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An Overview of Russia's Late Mediaeval Musical Culture, and the "New Repertoires":

Demestvenny, Put and Strochnóe Singing and Notations

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Part I. Znamenny Chant and Stolp Notation[1]

In the primary tradition of Znamenny singing, almost all chant books of the Russian liturgical tradition used Stolp (Znamenny) notation. The Slavonic word *stolp* (pillar) describes the eight-week cycle of the Octoechos, while the Slavonic term *znamya* means "mark", "note", or "neume". Slavic Stolp notation (along with early chant repertoire) has been in use since the tenth century (having been derived from Coislin B Palaeobyzantine notation), and in its latest stage of development it is still used by Russian Old Ritualists up to the present time.

Beyond the basic level of neume-by-neume notation, Stolp chanting includes three methods of presenting complex melodic features: *popévki*, *litsá* and *fity*, each of which were traditionally memorized by singers. (*Popévki*, also called *kokízy*[2], are established sequences of neumes which are the essential "building blocks" of Znamenny chants, while *litsa* and *fity* are more lengthy and complex melodic patterns.) These contextual groups of symbols are usually referred to as "*múdrye stróki*" ("wise lines" or shorthand), indicating the use of "*tainozamknénnost'*" ("secret-closure" or encryption). Stolp chanting, like its Byzantine parent, is organized according to the system of eight Tones, and each Tone (Slavonic: *glas*) contains a repertoire of *popevki*, *fity* and

1 Among the ranks of musicologists who have contributed significantly to the recovery of Russia's late medieval musical traditions, we are most indebted to М.В. Богомо́лова, В.Ю. Григо́рьева (Перелеши́на), Л.В. Кондрашко́ва, А.А. Лукашёвич, Н.В. Мося́гина, А.В. Новико́в, the husband and wife team Н.П. Парфе́нтьев and Н.В. Парфе́нтьева, Г.А. Пожида́ева, И.В. Ста́рикова and О.В. Тю́рина for their outstanding research in late mediaeval Znamenny Chant, as well as the "New Repertoires" and their notations. Among the Russian musicologists who have made the most significant contributions to the field of Put chant are: М.В. Богомо́лова, В.Ю. Григо́рьева and А.А. Лукашёвич. In the field of Strochnóe Pénie, we are highly indebted to the research of Л.В. Кондрашко́ва, Г.А. Пожида́ева, А.В. Коното́п and Л. Игошев.

2 I.E. Lozovaya has proposed that the term "Kokíza" is derived from the name of St Ioannis Koukouzelis (c. 1280 – c. 1360), a Byzantine mediaeval teacher, composer, singer, theoretician and reformer of Byzantine notation. This seems plausible, considering that there are two popevki called "кукизой" and "кукизой сиос". (See: Лозовая И. Е., "Византийские прототипы древнерус. певч. терминологии," in *Келдышевский сб.: Муз.-ист. чт. памяти Ю. В. Келдыша, 1997* (М., 1999), 62-72; Пожидаева Г. А., *Пространные распевы Древней Руси XI–XVII веков*, 32–42.)

litsa characterizing each Tone. In the later Znamenny Chant tradition, melodies were often recorded with neumatic abbreviations (Slav. "*tainozamknenno*", with "encrypted" signs), and in the later tradition these abbreviations were transcribed (explained) with "*razvódy*" (Slav. "*dróbnym známenem*", fractional signs, solutions) of the sequences, which were determined by the context of the Tone in which they occur. (Since the solutions were not traditionally written out with neumes in most chant books, singers had to be trained to sing them all by memory; however, specialized manuals were available for learning these formulas.)

The traditional chant books of the early mediaeval era (11th – 14th centuries) included the following types: Menaion (Festal and Monthly), the Sticherarion (Menaion and Lenten), the Triodion (including Pentecostarion), the Kontakarion and the Irmologion, which were used in the period when the Studite Typicon governed the liturgical life of the Russian Church. During this era the complete Octoechos did not exist, and its traditional repertoire was divided between three books - the *Oktai izbornyi* (Selective Octoechos), *Shestodnev* (Weekday Octoechos) and the *Paraklitiki* (Sunday Octoechos). The Menaion Sticherarion was an anthology of stichera (idiomela, automela and prosomoia) from the Menaion; the Lenten Sticherarion was an anthology of stichera-idiomela from the Triodion and Pentecostarion.

With the transition from the Studite Typikon (and elements of the "Great Church" Typikon) to the Sabbaitic Typikon around the beginning of the fifteenth century, some changes occurred, both in the system of chant books and in neumatic versions of the hymns. The fully notated Octoechos with Stolp notation came into use, and the Menaion Sticherarion began to be split into separate chant books of *Prazdniki* (great feasts) and *Trezvony* (middle rank feasts). At this point in the timeline of Stolp chant, the daily chants of the liturgical cycle began to be set down in the *Obikhod*; prior to this development, we have no clear idea how the daily cycle of hymns were performed, although clearly it was according to a rich and diverse oral tradition. In addition to the liturgical books, special singing *Azbuki* (Primers or Alphabets) were created for studying the notation, as well as *Kokízniki* and *Fítniki* (collections of *popevki*, *litsa* and *fity* melodies).

Two advances in the development of the Stolp notation in the late mediaeval era are noteworthy, as they provide much assistance in our understanding of the notation as well as mediaeval Russian musical theory, scale structure, etc.

Around 1600, the music theorist Ivan Shaidur devised a system of red marks or "*Pométy*" to supplement the existing neumatic notation (see *Illustration 1*). These symbols indicate pitch, duration and other qualitative features.

Illustration 1a. Ivan Shaidur's system of pitch marks (the red symbols on the bottom), devised c. 1600.

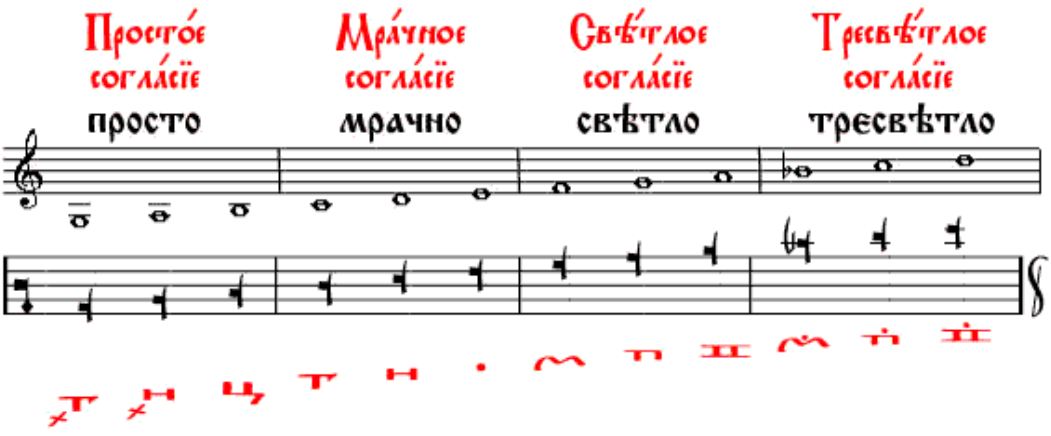
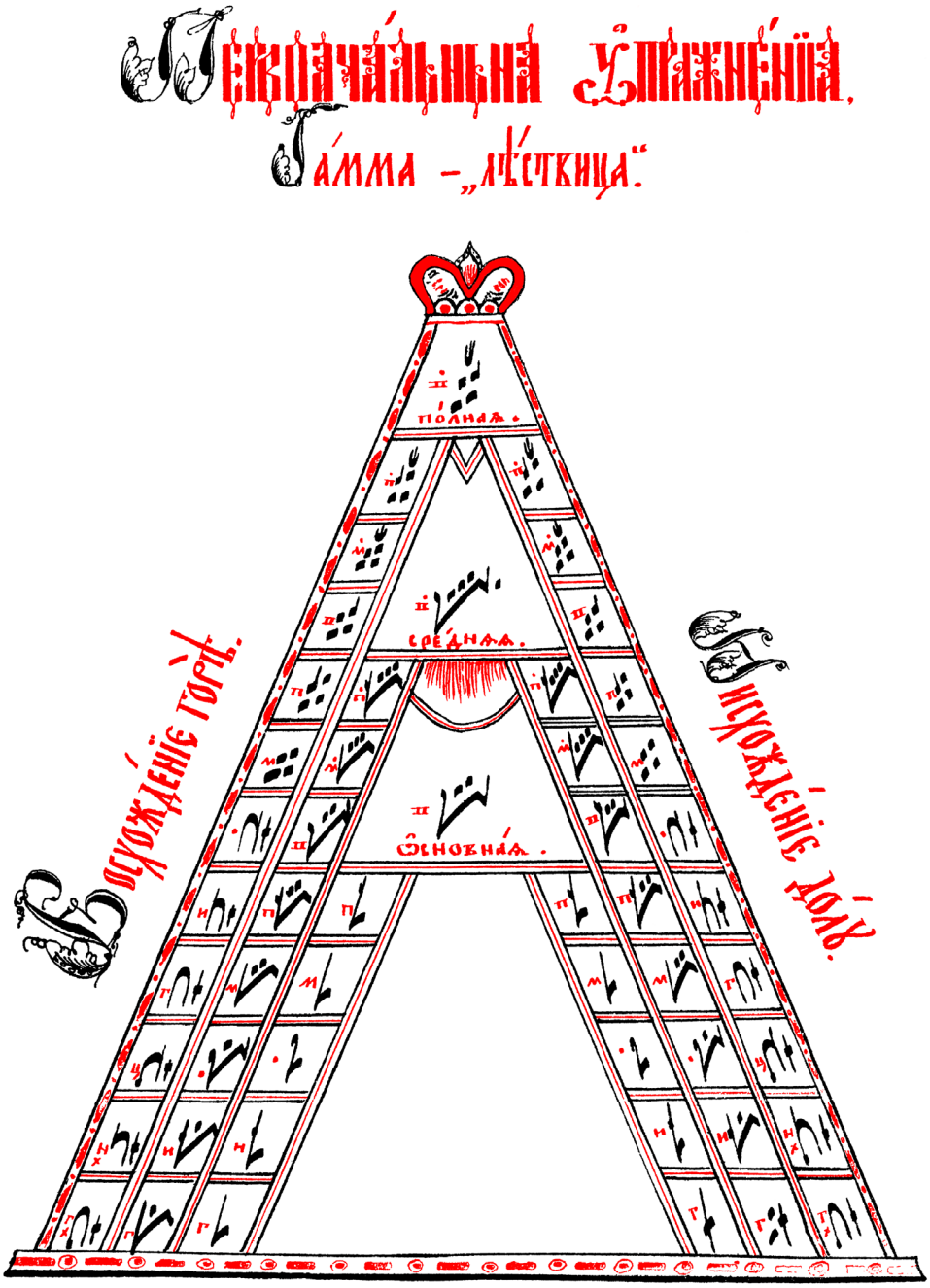
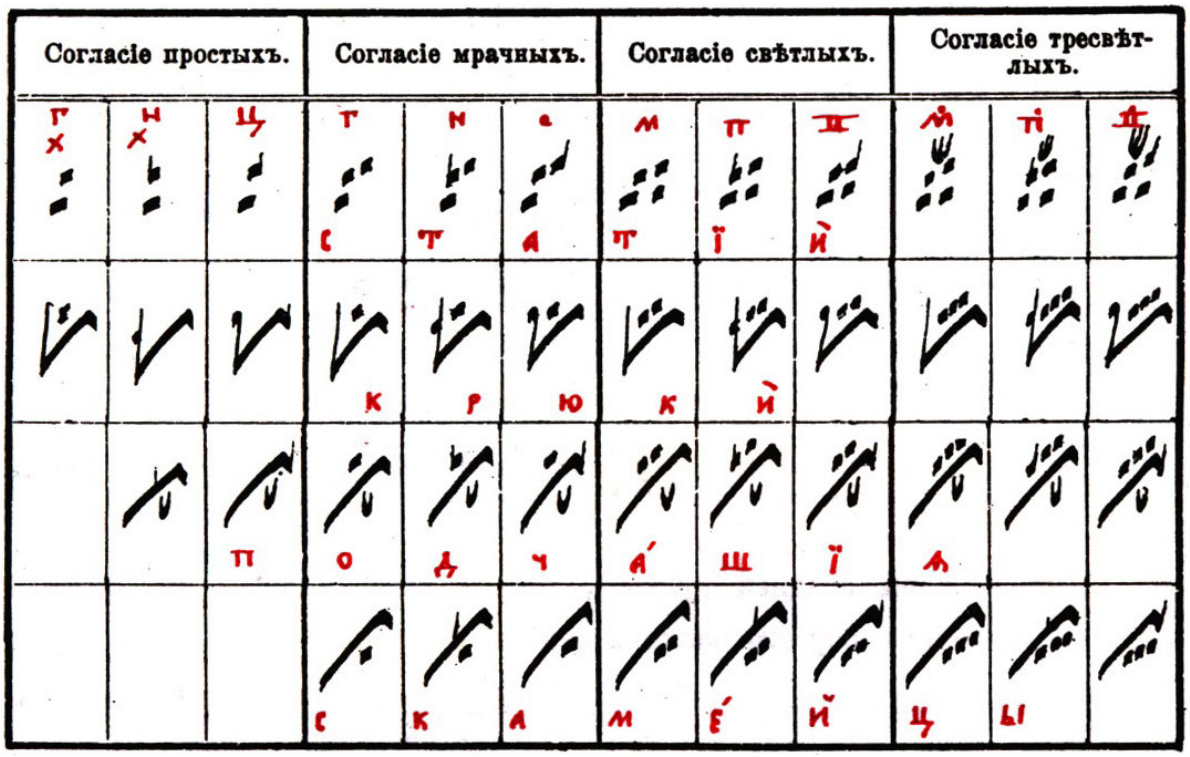


Illustration 1b. Popular presentation of the pitch marks as a "Hill" (Slavonic "gorka").



The second notational reform resulted from two Musical Commissions of 1652 and 1668 under the direction of Patriarch Nikon, led by the monk Alexander Mezénets. Among other reforms, Mezenets devised the system of *priznáki* (auxiliary pitch indicators) and Tonal Range Marks to clarify pitch relations. (See *Illustration 2.)* He also standardized the use of Tonal Pitch Marks for the *gámut* (the scale of 12 notes used for church singing), he reduced the repertoire of *litsa* and *fita* melodies in use from over 200 to around 30, and he simplified many stichera melodies by eliminating passages which were lengthy and difficult to sing.

Illustration 2. Mezenets's system of Priznaki and Tonal Range Marks (c. 1652).
(Калашников Л.Ф. *Азбука церковного знаменного пения*. Киев, 1910 г., *л*. 31.)



Among the new variant offshoots of Znamenny Chant which emerged in the late mediaeval era are a kalophonic style of Znamenny singing with abundant use of *litsa* and *fity*, known as the Great Chant (*Bol'shói raspév* or *Bolshoe Znamya*),[3] as well as a short and simplified variant of stichera using melodic formulae – the so-called Small Znamenny Chant (*Mályi raspév*, commonly called *Samoglásny* in many singing manuals). In the same era, the singing of *Podóbny stichera* reached the pinnacle of its development, with many so-called *Rospévochnye Podóbny* (fully-composed sticheraric melodies) existing together with the traditional treatment of *Podóbny* as simple formulaic melodies.

Part II. Late Mediaeval Russian Singing Masters

As we enter the second half of the sixteenth century in Russia, we are struck by the great number of changes and innovations that took place in all spheres of the Russian Church and its supporting culture. Among the most influential patrons of Russia's late mediaeval musical culture is none other than Tsar Ivan IV Vasilyevich (also called "the Terrible"), who ruled as Grand Prince of Moscow from 1533 to 1547 and as the first Tsar of Russia from 1547 to 1584.

After the Fall of Constantinople in 1453 the desire for autonomy of the Russian Church gradually increased. In 1547, Ivan IV made use of his military powers to annex all of Russia's formerly independent principalities into the Grand Principality of Moscow. He then centralized and consolidated his civil and ecclesiastical powers in the region of Moscow. As part of his plan to legitimize his actions, Tsar Ivan brought a great many iconographers, architects, craftsmen and musicians from formerly independent principalities to Moscow, where numerous projects were undertaken to

3 Some of these "Great Chants" are marked with the author's name (Khrestyaninov, Lukoshkov, etc.) or indicate its place of use (Solovetsky, Troitsky, etc.).

transform the city into a great new model of Christian culture, popularly known as "Moscow, the Third Rome".

As part of his attempts to strengthen and unify the life of the Church, he was actively involved in several aspects of its development: He exerted great efforts in building up the Church's hierarchical structure, eventually culminating in the elevation of the Russian Church to a Patriarchate in 1589. He convoked the Stogláv (Hundred Chapters) Council in 1551, which produced a collection of decisions regulating canon law and ecclesiastical life in Russia. He likewise led efforts to consolidate and strengthen a sense of national unity by helping to canonize 39 regional Russian saints at the two so-called Macarius Councils of 1547 and 1549. (Following these councils, Metropolitan Macarius of Moscow helped to compile a new Menologion – a supplemental collection of services to all these new saints, some gathered from existing regional texts, and others newly-composed. Chant books containing hymns to these saints were called *D'yáche óko* – "The Eye of the Clerk".)

As part of his campaign to strengthen and improve church life, Ivan IV (himself a singer and composer of hymns) sought to cultivate a grander and more solemn observation of both the Church Typikon and the quality of church singing, particularly in cathedral and court services. His most notable efforts in this regard were the recruitment of trained singers, teachers and composers to establish a Master Singing School in Moscow, drawing its members from regions of Russia which had older, more developed chanting traditions. This school provided an opportunity for the development of new forms of musical expression, and it produced many great singing masters and composers. He set up his household and court in the Aleksandrov Suburb of Moscow, where he employed the masters of the singing school to sing at court rituals, as well as church services at the royal family's church: the Annunciation Cathedral (*Blagovéshchensky Sobór*) within the Moscow Kremlin, where he was known to sing frequently in the choir.

The Tsar's singers occupied a high position in the court service, and in accordance with their talents and skills they were organized into specific subdivisions called *stanítsas* (small vocal groups or "crews" of different voices, usually consisting of five members).

In compiling a list of the great singing masters, dozens of names have come to light, some even before the founding of the Moscow Master Singing School. Among the most prominent composers, singers and teachers were the brothers Sáva and Vasíli Rógov, Markél the Beardless, and an unnamed Deacon of Tver, all from the generation born in the reign of Tsar Vasily III (1505-33). From the generation born during the reign of Tsar Ivan IV (1533-84) we can identify Feódor Krestiánin, Iván Noss, Stefán Gólysh, Iván Lukóshka, the Deacon Fomá, an "anonymous d'yak (clerk)", and an unidentified Singer Mikháil. From c. 1584 to the beginning of the Romanov Dynasty in 1613 we can identify the musical theorist Iván Shaidúr, whose contributions have been mentioned previously. Singing Masters at the Chudov and Trinity-St Sergius Monasteries include Lógin Shíshelov (a musical theorist and one of the chief editors of the first printed edition of the Typikon in 1610), and the monk Khristofór, who wrote *Kliuch známennoi* (The Key to the Neumes) in 1604, a valuable work which is highly instructive for church singers. Following the reign of Tsar Ivan IV, until the time of Patriarch Nikon (1652-58) we can identify Faddéi Subbótin, the monk Tíkhon Makariévsk (author of a treatise on music theory called *Kliuch razumeniya* – The Key of Understanding, the earliest copy dated from 1670-80), Luká Ivánov Tverétin, and the monk Aleksander Mezénets (also mentioned previously).

Special mention should be made of the teacher and chanter Feodor Krestianin (Khristianin), whose chants became the embodiment of "Moscow singing" for the musical theorists of the late sixteenth-early seventeenth centuries. Teaching the tsar's Singing d'yaki and mastering his art, Krestianin also created his own musical variations of the complicated neumatic signs in the notation of certain chants. Although we are not certain of the details, it seems that Feodor Krestianin was also responsible for organizing and conducting the Tsar's Singing D'yaki (who were all paid singers, categorized as court clerks or "d'yaki").

Part III. The "New Repertoires" and the "New Notations"

In the 1570s, two new repertoires of singing appeared – Put and Demestvenny chants, which were intended for festal and solemn occasions in the liturgical celebration of the Divine Services. Evidence for their creation points to various singing masters of the Moscow Singing School. To record these new repertoires, a new system of musical notation was devised, based primarily on the system of Stolp neumes. This new system was specifically tailored to include additional musical patterns which Stolp notation did not have a convenient method of expressing, particularly syncopated rhythms.

Many scholars have previously considered the notational systems for Put and Demestvenny chants to be separate systems, and while there are certainly a few minor differences that may contribute to arguments for or against their unity, contemporary scholars are now starting to reconsider this division. (Thanks to modern attempts to digitize hundreds of chant manuscripts and make them available on the internet for scholars to work with freely, we are now able to arrive at better conclusions, instead of accepting the previous findings of a few musicologists who had access to only a limited number of resources.) Thus, in identifying the range of symbols used in the chant manuscripts, it is far more useful to consider that they are basically the same system of notation, which exhibits slightly different characteristics depending upon contextual usage.

An analysis of musical manuscripts of Demestvenny and Put chants (collectively known as the "New Notations", a convenient term used by Pozhidaeva) reveals that several additional symbols have been grafted onto the existing repertoire of Stolp symbols and form an extension of the traditional system, and thus a wider spectrum or continuum of neumes available for the composition of melodies *(*see *Illustrations 3*, *4*, *5* and *6)*.

Illustration 3. The extended range of neumes used in Stolp, Demestvenny and Put-Kazan notations.

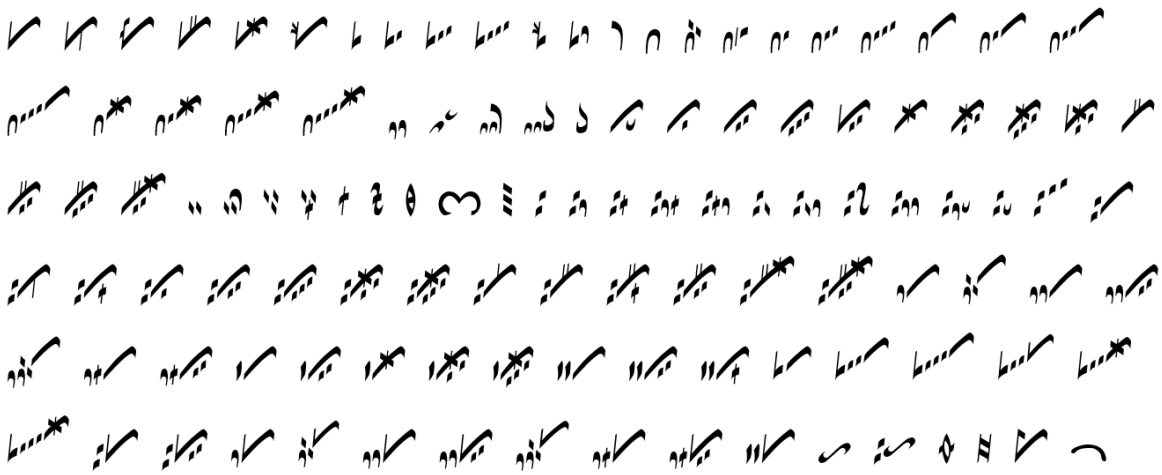


Illustration 4. Late Znamenny (Stolp) notation: Troparion for the Blessing of Water at Holy Theophany. (Калашников, *Праздники*. Киев, 1911 г., *л*. 69а.)

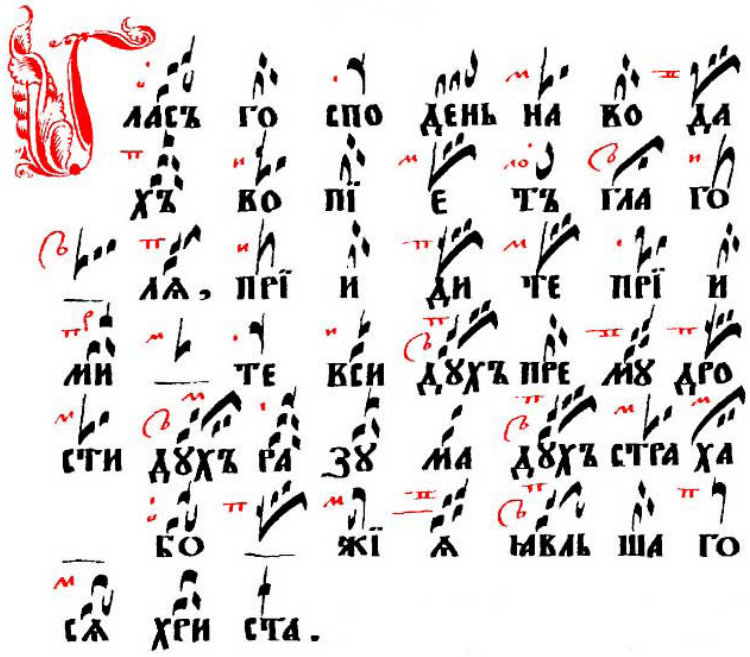


Illustration 5. Demestvenny notation (with examples of neumatic "chaining"). (Калашников, *Обединца*. Киев, 1909 г., *л*. 76b.)

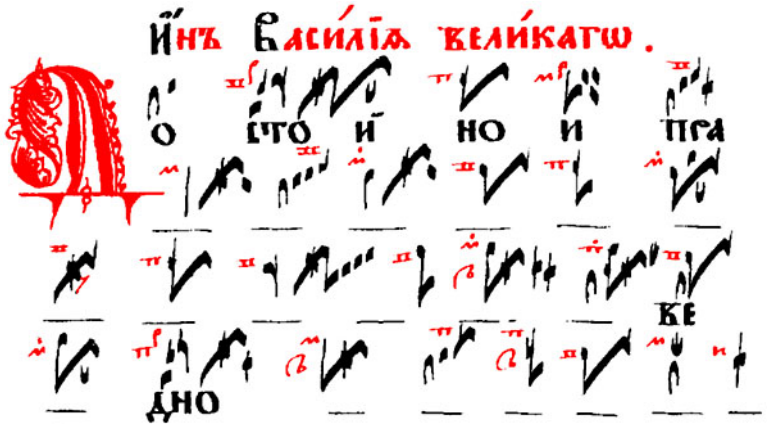
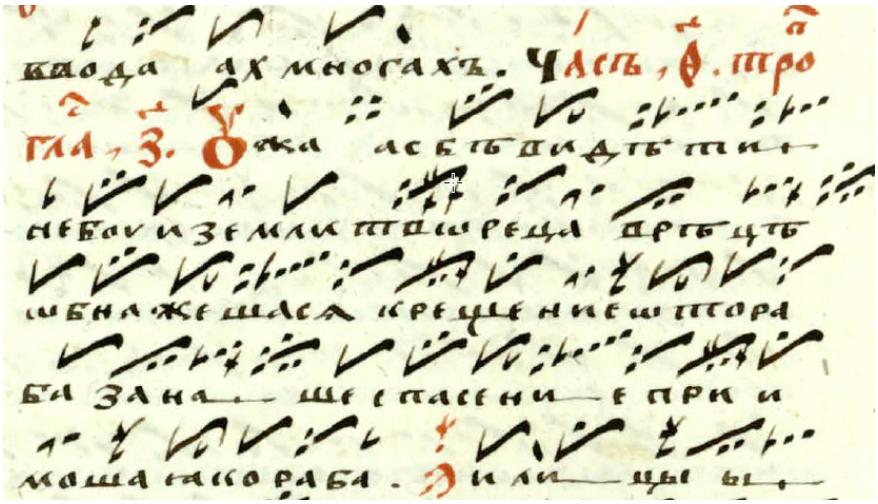


Illustration 6. Put notation. (РНБ, № 406, Стихирарь нотированный, XVII в., *л*. 305b.)



The New Notations have a number of noteworthy features. In polyphonic scores, the voices were usually notated with alternating lines of neumes recorded in black and red ink, so that the chanters would be able to follow their lines more easily (see *Illustration 7*). In addition, a primitive system of *priznáki* or "auxiliary pitch indicators" was introduced to help the singers determine whether the pitch of the next neume was ascending, descending, or the same (see *Illustration 8*). Unlike Stolp notation, the New Notations form compound neumes by placing two, three, or even four base neumes together in a sequence, with some of the neumes combining (like cursive handwriting) to form ligatures or "chains" (see *Illustration 5*). In some of the later polyphonic scores, red pitch marks from the Stolp system were added, greatly facilitating the interpretation and transmission of the melodies (see *Illustrations 5* and *7*).

Illustration 7. Put-Kazan notation with alternating colours of ink in vocal lines and Stolp-style pitch marks. (РНБ, № 415, Стихирарь нотированный, XVII в., *л.* 223а.)

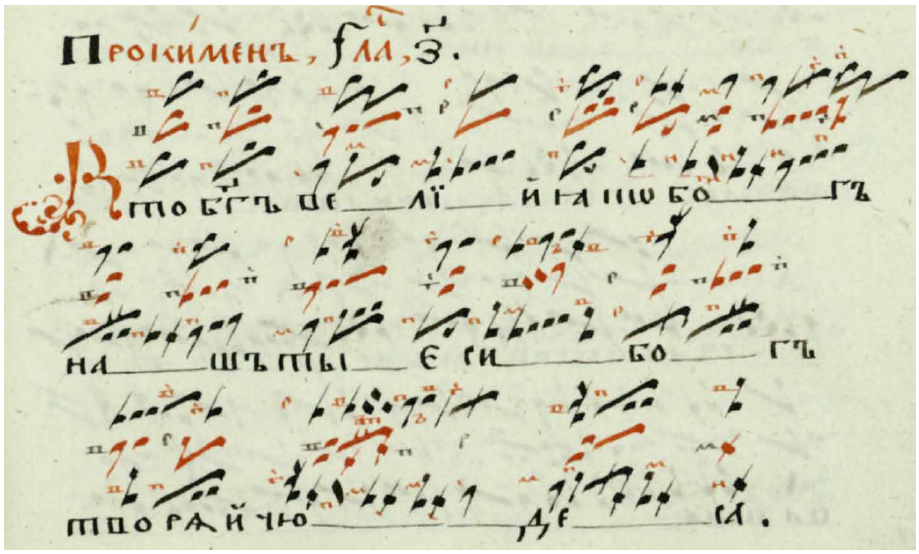


Illustration 8. Examples of Put priznaki. (РГБ, Ф. 379, № 046, Обединца, *лл.* 17b-18a.)

An examination of singing manuscripts dating from the end of the fifteenth century to the beginning of the sixteenth century reveals that both Demestvenny and Put repertoires were originally conceived as polyphonic styles of singing, although they could also be sung as monophonic chants. Although it remains to be conclusively proven, some prominent Russian musicologists[4] present the theory that when only the primary "Put" or "Demestvo" melody was presented in the earlier chant books, there was an oral tradition that singers would naturally improvise the other voices.

Rubrics in polyphonic singing manuscripts include four labels used for various vocal parts: *Put*, *Demestvó*, *Verkh* and *Niz*. In 3-part scores, the labelling of the main vocal part as either "Put" or "Demestvo" was usually an indicator of the melodic genre, while in 4-part scores, the term "Demestvo" indicated the primary melodic voice, and "Put" indicated a second melodic voice; in both 3- and 4-part scores, these were supported by the two accompanying voices called "Verkh" (a top or higher voice) and "Niz" (a bottom or lower voice).

While Demestvenny and Put chant repertoires are distinctly separate melodic entities, it is impossible to discuss one without constant reference to the other.

Part IV. Demestvenny Chant and Notations[5]

In determining the true origins of Demestvenny Chant, we must sort through several pieces of "quasi-mythological" testimony, and to this day, despite all the various theories that have been proposed, nothing has been conclusively proven until the first examples of chant melodies appear in manuscripts. The earliest actual mention of Demestvenny Chant can be found in the Resurrection Chronicles of the Grand Duchy of Moscow, compiled in 1479, under the entry for the year 1441 in connection with the description of the death of Prince Dimitri the Red. Further early testimony of Demestvenny and *possible* polyphonic singing is found in the *Chinóvnik* (Book of Rituals) of the Archbishop of Novgorod the Great and Pskov", written between 1529-1533.

Demestvenny Chant most likely derives its name from the Slavonic term "Domestík", which in turn is derived from the Greek term "Domestikós", signifying that this repertoire of singing is associated with organized groups of trained chanters attached to the households, courts or cathedrals of bishops, and used in hierarchical services. (It has always been a custom in Russia that trained singers from a bishop's cathedral would accompany him as he made his rounds to parishes around the diocese, assisting him in services and singing necessary parts of these services which local parish choirs would not be familiar with.)

Based on the fact that the body of the chant's repertoire is very limited and incomplete, we know that Demestvenny chant melodies were intended to augment, ornament and highlight the most significant moments in the cycle of church services, but not to replace the use of traditional Znamenny chant.

The most characteristic hymns of the Demestvenny repertoire were: "By the rivers of Babylon", "God is with us", "As many as have put on Christ", and the acclamation of "Many Years" to the Tsar and to the Patriarch. Among less frequently

4 Including Bogomolova, Kondrashkova, Lukashevich and others.

5 This section is based loosely on the entries: "*Демественное пение*" (http://www.pravenc.ru/text/171656.html) and "*Демественная нотация*" (http://www.pravenc.ru/text/171650.html), both by M.V. Bogomolova in the Orthodox Encyclopedia. (In recent years, I have been grateful for the ongoing research of Pozhidaeva, who has made some advances in our current level of understanding Demestvenny Chant's history and usage, as well as its system of notation, although some of her conclusions are controversial and require further study. See: Пожидаева, Галина А., *Лексикология демественного пения*, Москва, 2010)

used repertoire were many stichera for the Twelve Great Feasts, the chants of the Pascha service, and a collection of all the chants of the Divine Liturgy, together with selections from the All-night Vigil.

All early polyphonic scores were recorded in Znamenny Stolp notation, since the notation which was later used for notating these melodies had not yet been invented. With the arrival of the new Demestvenny notation, several more flexible features were included. Other notational features include multi-syllabic chanting, the linking or "chaining" of neumes, as well as the use of the Э sign in red or black ink, indicating a pause – a vocal technique that is not used in Znamenny chant.

At the end of the seventeenth century the native Russian tradition of polyphonic singing was abruptly discontinued and was replaced by styles of singing from lands to the west of Russia. The influence of the latter was so great that even the memory of Russian non-linear polyphony has been almost completely lost within the mainstream Russian Church, only being revived by specialists in modern times.

Demestvenny Chant among the Old Believers

Following the Nikonian Reforms, Old Believers in the region around Moscow (whose musical and artistic culture is called the "Guslítsky Tradition") continued to copy traditional chant manuscripts for practical church use. By the turn of the eighteenth century, Demestvenny chant began to be revived in the monophonic tradition, its repertoire was expanded, and the practice of using Demestvenny notation was reintroduced, forming a significant component of the Old Believers' singing culture.

One of the distinguishing features of this final period is the presence of hundreds of copies of *Deméstvenniki*, reproducing one of the lines of Demestvenny polyphony. The repertoire of the Demestvennik consists primarily of chants for the Great Feasts. A companion volume, the *Obédnitsa,* features a fairly complete setting of the Divine Liturgy for use when a bishop is serving, as well as for celebrating Great Feasts.

Although there had been several earlier attempts to list the symbols used in the "revised" Demestvenny notation, the most significant catalogue was produced in 1911 by L. F. Kalashnikov, entitled *Ázbuka Deméstvennago Péniia* (Primer of Demestvenny Singing). (This was a companion to his *Azbuka for Znamenny Notation*, which was published in three editions before the 1917 revolution.)

Part V. Put Chant, Strochnóe Penie and Kazan Notation

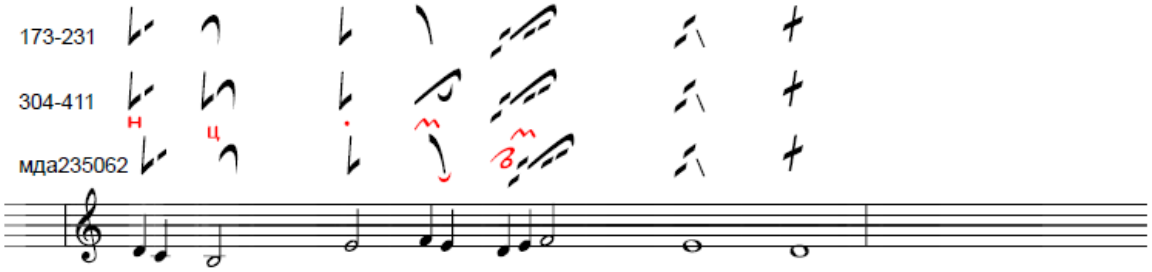
Put Chant (*Putevói raspév*) is a repertoire of liturgical singing which appeared in the 1570s in the Moscow singing schools (and subsequently in other cities and monasteries throughout Russia), flourished for approximately a century, and was mostly abandoned by the mid- to late-1600s. Like Demestvenny Chant, Put Chant has a dual existence as both monophonic and polyphonic styles of singing.

The origin of the name "Put" is a controversial issue in mediaeval studies, and it is perhaps impossible to determine its true meaning, but we do know that linguistically it suggests "path, way, travelling or wandering". Based on a knowledge of its melodic structure, we know that Put chant is a melodic variant of Znamenny chant, but I would suggest that it is helpful to consider that the Put melodies have formed their own divergent path, while never departing very far away – like a meandering side-path through the forest that never really wanders out of sight of the main path. Thus, Put and Znamenny melodies have a closely linked relationship with one another. (One could even suggest that the term "Put" signifies an "alternative path" of Znamenny

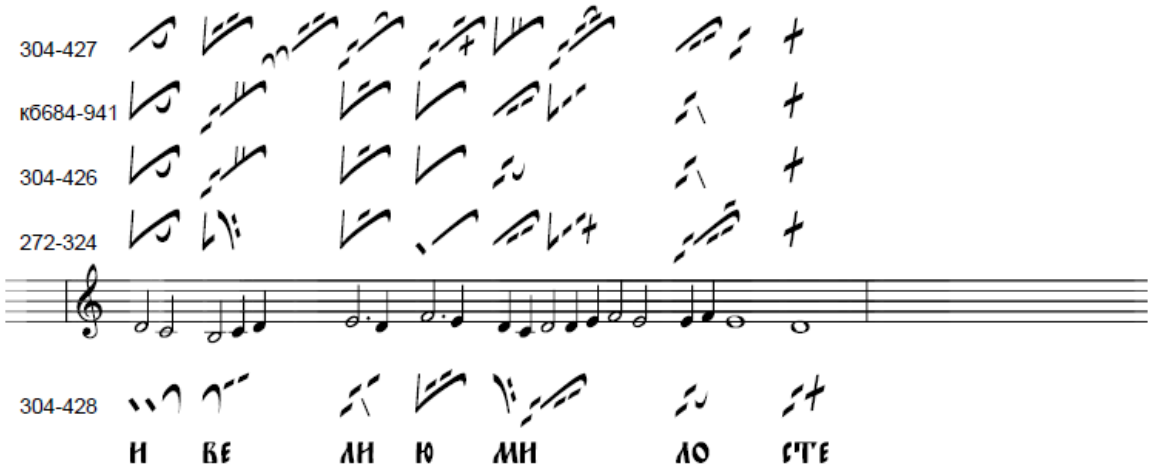
Chant. It is not, however, analogous to the western European concept of a "discant" melody.)

The Put repertoire is an artistic creation of a small circle of unidentified composers who "re-imaged" the established mainstream repertoire of Stolp hymns which occur in the system of eight Tones, as well as various fixed portions of the Vigil and Liturgy. Put chant melodies were created, for the most part, by substituting each standard musical phrase *(popevka)* of Stolp chant with a directly corresponding variant melody. In most cases, the Put versions of the *popevki* were formulated by doubling the Stolp note durations, and then ornamenting or augmenting the melodic pattern. (A small number of *Fita* melodies were also included, which were not doubled in value, but were nevertheless variants of the Stolp formulas.)

For example, the *popevka* called "Pastela", which occurs in Tone 4, is shown here.[6] The Stolp version (as demonstrated from three manuscript sources) is a familiar cadential phrase.



In comparison, the Put version of the *Pastela* (as found in five other manuscript sources) has all the typical variations: note doubling, syncopated note values, and additional ornamentation.



We can see from this example, however, that each of the five manuscripts presents the *Pastela* in different ways, representing slightly different variants. In reality, there was not simply one single attempt at producing a variant system of Put popevki, but three separate (competing) systems, each of which is presented in seventeenth

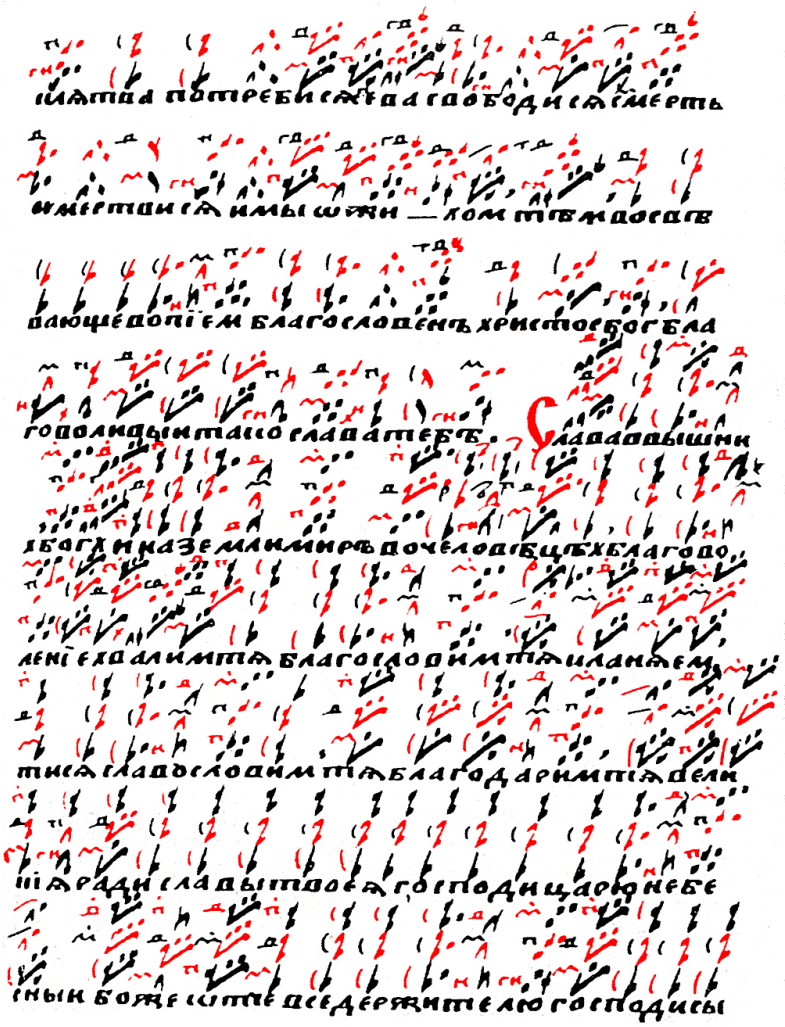
6 Лукашевич А.А., *Мелодическая формульность путевого распева*, Дис. ... канд. иск. (ч. 1–2), М., 2013, 103.

century manuscripts called *Soglásnik* (Compendium). In his research, Lukashévich[7] has identified these three systems as the Khristofórov (compiled by the previously-mentioned monk Khristofór), Bólshakov and Solovkí traditions.

The most typically-sung Put chants were the stichera, *Velichánii* (Magnifications) and *Zadostóiniki* (Megalynaria) for the Great Feasts, as well as the stichera for the Great Blessing of Water.

Like Demestvenny chant, Put chant was originally recorded with Stolp notation (see *Illustration 9*), but in its mature period it was recorded with a newly devised adaptation of Stolp neumes. For use with the monophonic repertoire it was called "Put notation" *(Puteváia notátsia)*, but with its application in recording polyphonic melodies, it was alternatively referred to as "Kazan notation" *(Kazánskoe známia)*. (There is no actual difference in the repertoire of symbols used in either monophonic or polyphonic Put chants, and no genuine need to maintain two separate terms, but the distinction remains. It is important to know, however, that there has never been a "Kazan chant" or repertoire; the name "Kazan" is an honorific name which is merely connected to the style of musical notation, named thus in honour of Ivan IV's victory over Kazan.)

Illustration 9. The Great Doxology in Three-part Singing (Troestrochie), 17th c., Stolp notation. (ГИМ, Софийское собрание, № 182, *л.* 267.)



7 Лукашевич, А. А., "Принципы изложения материала в путевых (казанских) Согласниках XVII в.," in *Вестник ПСТГУ. Сер. V: Вопросы истории и теории христианского искусства*, Вып. 2:14 (М., 2014), 83–104.

Another peculiarity in terminology is the early Russian words use to express the concept of polyphonic singing. Instead of using a loanword, they chose to use the term *mnogoglásie* (many-voices); alternatively, the term *strochnóe pénie* (line-singing) was used, with the "line" indicating a voice-part. *Strochnóe pénie* is another term to specifically designate polyphonic Put chant, creating yet more confusion for students of Russian music. The most common form of *strochnóe* polyphony was *Troestróchie* ("Three-Line" or three-voice line-singing), but there were also two- and four-voice versions *(see Illustration 10)*.

Illustration 10. Examples of 3-part (Troestróchie) and 4-part (Strochnóe pénie) Put chants with notation.

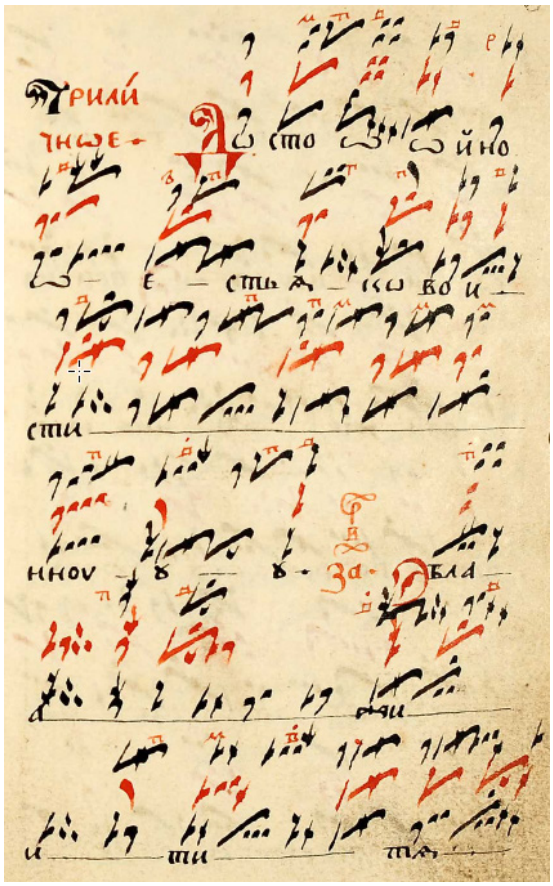


Image 10a: РГБ, Ф. 379, № 081, Песнопения обиходные для трех- и двухголосного хора, *л.* 3а.

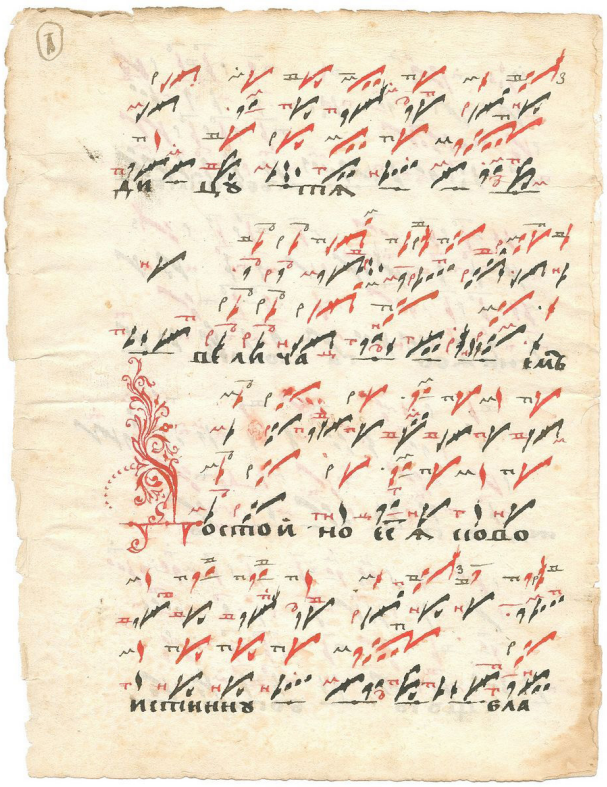


Image 10b: Unidentified.

Among the *Troestróchie* manuscripts that are preserved are collections of stichera for the Twelve Great Feasts, fragments of the Sunday Octoechos, the eleven Gospel Stichera, chants of the Divine Liturgy and All-night Vigil, chants of the Lenten Triodion and Pentecostarion, selected stichera of the saints, the wedding ceremony, Panikhidas, the service for the New Year, the Rite of Foot-washing, and many others.

Part VI. The Decline and Loss of the Russian Traditions

When we look at the end of the seventeenth century, we see that the vast majority of the great developments and advances in musical culture were largely abandoned and forgotten. Znamenny, Put and Demestvenny chanting had almost ceased to develop, and after a century of development of this elaborate musical culture, a widespread desire to simplify the chant melodies seems to have emerged within the Church. At the hands of Patriarch Nikon in the 1650s-60s, the introduction of Western Slavic styles of church singing (particularly based on Polish Renaissance singing and music theory which was popular in Ukraine and Belorussia), as well as the accompanying concept of abbreviating the Typikon and the church services, contributed to the rapid decline and loss of the mainstream Znamenny Chant, as well as the "New Notations" and their repertoires.

Perhaps the Znamenny chant tradition would not have been dealt such a brutal blow if the technology for printing chant books in neumatic notation had been available at the same time as Patriarch Nikon's textual and liturgical reforms. However, since chant books at that time were all copied by hand, it was impossible for a sufficient number of chant manuscripts containing the reformed texts to be distributed throughout Russia at the same pace as the distribution of the newly revised printed books. This disparity created an urgent need which could only be filled by adopting more flexible models of recitative-like melodies to accompany the new texts, and thus the newer Kievan and "Greek" chant repertoires conveniently filled the gap, although with the great sacrifice of the traditional Znamenny repertoire.

It was not until 1772 that the Russian Church made any genuine effort to salvage the fate of Znamenny Chant, when the Synodal Printing Press issued editions of the Obikhod, Oktoikh, Irmologion and Prazdniki, all printed in Kievan square-note notation. Unfortunately, these editions were issued too late to do much good in helping the Russian Church truly recover from such a great loss, but they did meet with a sufficient amount of use and appreciation to prevent the complete loss of the tradition, and they have proven to be greatly beneficial for students of the chant.

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