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SELECTED FEATURES OF MUSICAL NOTATION IN NEUMATIC MANUSCRIPTS OF KYIVAN METROPOLIS FROM THE 16TH CENTURY

Abstract. In this work, the author examines three manuscripts representing neumatic notation of the 16th century. The manuscripts in neumatic notation originate from Ukrainian ethnic lands and are analysed retrospectively. The notation of manuscripts named differently *znamenna* or *krukova*, in Ukrainian sources has the name *kulyzmiana*. A Kyivan linear manuscript is analysed with the retrospective method. The explanation of most of the neumatic signs is given and the frequency of their occurrence is analysed. An arranged neumatic vocabulary makes it possible to establish the extent of use of neumatic signs in manuscripts.

Key words: neumatic musical notation; Slavic; Kyivan manuscript; irmos.

1. INTRODUCTION

Nowadays, the sacral monody is an exceptional object of interest for both researchers and performers. Musical neumatic notation analysed in this article is a type of writing of Church chant, which originated in Byzantium book and was adopted in Kyivan's Metropolis manuscripts. Such sources are very interesting for scientists because the knowledge of the past helps to improve the quality of the future. The possibilities of the 21st century, when the archival materials are available to the public, make it much more approachable for both scientists and the audience. However, the readability of neumatic manuscripts is still problematic. Specialist knowledge is needed to read a medieval musical text. This knowledge includes musical,

philological and historical aspects.¹ The melodies to which the sacred texts were intoned are represented by a great variety of neumatic symbols in different types of notation. The complexity of the surviving sources is remarkable. It is very important to analyse the complete information about each chant (e.g., pitches, melodic motion, manuscript information, etc.)

2. METHODS OF ANALYSIS

Nowadays there are the different methods of music texts analysis: statistic investigation, comparative analysis of graphic signs and melodic formulas in different modus (glas), digital transcription and computer analysis. Neumatic music signs system is a semi-graphic system that gives the possibility to record oral tradition, which exists in a written form. A milestone and a historical puzzle is the change of notation from letters (Greek system) to the diastematic graphic shape, which representative intervalic step.² The significant phenomenon here is the transmission of the tone in writing: whether a melodic step up-down or melodic formula.

According to the opinion of Greek researches melodies of analysed chants were formed approximately about 12th century and thereafter the notation was improving and changing. However, this idea is not supported by American researches (see Monumenta Musica Byzantina (MMB)), who asserts the parallel development of the melody with the graphic notation and theoretical works from the 13th century.³ In Western studies this meaning was supported in the work *Byzantine neumes* of Christian Troelsgard, who – besides the theoretical aspect – turned to the experience of modern practice of Byzantine singing in Greece.⁴ The author focused on the correlation of words and music, that is, the style of chanting, from the psalms to the kalophonic style. As far as the transcription is concerned, he emphasizes the semi-oral nature of the notation and considers Byzantine chant in the context of musical culture in general.

¹ C. HANNICK, "Probleme der Rhythmik des byzantinischen Kirchengesangs: Ein Rückblick auf Forschungsgeschichte," in *Rhythm in Byzantine Chant: Acta of the Congress Held at Hernen Castle (Holland) in November 1986*, ed. Ch. Hannick (Hernen: A.A.Bredius Foundation, 1991), 1-19.

² H. STRAYER, "From Neumes to Notes: the Evolution of Music Notation," *Music Offerings* 4(2013), 1:1.

³ H. TILLYARD, *Handbook of the middle Byzantine musical notation* (Monumenta Musicae Byzantinae, Série Subsidia, vol. 1) (Copenhagen: Levin & Munksgaard, 1935).

⁴ C. TROELSGARD, *Byzantine neumes: A new introduction to the middle Byzantine musical notation* (Monumenta Musicae Byzantinae, Série Subsidia, vol. 9) (Copenhagen: Museum Tusculanum Press, 2011).

3. SOURCE BASIS

The manuscripts of Kyivan Metropolis from the 16th century is an evidence of the music system change from the neumatic notation to the Kyivan linear square notation. Thus the hypothesis that linear notation may be the transcription of neumatic one (specifically, the researches considered this transcription in Gregorian notation⁵).



Figure 1

The retrospective method used here is as following: a fragment of text is compared with a sample from newer and then the older source and common features are observed to detect the development of the notation. The retrospective method is often used for analysis of Latin notation of Gregorian chant and of Greek neumatic notation.⁶ As far as Kyivan linear square notation is concerned, many resources (about 1500) are collected in different libraries. Only several manuscripts with neumatic notation originating from Ukrainian territory remained. We know exactly four *Irmologions* with Slavic neumatic notation from the 16th century (prof. Yuriy Yasinovsky writes about their content and manuscript codicology⁷). One of the sources is kept in the Warsaw National Library (Figure 2), and we thank for the possibility to read it on-line. Another one is saved in Lviv Historical Muzeum (Figure 3), and two in Vernadsky National Library of Ukraine in Kyiv (Figure 4).

⁵ Rev. M. OLEJARCZYK, "The Origin of Square Notation", *Roczniki Teologiczne* 42(2015), 13:113-135.

⁶ M. ALEXANDRU, *The Palaeography of Byzantine Music: a brief introduction with some preliminary remarks on musical palimpsests*, ed. M. Alexandru, A. Escobar. *El palimpsesto grecolatino como fenómeno librario y textual*. 2006 №. 2.655, p. 113-130.

⁷ Y. YASINOVSKYY, "Ukrainski ta biloruski kulyzmiani pamiatky XVI century," *Καλοφωνία* 5(2010), 337-346.

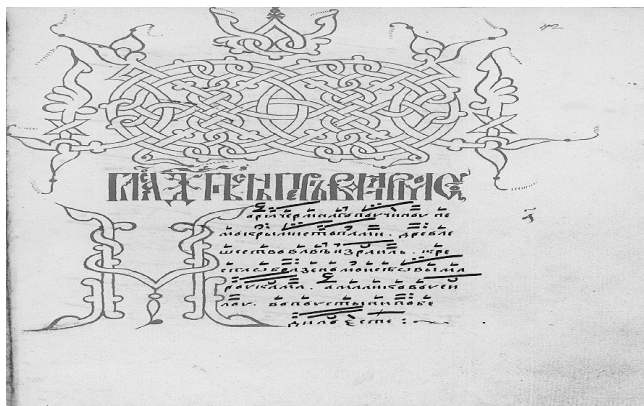


Figure 2

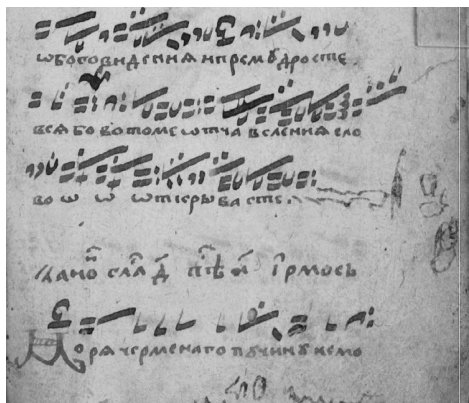


Figure 3

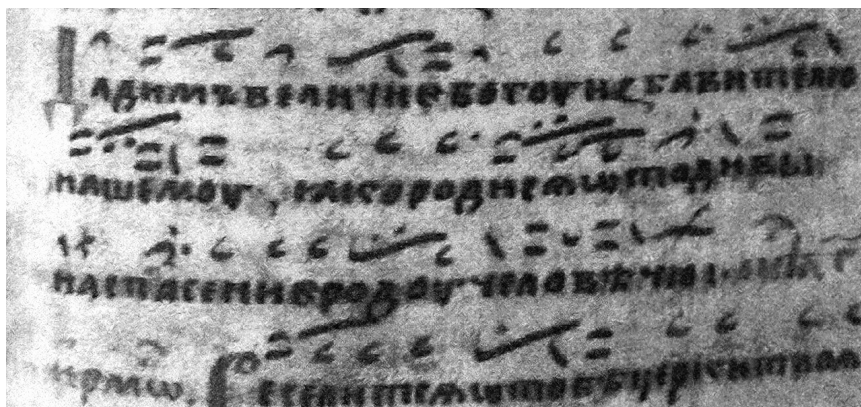


Figure 4

Every *Irmologion* consist of *Irmoses* in eight modi,⁸ *Minea*, *Oktoich* and *Triodes* chants. The text is written in *pivustav* (*minuscule*). The language of verbal text is an Ukrainian edition of Old Church Slavic language (Lidiya Korniy says about Ukrainian dialect Polissya's and Galychyna's pronunciation⁹). The manuscripts have ornamented illustrations and ornamentation of initials and on the fields.

4. FEATURES DESCRIPTION

Slavic neumatic notation has 600 years of history in Kyivan lands, and its semiology, paleography and transcription was considered in Byzantine context and described in Russian historiography. The theoretical treatise *Azbuka's* – the list of neumes from 15th-16th century – describes signs – named *paraklit*, *kuluzma*, *stattja*, *stopycja*, *kriuk*, *strila*, *fita* et al.¹⁰ Similar *Azbuka* is found in *Irmologions* of Warsaw and Kyiv libraries. The text does not contain any technical or musical explanation of the signs, this information was apparently conveyed by oral tradition over the years of practice.

Similar treatise is known also for Byzantine source *Papadic* from the 13th century.¹¹

⁸ Osmoglassia – the system, consisting of eight modes (*glas*), modeled on Byzantine echos. There are melodic turns – *formules* (*pospivka*), which may migrate in any *glas*. In *Oktoich* this system was singing and learning in other genres – *Irmoses*, *styhyras*, *prokimen*, *sidalna* et al. All chants have indications of the mode in which they are to be performed, which is a Byzantine tradition.

⁹ L. KORNIY, "Problemy dzhereloznavstva ukrainskoyi muzychnoyi kultury: bezliniyni notovani rukopysy sacralnoyi monodii X-XVI st.," *Studii mystecwoznawchi* 2(205), 12-13.

¹⁰ M. VELIMIROVICH, "Russian Musical Azbuki: A Turning Point in the History of Slavonic Chant," in *The Study of Medieval Chant: Paths and Bridges, East and West* (Woodbridge: Boydell, 2001), 264; D. SHABALIN, *Pevchesliye azbuki Drevnei Rusi* (Kemerovo, 1991), 21; M. KACHMAR, "Kulyzmyanyy irmologion: Azbuka pivchyh znakiv," *Peremyski Arhyieparchialni Vidomosti* 24(2017), 368-381; M. KACHMAR, "Azbuka kulyzmyanoho irmologionu XVI st.," *Ukrainska muzyka* 1(2018), 115-119.

¹¹ D. CONOMOS, *The Treatise of Manuel Chrysaphes, the Lampadarios: On the Theory of the Art of Chanting and on Certain Erroneous Views that some hold about it* (Mount Athos, Iviron Monastery MS 1120, July 1458), *Monumenta Musicae Byzantinae – Corpus Scriptorum de Re Musica*, 1985.

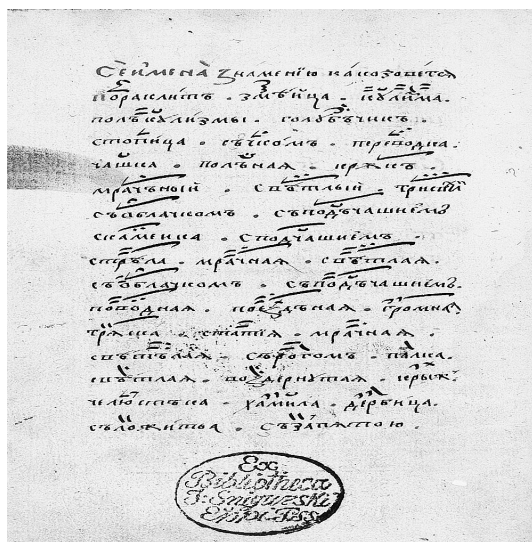


Figure 5

Generally there are approximately 60 to 68 signs. They are not presented systematically in any of alphabets. The *paraklit* is always placed at the beginning of the explanation. The signs *kryuk*, *strila* and *stattia* have terms [simple]-*mrachnij* [dark]-*svitlyy* [bright] and denote the range within overall scope lower-above indicated an added dot over sign. The cross named *kryzh* indicates the end of the musical text.

This neumes are classified as: one step (named \blacktriangle *stopucja*), two steps (\blacktriangleright *golubchyk*) and three (\blacktriangleright *strela*) or more steps (\blacktriangleright *zmijica* – 4 sounds), with approximate rhythmic organization.

There are some signs that duplicate the same step. Evidently they noted the character of performance, but we do not know how exactly. There are some signs indicating melodic formulas – *kulizma* $\text{—} \cup \text{—} \text{—}$, *fita* $\text{—} \cup \text{—}$, etc. (*fita* means *melisma*). In manuscripts from the 16th century there are lot of *fita* signs, which could be associated with improvisation and emphasizing of the syllables or words of texts.

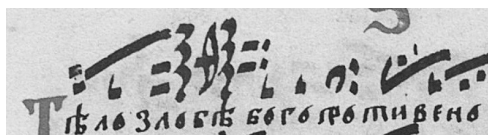


Figure 6

For the first time we compile the table of signs, used only in *Irmoses*. *Irmoses* constitute the basic repertoire of *Irmologion*, they presents a rhythmic and melodic

pattern for the *troparia* and they are the models of liturgical genre *Kanon* – 9 songs with biblical themes (*the Kanon is the complex poetical form, made up of nine Odes ... the nine Odes of every Kanon are modeled on the pattern of Canticles from Scriptures and have the character of hymns of praise ... the celebration of a feast of Christ or the Theotokos...*¹²).

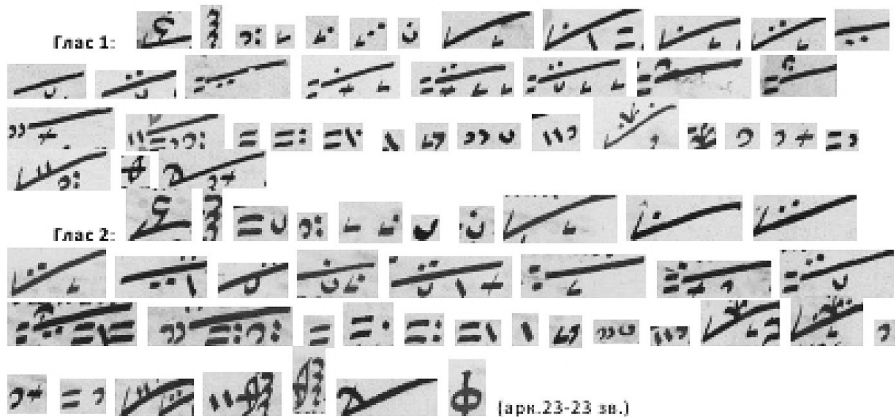


Figure 7

The neumatic vocabulary makes it possible to establish the extent of use of these signs in analysed manuscripts by taking into account the meaning of the text over which the characters are drawn. For this purpose, the repertoire of *irmoses* was selected as the most melodically consistent, since they served as models for the other texts, clearly fitting into a separate section (see E. Wellesz, M. Velimirovich, M. Antonovych and Y. Yasinovsky). Neumes are sorted by families: we can distinct simple signs, named *stopycia*, *kryuk*, *strily*, *stattias*, but there are complex signs as well: *fita*, *zmiyitsa*, *duda*, *traska*, which are rarely used. The table demonstrates an example of statistical analysis. The manuscripts from the 16th century in fact reflect the notation from *the end* of the 15th century, however with some differences. In comparison to other manuscripts, the main composition is preserved. Some changes are observed in the middle of the 15th century (No. 407 and 408 of the RGB, Russian Library). First half of the 15th century reveals similarities with the neumatic signs from the 12th century, which was issued by K. Dagmar.¹³

¹² E. WELLESZ, *Historia muzyki i hymnografii bizantyjskiej* (Kraków: Wydawnictwo Homini, 2006), 221-225.

¹³ D. CHRISTIANS, *Die Notation von Stichera und Kanones im Gottesdienstmenäum für den Monat Dezember – nach der Hs. GIM Sin. 162. Verzeichnis der Musterstrophen und ihrer Neumenstruktur* VS Verlag für Sozialwissenschaften, 2014 (Taschenbuch).

The figure shows the notation of *irmos*: both from the 16th century and three from the beginning of the 15th century, the end of the 15th century and from the 12th century:

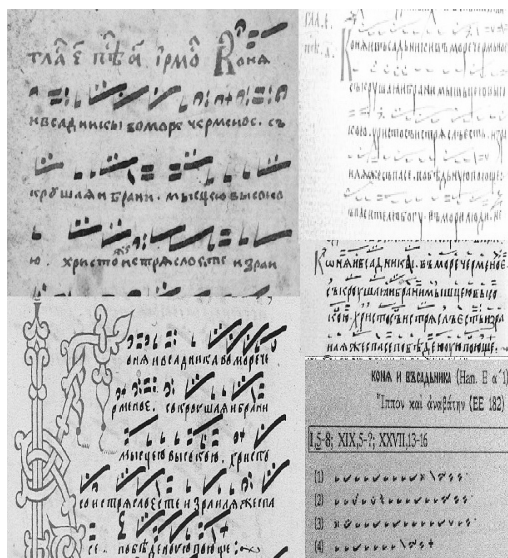


Figure 8

The *Irmologion* from Warsaw Library resembles the manuscript from the end of the 16th century.

It is worth to mention the history of the name of this notation. Long time ago it was called *znamenna notation* (*znamja* – sign), later (ca. 16th) came up the name *kryukova* (from *kryuk* – hook). This name still exists in the Russian terminology. But Ukrainian name is *kulizmyana*, it was found in the Scriptorium of prince Volodymyr Vasylkovich (13th century). The name *Iermoloi kulizmyanyy* comes evidently from the sing *kulizma*. *Kulizma* is the sign of melodic formula, mainly the cadence. In Byzantine notation this name also comes from formula signs: big hipostasis¹⁴ and *kulisma* ~ ~ and is used in cadence figuration of 3-6 tones.¹⁵ Cadences are typical features of *glas*, hence understanding of the melodic formula enables us to find

¹⁴ I. MISCHENKO, “Velyki grupy znakov ta yih misce v kalophonichniy styhyri Preobrazhennya Protupōn tēn Anástasav,” *Studii mystectvoznavchi. Teatr. Muzyka. Kino* (45)2014, 1:14-28.

¹⁵ C. TROELSGARD. *Byzantine neumes*, 51.

it in other glas,¹⁶ as well as in chants with mutation (modulation).¹⁷ Moreover, understanding of the characteristic melodic formulas helps to recognize them in other voices, as well as in songs, where the regular change was used. In a monody they have a common function, which is to determine the basic tone of the system and to complete a certain musical section or the entire composition: *in music there are their punctuation marks: cadences, accents, like in verbal forms*. M. Antonovych drew attention to the importance of cadence structures by analysing the antiphons of the Ukrainian monody: *Cadences in the form of relatively stable formulas*.¹⁸



Figure 9

To detect characteristic features of manuscript we have chosen *kulizma* in every 8 *ichos-glas*. *Kulizma* consist of combination of several signs: *stattia - chashka - stattia - palka - stattia*. It is a formula, which should be read not sign by sign, but like melodic *pospivka*. The *kulyzma* may appear in parts with two syllables or words and between words and syllables. Also *kulyzma* appears at the end of the chant and at the end of the verse. It usually occurs one or two (rarely three) times in one chant.

¹⁶ D. PETROVIĆ, *Osmoglasnik u muzičkoj tradiciji Južnih Slovena*, ed. D. Stefanović (Beograd: Muzikoloski institut Srpske akademije nauka i umetnosti, 1982), 218, 239.

¹⁷ M. KACHMAR, “Musical Structure of Byzantine Monodic Church Chants: from Sign to Principle,” *Musikgeschichte in Mittel- und Osteuropa*, 2015, 16:96-107.

¹⁸ M. ANTONOWYCZ, *The Chants from Ukrainian Heirmologia* (Bilthoven: A. B. Greyhton, 1974), 11.

In Kyivan linear manuscript the melody of this sign has 8 melodies (1-8 glas):

Figure 10

Moreover, there are other transcriptions of melodies in Ukrainian *Irmologion*, they are even more popular. The change of notation can be seen as an evidence of melody change as well as of its preservation. Obviously the change of notation within one century on the lands of the Kyivan Metropolis indicates only the change of notation and not the change of melody. This is the stimulus to the next comparison study.

Today the Slavic neumatic notation have the transcription from XVII century, with *pomity* (which is used for describing height). The observation of signs and melodic formulas and its comparison with linear notation used by Gregorian chant could become an impulse for researchers to make a similar analysis with manuscripts of Kyivan Metropolia.

5. CONCLUSION

The observation of the old manuscripts enables us to perceive the musical notation as a phenomenon of musical mentality. Obviously, in analysed sources some melodies were stable (as a model) and adapted to several texts. But such melodies also had some changes even after being recorded in manuscript. For modern interpretation the written translation is the only form left and the task is to uncover the oral tradition corresponding with the written one. Identifying of connections between records from one territory of Kyivan Metropolis gives the possibility to search for features of neumatic notation and its transcription.

Kyivan Irmologions represent the genre *irmos*, which is the most important hymnography in Byzantine liturgy. Kyivan neumatic manuscript saved the notation after editing XVth century and represent continuity of XII-XVth century in one territory. Next period is characterized in two ways – the neumatic signs with *pomity* in Rus-

sian book and linear notation at the manuscript from Ukrainian lands. In case of Kyivan books the aim of the reform was to save the repertory in a form comprehensible to European music writing. It is important to compare two manuscripts from same century and different notation and to detect the features of melody of the chant. The sign *kulizma* is one of the important characteristic in the neumatic notation, also in the notation named *kulyzmiana*. This sign was selected and analysed for glases (modes). Thus the neumatic (*kulizmiana*) notation from Kyivan manuscript of XVIth century have the possibility to be understood in our time and to uncover it's features in transcription.

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WYBRANE CECHY NOTACJI MUZYCZNEJ
W XVI-WIECZNYCH RĘKOPISACH METROPOLII KIJOWSKIEJ

Streszczenie

Artykuł przedstawia wyniki badań nad trzema rękopisami zapisanymi w XVI-wiecznej notacji neumatycznej. Źródła te pochodzą z ziem ukraińskich i zostały zanalizowane metodą retrospektywną. Wykorzystana notacja, nazywana *znamenna* lub *krukova*, w źródłach ukraińskich nosi nazwę *kulyzmianna*. W tekście podano objaśnienia większości znaków neumatycznych zastosowanych w analizowanym rękopisie liniowym z XVI w. Ponadto podsumowano częstotliwość występowania poszczególnych znaków oraz utworzono swego rodzaju słownik, umożliwiającą zdefiniowanie zakresu stosowania znaków neumatycznych w badanych rękopisach.

Słowa kluczowe: neumatyczna notacja muzyczna; rękopisy kijowskie; irmos.