



Yurii Yasinovskyi* 

EDITORIAL PROBLEMS IN PREPARATION FOR PUBLICATION OF THE MONUMENTS OF THE SACRED MONODY OF THE KYIVAN CHURCH

KEYWORDS

Kyiv Metropolis; church monody; editorial practice; critical apparatus

In the liturgical worship of the Kyivan Church one of the prominent places is occupied by liturgical singing, which was adopted and adapted over a thousand years ago, and during all this time was not only firmly rooted in the local soil, but also created new artistic forms. The western notation system, adapted to the services of the Eastern Rite under the name of the *Kyiv square note*, was established here from the 16th century. The entire liturgical and singing repertoire, which has reached our time in more than a thousand manuscripts and almost 20 printed editions, was transferred to this notation, starting from Lviv sources of 1700 and 1709. At the same time, new polyphonic forms based on western traditions appear, starting from the Paris school of Notre Dame of the XII–XIII centuries, Franco-Flemish polyphonic culture of the XV century, Venetian concert style of the XVI–XVII centuries, which in the person of “Kyianyn” [citizen of Kyiv] Mykola Dyletskyi (c. 1650 – after 1723) reached its highest development in so-called *partes* singing.

Nevertheless, the sacred monody throughout all this time remained relevant in liturgical singing and served as the main material in educational practice – both

* Yurii Yasinovskyi – prof., Director of the Institute of Church Music Ukrainian Catholic University, St. Kozelnytska 2a, 79026 Lviv (Ukraine), <https://orcid.org/0000-0002-0927-0133>; e-mail: irmos@ucu.edu.ua

in mastering the repertoire of forms and genres of church singing, and in teaching the basics of musical literacy and vocal technique. Irmologions were the study books, the musical texts of which were first written down in neume (kulyzmiana according to ancient Ukrainian terminology), and then in linear-mensural *Kyiv notation*. Actually, these notolinear irmologions are one of the most important sources for learning the musical and artistic essence of the liturgical singing of Metropolis of Kyiv of the Early Modern period.

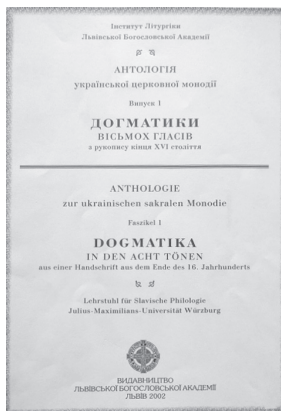
The scientific understanding of this religious and musical heritage of the Kyiv Church was significantly delayed in Ukraine due to known political circumstances and in fact began just after the Second World War – first in emigration (Pavlo Matsenko and mainly Myroslav Antonovych), and since the 70s in Ukraine as well. However, these successes were quite limited, since musicologists in emigration were deprived of a suitable base of source materials that were kept in Ukraine – a member of the former Soviet Union, and Ukrainian scientists were deliberately limited by communist-atheistic ideology. Therefore, our initial musicological initiatives were mainly concerned with the search for sources, mainly irmologions, their identification and archeographic-paleographic study. Actually, such work became the main subject of my studies, as a result about 1,200 notolinear irmologions were discovered, described and cataloged (Yasinovskyi 1996), which were clearly defined as Ukrainian and Belarusian in the cultural space of the Eastern Rite by their content, structural organization, linguistic features and artistic decoration.

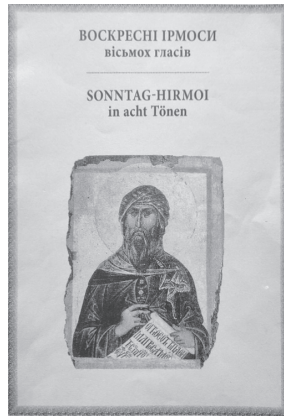
Since 1986, we began publishing individual hymns, mainly as appendices in separate articles and without the appropriate scientific and critical apparatus (Yasinovskyi 1986, 1991). Since 2002, in cooperation with a German colleague, Prof. Christian Hannick, a well-known Paleo-Slavist especially in the studies of the Slavic Irmologion (Hannick 2006), we began regular publications of individual hymns of the sacred monody according to the Ukrainian and Belarusian Irmologions in new series *Anthology of the Byzantine-Slavic and Ukrainian sacred monody*. Therefore, one of the priority tasks in the church monody studies was the preparation and critical editions of sheet music sources, which became one of the most important aspects of the activity of Lviv medievalists.

It is probably not a coincidence, because it was in Lviv that the famous Polish professor Adolf Chybiński lived and worked, who educated a whole galaxy of Polish musicologists, such as Hieronim Feicht, Stefania Łobaczewska, Maria Szczepańska, Józef Michał Chomiński, Zygmunt Szweykowski – and laid the foundations of editorial work for ancient music. In 1928 he founded the musicological magazine “Kwartalnik Muzyczny” (“Musical Quarterly”) and the series *Wydawnictwo Dawnej Muzyki Polskiej* (*Publications of the Old Polish Music*). In the postwar years, his pupils took key positions in Poland, including publishing

business (Szweykowski 2017: 50–52; Hrab 2009). Professor Chybiński also educated several Ukrainian musicologists, among whom Myroslav Antonowych was the most active in the field of church singing, especially, of church monody, and during his immigration in the Netherlands organised and led renowned *Byzantine choir* for over 40 years (Hrab 2019). After the war, when Chybiński left for Poznań where he created and headed the musicology faculty at the university, a lively correspondence between Professor and his Ukrainian student Antonowych was established, which mainly concerned mutual scientific interests (this correspondence is available in print: Yasinovskyi 2003b: 67–110; Hrab 2010: 23–60; Sieradz 2022: 113–160).

Based on the editorial experience of the school of Adolf Chybiński, his students and followers; the methods and methodology of publishing monuments of the sacred monody of the Eastern Rite in the series *Monumenta Musicae Bizantinae* (MMB) in Copenhagen; and the experience of publishing Slavic liturgical monuments by German paleoslavists, for over 30 years the scientific and critical foundations of the publication of monuments of the sacred monody of Metropolis of Kyiv were created. Two publishing principles were formed: 1) based on the reconstruction of the musical and poetic metrics of the sacred compositions, which expresses different types of their structural organization (Oleksandra Tsalai-Yakymenko, anthology *Spiritual songs of Ancient Ukraine* (Tsalai-Yakymenko 2000), 2) facsimile with critical apparatus (Yurii Yasinovskyi with Lviv colleagues Maria Kachmar and Natalia Syrotynska and in close cooperation with the mentioned professor Hannick). In the series of Byzantine-Slavic and Ukrainian monuments of sacred monody, various genres of church monody were published in small volumes, mainly irmoi and canons, and 16 issues were published over the period of 22 years:





Vol. 9 (2013)

Next, work began on the preparation and publication of notolinear monuments, and Kallistrata's Osmoglasnyk of 1769, the Lviv Irmologion of the end of the 16th century were published in separate volumes (Jasinovs'kyj, Lutzka 2008):



irmologions of Ivan Yuhasevych-Sklyarskyi in 1809 and Mykhailo Levytskyi in 1838, irmoi of the Suprasl Notolinian Irmologion of 1598–1601 (*Irmosy Kyivskoi Tserkvy* 2018), Lavrivsky neume irmologion of the end of the 16th century (*Lavrivskyi nevmennyi Irmolohion* 2019).

The next stage of our editorial work is going on – the publication of the chants of the sacred monody of the Eastern Rite in triple form, similar to

the Solesmes edition *Graduale triplex seu Graduale Romanum* (*Graduale triplex* 1979, ²2005). The project envisages the parallel publication of texts in linear-mensural records, neume XII–XVI cts. and their Greek-Byzantine counterparts. The first step in this direction was the publication in neume and linear notation of Christmas Stichera by Maria Kachmar (*Desiat rizdviannykh stykhyr* 2022).

The theoretical understanding of our editorial experience in publishing of sources with musical notation of the sacred monody of Metropolis of Kyiv is actually the subject of this publication.

In modern music, where creativity is personalized, the prominent place in the publisher's effort is to get closer to the author's text (the so-called last creative will of the composer), which in addition to scientific tasks is often connected with performance practice and actual publication of musical works. The performer and the editor mostly work closely with the authors (if such opportunity exists), which greatly facilitates the work of the music editor and the textual scientist. Therefore, the textology of modern music is rather closer to editorial or even proofreading work, that is the identification and elimination of errors, inaccuracies, and misreadings (Mužik 1961), although, of course, its higher order tasks are the study of the history of the text, that is, of the work – from the creative idea and the formation of the idea-image to its actual embodiment in musical sounds, forms and compositional structures of the whole. Actually, the work of editor should be oriented on this practice (in greater or lesser extent).

In ancient music, when the problem of authorship, creative intention is relegated to the background, or even completely absent; when many parallel texts arose, when a musical work lived in hundreds of manuscripts, and each new copyist, consciously or unconsciously, made certain corrections of the musical text, the study of the text and the awareness of its visible limits occupies one of the prominent places. In its highest manifestations, a musical textologist, like a philologist, approaches a scientist-analyst and a researcher of musical stylistics.

Therefore, the main goal of the editorial work on the monuments of the sacred monody is the comprehension of the musical and verbal texts, their accurate reading, the detection of errors, the reconstruction of the “ideal” text on the basis of available sources, the peculiarities of musical orthography and scribal etiquette, a certain performance interpretation. Because each musical note monument is a certain intervention in the musical text, and there are no two absolutely identical manuscripts, as well as prints. But, in contrast to verbal texts, in sheet music texts great difficulties arise in finding ways to check for *truth*, *correctness* or *authenticity*.

The verbal text of the chants was also prone to changes. The semi-oral practice of its distribution, especially in neume form, was the reason for its constant

movement, various changes, “decay”, which depended on the individuality of the singers and their education, language dialects and foreign influences.

The texts of hymnographic chants were recorded in the Middle Ages and therefore, despite certain traditions in identifying their authors, are generally marked by the impersonal nature of creativity. Hence the absence of a keen sense of *the individuality of the text*, which is characteristic of later and modern compositions. Various insertions and additions, reductions and omissions in ancient texts, despite their sacred essence, are quite common.

Hence the conclusion: in order to prepare the compositions of the sacred monody for printing, it is necessary first of all to study them textologically.

For successful editorial work on these monuments, it is important to involve a wider range of handwritten and printed texts. Because only under such conditions it is possible to determine what is permanent, constant in a musical text, what is a stylistic innovation, and what is a peripheral phenomenon, or even an elementary mistake. At the same time, it should be taken into account that sacred compositions do not have expressive editorial changes, characteristic of verbal texts that have a clear Greek basis, and therefore the issue of translations from Greek to Slavic creates a rich spectrum of scientific problems. However, in music, this Greek basis is not so pronounced, although it is quite clear that such basis definitely must be present here. Rus-Ukrainian neume records, as well as Byzantine ones, complicate these tasks, and success depends on the reliability of their transcriptions.

In music-textological studies, questions often arise in the understanding of what is the Greek-Byzantine basis, South Slavic or Kyivan-Rus' translations, and the Ukrainian reception of the Early Modern period proper. It is also necessary to take into account possible local and dialectal deviations and individual interpretation of transcriber-singer.

The textology of hymnographic chants is the history of each specific composition, which creates prerequisites for learning about their compositional constructions, form and interpretation of musical stylistics. The history of the text also includes the peculiarities of functioning in liturgical practice, various non-creative elements that in their own ways also influenced the text – mechanical losses, distortions due to misunderstanding of the text, errors during copying, conjunctural changes, etc.

The text of a hymnographic chant is a linguistic and melodic expression of the intention of its creator. If the author of modern music is a specific person, that is, a composer, then in ancient music, in particular, in sacred monody, the functions of the creator of the text extend to the singer-editor-transcriber, who in a special way becomes a co-author. Moreover, his activity is conscious and bears various

signs of creativity. Therefore, the main carriers-“co-authors” of the hymns of the sacred monody are the scribes of liturgical notated books, notolinear irmoloi in particular, whose names were discovered by us during the archeographic study of these manuscripts (cf. the most complete list of names of scribes »almost 300« of Ukrainian and Belarusian irmologions).

Musical textology and editorial practice on the material of the sacred monody in Ukraine already achieved certain successes (Yasinovskiy 2003a: 235–243; 2008: 29–40; 2014: 125–135), although liturgical needs are still a priority. In practice, we touch on these issues in the comments to our *Anthology*. Russian scientists have achieved some success here; Alexander Belonenko in the preface to the collection edited by him formulated actual problems of musical textology on the material of church monody (Belonenko 1983: 173–194). In his review of the development of the textology of church monody, he stressed the fact that earlier publishers did not set before themselves scientific tasks, but were guided mainly by practical needs for liturgical practice (Belonenko 1983: 173–194).

In musical medieval studies, we are dealing with a special and very complex concept of the *chant text*. The texts themselves are quite variable, and the task of the researcher is to capture the patterns of this movement, its dynamics and limits. Actually, all this comprises the concept of the *text* of the sacred monody.

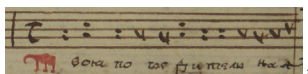
By comparing text variants, one can identify certain local and individual features of the musical text of the sacred monody, its historical evolution, covering the following issues:

- 1) selection of absolute keys and their relative combinations;
- 2) rhythmic durations of notes;
- 3) metrical organization and its reflection in sheet music;
- 4) mode features, in particular, the content and character of mutations (mode variability);
- 5) mode-tonal spectrum.

In the editorial practice, the above mentioned factors are extremely important and they should be considered in the relevant comments, involving some of available sources for comparison. Because each liturgical codex, which includes some form of musical notation, represents the imagination and understanding of the text of the scribes and editors, testifies of the norms of the literary and written language, orthography, and vernacular influences (Zhukovskaia 1976: 5). The same can be said about musical texts, in particular, in linear-mensural irmologions. Each text demonstrates a certain understanding of the copyist-editor-singer of musical stylistics and its reflection in the grammar and orthography of musical notation from the standpoint of his time, a certain locality or school.

Awareness of mechanical errors is essential in text processing of church monody, because these texts have been copied hundreds or even thousands of times during their centuries-long existence. Scribes inevitably made mechanical errors: they omitted letters and notes, syllables and whole words, and even whole fragments of music or / and text. “The method of *general errors*”, wrote Dmitrii Likhachev, “presupposes the theory according to which copying of text inevitably leads to its corruption – without exceptions” (Likhachev 1983: 17). Similar about the translations of sacred texts wrote the ukrainian theologian Fr. Petro Krypiakievych (1856–1914) (Krypiakievych 1900; 2002) while examining the poetics and formal structures of the Old Testament Psalm 118 in Hebrew. He emphasized that each new translation of this psalm worsened its original text that was losing its original artistry, compositional perfection, and poetics itself (Krypiakievych 1900; 2002: note 4).

An important editorial task is the accurate reproduction of subtext (prosody). Because the scribes often did not maintain sufficient clarity, since the rhythm of the sung text was well known to them. Therefore, when preparing these texts for publication, many difficulties arise, because inaccurately reproduced prosody leads to significant distortions of the logic of the melodic movement, its metrical and structural organization. In such cases, it is necessary to compare with authoritative sources and publications, which is one of the most important criteria for detecting errors. We see especially many such ambiguities in the older handwritten irmologions, whose scribes mainly used cursive or close to it small semi-ustav – for example, in the Lviv irmologion of the end of the 16th century (cf. our comments on the publication of the resurrection irmoi from this manuscript). In the first line of the irmos *Tvoia pobedytelnaia desnytsa* (mode 1, song 1) the question arises with prosody – the syllable “**be-**” [be-] falls on the second part of the “measure”, that is half **a**:



LSL, MV 50, f. 6r



is this an error or still the correct spelling? Comparing with other manuscripts and printed editions, for example, the Lviv first edition of 1700:



p. 7,

it seems that this syllable should fall on the sound “**я**”, and thus creates the “correct” beat.

Music-textological problems facing the editors significantly differ from similar philological ones. The reconstruction of *source* text, author's or archetypal, i.e. establishing the original text of a musical monument, is hardly possible in musical medieval studies. Therefore, the main effort is placed on accurate reading of musical texts and finding out how they are organized as a whole entity. The most important task is to identify the *dynamics of creative activity* based on the comparison of several authoritative sources.

As already mentioned, in ancient monuments each new copy is a kind of *corruption of the musical text*. Therefore, it is important to distinguish the *corruption* of the text due to carelessness, fatigue or low professional level of the scribe from conscious changes by the *creative will* of the scribe-singer. The history of the melodic text of each specific hymn depends both on socio-historical conditions (point of view, ideology, economic status, national mentality), and on cultural development, artistic tastes and preferences.

The local interpretation of the hymn, the creation of its new revisions, variants, partial changes to the text by reductions or additions are evidence of its vitality, that is, the desire to adapt to a specific "place of life", certain circumstances and needs, performing tradition or manner.

For the history of the chant text, which is studied using many sources, it is very important to be familiar with and understand the individual manner of the copyist. First of all, it is necessary to find out how deep the meddling with the text is; whether we are dealing with an ordinary copyist or with a bright creative personality. It is also necessary to find out what motives guided the copyist in his work – to preserve an ancient tradition, to introduce certain musical and stylistic innovations, to correct spelling, to make abbreviations or, on the contrary, additions. At the same time, it is also important to clarify the purpose of creating the copy – whether it was a practical study guide for students of a parish school or a cantor school, or an anthology of the church singing heritage of a large center or just a certain local area. The determination of the age of the scribe (title / signature) can also serve to clarify this issue, because "*mladenets*" (*younger pupil*) or "*otrok*" (*young person*) was a student, while "*starets*" (*man of considerable age*), *priest*, *hieromonk*, or *teacher in cantor school* was mostly middle-aged and older.

In the verbal text of the hymn, it is important to preserve the special letters of the Church Slavonic alphabet like Ѡ, Ѣ, Ѧ, Ѩ, Ѭ, Ѯ, Ѱ, etc., the presence of which allows not only to read the text more accurately and understand the level of education of the scribe-singer, but also to localize the territory of monument's origin, and to understand the musical text correctly. As a result, the accuracy of the reading of the text contributes to a better understanding of its content.

It is also very important to correctly divide words into syllables and accurately place them under the notes. In manuscripts, scribes sometimes did not pay much attention to prosody, and therefore it is not always clear and unambiguous. In such cases it is necessary to compare the appropriate fragment with other sources.

It is advisable to transcribe the recording of the melodic text from the Kyiv notation to the modern one, keeping the musical texts in the keys of **C**. That is, practically only the graphic depiction of musical notes changes. Episodes with tonal mutation (variability) should be recorded in two versions: the original one and its interpretation, since for the historian of the text, the very method of recording the mutation, which is often different, will sometimes be significant.

The purpose of textological reading is to accurately establish the text of the hymn, to understand its entirety and individual fragments and details. An important place here belongs to the understanding of the logic of melodic development and temporal organization. Correct reading of the scale structure and its variability will contribute to a more accurate transmission of the musical text in publication.

In temporal domain, correctly formed metrical groups, which were clearly understood by the scribes themselves and recorded in musical notation, stand out very clearly. Pavlo Smerechanskyi, the scribe of the Lyubachiv irmologion (1674), was noted for his particular clarity of grouping notes into bars:



LHM, MS. 103, f. 120v,

he also clearly grouped “beat” with syncope. A *beat*, i.e. a clearly defined metric group in which the notes were arranged according to a certain meter, in this case one whole note, which could consist of two halves or four quarters, etc.; two whole notes made up a brevis. The multiple ratio of neighboring rhythmic values was equal to two, and only occasionally these standards were violated, mainly in cadential constructions due to the acceleration or deceleration of the melodic movement. Therefore, deviation from such standards should be considered as errors.

On the other hand, understanding the rhythm of a higher order, in particular the so-called musical-text rhythm (i.e., the rhythm of pronouncing the text by syllables), requires much more effort, since it does not have its own separate notation. The ultimate goal is to clarify periodic structures, in other words, to arrange the text into verse stanzas.

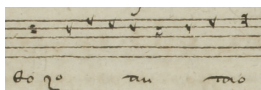
Understanding the metric structure of a verse can provide, in particular, a primary definition of so called Bulgarian chants, which have a clear couplet

structure, i.e. equal-syllabic stanzas or sentences (for example, syllables), although the remarks “Bulgarian chant” are absent here.

The theoretical development of the tasks of musical textology and editorial work on the material of linear-mensural notation creates prerequisites for more accurate transcriptions of illiterate records, which will surely bring us closer to their more accurate reading and understanding.

Below we provide some excerpts from our comments on Irmoi publications, in particular, the Suprasl Irmologion of 1598–1601, one of the oldest transcribed into Kyivan notation (facsimile, vol. 1) and in transnotation into modern musical notation with extensive commentary (*Irmosy Kyivskoi Tserkvy* 2018: II). In our commentaries (vol. 2, pp. 335–368), we clarify and make sense of different readings, erroneous and unclear entries, reconstruct unwritten fragments and text losses. Several handwritten and printed irmologions of the late 16th and 17th centuries were selected for comparison and reconstruction. Actually, these comments reveal the essence of our editorial principles.

First of all, let's pay attention to prosody, that is, the definition and arrangement of syllables under the notes. Note that a scribal feature of Bohdan Onysymovych is the exact signature under the notes of vowels, and consequently the initial consonants in syllables are shifted left and they often "run away" from their correct placement under the notes; i.e. he matched the melodic text according to singed vowels:

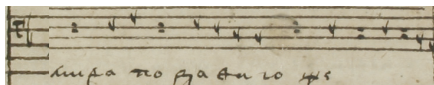


NLUV, I, 5391, hlas (mode) 1, chant 4, f. 44v



v. 2, p. 31

This example clearly shows how the scribe is getting more and more “late” with each subsequent syllable so that the last one “-**TO**” no longer falls under the appropriate note. We see the same in the following example:



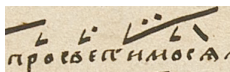
NLUV, I, 5391, hlas 1, chant 5, f. 45r



v. 2, p. 32,

where the penultimate syllable “-ю-” is placed right between the notes. Accurately reproduced prosody exactly expresses the metrical organization of melodic development, placing notes in the appropriate *bars*.

The particle **ся** (*sya*) (enclitic) is often separated from the verb in publications of Church Slavonic texts, especially of the 16th century – cf., for example, editions of irmoi based on neume sources of the 16th century by the German Slavologist Christian Hannick (Hannick 2006). However, in our editorial practice, we write it together with the verb, because this form was firmly established in the literature of Metropolis of Kyiv of the early modern era, including in neume texts – for example, in the Lavrivsky Irmologion of the end of the 16th century:

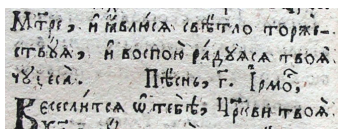


BN, 12050 I, f. 3r,



Ibid., f. 7v;

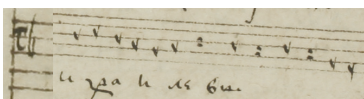
we can see the same spelling in the printed sheet music of Irmologion from 1723:



f. 16v.

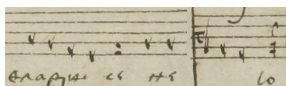
In general, in Ukrainian old prints, starting from the editions of Ivan Fedorov in the 70s and 80s of the 16th century, and until the end of the 18th century, and in the late Kyivan (see, for example, the title page of the Kyiv edition of the *New Testament* of 1780 – *napechatasia* = *to be printed*), the participle **ся** (*sya*) is consistently written together with the verb.

Sometimes our comments concern the verbal and figurative content of irmoi and its specific reflection in the melodic text. Thus, in the irmos *Vydite, vydite* (mode 1, chant 2) there is an interesting example of melodic figuration with forslags and syncopations on the word **израїлевы** – **Israel**:



I, 5391, 37r,

Irmos *Путь морской* – *Put' morskyy* (mode 2, chant 1) has a rather unusual cadence ending based on the tone **a**:



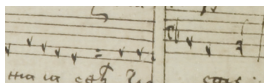
I, 5391, f. 66v,

which at first glance appears to be a mistake, compared with Lviv Irmologion MV 50 (f. 82r) or Irmologion O 44, where this ending has a more convincing melodic version based on the tone **g** (mode 2, chant 1):



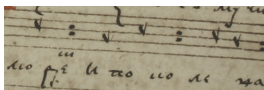
NML, O 44, f. 99r,

that this is not a mistake is proved by the exact repetition of this melodic ending in another irmos of the same manuscript – *Паки Исус* – *Paky Isus*:



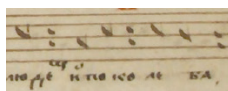
NML, O 44, f. 68r.

In the irmos *Безумна заповідь* – *Bezumnna zapovid'* (chant 7, mode 8), the scribe noticed the inconsistency between the notes and syllables, and in order to reduce the number of syllables in the previous verse, shortened the word *людими* – *lyudyty* to *людем* – *lyudet* and the letter **и** wrote as a conjunction:



NLUV, I, 5391, f. 198r,

like in Irmologion O 44:



NML, O 44, f. 274r,

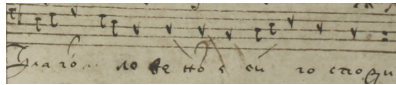
and the correct text should read *людими поколеба* – *lyudemy pokoleba*, as we can see in Slavik Irmologion in Hannick's publication – *людьми поколеба* – *lyd'my*

pokoleba (ІѴ'2), in Lviv Irmologion – *людьми поколеба* – *lud'my pokoleba* (67r), in the printed Irmologion of 1709:



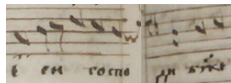
f. 154r.

In the irmos *Ангеломъ отроки* – *Angelom otroky* (chant 7, mode 8) we can see an attempt to correct the prosody by adding dashes later:



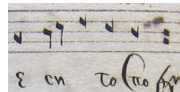
NLUV, I, 5391, f. 200r,

although in Irmologion O 44 the prosody is the same:



f. 275v-276r,

as in Slovitkyi:



O 17, f. 271v,

so in our transcription we leave this prosody unchanged.

My editorial experience spans 50 years and started in 1973 at the Kyiv publishing house *Музична Україна* (*Muzychna Ukraina*), where the editorial preparation of the *Українське музикознавство* (*Ukrainian musicology*) yearbook was carried out under the auspices of the Kyiv Conservatory. My duties as the Secretary of editorial board included collection of source materials, their evaluation, introducing them to the members of editorial board, and preparing them for printing. From the very beginning, I paid special attention to old Ukrainian music and invited both well-known researchers and young ones to submit articles on

this subject. As a result, in the three issues prepared by me (9th, 10th and 11th) important articles about old Ukrainian music were published by such authors as Oleksandra Tsalai-Yakymenko, Nina Herasymova-Persyds'ka, Lidiia Kornii and my own, as well as about world music, in particular, in translations of foreign authors, that for "some" reason were delayed for a long time in the publishing portfolio of the yearbook: among them Erich Koch's on Ukrainian folk melodies in Western tablature, Karlheinz Stockhausen's on rhythmic cadences in Mozart with a deeper historical context (issues 10 and 11). The articles of O. Tsalai-Yakymenko proved to be very interesting: about Kyiv notation, where the main attention was paid to the essence of mode mutations (changes, modulations) in Ukrainian church monody and ways of fixing them in Kyiv notation, which created important prerequisites for the activation of musical and stylistic research on Ukrainian-Belarusian church monody (Tsalai-Yakymenko 1974), and also deeply studied the Kyiv treatise of the 17th century *Повість о пінії мусикійськом – Povist' o pinii muzykiys'kom* in the context of strengthened connections with Western music-theoretical and aesthetic ideas, as well as the affirmation of the understanding of music as an art; came to the convincing conclusion that this treatise was written by a Ukrainian author, which she confirmed with additional arguments in her 2002 work, and for the first time revealed his name – Yepifanii Slavynetskyi († 1685) – and substantiated his authorship (Tsalai-Yakymenko 2002: 283–304). The younger generation of medievalist musicologists – Lidiia Kornii and the author of this publication (both students of Prof. Tsalai-Yakymenko) – paved new paths in understanding the musical and stylistic essence of Ukrainian church monody and later developments. On the basis of scrupulous analytical observations, Kornii convincingly substantiated that the chants marked *болгарський напів – Bulgarian napiv* are in fact of the actual Bulgarian musical stylistics, while Yasinovskyi focused his attention on Ukrainian chants, searching for the self-sufficiency of the actual musical origins.

Lina Mokrytska, an experienced editor of the "Muzychna Ukraina" publishing house, provided great help in mastering my editorial skills. This experience proved to be instrumental in preparing for the publication of works on early music at the Lviv Conservatory, the Shevchenko Scientific Society, the Institute of Ukrainian Studies named after Krypiakievych and the Institute of Church Music of the Ukrainian Catholic University.

Experience in scientific research and editorial practice was also formed in searches for, identifications and descriptions of handwritten irmologies – monuments of the Ukrainian-Belarusian sacred monody of the Early Modern period in linear-mensural forms. During the whole period of this search, study and cataloging, we managed to discover and give scientific description to about

1,200 manuscripts scattered in various libraries and archives in Ukraine and in many countries of Europe and North America, including Poland, and published in the form of a catalog in 1996 (Yasinovskyi 1996):

**НАЦІОНАЛЬНА АКАДЕМІЯ НАУК УКРАЇНИ
ІНСТИТУТ УКРАЇНОЗНАВСТВА ім. І. КРИП'ЯКЕВИЧА**

Серія: Історія української музики Випуск 2: Джерела

**Юрій Ясиновський
УКРАЇНСЬКІ ТА БІЛОРУСЬКІ НОТОЛІНІЙНІ ІРМОЛОЇ
16–18 СТОЛІТЬ**

**Каталог
і кодикологічно-палеографічне дослідження**

**Редактори
Ярослав Ісаєвич, Олександра Цалай-Якименко**

© 1996 Юрій Ясиновський
ISBN 5-7702-1289-6

**ВИДАВНИЦТВО ОТЦІВ ВАСИЛІАН “МІСІОНЕР”
ЛВІВ 1996**

**NATIONAL ACADEMY OF SCIENCES OF UKRAINE
INSTITUTE OF THE UKRAINIAN STUDY named after I. KRYPYAKEVYCH**

Series: History of Ukrainian Music Issue 2: Sources

**Yurii Yasinovskyi
UKRAINIAN AND BELARUSIAN NOTOLINEAR IRMOLOI
OF THE 16th–18th CENTURIES**

**Catalogue
and codicological-paleographic research**

**Editors
Yaroslav Isaievych, Oleksandra Tsalai-Yakymenko**

© 1996 Yurii Yasinovskyi
ISBN 5-7702-1289-6

**“MISSIONER” PUBLISHING HOUSE OF FATHERS VASILIIAN
Lviv 1996**

After that, the search continued and more than 70 manuscripts were discovered, their descriptions are systematically being published on the website of the Institute of Church Music of UCU (<http://icm.ucu.edu.ua>).

Some experience was also gained in the publication of narrative sources, where special attention was paid to the accuracy of the transmission of old texts and the understanding of ambiguous or unclear places in manuscript sources. Thus, when reprinting the “Instructions for the choir to the teacher of the Lviv fraternal school Teodor Ruzkevych of the end of the 17th c.” we managed to correct a mistake repeated by various researchers: in the sentence “Podczas ten kiedy na chorze traktem spiwać będzie” the underlined word was read as “irakteni”; and after careful examination of the handwritten original a mistake was discovered – in fact, this word is read as *traktem*, e.g., the leading voice in the choir (a kind of *cantus firmus*) (Yasinovskiy 1986). Besides, historians clarified that Ruzkevych is mentioned in the documents of the brotherhood of the end of the 17th century, and not in 1586 (Isaievych 1971: 49).

Similar fact was discovered about Lviv fraternal school teacher Teodor Sydorovych in 1604, who from the middle of the XIX century was also considered the leader of the “church choir”. In the 30s of the last century, Borys Kudryk in his publication on the history of Ukrainian church music added that “the conductorship of the Lviv Stavropygia choir was taken over by the »protopsal« Teodor Sydorovych, a harmonizer of chants for 4 or more voices” (Kudryk 1937: 19; 1995: 17). Later, while preparing a reprint of Kudryk’s work, I checked this information in the archives of the Lviv Assumption Brotherhood, because the term “harmonizer” sounded a little suspicious, which seemed inadequate to given time period; it turned out that in the archival document Teodor Sydorovych was mentioned only as a “didaskal”, e.g., a teacher whom the brotherhood invited to their school in 1604, and nothing more.

In the process of publishing monuments and separate opera (*pl. of opus*) of the sacred monody of the Kyiv Church the editing methods are constantly improved, experience is accumulated, and the temporal domain of the sources is extended more and more. In this way, a scientifically elaborated source base is formed for deeper and more complete studies of the musical component of the sacred monody, not only in the Ukrainian-Belarusian early modern period, but also in the wider Byzantine-Slavic cultural space. Because the linear-mensural records of musical texts make it possible to unambiguously read and understand them according to the main elements of music – pitch and duration, modal / tonal organization and rhythmic and meter structure. Based on this work important scientific studies of the Lviv musical-medieval school have already appeared – by Oleksandra Tsalai-Yakymenko (1932–2018) which thoroughly worked out the

main principles of time-measure and pitch organization of sacred chants (Tsalai-Yakymenko 2002), by the author of this publication – in understanding the structural organization of notolinear irmologions according to Byzantine-Slavic tradition (Yasinovskyi 2011) and by Natalia Syrotynska, who emphasized that the high poetics of hymnographic texts was wrapped in no less sophisticated and skillfully elaborated melodic content (Syrotynska 2014).

Our editorial experience largely inspired Lviv scholars to study and publication of old polyphonic (“partesna”) church music and spiritual songs. Prof. Olha Shumilina reconstructed and created the score of 49 concerts for 6 voices from the Suprasl Monastery and published them in three volumes as a part of the cross-border cooperation of scientists from Belarus, Ukraine and Poland, as well as Lithuania (*Supraslski kantyky* 2022). Before that prof. Yuri Medvedyk († 2020) together with the German prof. Hans Rothe published an anthology of spiritual songs – the Pochayiv *Bobohlasnyk* of 1790 – supplementing the publication with a thorough historical source study (*Bogoglasnik* 2016).

Translated by Lidiia Chyr

Sources

BN – Biblioteka Narodowa (National Library)

MMB – *Monumenta Musicae Bizantinae*

LHM (ЛІМ) – Lviv Historical Museum

LSL (ЛНБ) – Lviv Scientific Library named after V. Stefanyk

MV (МВ) – Vasyliyan Monasteries Foundation, LSL

NLUV (НБУВ) – National Library of Ukraine named after V.I. Vernadskyi

NML (НМЛ) – National Museum in Lviv

Abbreviated names of handwritten and printed irmologions

ed. (Вид.) – Lviv printed irmologion of 1700

Lyub. (Люб.) – Lyubachiv irmologion of 1674, LIM, Ruk. Hwr. 103

Lv. (Льв.) – Lviv notolinear irmologion of the end of the 16th century, LNB, MV 50

Slov. (Слов.) – Slovitsky Irmoloi of the 20th–30th years of the 17th century, NML, O 17

Supr. (Супр.) – Suprasl notolinear irmologion 1598–1601, NBUV, I, 5391

O 44 – Notolinear irmologion of the 1st qr. of the 17th century from Minsk, NML, O 44

NLUV (НБУВ) – National Library of Ukraine named after V.I. Vernadskyi

BIBLIOGRAPHY

Belonenko Aleksandr. 1983. *Iz istorii russkoi muzykalnoi tekstologii* [From the history of Russian musical textology]. In: Aleksandr Belonenko. *Problemy russkoi muzykalnoi tekstologii*. Leningrad: Leningradskaia muzykalnaia konservatoriia. Pp. 173–194.

Bogoglasnik: Pěsni blagogovějnyja (1790/1791): Eine Sammlung geistlicher Lieder aus der Ukraine: Facsimile und Darstellung: in zwei Bänden. 2016. Hrsg. Hans Rothe in Zusammenarbeit Jurij Medvedyk [=Bausteine zur slavischen Philologie und Kulturgeschichte: Neue Folge, Reihe B: Editionen, Bd. 30.1, 2]. Köln–Weimar–Wien: Böhlau.

Desiat rizdvianykh stykhyr z Lavriuskoho kulyzmiano-nevmennoho rukopysu kintsia XVI st. ta u transkryptsii za notoliniinymy irmoloiamy [Ten Christmas verses from the Lavrivsky Kulyzmyan-Neumen manuscript of the end of the 16th century and in the transcription according to notolineal irmoloys]. 2022. Ed., introduction, comments by Maria Kachmar, with the participation of Maksym Tymo, Yurii Osinczuk, ed. Christian Hannick, Yurii Yasinovskiy [=*Antolohiia vizantiisko-slovianskoi ta ukrainskoi sakralnoi monodii*, Instytut Tserkovnoi muzyky UKU, Instytut Skhidnykh Tserkov pry Viurtsburzkomu universyteti, vol. 14]. Lviv: Manuscript.

Graduale triplex seu Graduale Romanum. 1979, ²2005. Solesmes: Abbaye Saint-Pierre de Solesmes.

Hannick Christian. 2006. *Das altslavische Hirmologion*: Edition und Kommentar [=Monumenta Linguae Slavicae dialecti veteris: Fontes et dissertationes, 50]. Freiburg: Freiburg i. Br. Weiher.

Hrab Ulana. 2009. *Muzykolohiia yak universytetska dysyplina: Lvivska muzykolohichna shkola Adolfa Khybinskoho (1912–1941)* [Musicology as a university discipline: Lviv School of Musicology of Adolf Chybiński (1912–1941)]. Lviv: UKU.

Hrab Ulana. 2010. *Lysty Myroslava Antonovycha do Adolfa Khybinskoho* [Myroslav Antonovych's letters to Adolf Chybiński]. In: *Musica humana*: Zbirnyk statei kafedry muzychnoi ukrainistyki, 1. Lviv: UKU. Pp. 23–60.

Hrab Ulana. 2019. *Myroslav Antonovych: intelektualna biohrafiia. Emibratsiine muzykoznavstvo v ukrainskomu kulturotvorenni poviennykh desiatylyt* [Myroslav Antonovych: Intellectual biography: Emigration musicology in Ukrainian cultural creation of the post-war decades]. Lviv: UKU.

Irmolohion 1809 roku Ivana Yuhasevycha-Skliarskoho: Faksymile i transkryptsii [Irmologion of 1809 by Ivan Yugasevich-Sklyarskyi: Facsimile and transcription]. 2010. Ed., transcr., introduction Ihor Zadorozhnyi, ed., foreword by Yurii Yasinovskiy [=*Istoriia ukrainskoi muzyky*, vol. 17: *Dzherela* / Instytut ukrainoznavstva im. I. Krypiakevycha NAN Ukrainy]. Uzhhorod: Karpaty.

Irmoloi Mykhaila Levytskoho (Peremysyl 1838) [Mykhailo Levytskyi Irmoloi (Peremysyl 1838)]. 2012. Collected and prepared by Volodymyr Pylypovych, pred. Natalia Syrotynska

[=*Pamiatky sakralnoi muzyky Peremyskoï ieparkhii*, vol. 1. Regentskyi Instytut Peremysko-Varshavskoi arkhypieparkhii u Peremyshli]. Przemyśl.

Irmosy Kyivskoi Tserkvy: Krytychne vydannia za Suprasl'skym notoliniinym irmolohionom 1598–1601 roku, u dvokh knyzhakh. [Irmos of the Kyiv Church: A critical edition based on the Suprasl Notoliniyn Irmologion of 1598–1601, in two books]. 2018. Ed. Christian Hannick [=Kyivske Khrystianstvo XI; Istorii ukrainskoi muzyky 25: Dzherela]. Lviv: UKU.

Isaievych Yaroslav. 1971. *Bratstva i ukrainska muzychna kultura XVI–XVIII st.* [Brotherhoods and Ukrainian musical culture of the XVI–XVIII centuries]. In: *Ukrainske muzykoznavstvo*, 6. Kyiv: Muzychna Ukraina.

Jasinov's'kyj Jurij, Lutzka Carolina. 2008. *Das Lemberger Irmologion. Die älteste liturgische Musikhandschrift mit Fünfliniennotation aus dem Ende des 16. Jahrhunderts*. Kind. and introduction by Jurij Jasinov's'kyj, transl. and comments by Carolina Lutzka [=Bausteine zur Slavischen Philologie und Kulturgeschichte. Reihe B: Editionen, 24]. Köln–Weimar–Wien: Böhlau 2.

Koschmieder Erwin. 1932. *Przyczynki do zagadnienia chomonji w hirmosach rosyjskich*. Wilno: Instytut Naukowo-Badawczy Europy Wschodniej.

Krypiakevych Petro. o. 1900, ²2002. *Artystychna forma 118 psalma* [Artistic form of the 118 psalm]. “Bohoslovskii Vistnyk”, no 3. Pp. 131–147; revision: “Καλοφωνία”, no 1. Pp. 283–296.

Kudryk Borys. 1937, ²1995. *Ohliad istorii ukrainskoi tserkovnoi muzyky* [Review of the history of Ukrainian church music] [=Pratsi Hreko-Katolytskoi Bohoslovskoi Akademii u Lvovi]. Lviv.

Lavriivskiy nevmennyi Irmolohion kintsia XVI stolittia: Faksymilna publikatsiia, komentar, doslidzhennia [Lavrov's illiterate Irmologion of the end of the 16th century: Facsimile publication, commentary, research]. 2019. Prepared by Yurii Yasinovskiy, with the participation of Maria Kachmar, ed. Christian Hannick / Institute of Church Music UCU [=Kyivske Christianity, vol. 18; History of Ukrainian music, vol. 26]. Lviv: UKU.

Likhachev D.S. 1983. *Tekstologiya* [Textology], 2nd ed. Leningrad: Nauka.

Muryanov Mikhail. 1983. *Zoloto w lazuri* [Gold in lapis lazuli]. In: *Problemy strukturnoi lingvistyki*. Moskva: Nauka. Pp. 265–278.

Mužik František. 1961. *Úvod do kritiky hudbního zápisu*. Praha: Státní pedagogické nakladatelství.

Osmohlasnyk Kallistrata z moldovskoho monastyria v Drahomyrni, 1769 rik [Callistrata's octogenarian from the Moldavian monastery in Dragomirna, 1769]. 2005. Prepared by Oleksandra Tsalai-Yakymenko. Poltava–Kyiv–Lviv: Poltavskiy literator.

Sieradz Małgorzata. 2022. “W najgłębszym szacunku i wdzięczności kreślę się...”. *O pierwszych latach muzykologicznej drogi Myroslawa Antonowycza w jego listach do Adolfa Chybińskiego*. “Muzyka”, no 67 (2). Pp. 113–160.

Sluzhba Antoniiu Pecherskomu za ukrainskymy dzherelamy XVII st. [Service of Anthony of Pechersky according to Ukrainian sources of the 17th century]. 2024. Edition, introduction, commentary by Maria Kachmar, ed. Christian Hannick, Yurii Yasinovskiy [=*Antolohiia vizantiisko-slovianskoi ta ukrainskoi sakralnoi monodii*, Instytut tserkovnoi muzyky UKU, Instytut Skhidnykh Tserkov pry Viurtsburzkomu universyteti, ed. 16]. Lviv: Manuskrypt.

Supraslski kantyky kintsia XVII stolittia – pamiatka vasyliianskoi tserkovnoi muzyky, u triokh tomakh, dvokh knyhakh. 2022. Kn. 1, t. 1: *Faksymile supraslskykh kantykiu. Transkryptsiiia partytury*; kn. 2, t. 2: *Shestyholosi partytury: Rekonstruktsiia*; kn. 2, t. 3: *Doslidzhennia*. Nauk. red., vstup. Yurii Yasinovskiy; rekonstr., nabir notnykh tekstiv, doslidzhennia Olha Shumilina [=*Kyivske khrystianstvo*, 27, kn. 1, 2; *Istoriia ukrainskoi muzyky: dzherela*, vyp. 28, 29]. Lviv: UKU.

Syrotynska Natalia. 2014. “*Perlo mnohotsennoie*”: *Muzychno-poetychnyi svit bohorodychnoi hymnografii*. Lviv: LMNA, Kafedra muzychnoi mediievistyky ta ukrainistyky; Wydawets Taras Tetiuk.

Szwejkowski M. Zygmunt. 2017. *Muzyka dawna – odkrywanie, badanie, interpretacja, upowszechnianie. Wspomnienia redaktora*. W: *Idea – zapis – brzmienie: międzynarodowa konferencja naukowa w 70-lecie istnienia Polskiego Wydawnictwa Muzycznego*. Red. Jakub Puchalski. Kraków: PWM. Pp. 48–66.

Tsalai-Yakymenko Oleksandra. 1974. *Kyivska notatsiia yak relatyvna systema* [Kyiv notation as a relative system]. “Ukrainske muzykoznavstvo”, no 9. Pp. 197–224.

Tsalai-Yakymenko Oleksandra. 2000. *Dukhovni spivy davnioi Ukrainy: Antolohiia* [Spiritual chants of ancient Ukraine: Anthology]. Kyiv: Muzychna Ukraina.

Tsalai-Yakymenko Oleksandra. 2002. *Kyivska shkola muzyky XVII stolittia* [Kyiv School of Music of the 17th century]. Kyiv–Lviv–Poltava: NTSz. Pp. 283–304.

Velimirovič Miloš. 1997. Reviewed Work: Iurii Iasynovskiy. *Ukrainski ta biloruski notoliniini irmoloi 16–18 stolit, kataloh i kodikolohychno-paleohrafychne doslidzhennia*. “Harvard Ukrainian Studies”, XXI, no 1/2. Pp. 244–246.

Voskresni irmosy vismokh hlasiv [Sunday hymns of eight voices]. 2013. Ed., comment., introductory article [=*Antolohiia vizantiisko-slovianskoi ta ukrainskoi sakralnoi monodii*, Instytut liturhiinykh nauk UKU, Instytut Skhidnykh Tserkov Bavarskoho universytetu im. Yuliiusa Maksymiliiana u Viurtsburzi, 9]. Lviv: UKU.

Yasinovskiy Yurii. 1986a. *Lvovskii Irmoloi konca XVI – nachala XVII v.* [Lvov Irmoloy of the late 16th – early 17th centuries]. In: *Pamiatniki kultury: Nove otkrytiia*. 1984. Leningrad: Nauka. Pp. 168–175.

Yasinovskiy Yurii. 1986b. *Z istorii muzyky zakhidnoukrainskykh zemel XVI–XVII st.* [From the history of music of the Western Ukrainian lands of the XVI–XVII centuries]. “Ukrainske muzykoznavstvo”, no 21. Pp. 107–116.

Yasinovskiy Yuri. 1991. *Dzherela vyvchennia ukrainsko-bilorusko-rosiiskykh muzychnykh zviazkiv XVI – seredyny XVII st.* [Sources of the study of Ukrainian-Belarusian-Russian musical connections of the 16th – mid-17th centuries]. In: *Z istorii ukrainskoi muzychnoi kultury*. Tematychnyi zbirnyk naukovykh prac Kyivskoi derzhavnoi konservatorii. Ed. Nina Herasymova-Persydska. Kyiv. Pp. 9–24.

Yasinovskiy Yuri. 1996. *Ukrainski ta biloruski notolintini Irmoloi 16–18 stolit.* Kataloh i kodykologichno-paleohrafichne doslidzhennia [Ukrainian and Belarusian notolinear Irmoloi of the 16th–18th centuries: Catalog and codicological-paleographic study]. Ed. Yaroslav Isaievych, Oleksandra Tsalai-Yakymenko [=Istoriia ukrainskoi muzyky, vyp. 2: Dzherela / Instytut ukrainoznavstva im. I. Krypiakevycha NAN Ukrainy]. Lviv: Misioner.

Yasinovskiy Yuri. 2003a. *Iz sposterezhen nad tekstamy ukrainskoi tserkovnoi monodii* [From observations on the texts of Ukrainian church monody]. In: *Musica humana*: Zbirnyk statei kafedry muzychnoi ukrainistyky, 1. Lviv. Pp. 235–243.

Yasinovskiy Yuri. 2003b. *Lysty Adolfa Chybińskoho do Myroslava Antonovycha* [Letters of Adolf Chybiński to Myroslav Antonovych]. In: *Musica humana*: Zbirnyk statei kafedry muzychnoi ukrainistyky, 1. Lviv. Pp. 67–110.

Yasinovskiy Yuri. 2008. *Teoretychni pytannia muzychnoi tekstolohii (na materiiali sakralnoi monodii)* [Theoretical issues of musical textology (on the material of the sacred monody)]. In: *Muzychna ukrainistyka: suchasnyi vymir, vyp. 2. Zbirnyk naukovykh statei na poshanu doktora mystetstvoznavstva, profesora, chlen-korespondenta Akademii mystetstv Ukrainy Alla Tereshchenko*. Kyiv–Ivano-Frankivsk: Instytut mystetstvoznavstva, folklorystyky ta etnolohii im. M.T. Rylskoho NAN Ukrainy. Pp. 29–40.

Yasinovskiy Yuri. 2011. *Vizantiiska hymnografia i tserkovna monodiia v ukrainskii retseptsii ranniomodernoho chasu* [Byzantine hymnography and church monody in the Ukrainian reception of the early modern period]. Ed. Christian Hannick, Yaroslav Isaievych [=Istoriia ukrainskoi muzyky: Doslidzhennia, vyp. 18]. Lviv: Instytut ukrainoznavstva im. I. Krypiakevycha NAN Ukrainy. Pp. 374–382.

Yasinovskiy Yuri. 2014. *U poshukakh “idealnoho” tekstu pisnespiviv ukrainskoi tserkovnoi monodii (za liniino-menzuralnymy transkryptsiiamy)* [In search of the “ideal” text of the hymns of the Ukrainian church monody (according to linear and mensural transcriptions)]. “*Καλοφωγία*”, no 7. Pp. 125–135.

Yasinovskiy Yuri. 2018. *Irmosy Kyivskoi Tserkvy*. Krytychne vydannia za Supraslskym notoliniinym irmolohionom 1598–1601 rokiv, u dvokh knyhakh [Irmos of the Kyiv Church: Critical edition of the Suprasl Notolinian Irmologion of 1598–1601, in two books]. Ed. Christian Hannick [=Kyivske khrystianstvo XI; Istoriia ukrainskoi muzyky 25: Dzherela]. Lviv: UKU.

Yasinovskiy Yuri. 2019. *Lavrivskiy nevmennyi Irmolohion kintsia XVI stolittia: Faksimilna publikatsiia, komentar, doslidzhennia* [Lavrov’s illiterate Irmologion of the end of the 16th century: Facsimile publication, commentary, research]. Prepared by Yuri Yasinovskiy,

with the participation of Maria Kachmar, ed. Christian Hannick [= *Kyivske Khrystyianstvo*, vol. 18; *Istoriia ukrainskoi muzyky*, vol. 26]. Lviv: UKU.

Zhukovskaia Lidiia. 1976. *Tekstologiia i yazyk drevneishykh slavianskikh pamiatnikov* [Textology and language of ancient Slavic monuments]. Moskva: Nauka.

Yurii Yasinovskyi

EDITORIAL PROBLEMS IN PREPARATION FOR PUBLICATION OF THE MONUMENTS OF THE SACRED MONODY OF THE KYIVAN CHURCH

(abstract)

The article centres on research into the liturgical chant of the Kyivan Church in its original monodic form. As a practical aspect of the study, Yasinovskyi and other participants in the project edited and published sacred monodies across various genres and forms, including facsimiles and transcriptions in modern notation. Their methodology and critical apparatus were constantly developed and refined. As a result, they achieved an important goal: they created and published a critical edition of musical texts, opening new avenues for analytical musical research that help examine and understand the true musical essence of the sacred monody of the Eastern Rite.

SŁOWA KLUCZOWE

metropolia kijowska; monodia cerkiewna; praktyka edytorska; aparat krytyczny