁷ I V₅⁶ I V V⁷ I V C: V V⁷ I

2. Ion Lyd Ion aeol Ion Lyd

3. V I F: I V I V₅⁶ I V + V C: V V⁷ I a: I C: V I V₅⁶ I V I F: I

4.

5. 

I + I V₅⁶ I V I V₅⁶ I V d:I F:V I V C:V₅⁶ I V⁷ I

HPDne1850UG

[1|2|3|4|5]

1. 

d:I V I V I₄⁶ V₅⁶ I V V + V I C:I F:I V₅⁶ I V I d:II⁶ I₄⁶ V

3. 

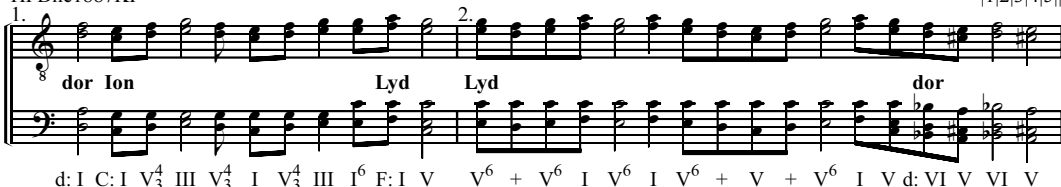
I F:V I V I₄⁶ V⁷ I d:II⁶ IV II⁶ I₄⁶ V V + V I I⁶ V I F:V I

5. 

I + I II⁶ I₄⁶ V I₄⁶ V⁷ I₄⁶ V d:I F:V I V C:V₅⁶ I II⁶ V⁷ I

HPDne1887KP

[1|2|3|4|5]

1. 

d:I C:I V₃⁴ III V₃⁴ I V₃⁴ III I⁶ F:I V V⁶ + V⁶ I V⁶ I V⁶ + V + V⁶ I V d:VI V VI V

3. 

I F:V I V⁶ I V₃⁴ I V⁶ + V⁶ I d:IV I V V⁶ + V⁶ I V⁶ + V VI V VI F:V I

5. 

I V₃⁴ I V⁶ d:I F:V⁶ I V d:I F:V⁶ I V d:VI V I₄⁶ II⁶ I₄⁶ V⁷ I

HPDne1888Ab

[1|2|3|4|5]

1. 

d:I V I C:I + I + I I + I F:I₄⁶ V⁷ I V I₄⁶ V I₄⁶ V C:V⁷ I

3. **dor Lyd** **Ion** **aeol** **dor** **Lyd**

d: I F: V I + V I₄⁶ V⁷ I₄⁶ V + V C: V⁷ I a: I + I d: I V I F: V I

5. **Lyd** **dor Lyd** **Ion**

I V⁷ I V⁷ I₄⁶ V I₄⁶ V⁷ I₄⁶ V d: I F: V I V C: VII I V⁷ I

HPDne1910KP

1. **dor** **Ion** **dor Lyd** **dor**

d: I V I V C: V⁷ I V⁷ d: V F: V + V I₄⁶ V⁷ I V⁷ I₄⁶ V I₄⁶ V⁷ d: I₄⁶ + I₄⁶ V VI IV⁷ V

[1|2|3|4|5]

3. **dor Lyd** **dor** **aeol Ion** **aeol** **dor** **Lyd**

I F: V I V I₄⁶ V₅⁶ I I⁶ V + V I₄⁶ d: VI IV⁷ V a: I C: V I⁶ a: IV I₄⁶ V⁷ I d: I V I F: V I

5. **Lyd** **dor Lyd** **dor Lyd** **dor**

I V₅⁶ I V d: I F: V I I⁶ V d: I F: V I V d: I V I₄⁶ V⁷ I V I

HPDne1914V421

1. **dor** **Lyd** **Ion**

d: I V I⁶ V₃⁴ I V₅⁶ I V F: V + V I₄⁶ V⁷ V₅⁶ I V₅⁶ I V I + C: V⁷ I₄⁶ V⁷ I

[1|2|3|4|5]

3. **dor Lyd** **Ion** **aeol** **dor** **Lyd**

d: I F: V I V I₄⁶ V₅⁶ I V + V⁶ C: V⁷ I + I V a: I + d: V I I⁶ V I F: V I

5. **Lyd** **dor Lyd** **dor**

I + I V₅⁶ I V I V₅⁶ I V d: I F: V I V d: I V I₄⁶ V⁷ I₄⁶ V I

Table 7.4.2. Harmonic synopses for redaction Dne.

HPDne	R	1	2	3	4	5
1869CB	0	aeol: I – Ion: I	Ion: I – Lyd – Ion: I	Ion: V – Lyd – Ion: I	aeol: I – Ion – Lyd: I	Lyd: I – dor – Lyd – Ion: I
1850UG	1	dor: I – dor: V	dor: V – Ion – Lyd – dor: V	dor: I – Lyd – dor: V	dor: V – Lyd: I	Lyd: I – dor – Lyd – Ion: I
1888Ab	1	dor: I – Ion: I	Ion: I – Lyd – Ion: I	dor: I – Lyd – Ion: I	aeol: I – dor – Lyd: I	Lyd: I – dor – Lyd – Ion: I
1914V421	4	dor: I – dor: V	Lyd: V – Ion: I	dor: I – Lyd – Ion: V	aeol: I – dor – Lyd: I	Lyd: I – dor – Lyd – dor: I
1910KP	11	dor: I – Ion – dor: V	Lyd: V – dor: V	dor: I – Lyd – dor: V	aeol: I – Ion – aeol – dor – Lyd: I	Lyd: I – dor – Lyd – dor – Lyd – dor: I
1887KP	12	dor: I – Ion – Lyd: V	Lyd: V⁶ – dor: V	dor: I – Lyd – dor: V	dor: V⁶ – Lyd: I	Lyd: I – dor – Lyd – dor – Lyd – dor: I

Even though the melodic differences are minuscule, the harmonizations are significantly dissimilar. The principal common denominators of all versions are the regions used (aeol, Ion, dor, and Lyd), and the fact that phrase 4 ends on and phrase 5 begins with Lyd: I.

The initial harmony of phrase 1 in 1869CB is aeol: I, whereas the counterparts begin with dor: I, on account of the melodic difference. However, 1869CB does not introduce dor in this phrase but moves directly to Ion. On the other hand, 1850UG and 1914V421 remain in dor for the whole phrase; 1910KP, in turn, makes a shift to Ion but returns to dor for the end of the phrase.

The harmonization of phrase 2 in 1888Ab is similar to that of the primary prototype, whereas the other counterparts are different. The Kiev-Pechersk versions share the synopsis Lyd: V – dor: V, while the others have individual synopses. The harmony of phrase 3 differs from the rest in 1869CB. All counterparts have the phrase beginning with dor: I and then proceeding to Lyd, but the ending diverges in the others: 1850UG and the Kiev-Pechersk variants agree among themselves and cadence on dor: V, but the other two counterparts end on Ion: I and Ion: V.

The beginning and end of phrase 4 of the primary prototype (aeol: I – Lyd: I) is shared by 1888Ab, 1914V421, and 1910KP, whereas 1850UG and 1887KP begin with dor: V and V⁶. For phrase 5, whose beginning consists of fluctuation between Lyd and dor in all prototypes, 1850UG and 1888Ab agree with 1869CB by ending on Ion: I, while the other three versions cadence on dor: I.

The selection of chords in the primary prototype and the Valaam analogue is conventional, limited to chords of degrees I and V, their inversions, and a few passing dissonances. In addition to those devices, 1850UG makes use of cadential II⁶ and IV chords, while 1888Ab has a single instance of Ion: VII at the end.

On the other hand, both Kiev-Pechersk versions are harmonically rich and have a few individual features, atypical of the Court harmonizations. The degrees found in 1887KP are I, II, III, V, and VI, whereas 1910KP has I, IV, V, and VI. Phrase 2 of 1887KP ends with the peculiar parallel passage Lyd: V – dor: VI – V – VI – V, involving major triads a step apart; in 1910KP, this has been rendered with the passage, almost as striking, dor: I₄⁶ – + – I₄⁶ – V – VI – IV⁷ – V, perhaps in order to remove the parallels. The ending dor: VI – V is repeated in the phrase 3 of 1887KP, where 1910KP restates the dor: VI – IV⁷ – V; thus, the IV⁷ needs to be considered a decisive solution.

In phrase 4 of 1887KP, the fluctuation between dor: V and VI appears once more, now with another unexpected ending dor: V – VI – Lyd: V – I involving the upward parallel succession of three major triads; a more conventional solution is used in 1910KP. The ultimate instance of Lyd: I – dor: VI – V occurs in phrase 5 of 1887KP, where it precedes the final cadence dor: I₄⁶ – II⁶ – I₄⁶ – V⁷ – I. The corresponding harmonies of 1910KP are conventional.

While the part-writing of 1869CB, 1850UG, and 1914V421 represents common practice standards, both Kiev-Pechersk versions and 1888Ab incorporate dominant seventh chords with their sevenths progressing upwards, as well as other features idiomatic for these sources.

In the light of the considerable level of similarity in the harmonizations of the majority of redactions, it is difficult to propose an explanation for the diversity in this case (especially in light of

the fact that, with the exception of 1850UG, which does not employ constant parallelism of the melody, all settings double the melody in the lower sixth or its inversion, the upper third).

7.5 Trisagion substitute *As many of you as have been baptized*

In the Divine Liturgies of St. John and St. Basil, the Trisagion (L8) is substituted by the stanza “As many of you as have been baptized into Christ / have put on Christ. / Alleluia.” (sentence taken from Galatians 3:27) on the feastday of the Nativity, the feastday of Theophany, Lazarus Saturday, Great Saturday, Paschal Sunday and the whole of Bright Week, and on the feastday of Pentecost (totalling 12 annual Divine Liturgies). The mode of performance is the same as for the Trisagion, i.e., the hymn is initially repeated three times, after which follow the Lesser Doxology (usually sung to recitative) and the last two lines are repeated. Then the whole stanza is sung once again.⁷

Example 7.5.1. Redaction Eli.

PEli1869CB = 1830CKr = 1848CL [M] = 1898UOb-O ||1|2|3|

PEli1798Ob-Z = 1892Ob-Z = 1898UOb-Z ||1|2|3|

PEli1809SOB ||1|2|3|

PEli1885Vla = 1916Sp-SZ_3up ||1|2|3|

PEli1894D ||1|2|3|

PEli1909Obe ||1|2|3|

PEli1910KP ||1|2|3|

PEli1912So ||1|2|3|

PEli1915M-SZ ||1|2|3|

In the redaction Eli (Ex. 7.5.1) there are nine distinct prototypes, all consisting of three phrases of which none recur. The Court version is first found in the 1830 *Krug-C* and remains constant in the subsequent editions; however, the rendition of *Obihod-CL* places the melody in the bass part except for the final note, which lies in the tenor. The *Obihod-CB* melody has been duplicated with the label “common chant” in the Synodal *U-Obihod-SN2*. The other Synodal variant of the three

⁷ In Liturgies celebrated by a bishop, the mode of performance is more extended. In addition to Liturgies, the hymn is sung in every baptismal service (three times in succession without the Doxology refrain).

Synodal *Obihods* since *Obihod-S* that is one of the two counterparts antedating the Court version, has been labelled to represent Znamenny Chant. Further Znamenny versions in the redaction include 1909Obe of the Old Rite *Obednica*, as well as the Vladimir/*Sputnik* analogue 1885Vla/1916Sp-SZ and the Moscow 1915M-SZ, which represent abbreviated chant forms.

Table 7.5.1. Measurements for redaction Eli.

PEli	R	1	2	3	Mean	Len	RLen	Amb
1869CB/1830CKr/1848CL/1898UOb-O	0	0	0	0	0	15	1.00	B-E (5)
1885Vla/1916Sp-SZ_3up	1	0	0.1429	0	0.047620	15	1.00	B-E (5)
1915M-SZ	2	0	0.2500	0	0.083333	16	1.07	A-E (7)
1912So	3	0.5714	0.1429	0	0.238097	19	1.27	B-E (5)
1910KP	4	0.6667	0.1429	0	0.269843	21	1.40	B-E (5)
1809SOB	5	0.7692	0.2222	0	0.330483	27	1.80	A-E (7)
1894D	6	0.5714	0.1250	0.3333	0.343253	21	1.40	B-E (5)
1798Ob-Z/1892Ob-Z/1898UOb-Z	7	0.7692	0.3000	0	0.356410	28	1.87	A-E (7)
1909Obe	8	0.7857	0.4167	0.4444	0.548940	35	2.33	A-E (7)

According to the measurements (Table 7.5.1), three counterparts belong to the vicinal group, covering the abbreviated Znamenny variants as well as the Solovetsky 1912So. Both Znamenny versions share their phrases 1 and 3 with the primary prototype; in 1912So, phrase 3 is identical with the Court form.

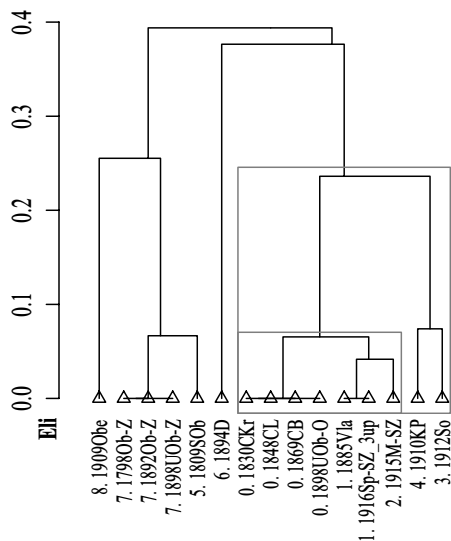
The middle group, in turn, incorporates four counterparts, of which three, including the Synodal unabbreviated Znamenny Chant version, share their phrase 3 with the primary prototype (the variant whose phrase 3 is different is the single West Ukrainian affiliate). The sole representative of the remote group is the Old Rite 1909Obe.

Prototype lengths vary from 15 to 35 notes, median being 21. The minimum length is shared by the Court version and 1885Vla/1916Sp-SZ_3up. The mode pitch range, the fourth B-E, is present in the primary prototype and four counterparts, whereas the remaining four counterparts span the fifth A-E.

On inspection, one notices that the primary prototype as well as the abbreviated Znamenny Chant forms are compressed derivatives of the unabbreviated Znamenny versions (among which there is the unlabelled variant 1809SOB). The pitch sequence of phrase 1 of the Court version and the two abbreviated variants is identical to the three last notes of the unabbreviated Znamenny forms. The situation is similar for phrase 2, which has the minimum of three identical notes at its end in all prototypes (even if the phrase in 1915M-SZ concludes with an additional note, A). While the phrase 3 of the Court form is duplicated as such in six of the eight counterparts, the difference in 1909Obe consists of melodic embellishments, whereas the initial two notes of the phrase in 1894D appear in the upper third compared with the majority. Thus, it seems obvious that the Court form classifies as a version of abbreviated Znamenny Chant.

This conclusion is further supported by the clustering result. In the dendrogram (Fig. 7.5.1), the Court version, its vicinal counterparts, and the middle group 1910KP are found together on the same branch (the outer rectangle). The primary prototype and the two versions explicitly labelled as representatives of abbreviated Znamenny Chant are even closer to each other (the inner rectangle). Of the other counterparts, the unabbreviated Znamenny versions and 1909Obe belong to the left top branch, whereas 1894D resides in its own cluster in the right top branch. The incoherency factor of the redaction is relatively low, 0.35, and the average dissimilarity of the primary prototype is 0.28.

Figure 7.5.1. Dendrogram of redaction Eli.



The harmonic comparison (Ex. 7.5.2) covers the primary prototype, the earlier Court version 1848CL, and the middle group counterpart 1910KP. The Court harmonizations differ for their distribution of parts. Anomalous, 1848CL places the melody in the bass part, which corresponds to the doubled melody part of 1869CB; respectively, the alto part of 1869CB is found in the soprano of 1848CL, and the tenor part in the alto. The divergence of the bass lines is echoed in the chord inversions, while the harmonies are otherwise almost the same.

Example 7.5.2. Harmonic prototypes of redaction Eli.

HPEli1869CB |1|2|3||

1.
 C: V I₄⁶ V⁷ V⁷ III⁶ V⁷ I V₅⁶ I V V I V₅⁶ I V

HPEli1848CL [M] |1|2|3||

1.
 C: V⁶ I V₃⁴ V₃⁴ I⁶ V₃⁴ I V₃⁴ I V⁶ V⁶ I V₃⁴ I V

HPEli1910KP |1|2|3||

1.
 C: V I₄⁶ V⁷ I₄⁶ V I₄⁶ V⁷ I₄⁶ V V⁷ I V⁷ III⁶ V⁷ I₄⁶ V V I₄⁶ V⁷ I I⁶ V

The harmonic synopses and the degrees used are virtually identical in all prototypes, involving only the region Ion. All phrases begin and end on chords of the degree V. Since phrase 1 is more extended in 1910KP, the number of mid-phrase chords is greater. At the beginning of phrase 2, all

versions contain a V⁷ whose seventh progresses upwards; in 1869CB the effect is slightly softened by the resolution to III⁶ instead of I. However, later on in this phrase, the Kiev-Pechersk variant has the same progression (the upward movement of the melody is repeated, whereas the Court chant forms proceed downwards). Further differences are limited to the selection of inversions.

7.6 Trisagion substitute *Before Thy Cross*

The single-stanza hymn *Before Thy Cross* (*Krestu tvoemu*), which divides into three lines,⁸ is appointed for six divine services of the liturgical year. It is sung in place of the Trisagion (L8) in the Divine Liturgies on Exaltation of the Cross (14 September), the Sunday of the Holy Cross (the third Sunday of Great Lent), and the feast of the Procession of the Cross (1 August).⁹ In addition, the hymn is sung prior to the public veneration of the Cross attached to the Orthros services of the above-mentioned days after the Great Doxology. At Orthros, the hymn is sung without interpolations, initially three times by the clergy, and then three times by the choir.

The redaction Kre (Ex. 7.6.1) consists of 14 distinct prototypes, all having three phrases, of which none recur. In addition to the Court Chant form shared by *Obihod-CL* and *Obihod-CB*, a slightly different version is provided in *Krug-C*. There are three counterparts that antedate the Court variants, the earliest of which are the Synodal versions of Kievan and Znamenny Chants from *Obihod-S*. In other sources there are further representatives of these chant systems, including the version of the 1909 Old Rite *Obednica*. A few comparative prototypes have only minor differences from others, including the pairs 1798Ob-K and 1892Ob-K/1898UOb-K, and the Synodal Znamenny version and 1909Obe.

Example 7.6.1. Redaction Kre.

PKre1869CB = 1848CL ||1|2|3||

PKre1798Ob-K ||1|2|3||

PKre1798Ob-Z = 1892Ob-Z = 1898UOb-Z ||1|2|3||

PKre1809SOb ||1|2|3||

PKre1830CKr ||1|2|3||

PKre1892Ob-K = 1898UOb-K ||1|2|3||

PKre1894D(1)_3dn ||1|2|3||

⁸ “Before Thy Cross / we bow down in worship, O Master, / and Thy holy Resurrection we glorify.”

⁹ The mode of performance in Liturgies corresponds to that of *As many of you*, as described in the previous subchapter.

PKre1894D(2)_3up ||1|2|3||

PKre1909Obe ||1|2|3||

PKre1909V ||1|2|3||

PKre1910KP ||1|2|3||

PKre1912So = 1916Sp-O ||1|2|3||

PKre1915M-SK(1) ||1|2|3||

PKre1915M-SK(2) ||1|2|3||

Table 7.6.1. Measurements for redaction Kre.

PKre	R	1	2	3	Mean	Len	RLen	Amb
1869CB/1848CL	0	0	0	0	0	26	1.00	C#-G (6)
1912So/1916Sp-O	1	0	0.1000	0	0.033333	27	1.04	C-G (7)
1830CKr	2	0	0.1111	0.1333	0.081480	28	1.08	C#-A (8)
1809SOb	3	0	0.3333	0.2353	0.189540	29	1.12	C-G (7)
1798Ob-K	4	0.3333	0.3846	0.1875	0.301817	35	1.35	C-A (9)
1892Ob-K/1898UOb-K	5	0.3333	0.3846	0.2500	0.322650	35	1.35	C-A (9)
1915M-SK(2)	6	0.7500	0.2222	0	0.324073	24	0.92	C-G (7)
1915M-SK(1)	7	0.7500	0.2727	0.1333	0.385353	30	1.15	C-A (9)
1909V	8	0.8571	0.2000	0.1333	0.396823	32	1.23	C-A (9)
1798Ob-Z/1892Ob-Z/1898UOb-Z	9	0.6000	0.2222	0.4667	0.429630	29	1.12	C-G (7)
1910KP	10	0.8571	0.3846	0.1333	0.458363	35	1.35	C#-A (8)
1909Obe	11	0.6000	0.3636	0.4667	0.476770	31	1.19	C-G (7)
1894D(1)_3dn	12	0.5000	0.6667	0.3846	0.517097	33	1.27	B-G (8)
1894D(2)_3up	13	0.7500	0.8889	0.4615	0.700143	23	0.88	B-G (8)

According to the measurements (Table 7.6.1), three counterparts belong to the vicinal group, covering the Solovetsky / *Sputnik* common chant variant (whose only difference from the primary prototype is the additional E at the end of phrase 2 when artificial leading-notes are disregarded), the earlier Court Chant version, and the slightly more distant chant form of *S-Obihod-S* whose phrase 1 is identical with that of the primary prototype.

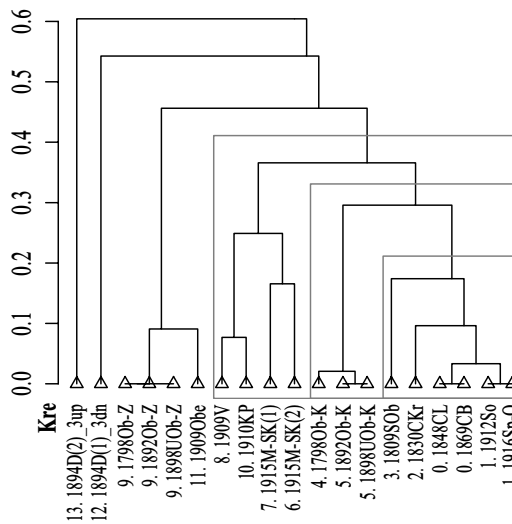
The majority of the redaction, eight counterparts, reside in the middle group, which incorporates the Synodal versions of Kievan Chant, the Moscow versions of abbreviated Kievan Chant, and nearer to the upper boundary, the Synodal Znamenny analogue, 1910KP, and the Old Rite Znamenny variant. Of these melodies, the only phrase shared with the primary prototype is phrase 3 of 1915M-SK(2). The two West Ukrainian counterparts, which have been transposed in relation to the sources, constitute the remote group.

The prototype lengths vary from 23 to 35 notes, the median being 29.5. Two chant forms are

shorter than the primary prototype: 1915M-SK(2) with its 24 notes, and the representative of the minimum length, 1894D(2). The pitch ranges vary between the diminished fifth C#–G of the primary prototype and the major sixth C–A of four middle group counterparts, the mode of the range being the fifth C–G of five chant forms.

The results of the previous measurements are echoed in the dendrogram (Fig. 7.6.1), in which the primary prototype and its vicinal counterparts belong to the same cluster (the innermost rectangle in the right corner). The closest relatives of these are the Kievan Chant associates and the Valaam and Kiev-Pechersk versions that reside in the two branches in the middle. The Synodal Znamenny version and 1909Obe cluster together, but the West Ukrainian remote group members at the left show more independence from each other and from the rest of the redaction. The incoherency factor of the redaction (without 1830CKr) is 0.45, and the average dissimilarity of the primary prototype 0.38.

Figure 7.6.1. Dendrogram of redaction Kre.



The harmonic comparison (Ex. & Table 7.6.2) covers the primary prototype and its middle group counterpart 1910KP.

Example 7.6.2. Harmonic prototypes of redaction Kre.

HPKre1869CB |1|2|3|]

1.
 aeol Ion aeol Ion aeol

d: V I V I F: V I₄⁶ V I₄⁶ V I d: V⁷ I F: I d: V⁷ I V I F: V I V d: I V I V⁷ I

HPKre1910KP |1|2|3|]

1.
 aeol Ion aeol Ion aeol Ion

d: I F: V I V I₄⁶ V d: I F: V I₄⁶ V⁷ III⁶ V⁷ I₄⁶ V I d: V III⁶ V⁷ I F: V

Table 7.6.2. Harmonic synopses for redaction Kre.

HPKre	R	1	2	3
1869CB	0	aeol: V – aeol: I	Ion: V – aeol: I	Ion: I – aeol – Ion – aeol: I
1910KP	10	aeol: I – Ion – aeol: I	Ion: V – aeol – Ion: V	Ion: I – aeol – Ion – aeol: I

Despite melodic differences, the overall harmonic movement and region coverage are the same in both chant forms: phrase 1 begins with aeol and ends on aeol: I, and phrase 2 proceeds from Ion: V to aeol: I (however, the additional note at the end of 1910KP is harmonized with Ion: V). The melodies of phrase 3 are virtually identical and the harmonic synopses the same: the phrase starts with Ion: I in both versions, then fluctuates between aeol and Ion, to end on aeol: I. In 1910KP, phrase 1, being more extended, is mostly harmonized in Ion, with only the first and last notes having aeol: I.

While the primary prototype is limited to chords of degrees I and V, the Kiev-Pechersk version additionally makes use of III⁶ and incorporates an instance of a dominant chord seventh progressing upwards. The harmonic vocabulary in both versions is usual.

7.7 The hymn of the Anaphora: *We praise Thee*

The hymn *We praise Thee* (*Tebe poem*) concludes the Anaphora (L18), that part of the Divine Liturgy during which the bread and wine, carefully prepared earlier in the service, are believed to change into the true Body and Blood of Christ. If the exact moment of the transformation is to be pointed out, it takes place during the prayer of Epiclesis that is read silently by the celebrant in the altar when *We praise Thee* is being sung in the nave.¹⁰

In the majority of the comparative sources, there are multiple renditions of the hymns of Anaphora for the Liturgy of St. John, to be used for variety. At least one more florid set is generally provided for the Liturgy of St. Basil, in order to cover the more extended clerical prayers of that service. While there is a single version of the hymn in the Court Chant publications *Liturgija-CLiA* and *Liturgija-CLiB*, there are two in *Krug-C* and *Obihod-CL*: one for the Liturgy of St. John and another for the Liturgy of St. Basil. Furthermore, *Obihod-CB* includes an additional chant for the Liturgy of St. Basil. The setting for the Liturgy of St. John forms the primary prototype in the present redaction. (The other sung parts of Anaphora, rendered in little more than plain recitative in the Court Chant publications, have not been taken into consideration.)

The redaction Teb (Ex. 7.7.1) covers 13 distinct prototypes with four phrases of which none recurs. Two of the prototypes have been abstracted from the primary source, and two from *Obihod-CL*. The melody of the primary prototype has been conjoined from the soprano and tenor parts of the hymn setting in *Obihod-CB*: the three penultimate notes of phrase 1 represent the tenor part as well as the four last notes of phrase 4. The reason for this is that the three Court Chant forms that antedate *Obihod-CL* suggest that in the four-part renditions, the chant melody is placed in the tenor

¹⁰ In *Obihod-CB*, the text divides into lines as follows: “We praise Thee, we bless Thee, / we give thanks to Thee, O Lord, and we pray unto Thee, O our God [, O our God, / O our God, O our God,] / and we pray unto Thee, O our God.” Slightly different divisions appear in a few comparative sources. The Slavonic incipit translates literally: “We sing Thee.”

for the notes in question. A similarly conjoined version has been made from *Obihod-CL*. In their turn, the prototypes 1869CB[S] and 1848CL[S] represent the soprano parts of the two settings.

Example 7.7.1. Redaction Teb.

PTeb1869CB [M] |1|2|3|4|

1. $\frac{8}{8}$ [S] [T] [S] 2. 3. 4. [T]

PTeb1869CB[S] |1|2|3|4|

1. $\frac{8}{8}$ 2. 3. 4.

PTeb1798Ob-InRK(2) = 1892Ob-InRK(2) |1|2|3|4|

1. $\frac{8}{8}$ 2. 3. 4.

PTeb1814CLiA |1|2|3|4|

1. $\frac{8}{8}$ 2. 3. 4.

PTeb1815CLiB |1|2|3|4|

1. $\frac{8}{8}$ 2. 3. 4.

PTeb1830CKr |1|2|3|4|

1. $\frac{8}{8}$ 2. 3. 4.

PTeb1848CL [M] |1|2|3|4|

1. $\frac{8}{8}$ [S] [T] [S] 2. [S2] 3. [S] 4. [T]

PTeb1848CL[S] |1|2|3|4|

1. $\frac{8}{8}$ 2. 3. 4.

PTeb1888Ab(2) |1|2|3|4|

1. $\frac{8}{8}$ 2. 3. 4.

PTeb1898UOb-SZ |1|2|3|4|

1. $\frac{8}{8}$ 2. 3. 4.

PTeb1910KP(2) |1|2|3|4|

1. $\frac{8}{8}$ 2. 3. 4.

PTeb1915M-SK |1|2|3|4|

1. $\frac{8}{8}$ 2. 3. 4.

PTeb1916Sp-N |1|2|3|4|

1. $\frac{8}{8}$ 2. 3. 4.

Of the non-Court counterparts, six in number, the only instance that antedates the Court variants appears as 1798Ob-InRK(2)/1892Ob-InRK(2), i.e., the chant has been labelled as “another Kievan melody” and is placed after a different version of Kievan Chant. A virtually identical melody whose only pitch difference from the earlier Synodal version is the omission of the note E in the middle of phrase 3, appears in *U-Obihod-SN2* under the label “abbreviated Znamenny Chant.” The Moscow counterpart 1915M-SK has been labelled as representing abbreviated Kievan Chant, and the version in *Sputnik* has been classified as a chant from Novgorod. In addition, there are two

East Ukrainian affiliates. This author has failed to encounter analogues of the melody in pre-Reform, Old Rite, or West Ukrainian sources.

According to the measurements (Table 7.7.1), all Court Chant versions belong to the vicinal group, which covers eight counterparts, among which there are two non-Court versions: the East Ukrainian 1888Ab(2) and the Moscow “abbreviated Kievan Chant” variant. The remaining four prototypes belong to the middle group, concluded by the Kiev-Pechersk version with a resultant dissimilarity of 0.4 (incidentally placed into the appendix of the Liturgy volume of *Obihod-KP*, to be used in ferial Liturgies). Of the six non-Court counterparts, four have at least one phrase that is identical to those of the primary prototype.

Table 7.7.1. Measurements for redaction Teb.

PTeb	R	1	2	3	4	Mean	Len	RLen	Amb
1869CB	0	0	0	0	0	0.000000	43	1.00	B-G (8)
1830CKr	1	0	0.0625	0.2000	0	0.065625	43	1.00	B-G (8)
1848CL	2	0.1250	0.0625	0	0.1000	0.071875	44	1.02	B-G (8)
1888Ab(2)	3	0	0.1875	0.2000	0	0.096875	43	1.00	B-G (8)
1815CLiB	4	0.2500	0.0625	0.2000	0.1000	0.153125	44	1.02	B-G (8)
1814CLiA	5	0.2500	0.0625	0.3000	0.1000	0.178125	44	1.02	B-G (8)
1848CL[S]	6	0.3750	0	0	0.4444	0.204860	42	0.98	B-G (8)
1869CB[S]	6	0.3750	0	0	0.4444	0.204860	42	0.98	B-G (8)
1915M-SK	7	0.2727	0.2778	0.3077	0	0.214550	51	1.19	B-G (8)
1916Sp-N	8	0	0.1667	0.7000	0.1818	0.262122	40	0.93	B-G (8)
1898UOb-SZ	9	0.3333	0.2500	0.4375	0.1818	0.300662	59	1.37	B-A (10)
1798Ob-InRK(2)/1892Ob-InRK(2)	10	0.3333	0.2500	0.4706	0.1818	0.308935	60	1.40	B-A (10)
1910KP(2)	11	0.6923	0.3529	0.5652	0	0.402617	62	1.44	A-F (8)

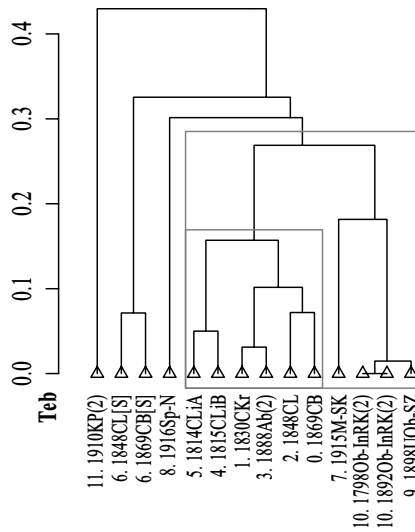
The prototype lengths vary from 40 to 62 notes, the median being 44. The length of 1869CB is 43 notes, and that of 1869CB[S] 42 notes. Of the non-Court counterparts, others besides the 40-note 1916Sp-N and the 43-note 1888Ab(2) are more extended than any of the Court versions. The pitch ranges are almost uniform, the minor sixth B-G being the mode. The two Synodal chant forms extend to the minor seventh B-A, while the Kiev-Pechersk version spans the minor sixth A-F.

In the dendrogram (Fig. 7.7.1), the bulk of the vicinal group appears on the right, highlighted with the outer rectangle, and the mainstream Court versions and 1888Ab(2) reside in a sub-branch in the middle (the inner rectangle). The majority of the Court versions are relatively close to the Synodal and Moscow variants, whereas the remaining counterparts — the two Court prototypes representing the soprano parts of *Obihod-CL* and *Obihod-CB*, the Novgorod variant, and particularly the Kiev-Pechersk analogue — are more distant from this melody and from each other. The placement of the Court prototypes abstracted from the soprano parts suggests that the respective melodies indeed do not count among common versions of the chant.

From the foregoing one might propose two alternative possibilities. If we are dealing with a traditional chant melody, it would seem to relate to the body of chant known as Kievan Chant in Russian sources. However, a more plausible interpretation is that the melodic versions are based on a free composition of Russian, or perhaps more likely, East Ukrainian origin, possibly conceived no earlier than around the mid-18th century, and in harmony. The latter interpretation is strengthened by the inexistence of West Ukrainian analogues but even more by the non-chant-like character of the melody.

Even when the redaction is stripped of the Court Chant versions other than the primary prototype, its incoherency factor is quite low, 0.34. The average dissimilarity of the primary prototype is 0.26.

Figure 7.7.1. Dendrogram of redaction Teb.



The harmonic comparison (Ex. 7.7.2, Table 7.7.3) covers four prototypes.

Example 7.7.2. Harmonic prototypes of redaction Teb.

HP Téb1869CB |1|2|3|4|

1.
 Ion Lyd dor Ion Ion Lyd dor
 C:I V I F:I d:I V C:V₅ I V I V₅ I V I V I F:I₄ V⁷ I V I d:V⁷ I

3.
 dor Ion Lyd dor Lyd Ion
 V I C:V₃ I F:I V d:I V I F:V I C:I V⁷ III⁶ V⁷ I₄ V I₄ V⁷ I

HP Téb1848CL |1|2|3|4|

1.
 Ion Lyd dor Ion Ion Lyd dor
 C:I V I F:I d:I V⁷ C:V₅ I V⁷ I V₅ I V I V I F:I⁶ V₅ I V I V d:I

3.
 dor Ion Lyd dor Lyd Ion
 V I C:V₃ I F:I V d:I V I F:V I C:I V I₄ V² I⁶ V₄ I V₃ V⁷ I

HPTEb1888Ab(2) |1|2|3|4||

1. *Ion Lyd dor aeol Ion Ion dor Lyd dor*

C: I + I F: I d: I a: II I C: V⁷ I V⁷ I + I d: I V I F: V I VII I V I V d: I

2. *dor Lyd dor Lyd Ion*

V I F: V I V d: I V I F: V I C: I II III II I VII I II V⁷ I

HPTEb1910KP(2) |1|2|3|4||

1. *Ion aeol Ion aeol Ion dor Ion Lyd dor*

C: I V I⁶ a: I C: V I⁶ II V⁷ I₄ V⁷ I V I₄ a: I C: V⁷ I d: I V I₄ V⁷ I + I⁶ + V C: V⁷ I F: I V + V₄⁶ I V d: I

2. *Lyd dor Lyd dor Ion Lyd dor Lyd Ion*

F: V I V d: I F: V I V d: I V C: V⁷ I + I F: I V d: I V I F: V I V₄⁶ + I C: I I⁶ V⁷ III⁶ V⁷ I I⁶ V I₄⁶ V⁷ I

Table 7.7.3. Harmonic synopses for redaction Teb.

HPTEb	R	1	2	3	4
1869CB	0	Ion: I – Lyd – dor – Ion: I	Ion: V – Lyd – dor: I	dor: V – Ion – Lyd – dor – Lyd: I	Ion: I – Ion: I
1848CL	2	Ion: I – Lyd – dor – Ion: I	Ion: V ⁷ – Lyd – dor: I	dor: V – Ion – Lyd – dor – Lyd: I	Ion: I – Ion: I
1888Ab(2)	3	Ion: I – Lyd – dor – aeol – Ion: I	Ion: V ⁷ – dor – Lyd – dor: I	dor: V – Lyd – dor – Lyd: I	Ion: I – Ion: I
1910KP(2)	11	Ion: I – aeol – Ion – aeol: I	Ion: V ⁷ – dor – Ion – Lyd – dor: I	Lyd: V – dor – Lyd – dor – Ion – Lyd – dor – Lyd: I	Ion: I – Ion: I

Despite melodic differences, the overall harmonic movement is the same in all prototypes: the music begins and ends on Ion: I, and the majority of phrases generally make use of the same regions and begin and end on the same degrees. Of the four phrases, phrase 4 stays within Ion. In phrase 1, 1869CB and 1888Ab generally agree; however, the incorporation of aeol: II – I in the middle of the latter can be considered awkward. Due to melodic factors, the regions and chords utilized in the phrase 1 of 1910KP diverge from the others. In phrase 2, 1888Ab introduces dor before Lyd because the melody demands this; dor and Ion are used for similar reasons in 1910KP. Phrases 3 of 1869CB and 1888Ab generally agree, except for the simplified melodic movement of the latter, which causes the omission of Ion. The phrase in 1910KP is melodically extended, which affects the harmony; however, the harmonic segment Lyd – dor – Lyd at the end is shared by the other versions.

The selection of mid-phrase chords has some peculiarities, especially in 1888Ab. In the analysis, all degrees except VI are represented, but no chords appear as inversions. Since phrase 4 is mostly in two parts (the bass being written in parallel octaves with the melody part), all harmonies are incomplete except for the initial chord and the cadence II – V⁷ – I.

The differences between 1869CB and 1848CL are small until phrase 4 in which the latter incorporates a bass line that descends stepwise. There is an instance of a dominant chord seventh progressing upwards in 1869CB phrase 4 where it resolves to III⁶, as well as in 1888Ab phrase 2. In 1910KP, such sevenths appear in phrases 2, 3, and 4.

7.8 The Paschal doxasticon-apostichon

The Paschal doxasticon-apostichon *It is the day of Resurrection (Voskresenija den')* is the concluding stanza of the chain of five stichera aposticha appointed for the Paschal Orthros,¹¹ as well as all Vespers of the 40-day Paschal season. The first four stichera are preceded by refrains which are the same psalm verses that are used in the Paschal opening;¹² the refrain (whose music is omitted in the present survey) to the doxasticon-apostichon is the Lesser Doxology. The custom is to sing all Paschal stichera aposticha to a version of a formulaic chant whose floridity varies in different repertoires. The tone cited in classical service books is tone 5; in musical sources, the tone designation is usually omitted.

The text of the hymn¹³ is divided into nine lines (and the chant melodies, accordingly, into nine phrases), the last three of which are identical to the Paschal troparion-apolytikion that is sung to the same melody¹⁴ several times at Paschal Orthros and other divine services of the season. Because of this, the redaction is dealt with in two ways in the analysis: in addition to comparing the full prototypes, another comparison which involves only phrases 7–9 (i.e., the music for the troparion-apolytikion) is also carried out.

The redaction Vos (Ex. 7.8.1) consists of 18 distinct prototypes that cover three Court Chant versions as well as counterparts from Ukrainian, Old Rite, and Synodal and Russian regional sources with no chant system labels. The chant patterns of all prototypes have been analysed as being identical, i.e., there are nine phrases, of which none recur.

Example 7.8.1. Redaction Vos.

PVos1869CB

1. 2. 3. 4. 5. 6. 7. 8. 9.

PVos1709I

1. 2. 3.

4. 5.

6. 7. 8. 9.

¹¹ See the discussion on ferial and special forms of Orthros in Chapter 2

¹² See Chapter 2, Little and ferial Vespers.

¹³ “It is the day of Resurrection, / let us be radiant for the feast, / and let us embrace one another. / Let us say: Brethren, even to them that hate us, / let us forgive all things on the Resurrection, / and thus let us cry out: / Christ is risen from the dead, / trampling down death by death, / and on those in the tombs bestowing life.”

¹⁴ The standard custom is to use additionally one or more alternative melodies for the Paschal troparion-apolytikion.

PVos1748S456

|1|2|3|4|5|6|7|8|9|

Musical notation for PVos1748S456, measures 1-9. The piece is in 8/8 time. The melody consists of a series of eighth notes, with a 'R' (ritardando) marking above measures 3, 4, 7, and 8. The notation is presented on two staves.

PVos1750S454

|1|2|3|4|5|6|7|8|9|

Musical notation for PVos1750S454, measures 1-9. The piece is in 8/8 time. The melody consists of a series of eighth notes, with a 'R' (ritardando) marking above measures 3, 4, 7, and 8. The notation is presented on two staves.

PVos1798Ob = 1899Tr

|1|2|3|4|5=3|6|7|8|9|

Musical notation for PVos1798Ob = 1899Tr, measures 1-9. The piece is in 8/8 time. The melody consists of a series of eighth notes, with a 'R' (ritardando) marking above measures 3, 4, 5, 6, 7, 8, and 9. The notation is presented on two staves.

PVos1830CKr

|1|2|3|4|5|6|7|8|9|

Musical notation for PVos1830CKr, measures 1-9. The piece is in 8/8 time. The melody consists of a series of eighth notes, with a 'R' (ritardando) marking above measures 3, 4, 5, 6, 7, 8, and 9. The notation is presented on two staves.

PVos1848CL

|1|2|3|4|5|6|7|8|9|

Musical notation for PVos1848CL, measures 1-9. The piece is in 8/8 time. The melody consists of a series of eighth notes, with a 'R' (ritardando) marking above measures 3, 4, 5, 6, 7, 8, and 9. The notation is presented on two staves.

PVos1885Vla

|1|2=1|3|4|5=3|6|7|8|9|

Musical notation for PVos1885Vla, measures 1-9. The piece is in 8/8 time. The melody consists of a series of eighth notes, with a 'R' (ritardando) marking above measures 3, 4, 5, 6, 7, 8, and 9. The notation is presented on two staves.

PVos1894D

|1|2|3|4|5=2|6|7|8|9|

Musical notation for PVos1894D, measures 1-9. The piece is in 8/8 time. The melody consists of a series of eighth notes, with a 'R' (ritardando) marking above measures 3, 4, 5, 6, 7, 8, and 9. The notation is presented on two staves.

PVos1898UOb

|1|2|3|4|5|6|7|8|9|

Musical notation for PVos1898UOb, measures 1-9. The piece is in 8/8 time. The melody consists of a series of eighth notes, with a 'R' (ritardando) marking above measures 3, 4, 5, 6, 7, 8, and 9. The notation is presented on two staves.

PVos1902P

|1|2|3|4|5=2|6|7|8|9|

Musical notation for PVos1902P, measures 1-9. The piece is in 8/8 time. The melody consists of a series of eighth notes, with a 'R' (ritardando) marking above measures 3, 4, 5, 6, 7, 8, and 9. The notation is presented on two staves.

PVos1909ObK

|1|2|3|4|5|6|7|8|9|

Musical notation for PVos1909ObK, measures 1-9. The piece is in 8/8 time. The melody consists of a series of eighth notes, with a 'R' (ritardando) marking above measures 3, 4, 5, 6, 7, 8, and 9. The notation is presented on two staves.

PVos1909V

|1|2|3|4|5|6|7|8|9|

Musical notation for PVos1909V, measures 1-9. The piece is in 8/8 time. The melody consists of a series of eighth notes, with a 'R' (ritardando) marking above measures 3, 4, 5, 6, 7, 8, and 9. The notation is presented on two staves.

PVos1910M

|1|2=1|3=1|4|5|6=1|7|8|9|

Musical notation for PVos1910M, measures 1-9. The piece is in 8/8 time. The melody consists of a series of eighth notes, with a 'R' (ritardando) marking above measures 3, 4, 5, 6, 7, 8, and 9. The notation is presented on two staves.

PVos1911Obk

|1|2|3|4|5|6|7|8|9|

Musical notation for PVos1911Obk, measures 1-9. The piece is in 8/8 time. The melody consists of a series of eighth notes, with a 'R' (ritardando) marking above measures 3, 4, 5, 6, 7, 8, and 9. The notation is presented on two staves.

Nevertheless, in a small number of chant versions, some phrases appear as duplicates of earlier phrases: most frequently phrase 5 is a duplicate of phrase 3 or phrase 2, and a few further phrases appear as variant forms of others. Because the melodies for these stichera are individual (the others being composed of a small number of similar phrases in addition to phrases that are not present in the doxasticon), we are not concerned here with a regular recurrency pattern.

Phrases 3, 5, and 6 of 1709I make use of a non-standard gamut in which the low B is substituted by B flat; this is an instance of the pitch mutation known as *spusk*.

Table 7.8.1. Measurements for redaction Vos (with all phrases).

PVos	R	1	2	3	4	5	6	7	8	9	Mean	Len	RLen
1869CB	0	0	0	0	0	0	0	0	0	0	0	45	1.00
1848CL	1	0	0	0	0	0.1667	0.3333	0	0	0	0.055556	44	0.98
1830CKr	2	0	0	0	0	0	0.1667	0	0.7500	0.1429	0.117726	45	1.00
1916Sp-ON	3	0.2500	0.4286	0.2857	0	0.4286	0.6667	0.4000	0	0	0.273280	48	1.07
1912So	4	0	0.5000	0	0.4286	0.6667	0.5556	0.4000	0	0	0.283422	51	1.13
1898UOb	5	0.2500	0.3333	0.1429	0.5556	0.4286	0.1667	0.4000	0.2500	0.1429	0.296650	55	1.22
1909V	6	0.4000	0.3333	0.3750	0	0.7143	0.5000	0.4000	0	0	0.302513	54	1.20
2002KP	7	0.7500	0.5000	0.6667	0.7500	0.1667	0.3333	0	0	0	0.351852	36	0.80
1910M	8	0.2500	0.6667	0.5000	0.3333	0.6667	0.5000	0.4000	0	0.1429	0.384392	39	0.87
1798Ob/1899Tr	9	0.6250	0.4286	0.4286	0.5000	0.7143	0.5000	0.6667	0.2500	0.1429	0.472884	67	1.49
1885Vla	10	0.5000	0.5000	0.2857	0.5000	0.4286	0.6667	0.5714	0.7500	0.1429	0.482804	50	1.11
1750S454	11	0.6667	0.5714	0.1667	0.6667	0.3750	0.8000	0.6000	0.4286	0.2857	0.506747	78	1.73
1909ObK	12	0.5000	0.4286	0.5000	0.6667	0.7143	0.3750	0.5714	0.5556	0.2857	0.510803	71	1.58
1748S456	13	0.6667	0.4546	0.1429	0.8095	0.5000	0.8000	0.5714	0.4286	0.2857	0.517701	89	1.98
1709I	14	0.6667	0.5000	0.4444	0.8947	0.5556	0.6429	0.6000	0.5000	0.4444	0.583190	111	2.47
1911Obk	15	0.7000	0.5556	0.5000	0.8750	0.5556	0.6429	0.6250	0.6000	0.4444	0.610936	111	2.47
1902P	16	0.8000	0.4286	1	0.7000	0.2857	0.9000	0.7778	0.7500	0.2857	0.658641	67	1.49
1894D	17	0.8000	0.7500	1	0.7500	0.3750	1	0.7778	0.7500	0.4000	0.733642	65	1.44

Table 7.8.2. Pitch ranges of redaction Vos.

PVos	R	Amb
1869CB, 1848CL, 1916Sp-ON, 1912So, 1898UOb, 2002KP, 1910M	0, 1, 3, 4, 5, 7, 8	A-E (7)
1830CKr, 1885Vla	2, 10	A-F (8)
1909V, 1909ObK, 1709I, 1911Obk	6, 12, 14, 15	G-E (9)
1798Ob/1899Tr	9	G-F (10)
1750S454, 1748S456	11, 13	A-G (10)
1902P, 1894D	16, 17	G-G (12)

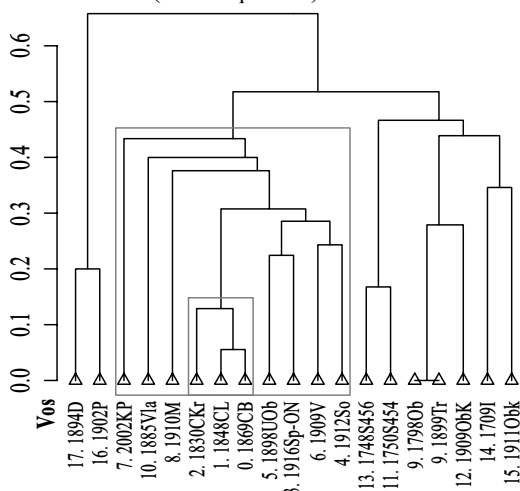
According to the measurements involving the full prototypes (Table 7.8.1), the vicinal group comprises the two earlier Court Chant forms, of which 1848CL shows a slight difference in phrases 5 and 6, and 1830CKr in phrases 6, 8, and 9. The other phrases of these chant versions duplicate those of the primary prototype. A significant share of the redaction, eight prototypes, belongs to the middle group, of whose members the Synodal version 1798Ob/1899Tr is the only counterpart that antedates the Court chant forms. In this group, five counterparts have one or more phrases similar to those of the primary prototype, 1912So having four such phrases, with phrases 8, 9, and 4 obtaining most matches.

The rest of the redaction, seven counterparts which include the manuscript versions that antedate the Court version, the two Old Rite versions, and the three West Ukrainian affiliates, belong to the remote group. The majority of these have resultant dissimilarities between 0.5 and 0.6. The two West Ukrainian affiliates at the end are the only representatives of maximal phrase dissimilarities.

The prototype lengths show considerable variation, ranging from 36 to 111 notes, with the median being 54.5. Only two non-Court counterparts are shorter than the 45-note primary prototype, specifically the Kiev-Pechersk version with its 36 notes, and the Moscow version with 39 notes. The most extended chant forms are 1709I and the Old Rite 1911Obk (remarkably, only these two have retained the *fita* passage of phrase 4, as indicated even by the low mutual phrase dissimilarity of 0.16). The pitch ranges (Table 7.8.2) vary from the fifth A–E of the primary prototype and six counterparts (the mode) via the major sixth G–E of the 1709I, Valaam, and Old Rite versions to the octave G–G of the West Ukrainian 1894D and 1902P.

In the dendrogram (Fig. 7.8.1), the majority of the prototypes belong to the left sub-branch of the right top branch that covers the vicinal group (the innermost rectangle) and the middle group with the exception of the Synodal 1798Ob/1899Tr that clusters with the Old Rite chant forms and 1709I. The two subsequent West Ukrainian versions with a mutual dissimilarity of 0.2 belong to the left top branch, appearing considerably distant from the rest of the redaction. The result suggests that the chant forms highlighted are abbreviated variants of the Znamenny Chant representatives which form a group together with the related Ukrainian versions. With 1830CKr and 1848CL ignored, the incoherency factor of the redaction for the full prototypes is 0.52, and the average dissimilarity of the primary prototype 0.44.

Figure 7.8.1. Dendrogram of redaction Vos (with all phrases).



When only the part of the prototypes that covers the Paschal troparion-apolytikion, that is, phrases 7–9, is measured (Table 7.8.3), the two Court prototypes and 2002KP are equal, and the vicinal group comprises the mutually similar 1909V and 1912So as well as the renditions in

1916Sp and 1910M. In the prototypes with the rank 1, the two last phrases are equal to those of the primary prototype, and phrase 8 of 1910M, even if the difference in phrase 9 is not great.

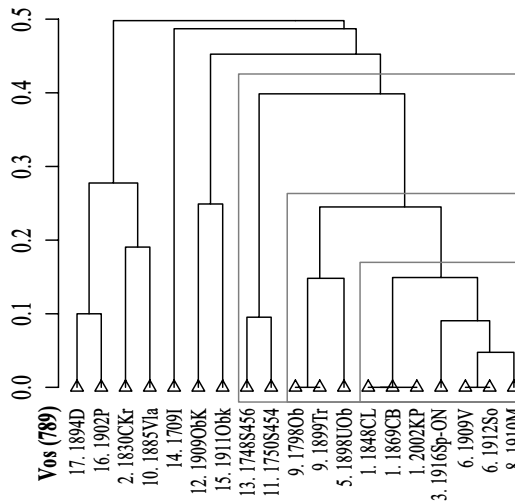
Table 7.8.3. Measurements for redaction Vos (phrases 7, 8, and 9).

PVos (Phrases 7-9)	R	7	8	9	Mean	Len	RLen	Amb
1869CB, 1848CL, 2002KP	0	0	0	0	0	14	1.00	B-D (3)
1909V, 1912So	1	0.4000	0	0	0.133333	15	1.07	A-D (5)
1916Sp-ON	1	0.4000	0	0	0.133333	15	1.07	B-D (3)
1910M	2	0.4000	0	0.1429	0.180953	16	1.14	A-E (7)
1898UOb	3	0.4000	0.2500	0.1429	0.264287	16	1.14	B-E (5)
1830CKr	4	0	0.7500	0.1429	0.297620	15	1.07	B-F (6)
1798Ob/1899Tr	5	0.6667	0.2500	0.1429	0.353177	18	1.29	B-F (6)
1748S456	6	0.5714	0.4286	0.2857	0.428570	21	1.50	B-F (6)
1750S454	7	0.6000	0.4286	0.2857	0.438093	19	1.36	B-F (6)
1909ObK	8	0.5714	0.5556	0.2857	0.470900	23	1.64	A-E (7)
1885Vla	9	0.5714	0.7500	0.1429	0.488097	18	1.29	B-F (6)
1709I	10	0.6000	0.5000	0.4444	0.514813	20	1.43	A-E (7)
1911Obk	11	0.6250	0.6000	0.4444	0.556480	27	1.93	A-E (7)
1902P	12	0.7778	0.7500	0.2857	0.604497	20	1.43	G-F (10)
1894D	13	0.7778	0.7500	0.4000	0.642593	23	1.64	G-F (10)

In turn, seven chant forms belong to the middle group, now covering both Synodal forms (1898UOb and 1798Ob/1899Tr) as well as the two manuscripts, the Old Rite version 1909ObK, and 1885Vla of the Vladimir Diocese. The four remaining counterparts comprise the remote group and keep the rank order of the previous measurement.

The prototype lengths for the troparion vary from 14 to 27 notes, with the median being 17. The primary prototype, together with its two duplicates, are the sole representatives of the minimum length. The minimum pitch range of the third B-D is represented in addition by the *Sputnik* version. The mode of the range is the diminished fifth B-F, present in five chant versions of the middle group, and the maximum range of the minor seventh G-F in the two West Ukrainian vernacular versions.

Figure 7.8.2. Dendrogram of redaction Vos (phrases 7, 8, and 9).



In the dendrogram (Fig. 7.8.2), the vicinal group is inside the innermost rectangle at the right

corner. It clusters with the Synodal forms into the same branch at the level above (the middle rectangle). The outermost rectangle adds the manuscript versions; the remaining three middle group members (the Court version 1830CKr, as well as 1909ObK and 1885Vla) being placed outside. The incoherency factor for the part of the prototypes that comprise the Paschal troparion-apolytikion is 0.44 (1830CKr being ignored), and the average dissimilarity of the primary prototype 0.4. Both numbers are smaller than for the full prototypes, which indicates that the coherency is greater for the troparion than for the whole doxasticon.

The results suggest the following: It would seem that even if the Znamenny Chant forms (represented by the Old Rite and Synodal versions) and that of the 1709 *Irmologion* are divergent, they share a common ancestry (specimens of which could perhaps be located in pre-Reform manuscripts from around the 15th–16th centuries insofar as such are obtainable and decipherable). However, probably because of long-term oral transmission (the chants may well have been sung from generation to generation largely without resorting to written music), the differentiation would seem to have started at an early time. While mediaeval ancestry can be assumed for the more recent regional chant forms (including the Court versions), differentiation has progressed, creating significant diversity, continuing even in the 19th century, as the differences between the Court Chant publications show.

The harmonic comparison (Ex. 7.8.2, Table 7.8.4) covers the primary prototype, 1848CL, and the Kiev-Pechersk version that was prepared for printing in 1917 but whose publication was delayed until recently for political reasons. The phrase similarities that have been bracketed in the chant patterns indicate that even if the melody is shared, the harmony is different in the phrases in question.

Example 7.8.2. Harmonic prototypes of redaction Vos.

HPVos1869CB

1.

 aeol Ion Ion aeol Ion aeol Ion aeol Ion

 a: I C: V⁷ V I I + I V⁷ V I a: I C: V⁷ V I V a: I C: I + I V⁷ a: I C: V⁷ I V I₄⁶ V⁷

6.

 aeol Ion aeol Ion dor Ion aeol dor Ion dor

 a: I C: V⁷ V I₄⁶ a: V⁷ I C: I d: V I C: V⁷ I I a: I d: I V I C: I V₅⁶ I V d: V₃⁴ V⁷ I

HPVos1848CL

1.

 aeol Ion Ion aeol Ion aeol Ion dor dor Ion dor

 a: I C: V⁷ I I + I V⁷ V I a: I C: V⁷ I a: V⁷ I C: I + I d: I V⁷ I C: I₄⁶ V d: V⁷ I

6.

 dor aeol Ion dor Ion Ion dor Ion dor

 V⁷ I a: I₄⁶ V⁷ I C: I d: V I C: V⁷ I I d: I₆⁴ V₃⁴ I C: I V₅⁶ I V d: V⁷ V I

HPVos2002KP

1. *R* 2. *R* 3. *R* 4. *R* 5. *R* |1|2|3|4=1|5[=2]|6|7|8|9||

Ion Ion Ion Ion Ion

C: I I V⁷ I₄⁶ V I₄⁶ V⁷ I₄⁶ V⁷ I I I V₅⁶ I V I₄⁶ V⁷

6. *R* 7. *R* 8. *R* 9. *R*

Ion aeol Ion dor Ion Ion dor Ion dor

I₄⁶ V⁷ I a: V⁷ I C: I d: I C: V₅⁶ I I d: I V I C: I V₅⁶ I V I₄⁶ d: V I

Table 7.8.4. Harmonic synopses for redaction Vos.

HPVos	R	1	2	3	4	5
1869CB	0	aeol: I – Ion: I	Ion: I – Ion: I	aeol: I – Ion – aeol: I	Ion: I – Ion: V	aeol: I – Ion: V ⁷
1848CL	1	aeol: I – Ion: I	Ion: I – Ion: I	aeol: I – Ion – aeol: I	Ion: I – dor: I	dor: V ⁷ – Ion – dor: I
2002KP	7	Ion: I	Ion: I – Ion: V ⁷	Ion: I ₄ ⁶ – Ion: I	Ion: I	Ion: I – Ion: V ⁷
HPVos	R	6	7	8	9	
1869CB	0	aeol: I – Ion – aeol: I	Ion: I – dor – Ion: I	Ion: I – aeol – dor: I	Ion: I – dor: I	
1848CL	1	dor: V ⁷ – aeol: I	Ion: I – dor – Ion: I	Ion: I – dor: I	Ion: I – dor: I	
2002KP	7	Ion: I ₄ ⁶ – aeol: I	Ion: I – dor – Ion: I	Ion: I – dor: I	Ion: I – dor: I	

The overall harmonic movement is substantially similar in all prototypes, even if the Kiev-Pechersk version has been significantly compressed in comparison with 1869CB and 1848CL, as may be seen especially in phrases 1 and 4, which are rendered in plain recitative on a single chord. Nevertheless, the harmony used in those two phrases is the same as either in the beginning or at the end of the corresponding phrases of the Court versions. The Court forms differ in their harmony in phrases 4–6, where 1848CL makes excursions to dor.

In terms of phrases, the similarities are most striking in the three last phrases (that comprise the troparion). In all versions, the harmony effectively fluctuates between Ion and dor, but in order to avoid parallels which are tolerated in 2002KP, the editors of the Court versions have introduced additional harmonies such as the dor: V in phrase 7, the aeol: I / dor: I₄⁶ in phrase 8, and the somewhat peculiar dor: V⁷ – V (with the seventh progressing upwards) in the penultimate chord of phrase 9 in 1848CL.

For phrases 1–6, 2002KP has few idiosyncrasies to offer, the only exception being the already familiar dominant seventh that progresses upwards in phrase 3. On the other hand, the version of Bahmetev repeats in phrases 1–3 and 6 the instance of a dominant seventh that is left by a leap of a third, creating the progression V⁷ – V, which can perhaps be considered a standard feature in Russian chant harmonizations if not even in ordinary common practice music. However, what happens at the end of phrases 4 and 5 is somewhat more striking: the music ends on Ion: V⁷ whose seventh does not resolve at all,¹⁵ since the next phrase starts with aeol: I via a leap in the parallel complex, after which the recitation note reverts to the Ion: V⁷ chord via a similar leap in the opposite direction. The solution in 1848CL is certainly more elegant but may represent a rare instance in the work of L'vov actually involving melodic infidelity.

¹⁵ One could, perhaps, theorize that the seventh which resides in the alto part would indeed resolve in the tenor, but in the opinion of this author, such an explanation would be factitious in the present context.

7.9 The kontakion of the Nativity: *Today the Virgin giveth birth*

The kontakion of the Nativity, the text (and the original, though unknown melody) of which are attributed to St. Romanos the Melodist (c. 490 – c. 556), is appointed for most divine services of the Nativity season from the Nativity Royal Hours on; it is usually read at this service but sung in the Vespers Liturgy (or at Great Vespers when the feast falls on Sunday or Monday) celebrated on the eve, as well as at Great Compline, Orthros, and the Divine Liturgy of the feastday of the Nativity, as well as other services until the leavetaking on 31 December.¹⁶ Liturgical sources give tone 3 for the hymn. In the Court repertory, there are two different melodic renderings for the kontakion: a florid melody, the setting of which has been attributed to Bortnjanskij (included in 1848CL and 1869CB), and the generic troparion chant of tone 3 (the generic chant applied in 1830CKr and 1848CL is that of tone 4). Because the generic chants have been dealt with previously, the present survey concerns the florid melody version.¹⁷

In the classical service books, this kontakion is indicated as being an automelon; there are a significant number of other kontakia that have been modelled according to that of the Nativity and supposedly sung to the same melody (whatever it may have been). Because the practice of singing kontakia as prosomoia ceased early (insofar as it ever was firmly established), the only source providing a prosomoion for *Today the Virgin* among the present comparative material is Tipografskij-T5349, i.e., the manuscript kondakarion known as the Tipografskij ustav, dating from around the beginning of the 12th century. The kontakion rendered therein as a prosomoion and available as a transcription is that of St. Nicholas the Wonderworker,¹⁸ whose main commemoration falls on 6 December.

Even though automelon renditions of kontakia are unknown in other comparative sources, variants of the same melody have been applied to sessional hymns of tone 3 that belong to the troparion group. Instances of this are provided in Ukrainian chant books, i.e., the three *Irmologions* of 1709, 1816 and 1904, the 1894 *Glasopesnec* and the 1902 *Napevnik*, as well as in the two 18th-century manuscript heirmologion-anthologies, the two documents of Kiev-Pechersk Lavra Chant, but also in the Russian Synodal *Obihod-S*. In other Russian sources, the only instances of the melody are for the kontakion of the Nativity.

¹⁶ A liturgical translation of the first stanza of the originally multi-stanzaic hymn that represents the form used for the kontakion in the Jerusalem Rite, dividing into five lines, reads: “Today the Virgin giveth birth to the Transcendent One, / and the earth offereth a cave to the Unapproachable One. / Angels with shepherds give glory, / the magi journey with a star, / for our sakes, a young Child is born, Who is Pre-eternal God.”

¹⁷ In the florid version according to Court Chant sources, the division of the text differs from the preceding: the four initial lines which are sung to the same music have been distributed between five melodic phrases, and the last line between six, the sixth phrase being a coda. In order to fill up the phrases, certain words have been repeated. The text, as adapted from the liturgical translation to make it accord with the Slavonic word order, reads: “1. The Virgin, / the Virgin today / to the Transcendent One / gives birth, / gives birth, // 2. and the earth / a cave / to the Unapproachable One / offereth, / offereth. // 3. Angels, / angels / with shepherds give glory, / give glory, / give glory, // 4. the magi, / the magi / with a star journey, / journey, / journey, // 5. for our sakes / is born / a young Child, / Pre-eternal God, / Pre-eternal God, // Pre-eternal God.”

¹⁸ The English text of this kontakion reads, in its current liturgical form (the name of the saint is omitted in the Slavonic version): “Thou wast a faithful minister of God in Myra, O Saint [Nicholas]. / For having fulfilled the Gospel of Christ, / thou didst die for the people and save the innocent. / Therefore thou wast sanctified as a great initiator of the grace of God.” The version of Tipografskij-T5349, that is semantically almost similar to the current Slavonic version of the New Rite, but written in slightly more commonplace language, goes (the word “today” is missing in the current text, which also has “initiator” in place of “teacher”): “In Myra, O Saint, thou wast a faithful minister [of God]. // For Christ’s Gospel [thou hast] fulfilled *today*, / [and] didst give thy life for thy people, // and save the innocent from death. / Therefore // thou wast sanctified as a great *teacher* of the mysteries of God.” (The single slashes indicate traditional line boundaries, while the double slashes mark the boundaries of the four periods into which the music in Tipografskij-T5349 appears to be divided.)

The prototype abstraction has been straightforward in the majority of cases. Irrespective of the text used in analogues of the melody, the music consists of a period that is recycled throughout the hymn without any great variation. The division into phrases follows that of the Court prototype in the source, in which the musical phrases have been delimited by rests; in the other versions, the period divides instead into two halves, either between phrases 2 and 3 or between phrases 3 and 4 (indicated with solid barlines in Ex. 7.9.2). In the main, all phrases that are available have been included in the comparison, with the exception of the coda phrase of the Court Chapel form.

The situation is different for the chant version 1100T of Tipografskij-T5349, which deserves to be discussed in more detail. The melody as transcribed by Požidaeva¹⁹ is formally quite complex. According to further analysis made by the present author, it consists of 18 individual formulas that are interpreted as corresponding to phrases, some of which recur without regular patterns, mostly with variation. On the other hand, the primary prototype is limited to five phrases without the coda. For this reason, 13 formulas have been excluded from the measured prototype. The justification of this solution is based on the present author's tentative hypothesis that in the Tipografskij-T5349 version — as well as for Kondakarian Chant in general — we are dealing with creative and artistic work rather than the literal application of an orally-transmitted version of the automelon (i.e., the Nativity kontakion), whose music remains unknown. This means that a common version of the music of the Nativity kontakion may instead have formed a nucleus for the kontakion for St. Nicholas, which would represent an artistically embellished reworking of the material. The five phrases that are included are the first four formulas of the music, and the final (terminal) formula.

A full prototype for 1100T_3dn is provided in Example 7.9.1 (the great hypostases of the neumatic script have been omitted). The formulas have been identified with letter symbols instead of numbers. The capital letter indicates a formula group, and the minuscule a variant that is too distant to be unified. The letters A–H, J, and T have been used for phrase-formulas of greater importance, and the letters X and Y for formulas of connective nature. The full chant pattern, divided according to the four periods of the hymn melody, always starting with Aa, is cited at the top right corner of the example.²⁰

Example 7.9.1. The full prototype for the kontakion in Tipografskij-T5349.

[Aa|Ba|C|Da|C|E|Xa|C|Db|C|Fa|C|]
 [Aa|Ba|Da|C|Fa|C|E|Xa|Fa|Db|C|Fa|C|C|Xa|Y|Ga|Fa|Xa|Fa|C|H|Xa|Fa|C|]
 [Aa|Xa|Y|Gb|Fa|Xa|Fa|C|H|Xa|Fa|C|]
 [Aa|Bb|Ab|Ba|J|C|Fa|C|Xb|Fb|C|T|]

PDev1100T_3dn [All phrase-formulas]

The redaction Dev (Ex. 7.9.2) consists of 14 distinct prototypes, of which 1100T represents the prosomoion, seven counterparts (with the identifier Sn) the sessional hymn,²¹ and the remaining

¹⁹ Požidaeva 2007, 528–533, discussed *passim*. Even though the present author has had the slight temptation to revise some passages, Požidaeva's transcription has been retained intact. Požidaeva does not offer any analyses of the form of the music.

²⁰ An analytical transcription of the full hymn is provided in Appendix 2.

²¹ The first and second periods of the first sessional hymn of Sunday Orthros of tone 3 from the Octoechos with the text "Christ hath arisen from the dead, // the first fruits of those that sleep //" serve as the corpus.

six prototypes the Nativity kontakion. While the Court chant books, the Ukrainian sources, and the Valaam *Obihod-V* do not quote a chant system, the melody is labelled as representing Bulgarian Chant or abbreviated Bulgarian Chant in *Obihod-S*, *U-Obihod-SN2*, *Krug-M* 1915, and *Sputnik*. This and the periodic structure of the melody suggest strongly that we are indeed dealing here with Bulgarian Chant.

Example 7.9.2. Redaction Dev.

PDev1869CB = 1848CL

[:|1|2|3|4|5|:]|[Coda]]

1. 2. 3. 4. 5.

PDev1100T_3dn

[Omitted formulas: E, Xa, Db, Fa, Ga, H, Y, Gb, Bb, Ab, J, Xb, Fb.]

1. 2. 3. 4. 5.

PDev1709I(Sn)_3dn

[:|1|2|3|4|5|:]

1. 2. 3. 4. 5.

PDev1748S456(Sn)_3dn = 1750S454(Sn)_3dn

[:|1|2|3|4|5|:]

1. 2. 3. 4. 5.

PDev1750S454_3dn

[:|1|2|3|4|5|:]

1. 2. 3. 4. 5.

PDev1798Ob-B(Sn)_3dn

[:|1|2|3|4|5|:]

1. 2. 3. 4. 5.

PDev1816I(Sn)_3dn = 1904I(Sn)_3dn

[:|1|2|3|4|5|:]

1. 2. 3. 4. 5.

PDev1887KP(Sn) = 1910KP(Sn)

[:|1|2|3|4|5|:]

1. 2. 3. 4. 5.

PDev1894D(Sn)_3dn

[:|1|2|3|5|:]

1. 2. 3. 4. 5.

PDev1898UOb-B = 1916Sp-B

[:|1|2|3|4|5|:]

1. 2. 3. 4. 5.

PDev1902P(Sn)_3dn

[:|1|2|3|4|5|:]

1. 2. 3. 4. 5.

PDev1909V

[:|1|2|3|4|5|:]

1. 2. 3. 4. 5.

PDev1915M-SB(2)

[:|1|2|3|4|5|:]

1. 2. 3. 4. 5.

PDev1915M-SB(3)

[:|1|2|3|4|5|:]

1. 2. 3. 4. 5.

Of the chant variants included, the majority have been transposed to the lower third in relation

to the sources. The exceptions to this are 1898UOb/1916Sp and both variants of the 1915 *Krug-M* as well as the harmonic renditions of the Court Chapel and the Kiev-Pechersk Lavra for which the lower part of the third parallel complex has been taken for the melody. The Court Chapel and Kiev-Pechersk versions are identical in their pitch sequences (the solution of presenting them as separate prototypes is based on the fact that the music is applied to distinct genres, and to the existence of the omitted coda phrase in the Court version — see Ex. 7.9.3 where the coda phrase can be found reproduced). In turn, the difference between the sessional hymn prototypes 1709I, 1816I/1904I, and 1798Ob is limited to phrase 3, that of the two 18th-century manuscripts and 1798Ob to phrase 2, and that of 1750S454 and 1798Ob-B(Sn) to phrase 4. While other prototypes have all five phrases, phrase 4 is missing in the 1894D of *Glaspesnec*.

Table 7.9.1. Measurements for redaction Dev (with 1869CB/1848CL as the primary prototype).

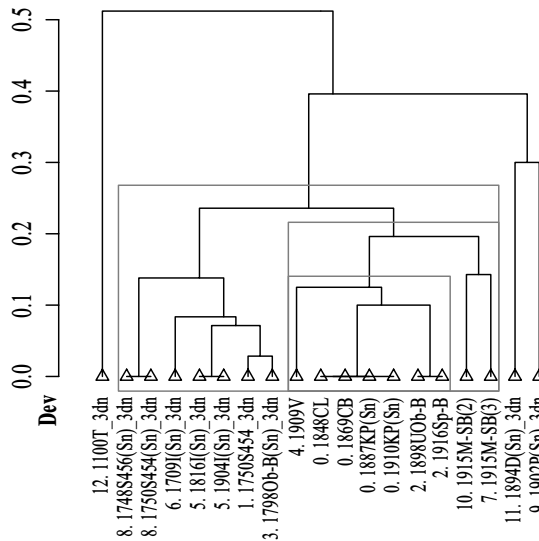
PDev	R	1	2	3	4	5	Mean	Len	RLen	Amb
1869CB/1848CL	0	0	0	0	0	0	0	27	1.00	C-G (7)
1887KP(Sn)/1910KP(Sn)	0	0	0	0	0	0	0	27	1.00	C-G (7)
1750S454_3dn	1	0.1429	0	0	0	0.2500	0.078572	28	1.04	B-G (8)
1898UOb-B/1916Sp-B	2	0	0	0.3000	0	0.2000	0.100000	31	1.15	C-G (7)
1798Ob-B(Sn)_3dn	3	0.1429	0	0	0.1429	0.2500	0.107144	27	1.00	B-G (8)
1909V	4	0	0	0.4000	0	0.2500	0.130000	30	1.11	C-G (7)
1816I(Sn)_3dn/1904I(Sn)_3dn	5	0.1429	0	0.2857	0.1429	0.2500	0.164286	25	0.93	B-G (8)
1709I(Sn)_3dn	6	0.1429	0	0.3333	0.1429	0.2500	0.173810	29	1.07	B-G (8)
1915M-SB(3)	7	0	0	0.5000	0	0.4286	0.185714	33	1.22	C-G (7)
1748S456(Sn)_3dn/1750S454(Sn)_3dn	8	0.1429	0.5000	0	0.1429	0.2500	0.207144	30	1.11	B-G (8)
1902P(Sn)_3dn	9	0.2500	0	0.1429	0.5714	0.4000	0.272858	25	0.93	B-G (8)
1915M-SB(2)	10	0	0	0.5000	0	1	0.300000	28	1.04	C-G (7)
1894D(Sn)_3dn	11	0.2500	0	0.4286	-1	0.3333	0.402380	21	0.78	B-G (8)
1100T_3dn	12	0.5000	0.3333	0.5625	0.4286	0.5000	0.464880	32	1.19	D-A (7)

According to the measurements with the Court version as the primary prototype (Table 7.9.1), the majority of the redaction, nine prototypes from five Ukrainian and four Russian sources, belong to the vicinal group. Of the 45 phrases, 22 are identical with those of the primary prototype, phrase 2 being shared by all counterparts of the group except the sessional hymn prototype of the two 18th-century manuscripts. Of the other phrases, phrases 1 and 3 are shared with the Court version in four cases, and phrase 4 in five cases. The earliest version in the vicinal group is that of the 1709 *Irmologion*; the total of counterparts antedating the Court form is five.

The remaining four prototypes, of which three are Ukrainian affiliates and one Russian, belong to the middle group. The phrase 2 is similar to the primary prototype in three cases, and phrases 1 and 4 in a single variant: 1915M-SB(2), whose phrase 5, however, is maximally dissimilar. The most distant variant is 1100T, but even this measures well below the group boundary. The prototype lengths vary from 21 to 33 notes, the median being 28. Three counterparts are shorter than the 27-note Court version. The primary prototype together with five counterparts have the fifth C-G as their pitch range, while seven attain the minor sixth B-G, and 1100T spans the fifth D-A.

In the dendrogram (Fig. 7.8.1), the middle branch, surrounded by the outermost rectangle, covers the vicinal counterparts, as well as 1915M-SB(3). The left sub-branch incorporates the versions from the Lviv *Irmologions*, those of the 18th-century manuscripts, and the Synodal version of the sessional hymn. In the middlemost rectangle there are the Moscow versions, and inside the innermost rectangle, the Court and Kiev-Pechersk forms, 1898UOb/1916Sp, and the Valaam counterpart. Thus, the Court version appears to relate to a Russian / East Ukrainian sub-tradition, slightly distinct from a West Ukrainian melodic line. The incoherency factor for the redaction is 0.32, and the average dissimilarity of the primary prototype 0.22.

Figure 7.8.1. Dendrogram of redaction Dev.



Another measurement (Table 7.9.2) was carried out with 1100T as the primary prototype. At this time, no chant versions belong to the vicinal group. The middle group, however, covers six counterparts, the nearest three to 1100T being the Valaam version, 1898UOb/1916Sp, and the Court and Kiev-Pechersk versions with rank 3. The remaining seven prototypes form the remote group. In this measurement, no phrases in the counterparts are shared by the 1100T version, whose average dissimilarity against the others is 0.51.

Table 7.9.2. Measurements for redaction Dev (with 1100T_3dn as the primary prototype).

PDev	R	1	2	3	4	5	Mean
1100T_3dn	0	0	0	0	0	0	0
1909V	1	0.5000	0.3333	0.5625	0.4286	0.3333	0.431546
1898UOb-B/1916Sp-B	2	0.5000	0.3333	0.5000	0.4286	0.5000	0.452380
1869CB/1848CL	3	0.5000	0.3333	0.5625	0.4286	0.5000	0.464880
1887KP(Sn)/1910KP(Sn)	3	0.5000	0.3333	0.5625	0.4286	0.5000	0.464880
1798Ob-B(Sn)_3dn	4	0.5714	0.3333	0.5625	0.3333	0.6667	0.493452
1902P(Sn)_3dn	5	0.6250	0.3333	0.6250	0.2500	0.6667	0.500000
1709I(Sn)_3dn	6	0.5714	0.3333	0.6250	0.3333	0.6667	0.505952
1750S454_3dn	7	0.5714	0.3333	0.5625	0.4286	0.6667	0.512500
1816I(Sn)_3dn/1904I(Sn)_3dn	8	0.5714	0.3333	0.6875	0.3333	0.6667	0.518452
1915M-SB(3)	9	0.5000	0.3333	0.6250	0.4286	0.7143	0.520238
1748S456(Sn)_3dn/1750S454(Sn)_3dn	10	0.5714	0.5000	0.5625	0.3333	0.6667	0.526786
1915M-SB(2)	11	0.5000	0.3333	0.6250	0.4286	1	0.577380
1894D(Sn)_3dn	12	0.6250	0.3333	0.7500	-1	0.5000	0.641666

As for the versions other than 1100T, the results indicate a high coherency that indisputably suggests common ancestry, most probably relating to the chant repertory known as Bulgarian Chant. One might be tempted to state that the version in Tipografskij-T5349 must represent the same repertory, but this cannot be done without extreme caution. Firstly, the version may have been anomalous even in its own time. Secondly, there is little guarantee as to what degree the transcription made by Požidaeva is absolutely correct, i.e., that the music as published is even close to how the melody was sung when the manuscript was copied. Thirdly, there may be errors in the manuscript that cannot be discovered given the lack of other sources. Finally, the measurements

are based on an artificial prototype that has been produced selectively, even if careful scrutiny has been employed. Nevertheless, it is difficult to deny altogether the apparent motivic relationship of this selective music sample to the later tradition of Eastern Slavic chant, of which the Court Chant does indeed appear to form an integral part.

The harmonic comparison (Ex. & Table 7.9.3) covers the Court version and the two Kiev-Pechersk variants, the melodies of which are identical with the exception of the coda in 1869CB/1848CL. The original barlines and rests of the Court version have been retained.

Example 7.9.3. Harmonic prototypes of redaction Dev.

HPDev1869CB = 1848CL |:1|2|3|4|5|:[Coda]||

1. Ion aeol aeol Ion Ion

F: I V I V d: I V I F: V I I V I⁶ V₅⁶ I I⁶ V I + I⁶

4. Ion 5. aeol Mix Coda Ion

V I V + V I d: I + I C: V⁷ I I F: I⁶ II⁶ V⁷ IV I

HPDev1887KP(Sn) |:1|2|3|4|5|:|

1. Ion aeol aeol Ion Ion Ion Ion

F: I V I V d: VI V VI F: V I I V⁶ I V₃⁴ I V⁶ I V⁶ I V⁶ V + V⁶ I I V⁶ I V

HPDev1910KP(Sn) |:1|2|3|4|5|:|

1. Ion aeol aeol Ion Ion Ion Ion

F: I V I V d: I V I F: V I I V I⁶ V₃⁴ I V I + I⁶ + V I V V² + V⁶ I I V₄⁶ I⁶ + V

Table 7.9.3. Harmonic synopses for redaction Dev.

HPDev	1	2	3	4	5	Coda
1869CB/1848CL	Ion: I – aeol: V	aeol: I – Ion: I	Ion: I – Ion: I	Ion: V – Ion: I	aeol: I – Mix: I	Ion: I ⁶ – Ion: I
1887KP(Sn)	Ion: I – aeol: V	aeol: VI – Ion: I	Ion: I – Ion: I	Ion: V ⁶ – Ion: I	Ion: I – Ion: V [= Mix: I]	—
1910KP(Sn)	Ion: I – aeol: V	aeol: I – Ion: I	Ion: I – Ion: I	Ion: V – Ion: I	Ion: I – Ion: V [= Mix: I]	—

The overall harmonic movement is the same in all three prototypes: the music of the repeating period begins with Ion: I and ends on Mix: I / Ion: V. The synopses for phrases 1, 3, and 4 are the same with the exception of 1887KP that begins its phrase 4 with Ion: V⁶. Moreover, phrase 2 of 1910KP shares its synopsis with the Court version, whereas 1887KP starts the phrase with aeol: VI. Phrase 5, respectively, is identical in its synopses in the Kiev-Pechersk versions, but distinct in the Court setting.

As for the selection of mid-phrase harmonies, phrases 1 and 2 are identical in the Court version and 1910KP. In phrase 3, the chord on the fourth note in 1910KP is V_3^4 (rather than V_3^6), which results in parallel octaves; the rest of the phrase omits the I – I⁶ embellishment, but the passage of upward passing notes in the bass (perhaps only incidentally replicating the formula H of 1100T) is present, even if ending on B natural. The difference in phrase 4 consists of the descending bass line at the end, not found in the Court version. Phrase 5 of 1910KP remains in Ion, and the bass reiterates the stepwise passage of phrase 3.

The version 1887KP has a distinct bass line, caused by parallelism with the melody part, even if the beginning of phrase 1 is identical with the other chant forms. However, the region aeol is arrived at via the degree VI, creating a passage on the phrase boundary which involves Ion: V – aeol: VI – V – VI – Ion: V, which is a parallel progression made up of three major triads (in which the tonic of aeol does not appear). The bass embellishments of the other prototypes (phrase 3, and for 1910KP, phrase 5) are not present. Otherwise, the harmonizations of phrases 1–5 do not show any special features.

The divergent harmonization of phrase 5 in the Court version is probably motivated by artistic objectives: Bortnjanskij (to whom the setting has been attributed) may have considered the obvious solution, of staying within Ion, ineffective, and for that reason chose to begin the phrase with aeol: I. Since the final note demands a chord that renders possible a smooth reprise from Ion: I (phrase 1), the phrase could hardly end on aeol: V⁷. In order to lead it to the dominant of Ion (= Mix: I), aeol: I is followed by Mix: V⁷ which requires relinquishing the parallel thirds: instead of having the soprano 1 / tenor 1 remain on the note A, the leading-note B of Mix is introduced (were the A retained, the chord would be Mix: V⁹ which would be too radical at this point).

The reason for attaching the coda is similarly artistic: clearly the author has considered that having the kontakion end on Ion: I is more satisfactory than sticking with the ending on Mix: I. In essence, the coda is a slightly modified full cadence to Ion: I, with II⁶ included.

As a whole it would appear that even if the harmonizations are rather similar though independent as far as details are concerned, the kontakion setting by Bortnjanskij may have influenced the sessional hymn rendition of 1910KP, whereas 1887KP may be considered as representing a more traditional harmonic interpretation of the Kiev-Pechersk chant.

8. Conclusions

In this final main chapter, the results of the melodic and harmonic analyses are reviewed and interpreted, and the Court chant books evaluated as documents of a manifestation of an allegedly individual liturgical system. At the end, a final summary of the findings is provided.

8.1 Results of melodic comparisons

In the preceding three chapters, 39 redactions covering 43 specimens of Court Chant from the 1869 *Obihod-CB* were compared with other Eastern Slavic chant materials. The earliest two Court Chant sources *Liturgija-CLiA* and *Liturgija-CLiB* are limited to chant forms of five redactions, *Krug-C* to 27, and *Obihod-CL* to 31 (enumerated in Table 8.1.1).

Table 8.1.1. The redaction coverage of the four Court Chant sources preceding *Obihod-CB* 1869.

Source	Samogl.	Troparia	Heirm.	Prokeim.	Rad, SeZ, Mag	Non-generic	N
<i>Liturgija-CLiA/CLiB</i>	St2	Tr8	—	Pr1	Rad	Teb	5
<i>Krug-C</i>	St1–St8	Tr1, Tr4, Tr7, Tr8	He4	Pr1–Pr8	Mag	OtJ, Eli, Kre, Teb, Vos	27
<i>Obihod-CL</i>	St1–St8	Tr1, Tr4, Tr7, Tr8	He4	Pr1–Pr8	Rad, SeZ, Mag	Arh, OtJ, Eli, Kre, Teb, Vos, Dev	31

Thus, the chants for which the only Court Chant source is *Obihod-CB* are the generic troparion chants of tones 2, 3, and 6, the pseudo-generic heirmos chants of tones 5, 6, and 8, as well as the non-generic Psalm 103 (Bla) and the troparion *Today salvation has come* (Dne).

There was a certain evolution in the repertory of Court Chant from its first publications; however, in only three redactions — covering the tone 8 generic troparion chant (Tr8), the gradual antiphon (OtJ) and *We praise Thee* (Teb) — at least one Court Chant version preceding *Obihod-CB* shows significant individuality. In the remaining 18 redactions that have Court Chant versions distinct from earlier sources, the differences are less marked.

Variable levels of evolution can be seen in non-Court sources as well. The main group of these consists of the nine Synodal chant books consulted. In all eight redactions of samoglasen chants, there are versions that have the same chant system associations in the Synodal sources but whose melodies do not agree, and the differences are considerable in some cases. For the generic troparion chants, the versions of tones 1, 3, and 4 in *S-Obihod-S* are individual. The heirmos chant of tone 5 has been slightly revised since *Irmologij-S*, and for the prokeimena of tones 1 and 5–7, the Kievan Chant versions have subtle differences between sources, as is the case with the *Radujsjja* melody, the magnification chant, and the Trisagion substitute *Before Thy Cross*.

Among the two Kiev-Pechersk sources *Bdenie-KP* 1887 and *Obihod-KP* 1910 that cover 26 chants of the Vigil, the melodies do not agree in 19 cases. Further, the West Ukrainian *Irmologions* of 1816 and 1904 agree for 21 and disagree for five chant forms.

The majority of the Court Chant versions are not duplicated in the non-Court comparative material. There are three cases in which the version in *Obihod-CB* can be found in an earlier non-Court source. The version of the tone 1 generic troparion chant used for the typical psalms at the Liturgy (in the redaction Tr1), and the resurrectional troparion *Today salvation has come* (Dne), appear to have been adopted into the Court repertory from the Synodal *Obihod-S*, and the pseudo-generic resurrectional heirmos of tone 4 (He4) possibly from *S-Obihod-S*.

A further 11 chant versions of *Obihod-CB* exist in subsequent non-Court sources (Table 8.1.2¹).

¹ The two previously mentioned chants that first appear in *Obihod-S* and are duplicated in other comparative materials have been excluded in the table. The tone 4 troparion chant duplicate in *Sbornik-N* does not contain the artificial leading-notes of the Court version.

A straightforward interpretation would be that all of these chants were adopted from the Court repertory. However, in some cases, the time during which such an adoption could have taken place would be rather short, and in others, an adoption can be considered unlikely for other reasons. It is possible, though, that the Court versions may have been incorporated into the Synodal *U-Obihod-SN2*, the Novgorod *Sputnik*, and the Nizhny Novgorod *Sbornik-N*, whereas similar adoptions into the repertory of the Kiev-Pechersk Lavra are less likely. On the other hand, the chant forms may have equally entered Court practice from other repertories, which is further supported by the fact that for the majority of chants, these comparative sources do not contain replicas of the *Obihod-CB* versions or show wider dependence on the Court repertory.

Table 8.1.2. Court Chant versions duplicated in later sources.

Red.	Chant	Earliest non-Court duplicate and source		Affiliation
St2	Tone 2 samoglasen	1898UOb-O	<i>U-Obihod-SN2</i>	Synodal
	Tone 2 compressed samoglasen variant	1910KP(CV)	<i>Obihod-KP</i>	East Ukraine (Kiev-Pechersk)
St3	Tone 3 samoglasen	1887KP	<i>Bdenie-KP</i>	East Ukraine (Kiev-Pechersk)
St5	Tone 5 samoglasen	1889N	<i>Sbornik-N</i>	Nizhny Novgorod
St6	Tone 6 samoglasen	1910KP	<i>Obihod-KP</i>	East Ukraine (Kiev-Pechersk)
Tr4	Tone 4 troparion chant	1889N	<i>Sbornik-N</i>	Nizhny Novgorod
Tr6	Tone 6 troparion chant	1916Sp-SB	<i>Sputnik</i>	Novgorod
Tr7	Tone 7 troparion chant	1910KP	<i>Obihod-KP</i>	East Ukraine (Kiev-Pechersk)
Pr6	Tone 6 prokeimenon	1889N	<i>Sbornik-N</i>	Nizhny Novgorod
Eli	Trisagion substitute <i>As many of you</i>	1898UOb-O	<i>U-Obihod-SN2</i>	Synodal
Vos	Paschal troparion-apolytikion	2002KP	<i>Obihod-KP</i>	East Ukraine (Kiev-Pechersk)

Likewise, ten *Obihod-CB* versions have vicinal counterparts in earlier sources (Table 8.1.3). These include the two chants with a later duplicate in *Sbornik-N*. The sources for the vicinal counterparts include the Synodal *Obihod-S* and *S-Obihod-S*, the Ukrainian manuscript Irmologij-S454, and *Irmosy-G* arranged by A. L'vov from 18th-century manuscripts.

Table 8.1.3. Court Chant versions with vicinal counterparts in earlier sources.

Red.	Chant	Subsequent dupl.	Earliest non-Court vicinal counterpart		Affiliation
St5	Tone 5 samoglasen	1889N	1798Ob-Z	<i>Obihod-S</i>	Synodal
St7	Tone 7 samoglasen		1750S454	Irmologij-S454	Ukrainian ms.
He5	Tone 5 heirmos chant		1850IG	<i>Irmosy-G</i>	Court arrangement
He8	Tone 8 heirmos chant		1850IG	<i>Irmosy-G</i>	Court arrangement
Pr6	Tone 6 prokeimenon	1889N	1798Ob-Z	<i>Obihod-S</i>	Synodal
Rad	<i>Radujsa</i>		1798Ob	<i>Obihod-S</i>	Synodal
Bla	Psalm 103		1798Ob-G	<i>Obihod-S</i>	Synodal
Arh	Magnification on Annunciation		1750S454	Irmologij-S454	Ukrainian ms.
Kre	<i>Before Thy Cross</i>		1809SOb	<i>S-Obihod-S</i>	Synodal
Dev	Nativity kontakion		1750S454	Irmologij-S454	Ukrainian ms.

Further 16 *Obihod-CB* versions have vicinal counterparts in subsequent sources, mainly affiliated with East Ukraine (the Kiev-Pechersk *Bdenie-KP* and *Obihod-KP*, as well as *Oktoih-Ab* and *Obihod-Ab*), and to a lesser extent represent Synodal and Russian regional chant books (Table 8.1.4).

Table 8.1.4. Court Chant versions with vicinal counterparts in later sources.

Red.	Chant	Earliest non-Court vicinal counterpart	Affiliation(s)	
St1	Tone 1 samoglasen	1887KP	<i>Bdenie-KP</i>	East Ukraine (Kiev-Pechersk)
St4	Tone 4 samoglasen	1916Sp-K	<i>Sputnik</i>	Novgorod
St8	Tone 8 samoglasen	1887KP	<i>Bdenie-KP</i>	East Ukraine (Kiev-Pechersk)
Tr1	Tone 1 troparion	1887Ab(2)/1889N/ 1916Sp-SG	<i>Oktoih-Ab, Sbornik-N, Sputnik</i>	East Ukraine, Nizhny Novgorod, Novgorod
Tr3	Tone 3 troparion	1898UOb-SG	<i>U-Obihod-SN2</i>	Synodal
Tr8	Tone 8 troparion	1887Ab(2)/1889N/1904As/ 1909V/1912So/ 1916Sp-O	<i>Oktoih-Ab, Sbornik-N, Sbornik-As, Obihod-V, Obihod-So, Sputnik</i>	East Ukraine, Nizhny Novgorod, Astrakhan, Valaam, Solovetsky, Novgorod
He4	Tone 4 Theotokos heirmos	1892Ob-InR/1898UOb-InR	<i>Obihod-SN, U-Obihod-SN2</i>	Synodal
He6	Tone 6 heirmos	1904As	<i>Sbornik-As</i>	Astrakhan
Pr1	Tone 1 prokeimenon	1912So	<i>Obihod-So</i>	Solovetsky
Pr2	Tone 2 prokeimenon	1887Ab	<i>Oktoih-Ab</i>	East Ukraine
Pr3	Tone 3 prokeimenon	1887Ab	<i>Oktoih-Ab</i>	East Ukraine
Pr7	Tone 7 prokeimenon	1910KP	<i>Obihod-KP</i>	East Ukraine (Kiev-Pechersk)
Pr8	Tone 8 prokeimenon	1887Ab	<i>Oktoih-Ab</i>	East Ukraine
SeZ	Great Monday–Wednesday troparion-apolytikion	1915KP	<i>Obihod-KP</i>	East Ukraine (Kiev-Pechersk)
Mag	Magnification	2002KP	<i>Obihod-KP</i>	East Ukraine (Kiev-Pechersk)
Teb	<i>We praise Thee</i>	1888Ab(2)	<i>Obihod-Ab</i>	East Ukraine

The remaining five Court Chant versions that lack equal² or vicinal counterparts in the non-Court comparative sources are the tone 2 troparion chant, prokeimenon chants of tones 4 and 5, the gradual antiphon (OtJ), and the Paschal doxasticon-apostichon (Vos).

The distribution of Court Chant versions according to the existence of duplicates and vicinal counterparts in the comparative material has been summarized in Table 8.1.5.

Table 8.1.5. The distribution of Court Chant versions according to the existence of duplicates and vicinal counterparts.

Court Chant forms of <i>Obihod-CB</i> with	N	%
Duplicates in earlier non-Court Chant sources	3	7.0
Duplicates in later non-Court Chant sources	11	25.6
Vicinal counterparts in earlier non-Court Chant sources (two duplicates disregarded)	8	18.6
Vicinal counterparts in later non-Court Chant sources	16	37.2
No duplicates or vicinal counterparts	5	11.6
Total	43	100.0

In Table 8.1.6, the comparative sources containing chants that are either equal or closest to the Court Chant versions of *Obihod-CB* have been ordered according to their relative proximity to the primary source. The number of matches for each chant book has been determined for samoglasny (column St), generic troparion chants (Tr), pseudo-generic heirmos chants (He) and prokeimenon chants (Pr), the other three redactions of pseudo-generic chants (Rad, SeZ, Mag), and for non-generic chants (Non-gen.). The proximity percentage (%) has been calculated by dividing the sums by the number of redactions containing one or more chant forms from the comparative source in question.³

² See footnote 44 of Chapter 4.

³ Comparative sources covering fewer than ten redactions have been omitted.

Table 8.1.6. The matches of equal and closest counterparts by comparative sources.

Comparative source(s)	Affiliation	St	Tr	He	Pr	Rad, SeZ, Mag	Non-gen.	Sum	Redactions	%
<i>Obihod-KP</i> 1910, 1915, 2002	Kiev-Pechersk	3	1		1	2	2	9	32	28.1
<i>Oktoih-Ab</i> 1887, <i>Obihod-Ab</i> 1888	East Ukraine		2		3		2	7	28	25.0
<i>Sbornik-N</i> 1889	N. Novgorod	1	3		1			5	22	22.7
<i>U-Obihod-SN2</i> 1898	Synodal	1	2	1	1		3	8	37	21.6
<i>Sputnik</i> 1916	Novgorod		4				4	8	37	21.6
<i>Bdenie-KP</i> 1887	Kiev-Pechersk	3			1		1	5	26	19.2
<i>Obihod-SN</i> 1892	Synodal		2	1	1		2	6	35	17.1
<i>Obihod-S</i> 1798	Synodal		2		1	1	1	5	35	14.3
<i>Obihod-So</i> 1912	Solovetsky		1		1		1	3	29	10.3
<i>Sbornik-As</i> 1904	Astrakhan		1	1	1			3	30	10.0
Irmologij-S454 1750	Ukraine	1					1	2	23	8.7
<i>S-Obihod-S</i> 1809	Synodal		1	1				2	29	6.9
<i>Obihod-V</i> 1909	Valaam		1					1	31	3.2
<i>Bdenie-KP</i> & <i>Obihod-KP</i>	Kiev-Pechersk	6	1		2	2	2	13	32	40.6

The comparative sources with matches include all East Ukrainian chant books consulted, the Ukrainian manuscript Irmologij-S454, and a number of Russian Synodal and regional sources. The two non-Court publications closest to the Court tradition are the Kiev-Pechersk *Obihod-KP*, and the two-volume set published by Ablamskij, whose respective percentages are 28.1 and 25.0. The *Sbornik-N* of Nizhny Novgorod, as well as the Synodal *U-Obihod-SN2* and the Novgorod *Sputnik* match for more than a fifth of the chants included. For the Synodal *Obihod-S*, 14.3 % of materials are identical or among the versions closest to Court Chant, and for the 1750 manuscript, 8.7 %. In the last row, the joint percentage for all Kiev-Pechersk sources has been determined to be as high as 40.6.

On the other hand, certain local repertoires do not have any matches. The most notable of these are the Moscow regional sources *Krug-M* and *Sobranie-U*. This can be seen as an explanation for the traditional distrust of Court Chant in the church music circles of Moscow, where the attitude towards Court Chant publications was particularly critical. It is obviously less surprising that the repertoires of West Ukraine and Russian Old Believers do not rank among the closest to Court Chant, but one might have expected that Russian regional traditions of localities nearer to St. Petersburg such as that of Valaam, would score better. At all events, it seems that the distribution of chant varieties in Russia depended chiefly on other factors than geography.

8.1.1 The homogeneity of the material

As one of the prerequisites for statistical comparison of melodies is an adequate level of homogeneity of the material, it is obvious that the chants within each redaction must fulfil this condition. There is still some variation from redaction to redaction, demonstrable by the incoherency factor. The mean of the incoherency factors for all redactions is 0.45 (with non-primary Court Chant versions disregarded), and the values range from 0.22 to 0.61. The redactions with the lowest and highest incoherency factors are enumerated in Table 8.1.1.1.

Those redactions having the lowest incoherency factors (and highest levels of homogeneity) incorporate four non-generic chants, four pseudo-generic chants including the heirmoi of tones 5, 6, and 8, and the generic samoglasny of tones 3 and 7; as discussed previously, the troparion *Today salvation has come* stands out for its exceptionally high homogeneity. Those chants having the lowest levels of homogeneity include the prokeimena of tones 1, 3, 4, 6, and 8, the heirmoi of tone 4, two non-generic chants, the generic troparion chants of tones 2, 4, and 7, and the samoglasny of

tone 6. The homogeneity levels are generally high for non-generic chants and heirmoi but low for prokeimena and the generic troparion chants.

Table 8.1.1.1. Redactions with lowest and highest incoherency factors.

Lowest IF (highest level of homogeneity)			Highest IF (lowest level of homogeneity)		
Red.	Chant(s)	IF	Red.	Chant(s)	IF
Dne	<i>Today salvation has come</i>	0.22	Pr4	Tone 4 prokeimenon	0.61
St3, Dev	Tone 3 samoglasen, Nativity kontakion	0.32	Tr4	Tone 4 troparion	0.58
St7	Tone 7 samoglasen	0.34	OtJ	Gradual antiphon	0.57
Eli	<i>As many of you as have been baptized</i>	0.35	Tr7	Tone 7 troparion	0.55
He8, Rad	Tone 8 heirmos, <i>Radujšja</i>	0.36	Tr2	Tone 2 troparion	0.54
He5	Tone 5 heirmos	0.37	Pr6, Pr8	Tone 6 and 8 prokeimena	0.53
He6, Teb	Tone 6 heirmos, <i>We praise Thee</i>	0.38	St6, He4, Pr1, Vos	Tone 6 samoglasen, tone 4 heirmoi, tone 1 prokeimenon, Paschal doxasticon-apostichon	0.52
SeZ	Great Mon–Wed troparion-apolytikion	0.39	Pr3	Tone 3 prokeimenon	0.51

8.1.2 The relation of the primary Court versions to the comparative material

When the versions of *Obihod-CB* are measured against the comparative material, for 31 chants representing 72.1 %, at least half of the non-Court counterparts fall into the vicinal and/or middle groups (Table 8.1.2.1).

Table 8.1.2.1. Court chant forms classified according to the proportion of vicinal/middle counterparts.

Court Chant forms with	Samogl.	Troparia	Heirmoi	Prokeim.	Rad, SeZ, Mag	Non-generic	N	%
50 % or more of non-Court Chant counterparts in the vicinal and middle groups	St2CV, St3, St4, St5, St7, St8	Tr1Ps, Tr2, Tr3, Tr6, Tr8	He4, He5, He6, He8	Pr3, Pr4, Pr6, Pr7	Rad, SeZ, Mag	Bla, OtJ, Dne, Eli, Kre, Teb, Vos, VosTr, Dev	31	72.1
The majority of non-Court Chant counterparts in the remote group	St1, St2, St6	Tr1, Tr4, Tr7	He4(Otv)	Pr1, Pr2, Pr5, Pr8		Arh	12	27.9

These cover most instances of the generic samoglasen and troparion chants, all resurrectional heirmoi, half of the prokeimena, the three other pseudo-generic chants, and all except one of the non-generic chants. Of these chants, the compressed samoglasen of tone 2, the heirmoi of tones 5 and 6, the *Radujšja* melody, and the non-generic *Today salvation has come*, *We praise Thee*, and the Nativity kontakion lack remote group counterparts. In turn, for the remaining 12 redactions, the majority of the counterparts fall into the remote group. These chants incorporate the samoglasny of tones 1, 2, and 6, the troparia of tones 1, 4, and 7, the prokeimena of tones 1, 2, 5, and 8, and the magnification of the Annunciation.

The average dissimilarities of the primary Court Chant versions range from 0.18 to 0.64 with a mean value of 0.40. For all chants except for tone 3 samoglasny and the prokeimena of tones 2, 5, and 8, the average dissimilarities of the primary Court forms are less than or equal to the incoherency factors, signifying that the vast majority of Court versions are no more individual than the average with respect to the comparative material.

The chants with the lowest and highest average dissimilarities have been collected in Table 8.1.2.2. Even in this light, the Court versions turn out to be relatively close to the mainstream for non-generic chants and heirmoi, whereas the generic troparion chants and prokeimena are generally more distant.

Table 8.1.2.2. Primary Court versions with lowest and highest average dissimilarities.

Lowest average dissimilarities			Highest average dissimilarities		
Chant(s)		AD	Chant(s)		AD
Dne	<i>Today salvation has come</i>	0.18	Pr8	Tone 8 prokeimenon	0.64
He8	Tone 8 heirmos	0.19	Tr4	Tone 4 troparion	0.58
Dev	Nativity kontakion	0.22	Pr1, Pr4, Pr5	Prokeimena of tones 1, 4, and 5	0.52
Teb	<i>We praise Thee</i>	0.26	St6, Tr7, Pr2	Tone 6 samoglasen, tone 7 troparion, tone 2 prokeimenon	0.51
He5	Tone 5 heirmos	0.27	St1	Tone 1 samoglasen	0.49
Rad, Eli	<i>Raduj'sja, As many of you</i>	0.28	Tr2	Tone 2 troparion	0.47
St7	Tone 7 samoglasen	0.30	St2, Tr1Ps	Tone 1 samoglasen, tone 1 troparion chant for typical psalms	0.46

Another means to evaluate the relation of the primary Court Chant versions to the comparative material is the proportion of identical and non-identical chant patterns in those redactions in which the prototypes contain recurrent phrases. Of the samoglasny, the chant patterns of all prototypes are identical for tones 3 and 5. For tones 1, 2, 4, 7, and 8, the chant pattern of the primary prototype is shared by at least a half of the counterparts. The remaining redaction of samoglasny is that of tone 6, in which the chant patterns are generally diversiform.

Of the troparion chants, all chant patterns are identical for tone 8, and the pattern of the primary prototype is shared by at least a half of the counterparts for tones 2, 3, 4, and 7, the opposite being true for tones 1 and 6. For the remaining pseudo-generic and non-generic chants for which the evaluation has been considered applicable, the chant pattern of the primary prototype is shared by the majority of counterparts for the heirmoi of tone 8, the troparion-apolytikion of Great Monday–Wednesday (SeZ), and the magnification chant (Mag), whereas this is not the case for the heirmoi of tone 4, Psalm 103 (Bla), and the gradual antiphon (OtJ).

8.1.3 The results of clustering

While measuring the dissimilarities between the primary Court Chant versions and the counterparts reveals which individual chant forms are their closest relatives, this measurement is somewhat ineffective in determining the placement of the latter within the whole Eastern Slavic chant tradition. For this reason, hierarchical clustering, whose results have the potential to answer this question, was carried out. Tables 8.1.3.1–6 below show the distribution of the material into major divisions as suggested in the dendrograms, as well as the number of sources with Ukrainian and Russian affiliations in each division. The divisions with the Court versions have been placed at the beginning of each redaction entry.

Samoglasen chants

The first division of tone 1 samoglasny (Table 8.1.3.1) covers all nine Ukrainian counterparts and roughly half the Russian counterparts that represent Kievan Chant and various vernacular chant forms from regional sources. The other division encompasses the Znamenny Chant repertory.

In tone 2, the first division incorporates East Ukrainian versions and Synodal and vernacular chants which in the main have no chant system association. The second division is populated by Russian chants with associations with both Kievan and Znamenny Chants, West Ukrainian analogues, and another group of Russian vernacular chants. Whereas the majority of Russian counterparts belong to this division, the Ukrainian variants are evenly distributed.

In tone 3, the first division, detached in the dendrogram at the top level from the rest of the redaction, is limited to the Court version which is equal to the East Ukrainian Kiev-Pechersk chant form together with the slightly different analogue of *Oktoih-Ab*. Virtually all Russian counterparts belong to the second division, which incorporates Znamenny and Kievan Chant versions and ver-

nacular variants from Russia and West Ukraine. The remaining chants are scattered between three further divisions.

Table 8.1.3.1. Divisions found by clustering for generic samoglasen chants.

Red.	Main divisions	Ukr.	Russ.
St1	Court Chant, Ukrainian versions, Russian Kievan Chant versions, <i>U-Obihod-SN2</i> “another chant,” <i>S-Obihod-S</i> , Astrakhan, Nizhny Novgorod, Solovetsky festal chant	9	11
	Russian Znamenny Chant versions, Moscow Dormition Cathedral, Valaam	—	12
St2	Court Chant, Synodal “another chant,” <i>U-Obihod-SN2</i> “common chant,” Moscow “abbreviated Kievan chant,” Astrakhan, Solovetsky festal chant, East Ukrainian versions, Ukrainian manuscript version	5	6
	Russian Znamenny and Kievan Chant versions, West Ukrainian versions, <i>U-Obihod-SN2</i> “another chant,” <i>S-Obihod-S</i> , Nizhny Novgorod, Valaam	5	18
St3	Court Chant, East Ukrainian versions	3	—
	Russian Znamenny and Kievan Chant versions, <i>S-Obihod-S</i> , Astrakhan, Moscow Dormition Cathedral, Nizhny Novgorod, Solovetsky festal chant, Valaam manuscript, West Ukrainian vernacular versions	3	20
	Valaam <i>Obihod-V</i>	—	1
	Ukrainian manuscript version, <i>Obihod-S</i> Znamenny Chant	1	1
	Versions of West Ukrainian heirmologion-anthologies	3	—
St4	Court Chant, Russian Kievan Chant versions, <i>S-Obihod-S</i> , <i>Obihod-S</i> Znamenny Chant, <i>U-Obihod-SN2</i> “another chant,” Astrakhan, Moscow Dormition Cathedral, East Ukrainian versions, versions of West Ukrainian heirmologion-anthologies	6	11
	Russian Znamenny versions (<i>Obihod-SN</i> , Solovetsky), Nizhny Novgorod, Valaam, West Ukrainian vernacular versions	2	5
	Russian Znamenny versions (pre-Reform, Old Rite <i>Obihodnik</i> , <i>Oktoih-S</i>)	—	6
	Solovetsky festal chant	—	1
	Ukrainian manuscript version	1	—
St5	Court Chant, Ukrainian versions, Russian Kievan Chant versions, Russian Znamenny Chant versions, <i>S-Obihod-S</i> , Astrakhan, Moscow Dormition Cathedral, Nizhny Novgorod, Solovetsky festal chant, Valaam <i>Obihod-V</i> , Valaam manuscript version	9	15
	Russian Znamenny Chant versions (pre-Reform, Old Rite <i>Oktaj</i> , <i>Obihod-SN</i>)	—	6
St6	Court Chant, Ukrainian versions, Russian Kievan Chant versions, <i>S-Obihod-S</i> , Astrakhan, Nizhny Novgorod, Valaam	7	10
	Russian Znamenny Chant versions, Moscow Dormition Cathedral	—	11
	West Ukrainian vernacular versions	3	—
St7	Court Chant, Ukrainian manuscript and East Ukrainian versions, West Ukrainian (<i>Irmologion</i> 1709, vernacular) versions, <i>S-Obihod-S</i>	7	1
	West Ukrainian version (<i>Irmologion</i> 1816, 1904), Russian Kievan Chant versions (<i>Obihod-S</i> , <i>Obihod-SN</i>)	2	2
	Russian Znamenny and Kievan Chant versions, Astrakhan, Moscow Dormition Cathedral, Nizhny Novgorod, Solovetsky festal chant, Valaam	—	18
St8	Court Chant, Ukrainian versions, Russian Kievan and Znamenny Chant versions, <i>U-Obihod-SN2</i> “another chant,” Astrakhan, Nizhny Novgorod, Solovetsky festal chant	7	15
	Russian Znamenny versions (<i>Obihod-S</i> , Solovetsky), Moscow Dormition Cathedral, Valaam	—	4
	West Ukrainian vernacular versions	2	—

The first division of tone 4 covers East Ukrainian affiliates and Kievan Chant associates along with West Ukrainian analogues and Russian vernacular chants, incorporating about half the Russian counterparts and the majority of Ukrainian versions. The remaining four divisions consist mainly of Russian Znamenny Chant derivatives.

The partition into the first division that includes Ukrainian chant forms and Russian Kievan and Znamenny Chant versions is even clearer for tone 5; the second division is populated by another group of Russian Znamenny versions. The situation is comparable for tone 6, even though all

Znamenny associates fall into the second division and three West Ukrainian vernacular versions into the third division.

The first division of tone 7 incorporates the majority of Ukrainian variants, the single Russian counterpart being that of *S-Obihod-S*. The West Ukrainian analogue of *Irmologions* 1816 and 1904, together with two Russian versions of Kievan Chant, form the second division, and all the remaining Russian counterparts, representing Znamenny and Kievan Chants along with vernacular versions, come into the third division.

The situation for tone 8 resembles that of tone 5: the first division covers the majority of counterparts representing Russian Kievan and Znamenny Chant versions together with Ukrainian analogues. Only a handful of Znamenny derivatives and West Ukrainian vernacular chants reside in the second and third divisions.

Troparion chants

The first divisions for the generic troparion chants (Table 8.1.3.2) of tones 1 and 3 incorporate abbreviated/vernacular versions of Greek Chant, while the second divisions contain unabbreviated versions of Greek Chant. For both tones, the first divisions additionally cover Ukrainian and Russian vernacular counterparts. The first division of tone 2 represents the Russian mainstream with Greek Chant and vernacular versions, whereas all Ukrainian counterparts reside in the second division along with the *S-Obihod-S* analogue. In tone 4, the first division covers the Russian abbreviated versions of Greek Chant, vernacular versions, and the East Ukrainian analogues, whereas other Ukrainian versions and Russian versions with associations with unabbreviated Greek and Bulgarian Chants form the second division.

Table 8.1.3.2. Divisions found by clustering for generic troparion chants.

Red.	Main divisions	Ukr.	Russ.
Tr1	Court Chant, Russian (abbreviated) versions (of Greek Chant), <i>S-Obihod-S</i> , Astrakhan, Nizhny Novgorod, Solovetsky, Valaam, Ukrainian versions	6	15
	Russian unabbreviated Greek Chant versions	—	3
Tr2	Court Chant, Russian versions of Greek Chant, Nizhny Novgorod	—	7
	Ukrainian versions, <i>U-Obihod-SN2</i> abbreviated Greek Chant	5	1
Tr3	Court Chant, Russian abbreviated Greek Chant versions, Astrakhan, Moscow, Nizhny Novgorod, Solovetsky, Valaam, West Ukrainian versions	2	8
	Russian unabbreviated Greek Chant versions, <i>S-Obihod-S</i>	—	5
Tr4	Court Chant, Russian abbreviated versions of Greek Chant, Astrakhan, Solovetsky, Valaam, Nizhny Novgorod, East Ukrainian versions	3	7
	Ukrainian versions (of Bulgarian Chant), Russian unabbreviated versions of Greek/Bulgarian Chant, <i>S-Obihod-S</i>	5	6
Tr6	Court Chant, late Ukrainian and Russian versions of Bulgarian Chant	5	1
	Early Ukrainian versions (of Bulgarian Chant, “Kievan Chant” in manuscripts), Russian Synodal version of Bulgarian Chant	5	1
Tr7	Court Chant, Ukrainian versions (of Bulgarian Chant, “Kievan Chant” in manuscripts), Russian Synodal Bulgarian Chant, Nizhny Novgorod	10	2
	Russian Greek Chant versions, Astrakhan, Solovetsky, Valaam	—	9
Tr8	Court Chant, Synodal abbreviated Kievan Chant, Moscow abbreviated Greek Chant, <i>Oktoih-Ab</i> second version / Astrakhan / Nizhny Novgorod / Solovetsky / <i>Sputnik</i> common chant / Valaam, East Ukrainian versions, West Ukrainian Przemyśl version of <i>Napevnik</i>	4	9
	Russian unabbreviated Greek Chant versions	—	4
	West Ukrainian versions	4	—

The redaction of the tone 6 generic troparion chant is almost without Russian counterparts. The comparative chant forms are distributed evenly into two divisions, of which the first covers late versions of Bulgarian Chant, and the second encompasses earlier Bulgarian Chant associates. The

situation is more heterogeneous for tone 7, which incorporates representatives of Bulgarian and Greek Chants. The first division is dominated by Ukrainian derivatives of Bulgarian Chant together with a couple of Russian analogues. The second division, respectively, covers Russian versions of Greek Chant and vernacular varieties, with no Ukrainian affiliates. The first division of tone 8 encompasses the mainstream Russian tradition of vernacular chant versions along with some Ukrainian affiliates. The Russian unabbreviated forms of Greek Chant are to be found in the second division, and the remaining West Ukrainian versions in the third.

Heirmos chants

As is the case for most troparion chants, the pseudo-generic heirmos chants (Table 8.1.3.3) are distributed mainly between the first divisions covering abbreviated and vernacular forms of Greek Chant that represent the Russian mainstream, and the second divisions, which encompass unabbreviated Greek Chant versions. For tone 4, the first division includes the East Ukrainian Kiev-Pechersk analogue, while the redaction for tone 8 troparion chants lacks Ukrainian counterparts. The situation for tones 5 and 6 is different: the repertory covers representatives of Russian Znamenny Chant in abbreviated/vernacular and unabbreviated forms, which are distributed between two different divisions. For tone 6, the East Ukrainian *Oktoih-Ab* version and the *S-Obihod-S* version fall into a separate third division. The unabbreviated divisions incorporate the West Ukrainian counterparts as well, confirming their common origin with the Russian Znamenny Chant repertory.

Table 8.1.3.3. Divisions found by clustering for pseudo-generic heirmos chants.

Red.	Major divisions	Ukr.	Russ.
He4	Court Chant, Russian abbreviated Greek Chant versions, Synodal Greek Chant versions, <i>S-Obihod-S</i> , Synodal “another chant,” <i>Irmosy-G</i> resurrectional kanon, Astrakhan, Valaam, East Ukrainian Kiev-Pechersk version	2	12
	Russian unabbreviated Greek Chant version, Theotokos kanon of <i>Irmosy-G</i>	—	2
He5	Court Chant, Russian abbreviated Znamenny Chant versions, <i>S-Obihod-S</i> , <i>U-Obihod-SN2</i> “another chant,” Astrakhan, <i>Irmosy-G</i> , Valaam, East Ukrainian Kiev-Pechersk version	2	9
	West Ukrainian versions and Russian unabbreviated Znamenny Chant versions	3	5
He6	Court Chant, Russian abbreviated Znamenny Chant versions, Astrakhan, <i>Irmosy-G</i> , Valaam	—	7
	West Ukrainian versions, Russian unabbreviated Znamenny Chant versions	3	5
	East Ukrainian <i>Oktoih-Ab</i> version, <i>S-Obihod-S</i> version	1	1
He8	Court Chant, Russian abbreviated Greek Chant versions, <i>S-Obihod-S</i> , Astrakhan, <i>Irmosy-G</i>	—	6
	Russian unabbreviated Greek Chant	—	1

Prokeimena

The pseudo-generic prokeimenon chants (Table 8.1.3.4) of tone 1 are distributed between three divisions. The first division incorporates the East Ukrainian *Oktoih-Ab* version and a couple of Russian vernacular analogues, one of which is a Kievan Chant associate. The second division encompasses the Russian mainstream of Znamenny Chant, and the third is dominated by the bulk of Ukrainian affiliates and Synodal versions of Kievan Chant. The divisions are comparable for tone 2, but here the first division covers all Russian analogues, with the exception of the Synodal Kievan Chant varieties. These latter are grouped with the bulk of Ukrainian affiliates in the second division. The scenario for tone 4 resembles that of tone 1 with the difference that the Synodal Kievan Chant version is placed with the Znamenny analogues. The individual Astrakhan version forms the third division, and the West Ukrainian analogues constitute the fourth division.

The first divisions of tones 3 and 6 incorporate the East Ukrainian and Russian versions, whereas the West Ukrainian counterparts form the second division, enhanced by the Ukrainian manuscript analogue in tone 6. The situation for tone 5 is comparable, with the difference that the East Ukrainian analogues are grouped with the other Ukrainian affiliates. The first division of tone 7 covers late Ukrainian versions, whereas the Russian counterparts are placed in the second division together with the analogue of the West Ukrainian *Glasopesnec*, and the early West Ukrainian and manu-

script versions constitute the third division. For tone 8, the first division is limited to the Court Chant forms with the East Ukrainian *Oktoih-Ab*. All other chants fall into the second division.

Table 8.1.3.4. Divisions found by clustering for pseudo-generic prokeimenon chants.

Red.	Major divisions	Ukr.	Russ.
Pr1	Court Chant, Moscow abbreviated Kievan Chant, Solovetsky, East Ukrainian <i>Oktoih-Ab</i> version	1	2
	Russian Znamenny Chant versions, Astrakhan, Valaam	—	9
	Ukrainian versions, Russian Synodal Kievan Chant versions	8	2
Pr2	Court Chant, East Ukrainian <i>Oktoih-Ab</i> version, Russian Znamenny Chant (/ <i>S-Obihod-S</i> / Nizhny Novgorod) versions, Moscow abbreviated Kievan Chant, Astrakhan, Solovetsky, Valaam	1	10
	Ukrainian versions, Russian Synodal Kievan Chant versions	8	2
Pr3	Court Chant, East Ukrainian versions, Russian Synodal Znamenny (/ <i>S-Obihod-S</i> / Nizhny Novgorod) and Kievan Chant versions, Astrakhan, Solovetsky, Valaam	3	10
	West Ukrainian versions	6	—
Pr4	Court Chant, East Ukrainian versions, Nizhny Novgorod / Moscow abbreviated Kievan Chant, Solovetsky	3	3
	Russian Synodal Znamenny (/ <i>S-Obihod-S</i>) and Kievan Chant versions	—	8
	Astrakhan version	—	1
	West Ukrainian versions	7	—
Pr5	Court Chant, Russian Znamenny and Kievan Chant versions, <i>S-Obihod-S</i> , Astrakhan, Nizhny Novgorod, Solovetsky, Valaam	—	12
	Ukrainian versions	9	—
Pr6	Court Chant, Russian Znamenny and Kievan Chant versions, <i>S-Obihod-S</i> , Astrakhan, Nizhny Novgorod, Solovetsky, Valaam, East Ukrainian versions	3	12
	West Ukrainian versions, Ukrainian manuscript version	6	—
Pr7	Court Chant, late Ukrainian versions	4	—
	Russian Znamenny and Kievan Chant versions, <i>S-Obihod-S</i> , Astrakhan, Nizhny Novgorod, Solovetsky, Valaam, West Ukrainian <i>Glaspesnec</i> version	1	12
	Early West Ukrainian versions, Ukrainian manuscript version	4	—
Pr8	Court Chant, East Ukrainian <i>Oktoih-Ab</i> version	1	—
	Russian Znamenny and Kievan Chant versions, <i>S-Obihod-S</i> , Astrakhan, Nizhny Novgorod, Solovetsky, Valaam, Ukrainian versions	8	12

The remaining pseudo-generic chants

The first division of the *Radujsa* melody (Rad) encompasses the Ukrainian associates and the Synodal versions, whereas the Moscow version falls into the second division, apparently due to evolution caused by oral transmission (Table 8.1.3.5).

Table 8.1.3.5. Divisions found by clustering for the remaining pseudo-generic chants.

Red.	Major divisions	Ukr.	Russ.
Rad	Court Chant, Ukrainian versions, Synodal versions	2	4
	Moscow version	—	1
SeZ	Court Chant, Russian Kievan Chant versions, <i>S-Obihod-S</i> , Moscow, Vladimir, East Ukrainian versions, Ukrainian manuscript version	3	7
	West Ukrainian versions	5	—
Mag	Court Chant, East Ukrainian Kiev-Pechersk version, Ukrainian manuscript version, Russian Znamenny Chant versions, <i>S-Obihod-S</i> , Astrakhan, <i>Sputnik</i> , Solovetsky, Valaam	1	15
	West Ukrainian versions, Russian Kievan Chant versions	3	2

The first division of the Great Monday–Wednesday troparion-apolytikion (SeZ) incorporates the Russian and a couple of Ukrainian counterparts, whereas the West Ukrainian affiliates come

into the second division. The situation of the magnification chant (Mag) is comparable, with the exception that Russian Kievan Chant versions reside in the second division with the West Ukrainian affiliates.

Non-generic chants

Of the non-generic chants (Table 8.1.3.6), the first division of the Greek Chant Psalm 103 (Bla, with the relatively low average dissimilarity of 0.32) covers all Russian counterparts. The single Ukrainian affiliate — that of the East Ukrainian *Obihod-Ab* — forms alone the second division, which has to do with its limited phrase count with respect to the other versions. Since it appears that the chant has never become established in the wider Ukrainian repertory, it has likely found its way into *Obihod-Ab* via the predominant Russian usage as an orally-developed variant.

Table 8.1.3.6. Divisions found by clustering for non-generic chants.

Red.	Major divisions	Ukr.	Russ.
Bla	Court Chant, Russian Greek Chant versions, <i>S-Obihod-S</i> , Astrakhan, Solovetsky, <i>Utrenja-G</i>	—	10
	East Ukrainian <i>Obihod-Ab</i> version	1	—
Arh	Court Chant, Ukrainian versions, neumatic Russian Znamenny Chant versions (pre-Reform manuscripts and Old Rite <i>Obihodnik</i> , with the <i>anenajka</i> phrase omitted)	6	5
	Russian Synodal and other Znamenny Chant versions (without the <i>anenajka</i> phrase), Astrakhan, Moscow, Solovetsky, <i>Sputnik</i> , Valaam	—	11
	Synodal Put' Chant version	—	1
OtJ	Court Chant, East Ukrainian <i>Obihod-Ab</i> version, Russian abbreviated Greek Chant versions, Astrakhan	1	5
	Russian Synodal unabbreviated Greek Chant, Solovetsky, Valaam	—	4
Dne	Court Chant / Russian Synodal version, <i>S-Obihod-S</i> , <i>Utrenja-G</i> / <i>Obihod-Ab</i> / Astrakhan, Solovetsky, Valaam	1	10
	Ukrainian versions, Moscow "abbreviated Znamenny Chant"	8	1
Eli	Court Chant, <i>U-Obihod-SN2</i> "common chant," <i>Sputnik</i> abbreviated Znamenny Chant / Vladimir, Moscow abbreviated Znamenny Chant, Solovetsky, Ukrainian versions	2	5
	Russian Znamenny Chant versions, <i>S-Obihod-S</i>	—	5
Kre	Court Chant, Russian Kievan Chant versions, <i>S-Obihod-S</i> , <i>Sputnik</i> "common chant," Solovetsky, Valaam, East Ukrainian Kiev-Pechersk version	1	9
	Russian Znamenny Chant versions	—	4
	West Ukrainian vernacular versions	2	—
Teb	Court Chant, Synodal "another Kievan chant," <i>U-Obihod-SN2</i> "abbreviated Znamenny chant," Moscow "abbreviated Kievan chant," <i>Sputnik</i> "Novgorod chant," East Ukrainian <i>Obihod-Ab</i> version	1	5
	East Ukrainian Kiev-Pechersk version	1	—
Vos	Court Chant, <i>U-Obihod-SN2</i> , Moscow, Solovetsky, Valaam, Vladimir, <i>Sputnik</i> "common Novgorod chant," East Ukrainian Kiev-Pechersk version	1	6
	Early Ukrainian versions, Russian Znamenny Chant versions	3	4
	West Ukrainian vernacular versions	2	—
Dev	Court Chant, East Ukrainian and Russian versions (of Bulgarian Chant), Valaam, versions of Bulgarian Chant in Ukrainian printed and manuscript heirmologion-antologies and <i>Obihod-S</i>	8	6
	West Ukrainian vernacular versions	2	—
	Prototype synthesized from Tipografskij-T5349	1	—

The chants of the magnification for the Annunciation (Arh) fall into three divisions, of which the first contains the Ukrainian affiliates and Russian Znamenny Chant versions written in Stolp notation (when phrase 3 with the *anenajka* is disregarded). The second division represents the Russian mainstream and covers the remaining Znamenny Chant associates (in which the *anenajka* were removed) as well as vernacular chant forms. The Synodal representative of Put' Chant constitutes a separate third division.

The first division of the tone 4 gradual antiphon (OtJ) contains the East Ukrainian *Obihod-Ab* version, Russian versions of abbreviated Greek Chant, and the Astrakhan versions, whereas the second division encompasses the unabbreviated Greek Chant varieties and a couple of vernacular forms. The chant is unknown in the bulk of Ukrainian sources and probably entered *Obihod-Ab* from Russian usage.

While the chant of the resurrectional troparion *Today salvation has come* (Dne) would appear to be a Ukrainian import in Russia, the Court form was directly adopted from the Synodal *Obihod-S*. The first division covers, in addition, Russian vernacular variants, one of these having been adopted into the East Ukrainian *Obihod-Ab*. The other Ukrainian affiliates, together with the Moscow version, fall into the second division. As the homogeneity of the redaction is exceptionally high (the incoherency factor being only 0.22), the differentiation of the two divisions can be considered relatively insignificant.

The first division of the Trisagion substitute *As many of you as have been baptized* (Eli) covers Ukrainian affiliates and Russian vernacular analogues representing abbreviated forms of Znamenny Chant, and the second division encompasses the unabbreviated Znamenny Chant varieties.

The first division of the other Trisagion substitute *Before Thy Cross* (Kre) covers the Kiev-Pechersk analogue, Russian versions of Kievan Chant, and vernacular chant forms. The Russian Znamenny varieties fall into the second division, and the two West Ukrainian vernacular versions into the third division.

The first division of the apparently free composition for the Anaphora hymn *We praise Thee* (Teb) represents all analogues other than the Kiev-Pechersk form of the second division, whose individuality is probably due to evolution via oral transmission.

The first division of the Paschal doxasticon-apostichon (Vos) encompasses the Kiev-Pechersk analogue and the Russian vernacular versions. The early Ukrainian affiliates are grouped with Russian versions of Znamenny Chant into the second division, and the two West Ukrainian vernacular analogues into the third division.

The melody exclusively used for the Nativity kontakion in the Court repertory (Dev) is associated with Bulgarian Chant. The first division contains the analogues of East Ukrainian affiliation and the versions of Ukrainian heirmologion-anthologies, as well as the Russian variants except for the *Obihod-S* version. The second division covers the two West Ukrainian vernacular variants, and the prototype synthesized from the Kondakarian manuscript Tipografskij-T5349 falls into the third division.

The counterparts closest to the Court Chant versions included in the present study, as well as the affiliations and associations suggested by the hierarchical clustering, are reviewed in Table 8.1.3.7. The counterpart labels are prefixed by proximity indicators (Eq = equal to the primary prototype, V = vicinal group, M = middle group, R = remote group) and the rank numbers. The column Mstr. indicates if the Court Chant appears to cluster with a Russian (Ru) and/or Ukrainian (U) chant repertory of the mainstream for the chant variants included.

Table 8.1.3.7. The non-Court Chant counterparts closest to the primary Court Chant prototypes. The affiliations/associations of Court Chant as suggested by hierarchical clustering.

Sgl.	Counterparts closest to the primary prototype	Affiliations and associations by clustering	Mstr.
St1	V: 2. 1887KP, 3. 1910KP, 4. 1887Ab, 5. 1916Sp-K	(East) Ukrainian; Russian: Kievan Chant, vernacular versions	U
St2	V: 0. 1898UOb-O, 2. 1887KP, 3. 1892Ob-InR(TH)/1898UOb-InR(TH)	Russian: vernacular versions; (East) Ukrainian	—
St2CV	Eq: 1910KP, V: 1. 1898UOb/1916Sp, 2. 1912So	(Not clustered.) East Ukrainian; Russian: vernacular versions	—
St3	Eq: 1887KP/1910KP, V: 1. 1887Ab	East Ukrainian	—

Sgl.	Counterparts closest to the primary prototype	Affiliations and associations by clustering	Mstr.
St4	V: 2. 1916Sp-K, 4. 1892Ob-SK, 5. 1904As, 6. 1882U, 7. 1887Ab, 8. 1910KP	Russian: Kievan Chant, vernacular versions; Ukrainian	Ru, U
St5	Eq: 1889N, V: 1. 1798Ob-Z, ⁴ 2. 1904As, 3. 1892Ob-SK/1898UOb-K	Russian: Kievan and Znamenny Chant, vernacular versions; Ukrainian	Ru, U
St6	Eq: 1910KP, V: 1. 1887KP, 2. 1892Ob-SK/1898UOb-K/1904As/1911M-SK, 3. 1889N	(East) Ukrainian; Russian: Kievan Chant, vernacular versions	U
St7	V: 2. 1750S454, 3. 1887Ab, 4. 1809SOB, 4. 1910KP	(East) Ukrainian	U
St8	V: 1. 1887KP, 2. 1910KP, 5. 1916Sp-K, 6. 1904As, 7. 1892Ob-SK, M: 8. 1795Ok-Z	(East) Ukrainian; Russian: Kievan and Znamenny Chant, vernacular versions	U, Ru

Trop.	Counterparts closest to the primary prototype	Affiliations and associations by clustering	Mstr.
Tr1	V: 1. 1887Ab(2)/1889N/1916Sp-SG, M: 2. 1911M-SG, 3. 1830CKr/1892Ob-SG	Russian: abbreviated and vernacular Greek Chant versions; Ukrainian	Ru, U
Tr1Ps	Eq: 1798Ob(Ps)/1892Ob-G(Ps)/1898UOb-G(Ps)/1916Sp-G(Ps), M: 1. 1809SOB, 2. 1915M-G(Ps)	— “ —	—
Tr2	M: 1. 1798Ob-G/1809SOB/1850UG/1892Ob-G, 2. 1892Ob-InR/1911M-SG, 3. 1887Ab	Russian: Greek Chant	Ru
Tr3	V: 1. 1898UOb-SG, 2. 1916Sp-SG, 3. 1912So, 4. 1904As, 5. 1892Ob-SG, M: 6. 1889N	Russian: abbreviated and vernacular Greek Chant versions; West Ukrainian: vernacular versions	Ru
Tr4	V: 0. 1889N, 2. 1887KP/1910KP, 2. 1909V, 4. 1892Ob-SG/1912So/1916Sp-SG, M: 5. 1887Ab	Russian: abbreviated and vernacular Greek Chant versions; East Ukrainian	Ru
Tr6	Eq: 1916Sp-SB, V: 1. 1902P, 2. 1894D, M: 3. 1887KP, 4. 1910KP, 5. 1798Ob-B, 6. 1709I-B	Ukrainian: Bulgarian Chant	—
Tr7	Eq: 1910KP, M: 3. 1887KP, 4. 1889N, 5. 1887Ab, 6. 1709I-B/1798Ob-B	(East) Ukrainian: Bulgarian Chant	—
Tr8	V: 1. 1830CKr/1887Ab(2)/1889N/1904As/1909V/1912So/1916Sp-O, 2. 1850UG(2), M: 5. 1892Ob-SK/1898UOb-SK ⁵	Russian: vernacular versions, abbreviated Greek Chant; Ukrainian	Ru

Heirm.	Counterparts closest to the primary prototype	Affiliations and associations by clustering	Mstr.
He4	Eq: 1809SOB, M: 1. 1909V(Otv), 2. 1887KP/1910KP, 3. 1892Ob-G/1898UOb-G, 3. 1916Sp-OSG	Russian: abbreviated and vernacular Greek Chant versions	Ru
He4Otv	V: 2. 1892Ob-InR(Otv)/1898UOb-InR(Otv), M: 3. 1887KP/1910KP, 4. 1869CB/1809SOB	— “ —	Ru
He5	V: 1. 1850IG, 1. 1916Sp-OSZ, 2. 1898UOb-InR, 3. 1809SOB, 4. 1904As, 5. 1909V, 6. 1892Ob-SZ/1898UOb-SZ/1911M-SZ	Russian: abbreviated and vernacular Znamenny Chant versions	Ru
He6	V: 1. 1904As, 2. 1898UOb-SZ, 3. 1909V, 4. 1892Ob-SZ/1911M-SZ	Russian: abbreviated and vernacular Znamenny Chant versions	Ru
He8	V: 1. 1850IG/1916Sp-G, 2. 1809SOB, 2. 1892Ob-G/1898UOb-G/1904As	Russian: abbreviated and vernacular Greek Chant versions	Ru

Pr.	Counterparts closest to the primary prototype	Affiliations and associations by clustering	Mstr.
Pr1	V: 2. 1912So, 3. 1915M-SK, M: 4. 1887Ab	Russian: vernacular versions	—
Pr2	V: 2. 1887Ab, M: 3. 1904As, 4. 1915M-SK, 5. 1916Sp-Z	Russian: vernacular versions, Znamenny Chant	Ru
Pr3	V: 1. 1887Ab, 2. 1909V, M: 3. 1916Sp-Z, 4. 1798Ob-Z/1809SOB/1889N/1892Ob-Z/1898UOb-Z	Russian: vernacular versions, Znamenny and Kievan Chants	Ru
Pr4	M: 1. 1887KP, 2. 1912So, 3. 1798Ob-K/1892Ob-K	Russian and East Ukrainian: vernacular versions	—

⁴ The label is probably erroneous.

⁵ The labels appear to be misleading.

Pr.	Counterparts closest to the primary prototype	Affiliations and associations by clustering	Mstr.
Pr5	M: 1. 1798Ob-Z/1892Ob-Z/1898UOb-Z, 2. 1912So, 3. 1904As	Russian: Znamenny and Kievan Chants, vernacular versions	Ru
Pr6	Eq: 1889N, V: 0. 1904As, 1. 1798Ob-Z/1809SOB/1892Ob-Z/1898UOb-Z, 2. 1892Ob-K	Russian: Znamenny and Kievan Chants, vernacular versions	Ru
Pr7	V: 1. 1910KP, M: 2. 1798Ob-Z/1809SOB/1892Ob-Z/1898UOb-Z, 2. 1887Ab, 2. 1909V, 3. 1889N	Ukrainian: late chant forms	—
Pr8	V: 2. 1887Ab, R: 3. 1904As, 4. 1889N, 5. 1798Ob-K/1892Ob-K	Unspecified	—

Other ps.-gen. chants	Counterparts closest to the primary prototype	Affiliations and associations by clustering	Mstr.
Rad: <i>Radujsa</i> melody	V: 2. 1798Ob, 3. 1892Ob/1898UOb/1916Sp, 4. 1888Ab	Russian; Ukrainian (composition)	Ru
SeZ: Great Mon–Wed troparion-apolytikion	V: 1. 1915KP, 2. 1883M/1898UOb-K/1916Sp-K, M: 3. 1798Ob-K/1809SOB/1885Vla/1899Tr-K	(East) Ukrainian; Russian: vernacular versions, Kievan Chant	Ru
Mag: Magnification	V: 2. 2002KP, M: 3. 1748S456(Mu), 4. 1909ObK(Kr)	Russian: Znamenny Chant, vernacular versions	Ru

Non-generic chants	Counterparts closest to the primary prototype	Affiliations and associations by clustering	Mstr.
Bla: Psalm 103	V: 1. 1892Ob-G/1898UOb-G/1916Sp-G, 2. 1798Ob-G, 3. 1850UG(2)	Russian: Greek Chant versions	Ru
Arh: Magnification on Annunciation	V: 1. 1750S454, M: 2. 1709I, 3. 1816I/1904I, 4. 1748S456, 5. 1902P, 6. 1916Sp, 7. 1600S430	(West) Ukrainian; Russian: early Znamenny Chant versions	U
OtJ: Gradual antiphon	M: 2. 1888Ab(1), 3. 1904As(2)/1911M-SG, 4. 1892Ob-SG/1898UOb-G	Russian: vernacular Greek Chant versions	Ru
Dne: <i>Today salvation has come</i>	Eq: 1798Ob/1892Ob-Z/1898UOb-Z/1916Sp-Z, V: 1. 1850UG, 1. 1888Ab, 1. 1904As, 2. 1809SOB, 3. 1912So	Russian: Synodal and vernacular versions (of a Ukrainian melody)	Ru
Eli: <i>As many of you</i>	Eq: 1898UOb-O, V: 1. 1885Vla/1916Sp-SZ, 2. 1915M-SZ, 3. 1912So, M: 4. 1910KP	Russian: abbreviated and vernacular Znamenny Chant versions; Ukrainian	Ru
Kre: <i>Before Thy Cross</i>	V: 1. 1912So/1916Sp-O, 3. 1809SOB, M: 4. 1798Ob-K	Russian: vernacular versions, Kievan Chant; East Ukrainian	Ru
Teb: <i>We praise Thee</i>	V: 3. 1888Ab(2), 7. 1915M-SK, M: 8. 1916Sp-N	Russian: vernacular versions (composition)	Ru
Vos: Paschal doxasticon-apostichon	M: 3. 1916Sp-ON, 4. 1912So, 5. 1898UOb	Russian: vernacular versions (Znamenny Chant)	Ru
Vos: Paschal troparion-apolytikion	Eq: 2002KP, V: 1.1909V, 1. 1912So, 1. 1916Sp-ON, 2. 1910M, M: 3. 1898UOb	— “ —	Ru
Dev: Nativity kontakion	V: 0. 1887KP(Sn)/1910KP(Sn), 1. 1750S454, 2. 1898UOb-B/1916Sp-B	Ukrainian and Russian: Bulgarian Chant	U, Ru

To summarize, the Court versions of samoglasen chants all have equal or vicinal counterparts. They appear to be related to Ukrainian chant forms and/or Russian Kievan Chant or vernacular variants; of these chants, those of tones 1, 6, and 7 represent the Ukrainian but not Russian mainstream. The Court form of tone 7 appears to have a particularly non-Russian character. Tones 4, 5, and 8 connect to both Ukrainian and Russian mainstream, while those of tone 2 are outside the mainstreams.

The Court troparion chants of tones 1–4 and 8 are related to the Russian repertory of Greek Chant or its vernacular versions, even if that of tone 2 lacks vicinal counterparts. The Court forms of tone 1 belong to Ukrainian and Russian mainstream, and those of tones 2–4 and 8 to the Russian mainstream. The Court versions of the tones 6 and 7 are clearly connected to the repertory of Bulgarian Chant that is more common in Ukrainian than in Russian usage but remain outside of the Ukrainian mainstream (in Russian usage it is more typical to sing the tone 6 troparia to samoglasny than to a distinct troparion chant, and tone 7 troparia to Greek Chant associates). There is a

peculiar correspondence for tones 6 and 7 between samoglasny and troparia, as for both tones, the Court forms are detached from the Russian mainstream but have a Ukrainian connection.

The Court heirmos chants of tones 4 and 8 appear among abbreviated and vernacular variants of Russian Greek Chant, and the chants of tones 5 and 6 among abbreviated and vernacular versions of Znamenny Chant, all representing the Russian mainstream.

The Court versions for prokeimena are related mainly to Russian vernacular chant forms for tones 1–6, even if loosely in some cases: for tone 2, the only vicinal counterpart is that of *Oktoih-Ab*, and tones 4 and 5 lack vicinal counterparts. Nevertheless, the Court prokeimena of tones 2, 3, 5, and 6 can be interpreted as being related to the Russian mainstream. While the single vicinal counterpart for the tone 7 Court prokeimenon is the Kiev-Pechersk version of *Obihod-KP*, the Court version still has a closer relation to other Ukrainian late analogues than to the Russian repertory (as is the case for samoglasen and troparion chants of the same tone). The Court prokeime-non versions of tone 8 appear unrelated to counterparts other than that of *Oktoih-Ab*, which is the sole representative of the vicinal group. Since all the remaining counterparts appear in the remote group, the association of the Court form remains unconfirmed.

The vast majority of the remaining pseudo-generic and all non-generic chants of the Court tradition represent the Russian mainstream, with associates of Greek Chant (Psalm 103 and the gradual antiphon, the Court versions of which, however, lack vicinal non-Court counterparts), of vernacular Znamenny Chant derivatives (*As many of you*, Paschal doxasticon-apostichon and troparion-apolytikion), and a Kievan Chant derivative (*Before Thy Cross*). On the other hand, the magnification for the Annunciation (Arh) whose most vicinal counterpart is, remarkably, that of the 1748 manuscript heirmologion-anthology, and the Nativity kontakion (Dev) that is associated with Bulgarian Chant, have a prominent Ukrainian connection, but the latter represents even the Russian mainstream.

The distribution of Court versions into Ukrainian and Russian mainstreams has been collected in Table 8.1.3.8. Notably 55.8 % of the Court Chant repertory considered appears to represent the Russian but not Ukrainian mainstream, and only 9.3 % the Ukrainian but not Russian mainstream. In all, the Russian mainstream receives 29 matches (60.4 %), the Ukrainian mainstream nine matches (18.8 %), whereas eight Court forms are related to neither of the mainstreams (16.7 %), and two remain unconsidered (4.2 %).

Table 8.1.3.8. The distribution of Court versions into Ukrainian and Russian mainstreams.

Mainstream	Chants	N	%
Ukrainian but not Russian	Samoglasny of tones 1, 6, and 7, magnification on Annunciation (Arh)	4	9.3
Russian and Ukrainian	Samoglasny of tones 4, 5, and 8, tone 1 troparion, Nativity kontakion (Dev)	5	11.6
Russian but not Ukrainian	Troparia of tones 2–4 and 8, all heirmoi, prokeimena of tones 2, 3, 5, and 6, <i>Radusjsja</i> melody (Rad), Great Monday–Wednesday troparion-apolytikion (SeZ), magnification (Mag), Psalm 103 (Bla), gradual antiphon (OtJ), <i>Today salvation has come</i> (Dne), <i>As many of you</i> (Eli), <i>Before Thy Cross</i> (Kre), <i>We praise Thee</i> (Teb), Paschal doxasticon-apostichon (Vos) and troparion-apolytikion (VosTr)	24	55.8
None	Samoglasny of tones 2 and 3, troparia of tones 6 and 7, prokeimena of tones 1, 4, 7, and 8	8	18.6
Unconsidered	Tone 2 compressed samoglasen variant, tone 1 troparion chant for typical psalms	2	4.7
Total		43	100.0

When the Court repertory is viewed within the whole tradition of Eastern Slavic chant in general and its Russian branch in particular, of principal interest are the chants which do not represent the Russian mainstream. These cover the majority of the samoglasen chants (tones 1–3, 6, 7), two troparion chants (tones 6 and 7), half the prokeimena, and the magnification for the Annunciation. With the exception of the magnification, these chants represent those that are used on a regular basis during the whole liturgical year. This is a likely reason for the Court repertory having been re-

garded somewhat suspicious and foreign in the Russian context by certain authors and by public opinion (initially in the pre-Revolutionary church music circles of Moscow and subsequently even elsewhere), but as has been shown, this characterization turns out to be unjust when a larger number of chants are included in the evaluation.

8.1.4 On the interconnections of the Eastern Slavic chant repertory

Certain tendencies discovered in the foregoing analyses deserve further attention. The results confirm that at least for the part of repertory considered, the classical chant systems (as specified by explicit labels in the music sources or by implicit associations) are neither clearly defined nor melodically consistent, and even overlap in some instances. Particularly for the samoglasen chants, the versions associated with Znamenny Chant do not agree among themselves (in fact, no versions from Stolp sources are equal for any redaction), and in some tones, they do not show clear individuality when compared with the Kievan Chant associates. For samoglasny, there is a discernible distinction between these two repertories merely in tones 1, 4, and 6, and for prokeimena, in tones 1 and 2. For heirmoi of tones 5 and 6, one may equally notice that the Russian Znamenny Chant versions are closely linked to their West Ukrainian analogues. The probable reason for this is that for the majority of tones, the chants have not become differentiated systematically from their common ancestry over the course of the time.

Even if there is a demonstrable connection between the Russian repertory of Kievan Chant and the East Ukrainian chant forms of the 19th century for some redactions, for some others, the repertories do not match. However, this is to be expected in that, according to tradition, the repertory known in Russia as Kievan Chant consists of chant forms imported from Ukraine in the second half of the 17th century (rather than specifically from Kiev) which have likely evolved further after having become established in Russia, as may also have been the case for the 19th-century vernacular repertories of Kiev, the exact vicissitudes of which remain uncovered.

Similarly of great interest is the existence of Greek Chant derivatives in the Ukrainian repertory, especially in light of the traditional and probably correct view that Greek Chant did not enter Russia via Ukraine but was adopted directly from Constantinople in the mid-17th century. Apparent derivatives of Greek Chant exist in Ukrainian sources for troparia of tones 1–4 and 8, for heirmoi of tone 4, Psalm 103 (Bla), and the gradual antiphon (OtJ), of which these are limited to East Ukrainian sources for troparia and heirmoi of tone 4, Psalm 103, and the gradual antiphon. In the latter cases, a direct and perhaps relatively late Russian influence is an obvious explanation (particularly for Psalm 103 and the gradual antiphon for which the East Ukrainian samples are limited to *Obihod-Ab*; the chants not having entered the Kiev-Pechersk repertory). For those redactions in which ostensible derivatives of Greek Chant are found in West Ukrainian sources, the reasons can be either Russian influence or dependence on a common ancestry prior to the mid-17th-century adoption of Greek Chant in Russia; a detailed examination of this issue remains outside of the scope of the present study.

For the troparion chants of tones 4 and 7, the Greek Chant versions share melodic characteristics with varieties of Bulgarian Chant. The probable explanation is that for these chant forms, Bulgarian Chant is a derivative of an earlier layer of the repertory that was imported into Russia from Constantinople and became known as Greek Chant. The limited number of these specimens prevents definite conclusions as to the origins of Bulgarian Chant for now, even though it would appear that the repertory in question can be traced back even to the 11th century, as the excerpt from the Kondakarian manuscript suggests.

8.1.5 On the relative complexity of Court Chant

Court Chant has been customarily accused of being rather simplified and even mutilated in contrast to a tradition of “ancient chant.” In order to find out to what extent this proposition holds good, the complexity of the chants analysed was measured by determining the lengths and pitch ranges of the abstracted prototypes. The comparison results have been summarized in Table 8.1.5.1.

Table 8.1.5.1. Complexity parameters of Court Chant in relation to other repertories.

Primary Court Chant forms	Chants	N	%
Those all of whose non-Court Chant counterparts have a greater length	Samoglasny of tones 1 and 3, tone 2 compressed samoglasen variant, tone 8 prokeimena, <i>Radujsja</i> melody (Rad), Paschal troparion-apolytikion (Vos)	6	14.0
Those for which the majority but not all non-Court Chant counterparts have a greater length	Samoglasny of tones 2, 4–8, troparia of tones 1, 4, 7, 8, tone 5 heirmoi, prokeimena of tones 1–7, Great Monday–Wednesday troparion-apolytikion (SeZ), gradual antiphon (OtJ), <i>As many of you</i> (Eli), <i>Before Thy Cross</i> (Kre), <i>We praise Thee</i> (Teb), Paschal doxasticon-apostichon (Vos), Nativity kontakion (Dev)	25	58.1
Those for which the majority of non-Court Chant counterparts do not have a greater length	Tone 1 troparion chant for typical psalms, troparia of tones 2, 3, and 6, heirmoi other than those of tone 5, magnification (Mag), Psalm 103 (Bla), magnification on Annunciation (Arh), <i>Today salvation has come</i> (Dne)	12	27.9
Total		43	100.0
Those all of whose non-Court Chant counterparts have a wider range	Tone 6 samoglasen, prokeimena of tones 3 and 4, <i>Before Thy Cross</i> (Kre)	4	9.3
Those for which the majority but not all of non-Court Chant counterparts have a wider range	Samoglasny of tones 1, 3, and 5, troparia of tones 1, 4, and 7, tone 4 resurrectional heirmos, prokeimena of tones 1, 2, 6, and 8, Paschal doxasticon-apostichon and troparion-apolytikion (Vos), Nativity kontakion (Dev)	14	32.6
Those for which the majority of non-Court Chant counterparts do not have a wider range	Tone 2 samoglasen and compressed variant, samoglasny of tones 4, 7, and 8, tone 1 troparion for typical psalms, troparia of tones 2, 3, 6, and 8, tone 4 Theotokos heirmos, heirmoi of tones 5, 6, and 8, prokeimena of tones 5 and 7, <i>Radujsja</i> melody (Rad), Great Monday–Wednesday troparion-apolytikion (SeZ), magnification (Mag), Psalm 103 (Bla), magnification on Annunciation (Arh), gradual antiphon (OtJ), <i>Today salvation has come</i> (Dne), <i>As many of you</i> (Eli), <i>We praise Thee</i> (Teb)	25	58.1
Total		43	100.0

Accordingly, there are six Court Chant forms all of whose non-Court counterparts have a greater length than the primary prototype, whereas the remaining chants do have counterparts of the same or even shorter length.⁶ In turn, the primary Court Chant versions of only four redactions lack non-Court counterparts with the same or a narrower range, and for the majority of primary Court versions, the ranges represent the mainstream. Even if it is not particularly difficult to point to branches of the Eastern Slavic chant tradition that are melodically richer than that of the St. Petersburg Imperial Court, in this light it appears that pronouncing Court Chant to be simplified through and through in comparison with all non-Court repertories of Eastern Slavic chant would be precipitate. However, an opposite conclusion can perhaps be drawn by limiting the corpus to the most frequent part of the repertory, that is, to the generic and pseudo-generic chants, and by

⁶ Regarding the redactions that have multiple versions of Court Chant, the lengths of the primary prototypes of *Obihod-CB* generally differ by no more than two notes from a previous version. In St7, Tr1, Tr7, and Pr6, the primary prototypes are two notes more extended than an earlier Court Chant version, and in OtJ and Kre, two notes shorter. The only exception is the redaction Tr8 whose *Liturgija-CLiA* and *Liturgija-CLiB* versions are more extended than those of the latter Court Chant sources by three and five notes, respectively. Thus, while slight lengthening of Court versions can be pointed out for some chant forms in *Obihod-CB*, it is compensated by shortening in others. As a whole, the importance of this evolution is relatively small.

comparing the Court Chant forms selectively with the versions from Synodal and Stolp sources.

In general, vernacular chant versions that are roughly contemporary with the Court Chant publications, as well as most chants provided in polyphonic sources, tend to be more concise than their monodic analogues that represent unabbreviated and other early chant forms. While a straightforward interpretation of this would be that the chants have become increasingly abbreviated over the course of the time, this does not necessarily hold good. Before the introduction and prevalence of music printing in the Eastern Slavic area, it was probably considered purposeless to waste valuable man-hours and paper for duplicating manually chant forms that were sung regularly, and memorized for that reason. To put it differently, traditions of relatively short chant forms probably existed even before the 19th century, even if there are no literary sources to document them. Furthermore, we do not know with much certainty to what extent the chant versions that have found their way into the surviving manuscripts represent an established repertory; rather, one could assume that the majority of such documents have reached us because their use in divine services has been limited for a reason or another. Be that as it may, the Court Chant publications can be seen to stand out among the first instances to present Russian vernacular chant versions in printed form.

8.2 Harmony

The polyphonic chant sources considered in harmonic comparisons (Table 8.2.1) cover the two Court chant books *Obihod-CB* and *Obihod-CL*, the two volumes *Irmosy-G* and *Utrenja-G* of chant arrangements attributed to A. L'vov, the East Ukrainian *Oktoih-Ab*, *Obihod-Ab*, *Bdenie-KP*, and *Obihod-KP*, and the Valaam manuscript *Vsenoščnaja-V421* as the only Russian specimen of chant polyphony without direct connection to the Court Chapel.⁷ Because of the unavailability of polyphonic sources for other Russian vernacular repertoires, it has not been possible to confirm or deny the existence — or point out specific features — of indigenous Russian traditions of 19th-century oral-based chant harmonization strategies on a larger scale; on the other hand, there is no tangible evidence to suggest that such would have been fundamentally different from those of East Ukraine.

Table 8.2.1. The polyphonic sources categorized.

Affiliation	Category	Sources	N
East Ukraine	Kiev / Ablamskij	<i>Oktoih-Ab</i> , <i>Obihod-Ab</i>	28
	Kiev-Pechersk / Malaškin	<i>Bdenie-KP</i>	26
	Kiev-Pechersk <i>Obihod</i>	<i>Obihod-KP</i>	29
Russia	Court <i>Obihods</i>	<i>Obihod-CB</i>	41
		<i>Obihod-CL</i>	9
	Chant arrangements by A. L'vov	<i>Irmosy-G</i> , <i>Utrenja-G</i>	10
	Polyphonic Valaam Chant	<i>Vsenoščnaja-V421</i>	3

A common feature of all East Ukrainian sources is the strict doubling of the melody part in parallel thirds.⁸ The dispositions in Russian sources show more variety: for the 41 chants of *Obihod-CB* for which a harmonic prototype has been provided, 21 incorporate strict doubling in parallel sixths, 14 non-strict doubling⁹ in parallel sixths, one (the Nativity kontakion) non-strict doubling in

⁷ There survive a reasonable number of other polyphonic chant sources of Valaam, but these do not contain representatives of the most frequently encountered repertory, such as generic samoglasen or troparion chants, and even otherwise do not overlap with Court Chant (see Harri 2010). The present author is unaware of the existence of comparable sources for other vernacular repertoires or research on them.

⁸ With the exception of the last note of the tone 8 prokeimenon in *Oktoih-Ab*.

⁹ I.e., the constant doubling is temporarily deviated from for a note or two.

parallel thirds, while five chants lack doubling in a constant parallel interval. For the nine extracts from *Obihod-CL* (that are not reproduced in *Obihod-CB*), six chants have non-strict parallel sixth doubling, one (*As many of you*) non-strict parallel third doubling, and two no constant doubling. Two settings from *Irmosy-G* and *Utrenja-G* utilize strict doubling in sixths, two non-strict doubling in sixths, one non-strict doubling in thirds, and three lack constant parallel doubling. One of the three extracts from *Vsenoščnaja-V421* has strict doubling in parallel sixths, one non-strict doubling, and one non-strict doubling in parallel thirds.

The hypothesis of the present author is that the presence of strict doubling in a parallel interval suggests that the harmonization is more likely to document an oral-based performance practice than is the case for a harmonization that lacks constant doubling. Conversely, the general absence of constant parallel doubling would suggest that the harmonization has been expressly crafted to fulfil an artistic objective, while occasional deviations in the form of non-strict doubling would indicate that the harmonization has been subtly edited by a musically literate person in order to make it comply better with a given harmonic idiom. Signs of the latter are visible in both Court Chapel *Obihods* (and to some degree, in *Vsenoščnaja-V421*). Furthermore, in seven instances of the nine extracts from *Obihod-CL*, non-strict parallelism has been exchanged for strict or stricter parallelism in *Obihod-CB* (the chants in question are the samoglasny of tones 5 and 8, the prokeimena of tones 3 and 7, the Great Monday–Wednesday troparion-apolytikion, *As many of you*, and the Paschal doxasticon-apostichon). This would seem to suggest that when A. L'vov compiled his version, he indeed introduced certain solutions that were not part of the Chapel's performance practice and failed to become established. Later on, when the *Obihod* was revised by Bahmetev, L'vov's adjustments were found inappropriate and were abolished.

While it is technically possible to harmonize Eastern Slavic chant by constantly doubling the melody in parallel thirds or sixths, this has certain implications for the part-writing when more parts are added: it may turn out to be impossible to follow the part-writing standards of common practice (involving the prohibition of parallel fifths, octaves, and primes, and the treatment of dissonances). It is clear that adherence to these standards was the point of departure for A. L'vov's chant harmonizations as well as for the Court *Obihods*. In L'vov's harmonizations, the arranger has not usually made effort to maintain strict parallelism, but for the *Obihods* which were to document the living performance practices of the Court Chapel, there are frequent signs of a trade-off: strict parallelism is retained where feasible and deviated from when necessary, but some relaxation of the common practice standards is occasionally tolerated. Even if there are no prohibited parallelisms, the treatment of sevenths in particular shows notable freedom: while there is a preference for dominant chord sevenths to resolve regularly, they can be led upwards when belonging to the melody or its parallel (for *Obihod-CB*, these can be encountered in redactions He5, Pr2, Pr7, SeZ, Eli, and Teb, and for *Obihod-CL*, in Pr7, Eli, and Vos), or in rare instances, be left by a leap (*Obihod-CB*: Vos). In instances of possible problematic sevenths in the parallel part, L'vov seems to have preferred to renounce strict parallelism with the melody in *Obihod-CL*, in order to avoid leading a seventh upwards, slightly more often than Bahmetev in *Obihod-CB* (see the harmonic prototypes of the redaction SeZ, for instance).

The part-writing standard of the Valaam *Vsenoščnaja-V421* (and other polyphonic manuscripts of Valaam) is comparable to that of Court Chapel *Obihods* with the exception of occasional parallel octaves and fifths; the texture is in four parts with temporary subdivisions. Contrariwise, the respective standards of the East Ukrainian polyphonic sources are more clearly detached from those of common practice. In the two Ablamskij publications, the harmony is chiefly in three parts: it consists of the melody–parallel complex and a semi-free bass which occasionally doubles the melody in parallel octaves, effectively producing two-part texture. This being the case, no formal prohibition of parallel octaves is observed. Parallel fifths are tolerated temporarily, all parts may progress to the same direction without restrictions, and sevenths belonging to the melody complex do not require special measures. This tends occasionally to result in progressions that would be considered poor or erroneous according to the common practice idiom, such as oscillation of degrees I

and II of a major region (the degree II being equally interpretable as the tonic of the adjacent minor region) or passages such as I–II–III–II–I, typically but not always in parallel movement, with the fifths omitted.

The part-writing standard of the Kiev-Pechersk *Bdenie-KP* resembles that of the Ablamskij publications, but there is the important difference that the texture is generally in four parts with temporary subdivisions. When the second bass is not subdivided, it usually doubles at the lower octave the melody, which tends to reside in the second tenor (or its lower subdivision when present); an independent functional bass is usually introduced at cadences. As is apparent, parallel octaves and fifths are tolerated in a fashion similar to that of the Ablamskij chant books, and sevenths treated likewise. Because there are more parts, triads are usually complete, and because the bass often duplicates the melody, this produces a wealth of mid-phrase inversions. As a result, the harmony has a character that in the context of western art music might be called “impressionistic.”

In the Kiev-Pechersk *Obihod-KP*, the part-writing standard approaches to some degree that of common practice and the Court *Obihods*. The texture is in four parts, with frequent subdivisions in bass and alto. The parts of the original publications appear in the score as tenor 1, tenor 2, alto 1/2 (treble clef), bass 1/2 (bass clef), but the music is intended to be sung with the alto part(s) on the top: i.e., the melody complex tenor 1/2 is sung an octave lower than written but the alto at the written pitch. This disposition has the effect that written parallel fifths between alto (1) and tenor 1 sound as parallel fourths and vice versa; thus, parallel fifths are a significantly less common phenomenon than what the music would seem to suggest. The major difference with the part-writing standard of *Bdenie-KP* is the bass, which is a fully independent functional bass part. Accordingly, there are less inversions in the harmony than is the case with the former book, and these are mostly limited to the second inversions of triads and seventh chords, and to cadential I_4^6 chords; other chords of the third inversion are used in a fashion not particularly different from that of common practice. While the part-writing has not been altogether purified of parallel octaves and fifths, these are less prominent than in *Bdenie-KP* and in the Ablamskij publications. Parallel movement of all parts is unrestricted, and instances of the free treatment of sevenths are more frequent than in *Bdenie-KP* and the Ablamskij chant books.

In spite of the different standards of part-writing and their consequences, the harmonic synopses of the majority of redactions turn out to be surprisingly uniform. This is most prominent for identical melodies and close variants (St1, St2, St3, St6, St7, St8, Tr4, Pr7, SeZ, OtJ, Eli, Dev), but visible even in cases in which the melodies diverge considerably (St3 [Valaam], St4, St5, St8 and Tr4 [Ablamskij], Tr6, Tr7, Tr8, Kre). The main reasons for this are the Church Gamut as the foundation of the harmony, the parallel doubling (of the melody) which is usually identical in each setting, and the fact that the melodic differences seldom involve modification of the contours and pitch ranges to the degree that this would have a major effect on the selection of harmonic regions. Thus, one could postulate that if two melody variants of the Eastern Slavic tradition are sufficiently similar, it is more likely that they would be harmonized according to the same outline than the opposite, irrespective of the sub-tradition. However, the exact selection of chords is obviously affected to a greater extent by both melodic features and the respective standard of part-writing.

8.2.1 Specific harmonic features

When the harmonies are analysed according to the guidelines set in Chapter 4, it appears that particularly for those sources incorporating a functional bass and adhering more closely to the common practice part-writing standards, the majority of chords represent degrees I and V of one region or another, while other degrees show up rather less frequently (as may be expected, the assortment of degrees is more even in the three-part Ablamskij publications). A few sonorities and harmonic progressions deserve special attention due to the difference of their usage in the chant repertory when compared with typical common practice harmonizations.

Cadential chords of degrees IV and II

While these chords are central in common practice music, they are rather unidiomatic in chant polyphony. In the repertory under analysis, instances of the cadential degree IV chord are limited to the Court *Obihods* (St8, Pr8, Mag), *Utrenja-G* (Tr1, Mag, Dne), and *Oktoih-Ab* (St8).¹⁰ On the other hand, first inversions of the cadential degree II chords (II⁶ and II⁵) are more prominent and found in the Court *Obihods* (St6, St8, Pr6, Pr8, Arh, Dev [coda]), *Irmosy-G* (He5, He8), *Utrenja-G* (Tr1, Mag, Bla, Dne), *Bdenie-KP* (Dne), and *Obihod-KP* (Pr3, Mag).¹¹

Chords of degree III

Chords analysed as degree III triads appear occasionally in sources other than *Irmosy-G*, *Utrenja-G*, and *Vsenoščnaja-V421*, belonging to both minor and major regions. They are virtually always incomplete, i.e., have the fifth omitted, and in the first inversion in four-part sources. They are comparably frequent in the Ablamskij publications in which they appear in root position in parallel passages (the bass doubling the melody) and in the first inversion principally in cadences where they substitute the I₄⁶ chord. Incomplete III⁶s are present in eight harmonic prototypes of *Obihod-CB* (He5, Pr1, Pr2, Pr7, SeZ, Arh, Eli, Teb), usually preceded by a V⁷ whose seventh progresses upwards, in nine prototypes of *Bdenie-KP* (St4, St5, St8, Tr2, He5, Pr2, Pr3, Pr8, Dne), and in nine prototypes of *Obihod-KP* (St5, Pr1, Pr2, Pr5, Pr8, SeZ, Eli, Kre, Teb). These chords appear in passing and neighbouring note passages (interpreting them as substitutes of non-cadential I₄⁶s would be unwise).

While one might assume that a complete degree III triad would be unidiomatic in chant polyphony, upon closer inspection it transpires that this is not the case. In the repertory under analysis, a full major region III⁶ can be found in the tone 7 prokeimenon of *Obihod-CL* (the fifth is omitted in the respective passage of *Obihod-CB*), and a full minor region counterpart (with the augmented fifth) in *Before Thy Cross* (Kre) of *Obihod-KP*.

Dominant chords of the ninth

In the material there are four instances of chords analysed as V⁹s, found in the magnification of the Annunciation (Arh) of the Court *Obihods*, in the Great Monday–Wednesday troparion-apolytikion (SeZ) of *Obihod-CL*, and in the tone 5 samoglasny of *Bdenie-KP* and *Vsenoščnaja-V421*, all belonging to a minor region. The chords resolve regularly, but the dissonance is introduced without preparation. The possible existence of the major region form of this chord in chant polyphony remains unconfirmed.

Dominant seventh chords

As the sevenths of dominant chords are often treated with more freedom in chant polyphony than in common practice music, it would appear that these harmonies have generally more independence in the former, as is visible to some degree throughout the repertory. Unlike typical representatives of common practice music such as chorale harmonizations, any chant phrase can begin with a dominant seventh chord, and such a chord can also be used to harmonize the main recitation note of a phrase. Nonetheless, the music virtually never cadences on a dominant seventh chord or another dissonant harmony.¹²

A further feature specific to chant polyphony is the preference for omitting the third — rather than the fifth — in incomplete dominant seventh chords. The obvious reason for this is the parallel

¹⁰ Degree I chords of a minor region on a recitation note directly preceding a cadence on the minor region below have not been considered here.

¹¹ Unlike the actual chants studied, the full cadence I–IV–V–I in major is used in the Court repertory in litanies as well as genres sung to plain recitative, such as the prokeimena of Vespers and Orthros.

¹² An extremely rare exception can be found in phrases 4 and 5 of the Paschal doxasticon-apostichon (Vos) in *Obihod-CB*.

doubling of the melody, which calls for the inclusion of the fifth when the seventh is present in the other parallel part.

Atypical progressions

In the excerpts analysed there are a few chord progressions that can be considered atypical in chant polyphony (if not in common practice music). They are relatively infrequent and source-specific. In the materials included from *Obihod-CB*, the only instance of such a progression is the passage Ion: I–VI⁷–V in the tone 8 prokeimenon. The solution of *Obihod-CL* (which incorporates an earlier shift to aeol) is in some ways smoother.

An atypical progression can be encountered in three of the five phrases of the *Radujsja* setting of *Obihod-Ab*. It takes the form Ion: I – dor: V – Ion: V–I and involves the chromatic oscillation F–F♯–E–F, in which the F sharp appears as the leading-note to dor: I but progresses against its tendency. As mentioned, the passage is acoustically unconvincing, and its motivation remains enigmatic. Substituting dor: V by simply repeating Ion: I would be a more than obvious correction.

Bdenie-KP has atypical progressions in seven chant versions. These incorporate parallel movement of three major triads one diatonic scale step apart, such as Ion: I / Lyd: V – dor: VI–V (St6, Pr3, Pr4) and aeol/dor: V–VI – Ion/Lyd: V (Tr7, Pr1). More extended passages in which these chords fluctuate include Lyd: V – dor: VI–V–VI–V, dor: VI–V–VI–V – Lyd: V (Dne), and Ion: V – aeol: VI–V–VI – Ion: V (Dev).

The atypical progressions of the repertory analysed from *Obihod-KP* are all found in *Today salvation has come* (Dne). These include dor: V – Ion: V⁷, Ion: V⁷ – dor: V, dor: V–VI–IV⁷–V, and Lyd: I₄⁶ – dor: VI–IV⁷–V.

8.2.2 The harmonic language of the Court *Obihods* evaluated

In the present study, the harmonic language of the Court *Obihods* was found to be relatively close to the common practice conventions within the harmonic framework of Eastern Slavic chant polyphony, as regulated by the adherence of the chant melodies to the Church Gamut and the preference for maintaining parallel doublings in most cases. The concessions have mostly to do with the treatment of dominant chord sevenths; in any event, the part-writing is free of situations that could be considered to weaken the sounding result.¹³ The case is somewhat different for the East Ukrainian Ablamskij publications and *Bdenie-KP*, and a western music critic would possibly find intolerable the wealth of octave and fifth parallelism and prominence of dominant sevenths progressing upwards even in *Obihod-KP*. While the harmonic vocabulary is practically common to all polyphonic sources considered, divergent part-writing standards have the consequence that the respective harmonizations tend to have an individual and original feel.

As discussed in the Introduction, the harmonic language of the Court *Obihods* has been heavily criticized by different authors since the 1924 pamphlet by Preobraženskij, and a reader may be inclined to accept that there must indeed have been something far more revolutionary and anachronistic in this style than the analyses reveal. With regard to differences between the styles of *Obihod-CL* and *Obihod-CB* (as vaguely suggested in the literature), these are essentially minuscule but still noticeable. However, contrary to the observations of Dunlop,¹⁴ Bahmetev's renditions are not "more chromatic" than L'vov's but rather vice versa: L'vov appears to have favoured region shifts via the dominant chords introduced chromatically in certain passages where Bahmetev tends to enter the new region diatonically and/or postpone its introduction (see St5, St8, Pr3, SeZ, Vos). While there are no instances whatsoever of extended or extraordinary chromaticism in either ver-

¹³ Cf. the statement by Metallov" (1915, 116), quoted in the Introduction: "The undeniable merit of Court Chant is the unconditional correctness and sonority of its harmony"

¹⁴ Dunlop 2000, 77 (cited in the Introduction).

sion of the Court *Obihod*, and the harmonic devices are practically the same in both chant books, L'vov's version perhaps has a slightly more learned character than Bahmetev's, which in turn is closer to the solutions of the Kiev-Pechersk *Obihod-KP*, and possibly conforms better to the actual usages of oral-based chant polyphony. On the whole, allegations that the harmonizations of the Court *Obihods* are extraordinary and alien to other polyphonic repertoires of Eastern Slavic chant are unsound.

An additional feature often mentioned in regard to the Court harmonizations as questionable in the context of traditional chant polyphony is the preference for placing the chant melody (in the words of Velimirović:¹⁵ “cantus firmus”) in the top voice in the former. To put it another way, in other repertoires it is more common to have a non-melody part as the top voice than is the case for the Court Chant. While it appears that in the singing practice of the Court Chapel, this was indeed the normal solution, there exist also such settings in which the melody has not been placed into the top part. Furthermore, actual usage was probably flexible and determined by the available singing forces when chant was performed: nowadays it is not infrequent to have Court settings sung with the part parallel to the melody as the top voice, and similar adjustments may also have been applied to other repertoires.

8.3 Court chant books as documents of a distinct liturgical system?

Insofar as Gardner suggests that there existed a specific simplified variety of a liturgical system in the Imperial Court that was disseminated throughout Russia along with the Court chant books,¹⁶ the present author has failed to find support for this claim. As has been shown in Chapter 3, the Court chant books fit well into the chant book type of *obihod*-anthology classification. The hymn content is naturally somewhat different from monastic and Synodal chant books, compared with which there are both omissions and additions (not to speak of West Ukrainian *heirmologion*-anthologies), but the organization is perfectly standard, and there are entries for all divine services that were customarily officiated in 19th-century parish churches. While *Obihod-CB* is the most complete of the documents of Court Chant, in comparison with which *Krug-C* and *Obihod-CL* omit some important hymns (such as resurrectional *heirmoi*), this does not signify that these or other specific hymns would not have been sung in the Court churches, especially as it is known from the literary accounts of the compilation of *Obihod-CL*¹⁷ that there was an intention to have some parts of the material published in separate volumes, even if this apparently did not come to fruition.

In conclusion, as a whole, the Court chant books do not document any distinct version of a liturgical system but appear to conform to common usage with its already-established abbreviations and omissions with respect to the Typicon and other classical Orthodox service books.

8.4 Epilogue

In the present study, a multidisciplinary approach has been used to seek answers to the research questions regarding the essence of the St. Petersburg Court Chant and its relation to other repertoires of Eastern Slavic chant. Perhaps the most important findings can be summarized as follows:

St. Petersburg Court Chant has a demonstrable and, for the most part, close relation to other Eastern Slavic chant repertoires of the 19th and early 20th centuries. There are no musical signs of deliberate reworking of chant melodies, but rather, it seems that the chant repertoires have become

¹⁵ Velimirović et al. s.a. (cited in the Introduction).

¹⁶ See the Introduction.

¹⁷ See Chapter 1.

individualized through oral transmission and practical evolution. For a significant number of chants, melodic connections can be pointed out to the earliest chant documents consulted, which extend to the 17th century and beyond, tentatively even to the primordial layer of known Eastern Slavic chant manuscripts, herein represented by the Tipografskij ustav from around the beginning of the 12th century.

While post-Revolutionary research has contributed little to the question of the melodic origins of Court Chant, the results of the present study can be seen to confirm the correctness of the statement by Razumovskij¹⁸ that “chants from different Russian localities were indeed united into a whole and formed what is nowadays known to everyone by the name of Court Chant.” One might add that the region whose chant repertory seems to have been particularly influential is East Ukraine, in addition to which there are signs of adoptions from Russian regions such as Nizhny Novgorod, Novgorod, and Astrakhan, but not from the vernacular chant repertoires of Moscow. It is only unfortunate that Razumovskij was not more specific regarding the topic, insofar as a great many of the vernacular chant repertoires that were intact during his lifetime are no longer available to us but have probably perished entirely — in the opinion of this author, not because of forceful dissemination of Court Chant by pre-Revolutionary Russian authorities, but rather because of the anti-religious policies of the Soviet regime.

Especially for the most frequent part of the repertory, the Court Chant forms stand out as being more concise than is the average among the comparative material as a whole, but as demonstrated, equally concise chant forms exist in other branches of the tradition as well. While it appears that there was a general tendency towards simplification in chant melodies during the course of time, in the opinion of the present author such a conclusion should not be made because of the probable narrowness of the chant materials inspected, caused by the limited availability of sources of vernacular chant forms, and other general features of the chant tradition.

Furthermore, the harmonization scheme applied in Court Chant does not appear to diverge from the common 19th-century traditions of chant polyphony to any substantial extent. The main feature that stands out is the comparably strict adherence to the part-writing standard of common practice music, but as has been shown, this does not have fundamental implications in the harmonic language as a whole. Without underestimating other polyphonic repertoires of Eastern Slavic chant, one can well agree with Metallov’s observation of the “unconditional correctness and sonority” of the harmonizations in Court *Obihods*.

For these reasons, there was hardly much need for the forceful dissemination of Court Chant. It was probably regarded as a perfectly valid and usable common chant repertory for the Russian Church by the majority of church musicians, particularly in localities in which no indigenous chant traditions were dominant, and its relative prevalence can be seen as a natural phenomenon, especially in that it was favoured by the emperor and, thus, widely available in print in a serviceable harmonization.

Even though the exact prevalence of Court Chant in pre-Revolutionary Russia has not been surveyed in this or other studies because of the lack of relevant information, the present author assumes that local chant traditions used to have a relatively strong foothold even until the Revolution, especially in major churches of central areas. On the other hand, Court Chant certainly was the repertory of choice in smaller and newer churches, particularly in provinces. Later on, this was the case also for the Russian diaspora, and when the Church started to recover in the Soviet Union in the 1940s, Court Chant had a strong position not least because of the good remaining stock of performance materials.¹⁹

¹⁸ Razumovskij 1867–69, 246–247 (cited in the Introduction).

¹⁹ In the Soviet Union, it was generally not permitted to publish church music for liturgical use until the 1970s. Thus, church musicians had to resort to available pre-Revolutionary publications and manuscript and mimeograph copies of them.

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Appendix 1. Excerpts from original chant sources

Appendix 1 contains selected excerpts from the original chant sources analysed, the bulk of which covers the samoglasen chants of tone 1 (redaction St1). The corresponding chant prototype for each example is given in square brackets. English translations of rubrics and other markings (when present) are provided in endnotes.

Example A1.1. Tone 1 samoglasen [P1St1869CB], *Obihod-CB* 1869, 5.¹

ГДН ВОЗВѢАХЪ НА ОУМЬ ГЛАГОЛА.

5

ГЛАГОЛА І. ГО-СПО-ДН ВОЗВѢАХЪ КЪ ТЕ-БѢ, ОУ-СЛЫ-ШИ МѢ: ОУ-СЛЫ-ШИ МѢ ГО-СПО-ДН.

ГО-СПО-ДН ВОЗВѢАХЪ КЪ ТЕ-БѢ, ОУ-СЛЫ-ШИ МѢ: ВСН-МН ГЛА-ГО МО-ЛЕ-НІ-Ѧ МО-Е-ГѢ,

ВНЕ-ГДА ВОЗВѢАТИ МН КЪ ТЕ-БѢ. ОУ-СЛЫ-ШИ МѢ ГО-СПО-ДН. ДА НСРѢ-ВН-ТЕА

Example A1.2. Tone 1 samoglasen [P1St1600S429], *Stihirar'-S429*, f. 107v.

Вечерна на молиши приими
 швыи швыи швыи. и подаждь нам,
 швыи швыи швыи. и подаждь нам,
 швыи швыи швыи. и подаждь нам,
 швыи швыи швыи. и подаждь нам.

Example A1.3. Tone 1 samoglasen [P1St1600S433], *Stihirar'-S433*, f. 7v.²

Самоглас. Вечерна на моли
 швыи приими швыи швыи швыи
 и подаждь нам, швыи швыи швыи
 швыи швыи швыи. и подаждь нам,
 швыи швыи швыи. и подаждь нам,
 швыи швыи швыи. и подаждь нам.

Example A1.4. Tone 1 samoglasen [P1St1709I], *Irmologion* 1709, f. 1 (p. 49).

Г О СПО ДИ БО ВѢ КТЕ БѢ У СЛЫ ШИ МА У СЛЫ
 ШИ НА ГО СПО ДИ ГО СПО ДИ БО ВѢ КТЕ БѢ
 У СЛЫ ШИ МА БО МН ГЛА МО ЛИ ТВИ МО Е А Е ГЛА БО У
 БѢ КТЕ БѢ У СЛЫ ШИ НА ГО СПО ДИ.

Example A1.5. Tone 1 samoglasen [P1St1750S454], *Irmologij-S454* (1750), f. 6v-7.³

Гос по ди А минь. Запѣвъ.
 ГО СПО ДИ БОУ ВѢ КТЕ БѢ ОУ СЛЫ ШИ МА

ПѢНІЕ.

ОУ СЛЫ ШИ МА ГОС ПО ДИ ГО СПО ДИ
 БОУ ВѢ КТЕ БѢ У СЛЫ ШИ МА БО МН ГЛА
 СЪ МО ЛЕ НІ А МО Е ТОВА БНІ ГЛА БОУ
 ВѢ ТИ МИ КТЕ БѢ ОУ СЛЫ ШИ МА ГОС
 ПО ДИ. А ще БУ ГА КО НІ А НА ЗВИ ШИ

1.
7

Example A1.6. Tone 1 samoglasen [P1St1795Ok-Z], *Oktoih-S* 1795, f. 19v.⁴

СТІХІРА ЗНАМЕННАГО МЛАГО РОСПІВА :

Б е чер нѣ а на ша мо ли
 твы прѣ и ми сва тѣи го спо
 ди и по даждь намъ ѿ рѣ кае нѣ
 е грѣхъ ховъ ѿ коу е днхъ е си
 я влѣ б мѣ рѣ во екре се
 нѣ е

Example A1.7. Tone 1 samoglasen [P1St1798Ob-Z], *Obihod-S* 1798, f. 19.⁵

МѢСОВНЫМЪ

ГЛАЖЕ ПОЕМЪ , ГДН ВОЗВѢХЪ , ПОГЛИШЪМЪ
 ГЛАЖЪ А .

ГО ПО ДИ БОЗЪ ЗВА КТЕ БѢ ОУ СЛЫ ШИ
 МА ОУ СЛЫ ШИ МА ГО СПО ДИ ГО СПО ДИ
 БОЗЪ ЗВА КТЕ БѢ ОУ СЛЫ ШИ МА ВОИ МИ ГЛА
 БЪ МО ЛЕ Мѣ А МО Е ГЪ ВНЕ ГЛА
 БОЗЪ ЗВА ТИ МИ КТЕ БѢ ОУ СЛЫ ШИ МА ГО
 СПО ДИ ДА И СПВА ВИТ СЯ МО ЛИ ТЬ
 МО А ѿ коу ка ди ло прѣд то бо ю

ЗНАМЕННАГО
 МЛАГО
 РОСПІВА

Example A1.8. Tone 1 samoglasen [P1St1816I], *Irmologion* 1816, f. 1 (f. 12).⁶

ПѢНІА

Церкѡвнѧа Ѡмоглѧина.

ГЛѦСЪ ПѢРВЫЙ

Къ Стѣхиралѣъ въ Глѧсѣъ ѧѧ. На Вѣтрѣи поѣмыи
САМОГЛѦСНУ.

Г о спо днѣ въ звахъ и гдѣхъ оу сла шн ма оу
сла шн ма Го спо днѣ. Го спо днѣ въ звахъ и гдѣхъ оу сла шн ма оу
воннѣ глѧхъ мо ле нї ѧ мо е гшъ. Ѣ гдѧво зо во
и гдѣхъ. оу сла шн ма Го спо днѣ.

Example A1.9. Tone 1 samoglasen [P1St1830CKr], *Krug-C* 1830, 4.⁷

Отца и сына

Во гдѣхъ на я на ша мо ли твы при и ми свѧ тый

То то же и по раздѣланью ста влѣ ни е гдѣ ховъ, я ко е же и
е си, я влѣи въ мїръ во крѣ се нї е. Сла ва Отцу и сы ну

Example A1.10. Tone 1 samoglasen [P1St1887Ab], *Oktoih-Ab* 1887, 1.⁸

ОКТОИХЪ ИЛИ ОСМОГЛАСНИКЪ.

Г Л А С Ъ 1-Я.

Господи возвахъ. Подобенъ: Всемирную славу.

Го споди возвахъ къ тебѣ у слыши мя у слыши мя Го спо ди Го спо-

ди возвахъ къ тебѣ у слыши мя вонми гласу мо ле ні я мо е го внегда

возвятими къ те бѣ услыши мя Го спо ди. Да испра вят ся

Example A1.11. Tone 1 samoglasen [P1St1887KP], *Vdenie-KP* 1887, 10.⁹

Гласъ I^н „господи возвахъ“ на 8^{мь} гласовъ.

Гос - по - ди возвахъ къ Те - бѣ у - слы - ши мя: у - слы - ши мя Гос - по - ди Гос - по - ди возвахъ

къ Те - бѣ у - слы - ши мя: вон - ми гла - су мо - ле - ні - я мо - е - го, внегда возва - ти ми къ Те - бѣ

у - слыши мя Гос - по - ди. Да ис - пра - вят - ся мо - ли - тва мо - я, яко кадило предъ То - бо - ю:

Example A1.12. Tone 1 samoglasen [P1St1889N], *Sbornik-N* 1889, 3.¹⁰

Воскресныя пѣснопѣнія
Осмогласника
Гласъ первый

Господи воззвахъ *Го спо ди, воз звааь кѣте бѣ,*
 ч слы ши мя, ч слы ши мя, Го спо ди, Го спо-
 ди, воз звааь кѣте бѣ, ч слы ши мя: вон ми гласъ су-
 мо ле ні я мо е ю, вне ца воз зва ти ми кѣте-
 бѣ. У слы ши мя Го спо ди.
 Да исправится *Да ис пра вит ся мо-*
 лит ва мо я, я ко ка ди мо предъ тво бо-
 ю: воз дѣ я ні е рц ку мо е ю, жерт-
 ва ве чер ня я. У слы ши мя Го спо ди.

Example A1.13. Tone 1 samoglasen [P1St1892Ob-Z], *Obihod-SN* 1892, f. 14v.¹¹

вечѣрна

Запѣвъ: *ИЗ-ВЕ-ДИ ИЗЪ ТЕМ-НИЦЫ ДЪШЪ МОИ, ИСПОВѢДАНІСА И МЕНІ ТВО-Е МЪ.*
 Стѣхѣра осмогласна: *Вечѣр-ні-а на-ша мо-лит-вы при-ми*
сва-тѣи гое-по-ди, и по-даждь намъ ш-ста-блѣ-ні-е грѣ-хѣ-шѣх, ѿ-ку-
б-дѣ-нѣ ѿ-си ѿ-блѣ-нѣ-нѣ-рѣ-во-с-кре-се-ні-е.

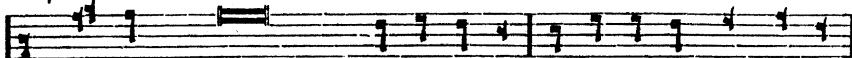
Example A1.14. Tone 1 samoglasen [P1St1892Ob-K], *Obihod-SN* 1892, f. 14v.¹²

ВЕЧЕРНА

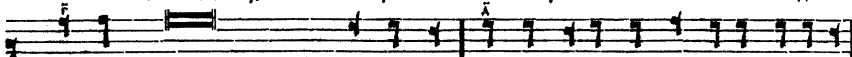
Кіевскаго роспѣва.

Гласъ ѿ.

2а строка



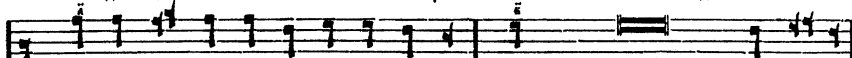
ГОС_ПОДИ ВОЗВѢХЪ КЪ ТЕБѢ, ОУ_СЛЫ_ШИ МА. ОУ_СЛЫ_ШИ МА ГОС_ПО_ДИ.



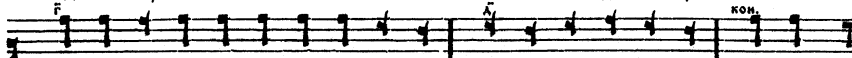
ГОС_ПОДИ ВОЗВѢХЪ КЪ ТЕБѢ, ОУ_СЛЫ_ШИ МА, ВОИ_МИ ГЛА_СЪ МО_ЛѢ_НІ_А МО_Е_ГЪ,



ВНЕ_ГДА ВОЗ_ЗВА_ТИ МИ КЪ ТЕБѢ. ОУ_СЛЫ_ШИ МА ГОС_ПО_ДИ.



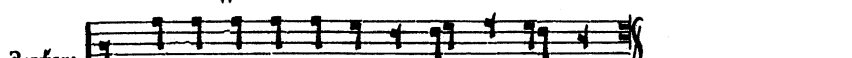
ДА ИС_ПРА_ВИТ_СА МО_ЛИТ_ВА МО_А, ІА_КЪ КАДЪЛО ПРЕДЪ ТЮ_БОУ,



ВОЗ_ДѢ_А_НІ_Е РЪ_КЪ МО_Е_Ю, ЖЕР_ТВА ВЕ_ЧЕР_НА_А. ОУ_СЛЫ_ШИ

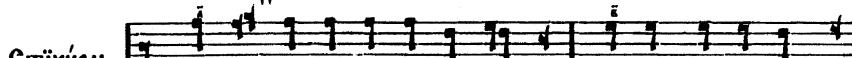


МА ГОС_ПО_ДИ.



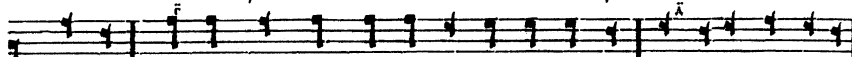
Запѣв:

Ис_по_вѣ_да_ти_са и_м_е_ни т_во_е_м_у.

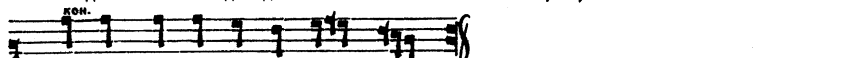


Стѣхѣра:

ВЕ_ЧЕР_НІ_А НА_ША МО_ЛИТ_ВЫ ПРИ_И_МИ СВА_ТЫЙ ГОС_



ПО_ДИ, И ПО_ДАЖДЪ НАМЪ Ѡ_СТА_ВЛѢ_НІ_Е ГРѢ_ХЪВЪ, ІА_КЪ Б_ДІИ_Е_СЯ,



ІА_ВЛѢИ Б_МІ_РѢ ВОС_КРЕ_СѢ_НІ_Е.

Example A1.15. Tone 1 samoglasen [P1St1894D], *Glasopesnec* 1894, 61–62.¹³

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НАПѢВИ ЄТІХІРНІИ.
НАПѢВИ ЄТІХІРЪ САМОГЛАСНЫХЪ.

Гласъ ѧ.
 На два членъ, съ окончаніемъ особеннымъ.

Єтїхъ ѧ.

нѣ а мо е гѡ *внѣ гдѧ въззвѧ ти
 мнѣ те пѣ **оуѣ слѧ ши мѧ Гб-
 Гб спо ди въззвѧхъ къ те вѣ оуѣ слѧ ши мѧ,*
 оуѣ слѧ ши мѧ Гб спо ди,* Гб спо ди въз-
 звѧхъ къ те вѣ оуѣ слѧ ши мѧ,* вонъ ми гдѧ съ мо лѣ-

Example A1.16. Tone 1 samoglasen [P1St1904As], *Sbornik-As* 1904, 5–6.¹⁴**ГОСПОДИ ВОЗЗВАХЪ,**

Гласъ первый.

Гос - по-ди, воз-звахъ къ Те-бѣ, ус-лы-ши мя, ус-лы-ши мя, Гос-
 по-ди. Гос-по-ди, воз-звахъ къ Те-бѣ, ус-лы-ши мя, вон-ми гла-
 су мо-ле - ні - я мо - е - го, вне-гда воз-зва-ти ми къ Те-бѣ.
 Ус-лы-ши мя, Гос-по-ди. Да ис - пра - вит-ся мо-лит-ва мо-я,
 я-ко ка-ди-ло предъ Го-бо - ю: воз-дѣ-я - ні - е ру-ку мо - е - ю,
 жер-тва ве - чер - ня - я. Ус-лы - ши мя, Гос - по-ди.

Example A1.17. Tone 1 samoglasen [P1St1908Okj], *Oktaj* 1908, f. 1 – f. 1v.¹⁵

СѢ́РА САМОГЛАСНА .

Е ЧЕ РНІ А НА ША МО ЛИ ТВИ,
 ПРІ И МИ СКА ПЫ И ТО СПО ДИ.
 И ПО ДАЖДЬ НАМЪ Ѡ СѢ КЛЕ НІ Е ТРѢ ХОВЪ.

Ѡ СѢ

ІА КИ ПЫ Е ДИНЪ Е СИ Я КЛЕ И
 К МІ РѢ КО СРЕ СЕ НІ Е .

Example A1.18. Tone 1 samoglasen [P1St1909V], *Obihod-V* 1909, 7.¹⁶

Стїхна:

ВЕ ЧЕР - НА Ѡ НА ША МО ЛИ ТВЫ ПРІ - Н - МИ,
 СВА ТЫЙ, ГО СПО - ДИ, И ПО ДАЖДЬ НАМЪ Ѡ СТАВЛЕ - НІ - Е ГРѢ ХОВЪ,
 ІА - КЪ Е - ДИНЪ Е - СИ, ІА ВЛЕЙ ВЪ МІ - РѢ ВОСКРЕ - СЕ - НІ - Е .

По семъ напѣвѣ и прочїа стїхны 1-го гласа поемъ.

Example A1.19. Tone 1 samoglasen [P1St1910KP], *Obihod-KP* 1910, 13.¹⁷

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ГОСПОДН ВОЗЗВАХЪ НА Й ГЛАСѠКЪ.

ГЛАСЪ Й. ЙИКЪ Й.

Гос - по - ди, воз - зва хъ къ Те - бѣ, оу - слы - ши мѧ: оу - слы - ши мѧ, Гос - по - ди.

Гос - по - ди, воз - зва хъ къ Те - бѣ, оу - слы - ши мѧ: вон - ми

гла - су мо - ле - ни - а мо - е - го, в нег - да воз - зва - ти ми къ Те - бѣ.

оу - слы - ши мѧ, Гос - по - ди. Да не - пра - ви - тся мо - ли - тва мо - а,

гѧ - коу ка - ди - ло пре - да - ю: воз - дѣ - а - ни - е рѧ - коу

мо - е - ю, же - р - тва ве - чер - на - а. оу - слы - ши мѧ, Гос - по - ди.

Example A1.20. Tone 1 samoglasen [P1St1911Obk], *Obihodnik* 1911, f. 18 – f. 18v.¹⁸

СТРИБОСРЪ

СНЫА ПРІЙМОШНЫА . На ѿ

ГЛАГОБЪ . Самогласенъ .

Гласъ ѿ . Запѣвъ

ПРИБОДАТНАМЪ
НИ ТВОЕМОУ .

ВЕРНІА НАШАМО
АНТЫ — ПРИ
МН СБАТЫИ ГО

СПОДИ ПОДАЖДА
ШТАБЛЕНІСТРЪХОБЪ
ЯКО ТЫ — ЕДИНЪ ЕСИ
НІ

ЯБЛЕНЪМНРЪВОСКРЕ
СЕНІЕ .

Example A1.21. Tone 1 samoglasen [P1St1916Sp], *Sputnik* 1916, 24.¹⁹

Осмогласныя ꙗ҃копѣнїа

Свѣтаго Іоанна Дамаскина (VIII в.).

ГОСПОДИ ВОЗЗВАХЪ.

Гласъ ꙗ҃.

Первый гласъ кїевского распѣва имѣеть 5 мелодическихъ строкъ: первые четыре строки чередуются, а пятая заключительная.

1-я строка. 2-я.



ГО—споди, воззвѣхъ кѣ те—бѣ, оу—слы—ши мѣ. Оу—слы—ши мѣ,

3-я.



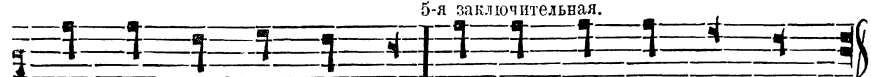
ГО—споди. ГО—споди, воззвѣхъ кѣ тебѣ, оу—слы—ши мѣ,

4-я. 1-я



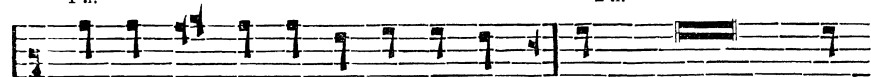
конми гла—сѣ мо—лѣ—нї—а мо—е—гѣ, вне—гда

5-я заключительная.



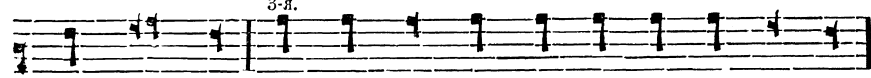
воззвѣ—ти ми кѣ те—бѣ. Оу—слы—ши мѣ, ГО—споди.

1-я. 2-я.



да ис—прѣвнч—са мо—литва мо—ѣ, ꙗ҃кѣ кадило предѣ

3-я.



то—во—ю, воз—дѣ—лѣ—нї—е рѣ—кѣ мо—е—ю,

Example A1.22. Tone 3 samoglasen [P3St1914V421], Vsenoščnaja-V421, Tenor 2, 8–9.²⁰

Истинная стихира Преподобных

Дѣла гласнаго свѣта изъ темнѣ свѣтъ
 дивнаго создателяго и свѣтаго познаемъ
 сво-го про-свѣтившаго вѣрнѣ сердца,
 же-ло-во-ко-мод-ца Христа воз-мо-дивше от-
 ут-ро-вень.

Example A1.23. Tone 4 heirmos chant [P4He1809SOB], S-Obihod-S 1809, f. 34v – f. 35.²¹

Гласъ Д.

МО РА ЧЕРМ НЪ Ю ПЪ ЧИ НЪ НЕ ВЛА
 ЖНЫ МИ СТО ПА МИ ДРЕ ВНѢ ПЪ ШЕ ШЕ
 ТВО ВЪ ВЪ І СРА ИЛЪ КРЕ СТО СЪ БРА ЗНЫ
 МИ МСО ВЪ СЕ О БЫ МА РЪ КА МА
 А МА ЛИ КО ВЪ СИ ЛЪ ВЪ ПЪ СТЫ НИ
 ПО СЕМЪ НАГЪ ВЪ И ПРОЧІИ
 ПО ВЪ ДИВЪ СІТЪ ГРМОСЫ ПЪ КЪТЪ.

Example A1.24. Tone 5 heirmos [P5He1826IS-Z], Irmologij-S 1826, f. 119.²²

ПѢМО ІРМОСѢЪ ѿ ГѢ ГЛАГОЛѢ.
ИѢСѢКЪ ѿ.

КѢО НА ІІ ВЕА ДНІІ КЛА БМО РЕ ЧЕР ЛНО
Е СО ПРѢША ЛНІІ БРА НН МЫЩЕЮ ІЮ
БЫ СО КО Ю ХРІІ СГОСЪ ІІ СТРА СЕ
ІІ ВРА И ЛА ЖЕ ЕПА СЕ ПО КЪ
ДНЮ ІЮ ПѢНЬ ПО Ю ЦА

Example A1.25. Tone 5 heirmos [P5He1912IP], Irmosy-P 1912, f. 114.²³

ГЛАГОЛѢ, ѿ

ПѢНЬ, ѿ. ІРМОСЪ.

КѢОНА ІІ ВЕА ДНІІ КЛА БМО РЕ ЧЕР ЛНО
МОРИ ЧЕРМЕНЕМЕ
СОКРУШАЛНІІ БРА
НН МЫЩЕЮ ВЪ
СОКОУ ХРІІ СТОСЪ ІІ СТРА СЕ
ІІ ВРА И ЛА ЖЕ ЕПА СЕ ПО КЪ
ДНЮ ІЮ ПѢНЬ ПО Ю ЦА

СПАСИТЕЛЮ БОГЪ ВОМО

Example A1.26. Tone 8 heirmos [P8He1742V209], Irmologij-V209, f. 33 – f. 33v.²⁴

КѢО ЛЕ ГНІІ ЦЕ ГО НІІ ПЕ ЛА ФА РА
Ш НА ПО ГРЪ ЗИ ЧНО ДО ПРѢО РЯ
ІІ ПО ГДА МШ В СЕ ГІІІІ ЖЕЗЛЪ ІІ РЕ СЕ
Ш БРА ЗНО ПО РА ЗИ ІІ РА ЗАТ
ЛНІІ МШ РЕ ІІ ЗРА И ЛА ЖЕ БЕ
ГЛА ЦА ПЕ ШЕ КѢ ЦА СПА СЕ ПѢНЬ
БО ГО ОИ ЕУ СПѢ ВА Ю ЦА ГІІ ІРМО

Example A1.27. Magnification [PMag1850UG-Z(Kr)], *Utrenja-G* 1850, 97.²⁵

На Воздвиженіе Честнаго Креста.

Вс - лѣ - ча - - емъ тѣ. жи. во - лѣв - че Хри - сте,

и чтемъ Крестъ твой чест - ный, иже насъ спасъ е - си отъ

ра - бо - ты вра - - - жи - я.

Example A1.28. Magnification for the Annunciation [PArh1600S431], *Stihirar'-S431*, f. 59.²⁶

БЛГОВѢЩЕНІЮ

ДУХЪ ГЕЛЕСКИ ГЛАСОВО ПНЕМОТИ ЧИСТАА.

АМЛІТАНИ АННЕНАНИ РАДХИ ДОБРА

ДОВАНААГО СПОДЕСТОКОЮ.

Example A1.29. Magnification for the Annunciation [PArh1748S456], *Irmologij-S456* 1748, f. 252.²⁷

СѢ РѢ ТѢ СКІ ПАА КО ПІ Е ЧАА

ЧІС СЧА А. РА СѢ ПАА КО ДѢ ПАА

ГО СПО СНО КО Б

Translations of rubrics and other markings

- ¹ Ex. A1.1: “Lord, I have cried in the eight tones.” “Tone 1.”
- ² Ex. A1.3: “Samogla[sen].”
- ³ Ex. A1.5: “Refrains [= initial verses of the vespéral psalms] of the eight tones.” “Tone 1.”
- ⁴ Ex. A1.6: “Sticheron of little Znamenny Chant.”
- ⁵ Ex. A1.7: “Then we sing: Lord, I have cried, according to [the eight] tones. Tone 1.” “Little Znamenny Chant.”
- ⁶ Ex. A1.8: “Church hymns in the eight tones. The first tone. For stichera of tone 1. Sung at Vespers [according to] samoglasny.”
- ⁷ Ex. A1.9: “Sticheron.”
- ⁸ Ex. A1.10: “Oktoih [= octoechos] or osmoglasnik [= octoechos]. Tone 1. Lord, I have cried. Model: Let us hymn the whole world’s glory.”
- ⁹ Ex. A1.11: “Tone 1.” “‘Lord, I have cried’ in the eight tones.”
- ¹⁰ Ex. A1.12: “Resurrectional hymns of the Octoechos. Tone 1. Lord, I have cried.” “Let my prayer be set forth.”
- ¹¹ Ex. A1.13: “Refrain.” “Sticheron samoglasen.”
- ¹² Ex. A1.14: “Kievan Chant. Tone 1.” “Phrase 1.” “[Phrase] 2.” “[Phrase] 3.” “[Phrase] 4.” “[Phrase] 1.” “Ter[minal phrase].” “[Phrase] 1.” “[Phrase] 2.” “[Phrase] 3.” “[Phrase] 4.” “Ter[minal phrase].” “Refrain.” “Sticheron.” “[Phrase] 1.” “[Phrase] 2.” “[Phrase] 3.” “[Phrase] 4.” “Ter[minal phrase].”
- ¹³ Ex. A1.15: “Sticheron chants. Sticheron samoglasen chants. Tone 1. In two phrases, with a particular ending. Verse 1.”
- ¹⁴ Ex. A1.16: “Lord, I have cried. Tone 1.”
- ¹⁵ Ex. A1.17: “Sticheron samoglasen.”
- ¹⁶ Ex. A1.18: “Sticheron.” “We sing also other stichera of tone 1 to this chant.”
- ¹⁷ Ex. A1.19: “Lord, I have cried in the eight tones. Tone 1. Choir 1.” “Choir 2.”
- ¹⁸ Ex. A1.20: “Resurrectional stichera appointed. In the eight tones. Samoglasen. Tone 1. Refrain.”
- ¹⁹ Ex. A1.21: “Hymns of the Octoechos by Saint John of Damascus (VIII century). Lord, I have cried. Tone 1. The first tone of Kievan Chant has five melodic phrases: the first four phrases recur, and the fifth [phrase] is the terminal [phrase].” “Phrase 1.” “[Phrase] 2.” “[Phrase] 3.” “[Phrase] 4.” “[Phrase] 1.” “Terminal [phrase] 5.” “[Phrase] 1.” “[Phrase] 2.” “[Phrase] 3.”
- ²⁰ Ex. A1.22: “Sticheron of litia to Saints [Sergius and Herman of Valaam].”
- ²¹ Ex. A1.23: “Tone 4.” “Other heirmoi are sung to this chant as well.”
- ²² Ex. A1.24: “The beginning of heirmoi of tone 5. Ode 1.”
- ²³ Ex. A1.25: “Tone 5. Ode 1. Heirmoi.”
- ²⁴ Ex. A1.26: “In Or[thros].” “Ode 3. Heirmos.”
- ²⁵ Ex. A1.27: “On the Exaltation of the Holy Cross.”
- ²⁶ Ex. A1.28: “On the Annunciation.”
- ²⁷ Ex. A1.29: “Annunciation. Refrain.”

Appendix 2. The kontakion to St. Nicholas

Example A2.1 contains a full reproduction and transcription of the kontakion to St. Nicholas in the Tipografskij ustav¹ (transposed to the lower third in relation to the original transcription by Požidaeva²), with the phrase-formulas and periods as analysed by the present author. The labels for recurrent formulas have been appended by numbers according to their incidence from the beginning of the hymn. The original orthography of the text has been retained as far as possible, with added hyphenation.

Example A2.1. The kontakion to St. Nicholas.

Dev1100T_3dn [Full]

The musical score consists of ten staves of music, each with a corresponding line of Cyrillic text and formula labels. The notation includes various rhythmic values and accidentals, with handwritten annotations above the notes. The text is as follows:

1 8 $\dot{\omega}$ ± 2 || ω 3 = $\dot{\omega}$ || $\dot{\omega}$ 4 $\dot{\omega}$ = 5 $\dot{\omega}$ ± || $\dot{\omega}$
 8 $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ -
 Aa-1 Ba-1 C-1 Da-1 C-2

6 8 $\dot{\omega}$ ± || ω 7 ± $\dot{\omega}$ $\dot{\omega}$ 8 || $\dot{\omega}$ || $\dot{\omega}$ 9 $\dot{\omega}$ $\dot{\omega}$
 8 $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ -
 E-1 Xa-1 C-3 Db-1

10 8 $\dot{\omega}$ $\dot{\omega}$ 11 $\dot{\omega}$ $\dot{\omega}$ 12 $\dot{\omega}$ $\dot{\omega}$
 8 $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ -
 C-4 Fa-1 C-5

13 8 $\dot{\omega}$ ± 14 || ω 15 $\dot{\omega}$ = 16 $\dot{\omega}$ || 17 $\dot{\omega}$ $\dot{\omega}$ 18 $\dot{\omega}$ || $\dot{\omega}$
 8 $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ -
 Aa-2 Ba-2 Da-2 C-6 Fa-2 C-7

19 8 $\dot{\omega}$ ± || ω 20 ± $\dot{\omega}$ $\dot{\omega}$ 21 $\dot{\omega}$ || $\dot{\omega}$ 22 $\dot{\omega}$ $\dot{\omega}$
 8 $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ -
 E-2 Xa-2 Fa-3 Db-2

23 8 $\dot{\omega}$ $\dot{\omega}$ 24 $\dot{\omega}$ $\dot{\omega}$ 25 $\dot{\omega}$ $\dot{\omega}$
 8 $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ -
 C-8 Fa-4 C-9

26 8 $\dot{\omega}$ || || ω 27 ± $\dot{\omega}$ $\dot{\omega}$ 28 || || 29 $\dot{\omega}$ $\dot{\omega}$
 8 $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ - $\dot{\omega}$ -
 C-10 Xa-3 Y-1 Ga

¹ Tipografskij-T5349, ff. 42–42v.

² Požidaeva 2007, 528–529.

Abstract

The present study examines the repertory of liturgical chant known as St. Petersburg Court Chant which emerged within the Imperial Court of St. Petersburg, Russia, and appeared in print in a number of revisions during the course of the 19th century, eventually to spread throughout the Russian Empire and even abroad. The study seeks answers to questions on the essence and composition of Court Chant, its history and liturgical background, and most importantly, its musical relationship to other repertories of Eastern Slavic chant. The research questions emerge from previous literary accounts of Court Chant (summarized in the Introduction), which have tended to be inaccurate and generally not based on critical research.

The study is divided into eight main chapters. Chapter 1 provides a survey of the history of Eastern Slavic chant and the Imperial Court Chapel of St. Petersburg until 1917, with special emphasis on the history of singing traditional chant in polyphony, the status of the Court Chapel as a government authority, and its endeavours in publishing church music. Chapter 2 deals with the liturgical background of Eastern chant, the chant genres, and main repertories of Eastern Slavic chant. Chapter 3 concentrates on chant sources: it introduces the musical notations utilised, after which a typology of chant books is presented. The discussion continues with a survey of the sources of Court Chant and their content, the specimens selected for closer analysis, the comparative materials from other repertories, and ends with a commentary on some chant sources that have been excluded. The comparative sources include a specimen from around the beginning of the 12th century, a few manuscripts from the 17th century, and printed and manuscript chant books from the early 18th to early 20th century, covering the geographical area that delimits to the western Ukraine, Astrakhan, Nizhny Novgorod, and the Solovetsky Monastery.

Chapter 4 presents the approach and methods used in the subsequent analytical comparisons. After a survey of the pitch organization of Eastern Slavic chant, the customary harmonization strategy of traditional chant polyphony is examined, according to which a method for meaningful analysis of the harmony is proposed. The method is based on the observation that the harmonic framework of chant polyphony derives from the standard pitch collection of monodic chant known as the Church Gamut, specific pitches of which form eight harmonic regions that behave like the usual tonalities of major and harmonic minor.

Because of the considerable quantity of comparative chant forms, computer-assisted statistical methods are applied to the analysis of chant melodies. The primary chant forms and their respective comparative forms have been pre-processed into reduced chant prototypes and divided into redactions. The analyses are carried out by measuring the formal dissimilarities of the primary chant forms of the Court Chant repertory against each comparative form, and also by measuring the reciprocal dissimilarities of all chant versions in a redaction, the results of which are subjected to agglomerative hierarchical clustering in order to find out how the chant forms relate to each other. The dissimilarities are determined by applying a metric dissimilarity function that is based on the Levenshtein Distance.

Chapter 5 provides the melodic and harmonic analyses of generic chants (chants used for multiple texts of different lengths), i.e., chants for *stichera samoglasny* and *troparia*, Chapter 6 of pseudo-generic chants (chants that are used for multiple texts but with certain restrictions), i.e., chants for *heirmoi*, *prokeimena*, and three other hymns, and Chapter 7 of non-generic chants, covering nine chants that in the Court repertory are not shared by multiple texts.

The results are summarized and evaluated in Chapter 8. Accordingly, it can be established that, contrary to previous conceptions, melodically, Court Chant is in effect a full part of the wider Eastern Slavic chant tradition. Even if it is somewhat detached from the chant versions of the Synodal square-note chant books and the local tradition of Moscow, it is particularly close to chant forms of East Ukraine and some vernacular repertories from Russia. Respectively, the harmonization strategies of Court Chant do not show significant individuality in comparison with those of the available polyphonic comparative sources, the main difference being the part-writing, which generally conforms to western common practice standard, whereas the deviations from this tend to be more significant in other analysed repertories of polyphonic chant.

Thus, insofar as the subsequent prevalence of Court Chant is not based on its forceful dissemination by authorities (as suggested in previous literature but for which little tangible evidence could be found in Chapter 1), in the present author's interpretation, Court Chant attained its dominance principally because musically it was considered sufficiently traditional, and as a chant body supported by the government, was conveniently available in print in serviceable harmonizations.

Tiivistelmä

Käsillä oleva tutkimus ("Pietarin hovikapellan sävelmistö ja itäslaavilainen kirkkolaulutraditio") tarkastelee Pietarin hovikapellan sävelmistönä tunnettua liturgista musiikkirepertuaaria, joka muotoutui Pietarin keisarillisessa hovissa Venäjällä ja julkaistiin 1800-luvun kuluessa muutamina laitoksina. Aikaa myöten sävelmistö saavutti jalansijaa kautta Venäjän ja levisi myös ulkomaille. Tutkimus etsii vastauksia kysymyksiin hovikapellan sävelmistön olemuksesta ja koostumuksesta, sen historiasta ja liturgisesta taustasta sekä sävelmistön musiikillisista yhtymäkohdista muihin itäslaavilaisiin sävelmärepertuaareihin. Tutkimuskysymykset nousevat esille aiemmasta hovikapellan sävelmistöä käsittelevästä kirjallisuudesta (tätä esitellään johdantoluvussa), jossa sävelmistön tarkastelu on usein epätarkkaa eikä näytä perustuvan kriittiseen tieteelliseen tutkimukseen.

Tutkimus jakaantuu kahdeksaan päälukuun. Luku 1 luo katsauksen itäslaavilaisen kirkkomusiikin ja Pietarin hovikapellan historiaan vuoteen 1917 saakka; erityisen tarkastelun kohteena ovat kirkkosävelmien polyfoninen esitystapa sekä hovikapellan asema valtiollisena instituutiona ja toiminta kirkkomusiikin julkaisijana. Luku 2 käsittelee itäisen kirkkomusiikin liturgista taustaa, musiikin lajityyppejä ja keskeisiä itäslaavilaisia sävelmärepertuaareja. Luku 3 keskittyy sävelmälähteisiin: siinä esitellään lähteissä käytetyt notaatiot sekä esitetään itäslaavilaisten kirkkomusiikkikirjojen typologia. Tarkastelu jatkuu hovikapellan sävelmistön lähteiden ja niiden sisällön kuvauksella ja analyysin kohteeksi valittujen sävelmien esittelyllä, minkä jälkeen kuvataan vertailuaineisto sekä joitakin vertailuaineistoon kuulumattomia sävelmälähteitä. Vertailuaineistoon sisältyy näyte 1100-luvun vaihteen käsikirjoituksesta, muutamia käsikirjoituksia 1600-luvulta sekä painettuja lähteitä ja käsikirjoituksia 1700-luvun alusta 1900-luvun alkupuolelle. Lähteet kattavat maantieteellisen alueen, jota rajaavat Länsi-Ukraina, Astrahan, Nižni Novgorod ja Solovetskin luostari.

Luvussa 4 esitellään ne lähestymistavat ja menetelmät, joita käytetään analyysisissä vertailuissa. Itäslaavilaisen sävelmätradition säveltasorganisaation kuvaamisen jälkeen tarkastelun kohteena on perinteisessä sävelmäpolyfoniassa tyypillisesti noudatettu soinnutusstrategia, jonka pohjalta esitetään tässä repertuaarissa kuvausvoimainen harmonia-analyysimenetelmä. Menetelmä perustuu siihen havaintoon, että sävelmäpolyfonian harmonisen kehityksen taustana on kirkkomelodioiden vakiintunut sävelavaruus eli kirkollinen sävelikkö. Sävelikön tietyille säveltasolle muodostuu kahdeksan harmonista vyöhykettä, jotka käyttäytyvät samoin kuin tavalliset sävellajit duuri ja harmoninen molli.

Koska vertailuaineiston sävelmätoisintojen määrä on varsin suuri, melodioiden analysoinnissa hyödynnetään tilastollisia tietokoneavusteisia menetelmiä. Hovikapellan sävelmistöä edustavat ensisijaiset sävelmämuodot ja niiden muualta peräisin olevat vertailutoisinnot on ennen analyysia redusoitu sävelmäprototyypeiksi ja ryhmitelty redaktioiksi. Analyysit suoritetaan redaktiokohtaisesti mittaamalla ensisijaisen sävelmämuodon ja kunkin vertailutoisinnon formaali erilaisuus sekä lisäksi kaikkien redaktioon kuuluvien toisintojen keskinäiset erilaisuudet; jälkimmäisen mittauksen tuloksille suoritetaan agglomeratiivinen hierarkkinen klusterointi, minkä perusteella nähdään, millaisessa suhteessa sävelmämuodot ovat toisiinsa. Erilaisuuden mittaamisessa käytetään metristä erilaisuusfunktiota, joka perustuu Levenshtein-etäisyyteen.

Luvussa 5 esitetään geneeristen sävelmien (sävelmien, joita käytetään useampien erimittaisten tekstien sävellettämiseen) eli stikiira- ja troparisävelmien melodiset ja harmoniset analyysit, luvussa 6 pseudo-geneeristen sävelmien (sävelmien, joita sovelletaan useampiin teksteihin mutta tietyin rajoituksin) eli kanoni- ja prokiimenisävelmien sekä kolmen muun sävelmän analyysit ja luvussa 7 ei-geneeristen sävelmien analyysit – tässä tutkimuksessa niitä edustaa yhdeksän sellaista sävelmää, joita hovikapellan sävelmistössä ei sovelleta useampiin teksteihin.

Tutkimuksen tulokset kootaan yhteen ja tulkitaan luvussa 8. Niiden perusteella voidaan todeta, että melodisessa mielessä hovikapellan sävelmistö on – aiempien käsitysten vastaisesti – täysipätöinen osa laajempaa itäslaavilaista sävelmäperinnettä. Vaikka sävelmistö on jossain määrin etäällä Synodin neliönuottikirjojen ja erityisesti Moskovan paikallisperinteen sävelmämuodoista, se on huomattavan lähellä itäukrainalaisia repertuaareja ja eräitä venäläisiä paikallissävelmistöjä. Vastaavasti hovikapellan sävelmien soinnutusperiaatteet eivät näyttäyty erityisen omaleimaisina polyfonisen vertailuaineiston rinnalla, vaikka tietynlainen ero onkin havaittavissa äänenkuljetuksessa, joka hovikapellan repertuaarissa vastaa melko tarkoin länsimaisen klassisromanttisen musiikin käytäntöä, siinä missä poikkeamat tästä ovat vertailuaineistossa usein merkittävämpiä.

Sikäli kuin hovikapellan sävelmistön myöhempi levinneisyys ei perustu hallinnollisiin pakkokeinoihin aiemmassa kirjallisuudessa väitetyllä tavalla (todisteita päinvastaisesta tarjotaan luvussa 1), tämän tutkimuksen tulosten perusteella voidaan otaksua, että sävelmistön yleistymiseen myötävaikuttanut keskeisesti sen kokeminen traditionmukaiseksi. Myös julkisen vallan tuki epäilemättä vaikutti asiaan, sillä sitä myötä sävelmistö oli vaittomasti saatavilla painetussa muodossa ja käyttökelpoisesti soinnutettuna.

Резюме

В настоящем исследовании («*Санкт-Петербургский придворный напев и традиция восточно-славянского церковного пения*») изучается репертуар богослужебного пения известного как *Санкт-Петербургский придворный напев*, возникший при Императорском Дворе Санкт-Петербурга, и появившийся в нескольких редакциях на протяжении XIX века, распространившись по всей Российской империи и даже за границей. В данном исследовании отыскиваются ответы на вопросы связанные с сущностью и композицией придворного напева, его историей и богослужебными истоками, и, что наиболее важно, его соотношением в музыкальном плане с другими репертуарными разновидностями восточно-славянского пения. Вопросы, рассмотренные в исследовании, истекают из предыдущих сведений о придворном напеве (приведенных в введении), которые выявляют тенденцию к неточностям и, в целом, не подкреплены критическим изучением.

Исследование разделено на восемь основных глав. В первой главе приводится обзор истории восточно-славянского пения и Императорской Придворной Певческой Капеллы Санкт-Петербурга до 1917 года, с особым вниманием к истории использования традиционных напевов в многоголосном виде, к статусу Придворной Капеллы как государственного органа и его вкладу в дело печати церковной музыки. Вторая глава посвящена богослужебным истокам церковного православного пения, певческим жанрам и основному репертуарному составу восточно-славянского пения. В третьей главе внимание сосредоточено на певческих источниках: в ней представлены использованные виды нотации и, вслед за этим, типология церковно-певческих книг. Далее рассматриваются источники придворного напева и их состав, образцы, выбранные для подробного анализа, материал для сравнительного анализа в рамках других восточно-славянских репертуаров, и, наконец, комментарии по поводу нескольких, не включенных в работу, певческих источников. В сравнительный анализ включен образец начала XII века (т.н. Типографский устав), а также несколько рукописей XVII века и печатные и рукописные книги от начала XVIII до начала XX-го века, размещающихся в географических пределах между западной Украиной, Астраханью, Нижним Новгородом и Соловецким монастырем.

В четвертой главе представлена методология, использованная в последующих аналитических сравнениях. Вслед за обзором звуковысотной организации восточно-славянских песнопений исследуются общепринятые принципы гармонизации песнопений в рамках традиционной полифонии, обуславливающие предложенный в работе метод содержательного анализа гармонии. Этот метод основывается на наблюдении, утверждающем, что гармоническая основа певческой полифонии истекает из стандартного набора высот певческого одноголосия, известного как *церковный (обиходный) звукоряд*, звуковые высоты которого образуют восемь гармонических регионов, функционирующих как обычные тоналности мажора и гармонического минора.

Вследствие значительного количества подвергнутых сравнению певческих форм, при анализе мелодий напевов был применен метод компьютерной статистики. Напевы были выявлены, редуцированы в *напевные прототипы* и разделены на *редакции* (мелодические коллекции). Анализ произведен посредством измерения формальных (математических) различий между прототипами из репертуара придворного напева и каждым сравнительным прототипом из других репертуаров, а также посредством измерения взаимных различий всех версий, появляющихся в каждой редакции; результаты подвергнуты *агломеративной иерархической кластеризации* в целях нахождения взаимных соотношений всех вариантов. Различия определяются посредством применения метрической функции несходства, базирующейся на *Расстоянии Левенштейна*.

В пятой главе произведен мелодический и гармонический анализ напевов, использованных в многочисленных гимнографических текстах различной протяженности, таких как напевы для «самогласных» стихир и тропарей, в шестой главе – напевов, использованных в многочисленных текстах, но с определенными ограничениями, таких как ирмосы и прокимны, а также трех других песнопений. В седьмой главе анализированы напевы, включающие в свой состав девять песнопений, не нашедших многократного отражения в текстах придворного репертуара.

Результаты обобщены и истолкованы в восьмой главе. Соответственно, можно утверждать, что, в отличие от предыдущих концепций, в мелодическом отношении, придворный напев представляет собой полноценную часть более широкой восточно-славянской певческой традиции. Даже если он и является до некоторой степени отличным как от версий синодальных певческих книг с квадратной нотацией, так и от местной традиции Москвы, он особенно близок певческим формам Восточной Украины и части некоторых местных репертуаров России. Соответственно, принципы гармонизации придвор-

ного напева не выявляют значительной самостоятельности по сравнению с доступными нам сравнительными полифоническими источниками. При этом, основные отличия заключаются в типе многоголосия, которое, как правило, соответствует стандартам западной практики, в то время, как более значительные отклонения от этой практики наблюдаются в других анализируемых здесь многоголосных репертуарах.

Таким образом, поскольку последующее распространение придворного напева не истекает из навязывания его властями (аргумент, предложенный в предшествующей литературе, для доказательств которого, однако, было найдено мало существенных оснований в первой главе), в трактовке предложенной автором, придворный напев достиг своей распространенности главным образом потому, что, с музыкальной точки зрения, он был воспринят как достаточно традиционный, и как корпус песнопений, поддерживаемый правящими властями, был удобно доступным в печатной версии в практических гармонизациях.

(перевод)

Index

Index of chant source tags

- 1100T → Tipografskij-T5349
 1600S429 → Stihirar'-S429
 1600S430 → Stihirar'-S430
 1600S431 → Stihirar'-S431
 1600S433 → Stihirar'-S433
 1709I → *Irmologion* 1709
 1742V209 → *Irmologij*-V209
 1748S456 → *Irmologij*-S456
 1750S454 → *Irmologij*-S454
 1795Ok → *Oktoih*-S
 1798Ob → *Obihod*-S
 1809SOb → *S-Obihod*-S
 1814CLiA → *Liturgija*-CLiA
 1815CLiB → *Liturgija*-CLiB
 1816I → *Irmologion* 1816
 1826IS → *Irmologij*-S
 1830CKr → *Krug*-C
 1848CL → *Obihod*-CL
 1850IG → *Irmosy*-G
 1850UG → *Utrenja*-G
 1869CB → *Obihod*-CB
 1872Ba → *Liturgija*-Ba
 1882U → *Sobranie*-U
 1883M → *Krug*-M
 1885Vla → *Sbornik*-Vla
 1887Ab → *Oktoih*-Ab
 1887KP → *Bdenie*-KP
 1888Ab → *Obihod*-Ab
 1889N → *Sbornik*-N
 1890IS → *Irmologij*-SN
 1892Ob → *Obihod*-SN
 1894D → *Glasopesnec* 1894
 1898UOb → *U-Obihod*-SN2
 1899Tr → *Triod*'-SN
 1902P → *Napevnik*
 1904As → *Sbornik*-As
 1904I → *Irmologion* 1904
 1908Okj → *Oktaj*
 1909Obe → *Obednica*
 1909ObK → *Obihod*-K
 1909V → *Obihod*-V
 1910KP → *Obihod*-KP
 1910M → *Krug*-M
 1911M → *Krug*-M
 1911Obk → *Obihodnik*
 1912IP → *Irmosy*-P
 1912So → *Obihod*-So
 1914V421 → *Vsenoščnaja*-V421
 1915KP → *Obihod*-KP
 1915M → *Krug*-M
 1916Sp → *Sputnik*
 2002KP → *Obihod*-KP

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