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Yurii Yasinovskiy (Lviv)

Kyivan Notation as a local Variant of the linear notation in Ukraine

During the last decades of the 16th century musical texts of the Ukrainian and Belarusian linear-notated *Heirmologia*¹ were translated from the neumatic system (i.e., “znamennyj”, or “kulyzmianyj”, as it was called in Ukrainian sources from the 16th and 17th centuries) to the five-line mensural notation, later called “Kyiv square notation”. The very name “Kyiv notation”, “Kyiv square notation”, or “Kyiv znamja” appeared, probably, in Moscow in the second half of the 17th century and is associated with the Kyivans-Ukrainians as representatives of a new music and a new system of musical text recording² (see illustrations 1–3). The same notation was also used for recording *œuvres* of the many-voiced *partes*-music, spiritual songs and instrumental music.³ Johannes Herbinus (1627–1679, according to other sources 1633–1676), a Lutheran pastor, drew his attention to the originality of the Kyiv music still in the 17th century and published its example having called it “notae musicae ruthenorum”⁴ (see illustration 4).

The originality of Kyivan notation was emphasized by Cardinal Juan de Castro (1818–1889)⁵ (who co-operated in Rome with the Rev. Izydor Dolnytskyi [1830–1924] from Lviv, due to whom, obviously, he got acquainted with this notation system, as well as with the

1 *Heirmologion* (*Irmoloj*) of the Ukraina type is a collection of the mixed composition containig selected hymns of different services and genres. It was the only linear-notated liturgical book of Byzantine rite in Ukraine and Belarus beginning from the 16th century; see: Y. YASINOVSKYI, *Український нотолінійний Ірмологій як тип гимнографічного збірника: зміст, структура*, in: *Записки Наукового Товариства ім. Т. Шевченка*, vol. 226: *Праці Музикознавчої комісії* (edd. O. KURCHYNOSKYI–Y. YASINOVSKYI). Lviv 1993, c. 41–55; see also *Idem*, *Das Lemberger Irmologion – das älteste Musikdenkmal der Ukraine mit Liniennotation*, in: *Das Lemberger Irmologion. Die älteste liturgische Musikhandschrift mit Fünfliniennotation aus dem Ende des 16. Jahrhunderts* (edd. Y. YASINOVSKYI–C. LUTZKA). Köln 2008, xxxiii.

2 O. TSAI-LAI-JAKYMENKO, *Київська школа музики XVII століття*. Kiev 2002, 14.

3 J. GOLOS–J. STESZEWSKI (edd.), *Muzyczne silva rerum z XVII wieku: Rękopis 127/56 Biblioteki Jagiellońskiej*. Krakow 1970.

4 J. HERBINUS, *Religiosae Kyoviensis cryptae, sive Kyovia subterranea*. Jena 1675, 154 (Facsimile re-edition: *Seventeenth Century Writings at the Kievan Caves Monastery* [ed. P. LEVIN]. Cambridge [Mass.] 1987, 417). Johannes Herbinus was born and died in Silesia; between 1673–1675 he was an assistant preacher in Vilnius, where he probably got acquainted with church singing and notation of the Eastern Church. It is not quite clear, if he really visited Kiev and Caves Lavra, though this fact is mentioned in the literature. At the same time Mykola Dyletskyj (mid 17th c.–after 1723), a future Ukrainian composer and theorist, studied at Vilnius Academy, where he published his work “*Toga złota*” at the printing house of the Franciscan fathers. The only known copy of his work was destroyed during World War II (K. ESTREICHER, *Bibliografia polska*, vol. 15. Krakow 1897, 207).

5 I. DE CASTRO, *Methodus cantus ecclesiastici graeco-slavici*. Rome 1881.

chant of the Eastern rite⁶), Oscar von Riesemann (1880–1934)⁷, Johannes Wolf (1869–1947) (who noticed the originality of the graphical features of the Kyivan notation⁸), and others⁹. However, the newer studies on the history of notation in Western music do not even mention the Kyivan notation.¹⁰ The appearance of mensural recording of the musical text in Ukraine is connected with the penetration of the many-voiced forms, which were hard to learn using the old neumal script.

Sources of the Kyivan notation and its graphic form were studied by church music historians such as Dmitrij Razumovsky (1818–1889)¹¹, Porfyrij Bazhanskyj (1836–1920)¹², author of the first study on the history of church music in Ukraine (1890), and especially Ivan Voznesenskij (1838–1910), who was especially interested in Ukrainian Heimologia and published a detailed description of this type of notation¹³; this notation was also investigated by Nikolaj Findejzen (1868–1928).¹⁴ Scholars described the graphic forms and rhythmical scale of the Kyivan notation, explained the meaning of keys and the hexachord system; they also tried to explain the origins of Kyiv notation and compared it with Western-style examples – such as Frank of Cologne (second half 13th century), John of Murs (ca. 1290–after 1351), the Czech Book of Chants (c. 1420), the Polish Catechism of Daniel Łęczyca published in Nesvizh, Belarus (1563–1564)¹⁵ etc. Later, Kyivan notation was studied by the Ukrainian musicologist Borys Kudryk (1897–1952), who published a comparative table of rhythmic values of Kyiv notation with the equivalents in Western mensural and modern notation.¹⁶

The Russian musicologist-medievalist Maksim Brazhnikov (1902–1973) wrote on the Kyivan notation in a special work devoted to Russian musical palaeography.¹⁷ Nina Herasymova-Persydska focused on the cultural, artistic and ideological aspects of the reform of musical notation in Ukraine.¹⁸ Dmitrij Shabalin drew attention to the peculiarities of its mani-

- 6 On the collaboration of Juan de Castro and Izydor Dolnytskyj see: D. BUCHYNS'KYI, *Еспанський свідок нашої музичної культури*. Yorkton 1958.
- 7 O. v. RIESEMANN, *Die Notationen des altrussischen Kirchengesanges*. Leipzig 1909, 105.
- 8 J. WOLF, *Handbuch der Notationskunde*, vol. 1. Leipzig 1913, 120f.
- 9 F. ZAGIBA, *Altslawische (russische) Notation. Musik in Geschichte und Gegenwart*, vol. 9. Kassel 1995, col. 1604–1606; A. WIRSI, *Ukraine: Art music. The New Grove Dictionary of Music and Musicians*, vol. 19. London 1980, 407.
- 10 See e.g. M. HAAS, *Byzantinische and slavische Notationen*, vol. 2. Cologne 1973.
- 11 D. RAZUMOVSKY was born in Kiev and studied at Kiev Theological Academy; he probably originated from the family of Kyrylo Razumovsky (1728–1803), the last hetman of Ukraine. D. RAZUMOVSKY, *Церковное пение в России*, vol. 1. Moscow 1867, 80–86.
- 12 P. BAZHANSKYI, *Історія руского церковного пінія*. Lviv 1890, 27–32.
- 13 I. VOZNESENSKIJ, *Церковное пение православной Юго-западной Руси по нотно-линейным ирмологам XVII–XVIII веков*, vol. 1. Moscow 1898, 21–26.
- 14 N. FINDEJZEN, *Киевская линейная нотация* (Russian National Library, N. Findejzen Collection), op. 1, No. 974.
- 15 *Katechizm albo krótkie w jedno miejsce zebrane wiary: Psalmy i Pieśni* (see: M. PRZYWECKA-SAMECKA, *Drukarstwo muzyczne w Polsce do końca XVIII wieku*. Krakow 1969, 220f.).
- 16 B. KUDRYK, *Огляд історії української церковної музики*. Lviv 1937, 16f. (1995, 15).
- 17 M. BRAZHNIKOV, *Русская певческая палеография* (ed. N. SEREGINA). St. Petersburg 2002, 120–127.
- 18 N. HERASYMOVA-PERSYDSKA, *Переход от «знамени» к «киевской квадратной ноте» в музыке Юго-Западной Руси XVI в.* Музыка. Культура. Человек: Сборник статей. Sverdlovsk 1991, 58; IDEM, *Русская музыка XVII века – встреча двух эпох*. Moscow 1994, 46.

festation in the monody and partes-singing.¹⁹ Kyivan notation in the Synodal publications is also the subject of Nina Zahar'jina's study.²⁰ A separate section on Kyivan notation includes the monograph on Western notation by the Russian musicologist Rimma Pospelova.²¹ She rightly emphasizes that Russian scholars mostly refer to Kyivan notation in “correlation to the new linear notation with the ‘krjuki’ notation and, subsequently, to the question of the adequacy of translations of ‘znamena’ into a contemporary language and the gains and losses along this way [...]” While focusing its attention on the transcription of the neumatic notation system, Russian scholars perceive the new Kyivan notation as something that “makes no special trouble for transcription” and actually equate it to the modern notation system.²²

The history and theory of Kyivan notation was also the subject of a thorough study by Olexandra Tsalai-Jakymenko. She concluded that this notation was formed as a synthesis of three musical systems: two varieties of the Latin system (the older black [choral] system with the specified method of pitch recording and the later white [mensural] system defining rhythmical duration of music) and a sort of Ruthenian “kulyzmiana” notation from which the graphical forms of the main musical characters was borrowed and namely “statia” for semibreve and “stopytsia” for the half-note.²³ Thus the oldest preserved Heimologia with mensural notation from the end of the 16th through the early 17th centuries demonstrate an elaborate cursive version of this notation type.²⁴ Tsalai-Jakymenko clearly justified the transcription principles of the Kyivan notation: the pitch organization, in particular methods of modal mutation²⁵, and metro-rhythmical structure (i.e. awareness of the self-sufficient role of temporal and quantitative organization).²⁶ Several of my studies are devoted to the palaeographic peculiarities of the Kyivan notation.²⁷

- 19 D. SHABALIN, *Происхождение киевской нотации*, in: *Вестник Российского гуманитарного научного фонда* 1 (2000) 148–161.
- 20 N. ZAHAR'JINA, *Русские богослужебные певческие книги XVIII–XIX веков: Синодальная традиция*. St. Petersburg 2003, 57.
- 21 R. POSPELOVA, *К изучению генезиса и феномена киевской нотации в контексте западных нотаций*, in: *Гимнология* 2 (2000) 563–571; IDEM, *Западная нотация XI–XIV веков: Основные реформы (на материале трактатов)*. Moscow 2003, Chapter 5: *Реформа нотации на Руси (переход к киевскому знаменю)*, 248–295.
- 22 POSPELOVA, *Западная нотация XI–XIV веков* 249.
- 23 TSALAI-JAKYMENKO, *Київська школа музики XVII століття* 145.
- 24 TSALAI-JAKYMENKO, *Київська школа музики XVII століття* 14.
- 25 O. TSALAI-JAKYMENKO, *Київська нотация як релятивна система*, in: *Українське музикознавство* 9 (1974) 197–225.
- 26 O. TSALAI-JAKYMENKO, *Перекладна півча література XVI–XVII століть в Україні та її музично-віршова форма*, in: *Записки Наукового Товариства ім. Т. Шевченка*, vol. 226: *Праці Музикознавчої комісії* (edd. O. KURCHYNSKYI–Y. YASINOVSKYI). Lviv 1993, 11–40.
- 27 Y. YASINOVSKYI, *Нотолінійні ірмолої як пам'ятки української гимнографії: Палеографічні та кодикологічні аспекти дослідження*, in: Y. YASINOVSKYI, *Українські та білоруські нотолінійні ірмолої 16–18 століть*. Lviv 1996, 56–65; IDEM, *Палеографія київської ноти*, in: *Musica humana* 2 (2005) 81–100; IDEM, *Сучасний погляд на київську нотацию*, in: *Старовинна музика: Сучасний погляд Ars medievalis ars contemporalis* [= *Науковий вісник Національної музичної академії України ім. П. І. Чайковського*, 41, vol. 2]. Kiev 2006, 94–106.

Musical symbols of the Kyivan “znamia” were recorded in five-line staff notation and prepared in advance by the scribes. This in particular is testified by the blank sheets between separate sections, which in most cases are ruled out blanks. In printed editions the staves consist of the small dashes of bold type (up to 0.5 cm) (see illustration 5). In Kiev editions of the 18th and 19th centuries, in which printed elements alternate with hand-written ones, musical lineup was drawn by hand and was thus solid²⁸ (illustration 6).

Each musical line begins with clefs formed like the Latin letter C and placed on one of the scale lines (except the top fifth one) and pointing to the place of the first octave c on a scale. According to contemporary treatises of music theory, this clef was called “C-Fa-Ut”, simultaneously emphasizing the absolute (C) and relative (solmizative Fa=Ut) meaning. The theoretical basis of this system and method of practical use in training was elaborated by the Kyivan composer and theorist Mykola Dyletskyi (1650ies–after 1723), who worked in Moscow for many years.²⁹

The clef often appears with a single flat (B flat) which points to the so-called “bemular” scale (as opposed to the “dural” scale, i.e. the one without a flat in the key signature); this instance changes the place of the semitone in the scale. Soprano and tenor clefs with a single flat were better adapted to the fourth-scale [without tritons, “obyxodny” in Russian].³⁰ Thus the musical texts of the staff-notated Heirmologia covered a scale over two octaves: from the c of the small octave to e-flat or e-natural of the two-line octave³¹, which corresponds with the range of the human voice. The most ancient Heirmologia, including those originating from Belarus, used most frequently soprano and tenor clefs with a single flat. On the other hand, the keys on the second and third line needed additional clef signs in order to use the full staff range while preserving the fourth’s scale.

The C-clef on the third line (alto clef) indicates the tritoneless order of tones: a fourth up from the c of the first octave and to the g of the small octave down. There remains some more space on the staff in the low register for another fourth down: g–f-sharp–e–d. Therefore the substantial question arises as to how to transcribe this. In the older manuscripts, a flat was assigned to g in order to convey a semitone interval between g and f-sharp. In the course of time, however, the extra sign (g-flat) was omitted while the singers still understood quite well how to sing f properly, taking into account a semitone between e and f of the one-line octave. After the mid-17th century manuscripts reveal almost exclusively the alto clef on the third line.

The solmization practice of the Heirmologia is summarized in the “Alfavit irmolohisaniya” (“Heirmologizing Alphabet”), known from the Pochaiv editions starting with the earliest one from the year 1766 (illustration 7). Later on this musical alphabet was copied in the

handwritten Heirmologia. The “Protheoreia” of the Greek neumatic books probably served as a source for these alphabets.³²

In manuscripts before the middle of the 17th century, special marks for the hyphenation of the musical text – so called “storozhi” or “custody” (guards) – stand at the end of the staves; their shape resemble the Western forte dynamic mark (*f*) (see illustrations 1–3). Since the second half of the 17th century they have lost their value and are mostly decorative in nature.

The notation of the Heirmologia is generally clear and elaborate. Many manuscripts, due to the handwriting, are to be considered real artistic masterpieces and testify to the high skills and aesthetic taste of their creators. Typical for them are the expressive musical characters, the clear grouping of notes based on the metric pulse and the smooth wavy lines of the melodic outline.

Kyivan notation, as a mensurable system, created an extensive rhythmical scale. The values of the notes correlate with double proportion. Their names emphasize the temporal and quantitative basis, definitely qualifying this notation as a late mensural one of the early Modern Times.³³ Rhythmic values in the Heirmologia cover seven units – from maxima to sixteenth notes:

Graphical image	Old Ukrainian name	Latin variant	Modern name
		maxima	
		longa	
	<i>dvojetakt</i>	brevis	double whole note
	<i>takt</i>	semibrevis	whole note
	<i>polutakt</i>	minima	half note
	<i>chvertka, chetvert'</i>	semiminima	quarter note
	<i>osmyna, lamana</i>	fusa	eighth note
	<i>dvojelamana</i>	semifusa	sixteenth note

A small dot after a note increases the duration of the basic note by half of its original value. At the end of the chants, over the final note, a “^” mark was placed frequently, which probably served as a kind of fermata and prolongs the value of the note or anticipates a stop.

In the oldest Heirmologia notes of long duration – brevis, whole and half notes – prevailed. Since the mid 17th century the rhythmic scale got expanded and shifted its focus towards smaller durations – half, quarter, eighth and even sixteenth notes, which was noticed

28 RAZUMOVSKY, Церковное пение 104.

29 M. DYLETSKYI, Граматика музикальна (ed. O. TSALAI-JAKYMENKO). Kiev 1970 (publication after the Ukrainian autograph from 1723).

30 Russian historiography uses its own ancient term “obyxodnyj” for denoting the fourth-scale (without tritons). Since this term does not appear in the Ukrainian sources we do not use it.

31 E-natural of the second octave, for example, appears in the Heirmologion of Slovia (National Museum in Lviv, O 17, f. 331 v.).

32 CHR. HANNICK-G. WOLFRAM (edd.), Gabriel Hieromonachos. Abhandlung über den Kirchengesang. Corpus scriptorum de re musica, vol. 1. Vienna 1985.

33 POSPELOVA, Западная нотация XI–XIV веков 269.

by Borys Kudryk.³⁴ The whole note became a main temporal unit, the so called “takt”. Longa and brevis gradually disappeared from use. In the late 16th century, together with the Kyivan note, a diminished rhythmic scale was adopted in Russia from Ukraine – a phenomenon which is well recorded in specific theoretical handbooks, the so called “Dvoeznamennyky” (e.g. the handbook by Tixon Makar’evskij).³⁵

In print editions the scale of rhythmic durations does not exceed the “takt”, “poltakta”, fourth or, rarely, eighth note. The “Allfavit irmolohisaniya” in Pochaïv editions shows a similar abbreviated scale of durations.

The diminution of rhythmic values in the Heirmologia reflects the overall transition from medieval cantus planus to the accelerated tempo of European Baroque music. Kyivan notation captures another important fracture in European music – the transition from rhythmic triplex division (tempus perfectus) to duplex division (tempus imperfectus). One “takt” (whole note) is divided into two “poltakty” (half notes), which, in turn, are divided into two quarter notes each etc.; two “takts” compose one brevis.

In the Heirmologia the ways of transmission of modal alteration (mutation) were formed. For this purpose the alteration marks were used – flats and, in some cases, naturals (e.g. in the Lviv Heirmologion from the end of the 16th century³⁶); sharps were not used in this feature.³⁷ The usage of these notation forms – as they appeared in the Heirmologia – was theoretically explained by Oleksandra Tsalai-Jakymenko³⁸, and later on confirmed by the well-known Russian music theorist Yuriy Kholopov (1932–2003); the latter complemented his study with western materials.³⁹

In the notated texts sometimes certain characters of the “kulyzm’ yana” notation occur – so-called “fity” (“tety”). “Fita”, or “tajnozamknene znam’ja”, as it is defined in ancient “Azbuky”, is a reduced (i.e. encrypted) exposition of a certain melodic complex.⁴⁰

34 KUDRYK, Огляд історії 27 (1995, 21).

35 M. BRAZHNIKOV, Древнерусская теория музыки. Leningrad 1972, 393.

36 See a facsimile edition of the text: Das Lemberger Irmologion, f. 248v–250r.

37 Probably, the only case of using sharps for denoting the half-notes occurs in the Ukrainian linear Heirmologion from 1680, which was copied in Moscow in the “state chambers” for the tsar’s singers. The relative flats were cancelled later by an unknown editor having been replaced by sharps. This fact was stressed by Anatoly Konotop in his article: А. КОНОТОР, Об одном музыкально-палеографическом признаке «царского» Ирмология 1680 г., in: Musica antiqua: Acta Scientifica 5 (1978) 531–541. There is no doubt that this innovation was caused by the musical orthography of the partes-compositions which took root earlier in Muscovite Rus’ than in Ukrainian practice of the monodic chant after the linear-notated Heirmologia. In Ukraine, however, massive musical consciousness firmly fixed the marking of the scale mutations and half-tones by means of the relative keys and, therefore, there was no need to upgrade it.

38 O. TSALAI-JAKYMENKO. Київська нотація як релятивна система, in: Українське музикознавство 6 (1971) 197–224.

39 Y. KHOLOPOV, «Странные бемоли» в связи с модальными функциями в русской монодии. Проблемы дешифровки древнерусских нотаций. Leningrad 1987, 106–129.

40 M. BRAZHNIKOV, Лица и фиты знаменного распева. Leningrad 1984. On the “fity” in linear-notated Heirmologia, see: V. ZINCHENKO. Принципи фіксації фітних розспівів в українських нотолінійних ірмологіях кінця XVI–початку XVIII століть, in: Старовинна музика: сучасний погляд = Ars medievalis – ars contemporalis [= Науковий вісник Національної музичної академії України ім. П. І. Чайковського, 41, vol. 2]. Kiev 2006, c. 136–150.

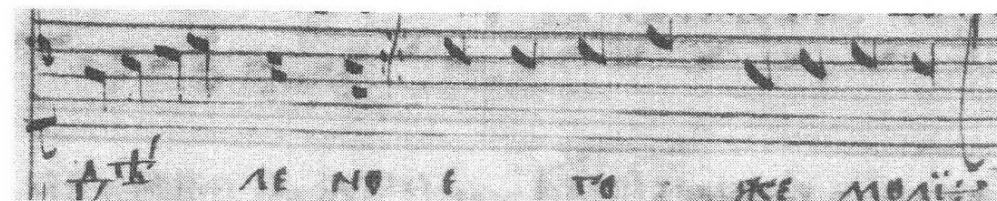
In the Heirmologia “fity” are found primarily in stichera and Passion antiphons, where they are used for enrichment and dynamization of the melodic development. In the notated text “fity” have the shape of the Slavonic letter F (“fita”, Greek θῆτα) or are written out completely as фита. In later manuscripts “fity” occur rarely, and in the early printed books they are not used at all.

The melodic complexes of “fity” cannot be transcribed directly. However, in some manuscripts, especially in the older ones, their melodic value is decoded by the scribes themselves – as one can observe in the Canon for the Entry of Christ in Jerusalem⁴¹ (illustration 7).

Kyivan notation, with few exceptions, did not reveal temporal, dynamic or agogical guidance. Change of tempo, as noted above, was marked by different scales of note durations; this can be seen most clearly in the earlier manuscripts – e.g. in the Heirmologion of Lviv from the late 16th century – in which kathismata, idiomela and some stichera are recorded with notes of much shorter duration (eighth, quarter and half-notes) while others are recorded mainly in the range from brevis to half-notes.⁴² Sometimes the remark “skorej” occurs, which probably indicates a rapid tempo: e.g. in the printed Heirmologion from 1700 (p. 352 – kathisma of the fourth echos Удивися Йосиф), in the Heirmologion from the 1760ies to the 1780ies (Central State Archive of Lviv, f. 201, op. 4b, Nr. 2970, 924, f. 140v). For denoting the slow tempo, the remark “kosno” is used which was interpreted by Dmitry Razumovsky as “lento, sostenuto, izlegka”⁴³: “Sing thrice ‘kosno’ and ‘beautiful’” (National Museum in Lviv, F 161, 909, pp. 108). The remark “quietly”, as mentioned before, is probably close to the modern understanding of the word as a dynamic hue (Russian National Library, Titov 1902, f. 48–49, communion song Têlo Xristovo).

Sometimes the common singing of two choirs is indicated: “oba lika”, “sovokuplešesia oba lika pojut” (V. Vernadsky National Library of Ukraine, I, 5391, f. 379, 385 v.), or the choirs had to sing alternately (“antyfonno”): “lik” 1, “lik” 2 or “xor” 1, “xor” 2.

For the alteration of certain melodic phrases or sections a special sign – ÷ – was used, which was often written with cinnabar.⁴⁴



National Museum in Lviv, O 44, f. 436.

41 CHR. HANNICK–Y. YASINOVSKIY (edd.), Der Kanon zum Einzug Christi in Jerusalem: Ruthenische und bulgarische Melodien aus einer Handschrift aus dem Ende des 16. Jahrhunderts (= Anthologie zur ukrainischen sakralen Monodie 2). Lviv 2003, 15, 19 etc.

42 See the facsimile edition of this manuscript: Das Lemberger Irmologion.

43 D. RAZUMOVSKY, Богослужбное пение православной греко-российской церкви: Теория и практика. Moscow 1886, 101.

44 HANNICK–YASINOVSKIY, Der Kanon zum Einzug Christi in Jerusalem 14 etc.

This sign was often used by the scribes to indicate the insertion point of omitted melodic phrases (see for example the Heirmologion of the National Museum in Lviv, Q 106).

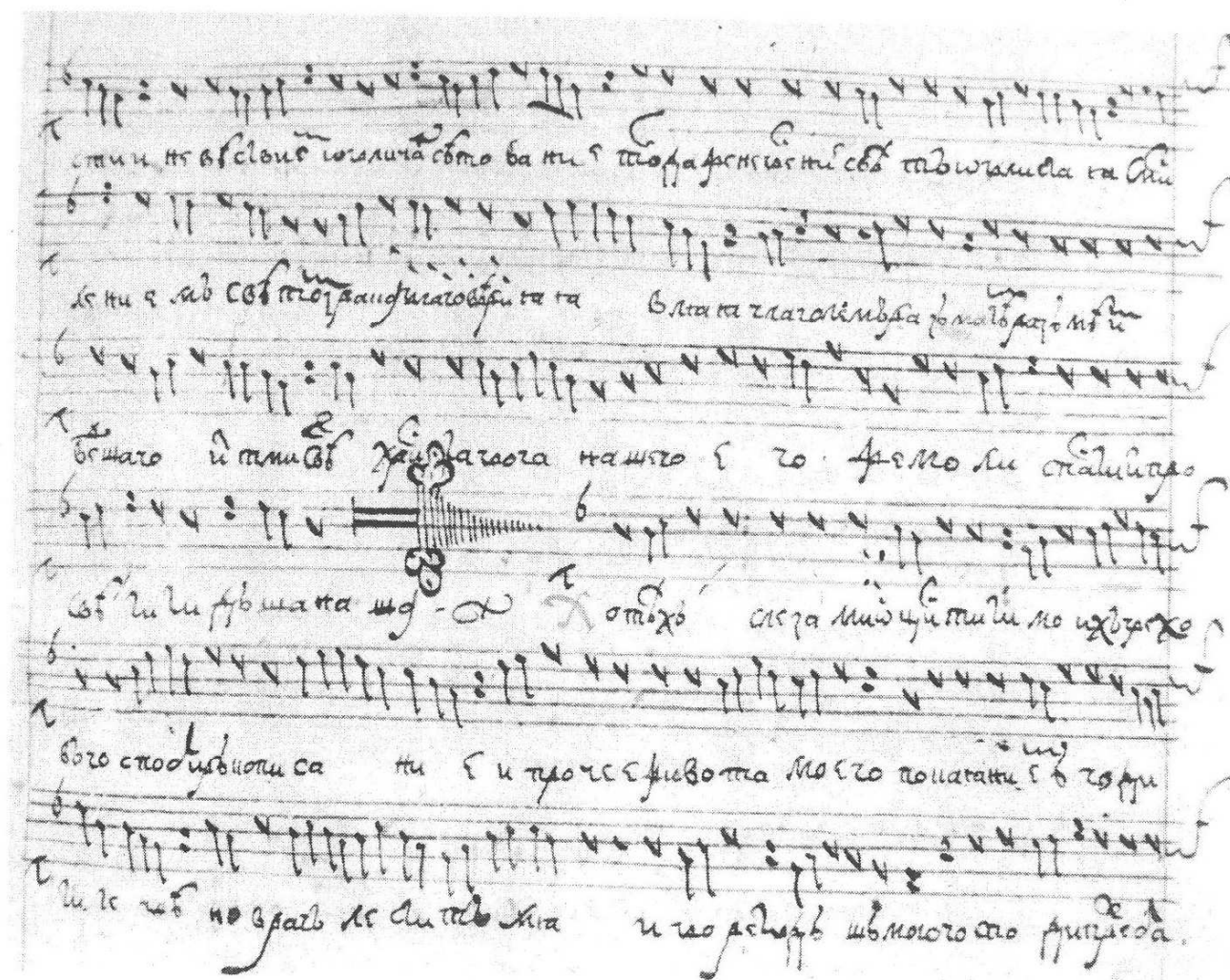
In the Heirmologion of Lubachiv from 1674 (Lviv Historical Museum, ms 103), a scribe puts an accent on the word “trubóju” in the lyrics, which is the only syllable in the sentence indicating to singers the importance of this word in the stichera for St. Nicholas (f. 262 v): Aesthetic principles of the baroque era are clearly visible here. They draw the attention to certain characters and signs, whose origin is buried deep in older times – not only of Byzantine heritage – but much older. Kyivan square notation remained in use in the collections of liturgical monodic music in Ukraine until the early 20th century in both hand-written (late Heirmologia, Oktoechoi and “Hlasopisnci”⁴⁵) and printed manuscripts.⁴⁶

The transition from neumatic to linear music notation caused significant changes in musical art in Ukraine and Belarus, particularly in mastering a new type of polyphony – the partes-music. This required new forms and methods of teaching, based on a new system of music notation. This allowed to quickly master a wide range of musical texts. The strikingly rapid and comprehensive reform of musical notation has led to the transcription of monodic church music to a new linear system, and the Heirmologia, as *sui generis* anthologies of these chants, have become popular handbooks for the study of musical literacy, basic music theory and harmony, without losing the practical purpose for singing in church.

So, Kyivan notation achieved a precise interpretation of temporal and quantitative melodic movement and its pitch organization. Thus the musical text of Ukrainian sacred monody of the Modern Times becomes more understandable. This is demonstrated by certain chronological and ethnocultural sections: the preservation of the ancient Byzantine heritage as well as of the own achievements of the old Kyivan era and the dynamic evolution during the early Modern Times which was influenced by the significantly updated church singing of the Palaeologian and post-Byzantine era in the Balkans – the so-called “kalophonic” style (Greek, Bulgarian and Serbian chants in the Ukrainian Heirmologia) – and by modern European aesthetics and music theory.

45 Heirmologia, copied by Mychajlo Levytskyj (Peremyshl', 1838; Institute of Literature in Kiev, Archive of I. Franko, 4782), deacon Onysym (Caves Lavra in Kiev, 1854 — two copies: Kiev Caves Reservation of history and culture, Kn. 879, Kn. 1874), Mychajlo Kesheliak (Ol'savica, Slovakia, 1878; Košice, private collection) etc.

46 Editions of the 19th until the early 20th centuries (Heirmologia, Oktoechoi, Hlasopisnci): 1816, 1835, 1858, 1879, 1893; 1898, 1904 (actually in 1906), 1905; see also the authors' elaborations: Божественная Литургия св. Иоанна Златоустого, по стариннымъ лучшимъ напѣвамъ въ ирмологійныи ноты уложилъ Порфирій Бажанскій, приходникъ въ Сорокахъ коло Львова. Lviv 1872 or Утренняя въ святую и великую недѣлю Пасхи въ ирмологійныи ноты уложенная Иоанномъ Кипріяномъ, слушателемъ IV года Богословія въ Перемышлы. Lviv 1883. With the Kyivan notation, collections of the spiritual songs – Bohohlasnyky – were printed.



Illustr. 1. Heirmologion, ms, late 16th c., Lviv (V. Stefanyk Lviv National Scientific Library of Ukraine, MB 50, f. 233r).

а оу со брашна та моу περε προση ρουε προ λοβε ηη ε
 πάντα το ε δε βο παβει επε βο το σι σπινε ηη

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Внедрено, 110.

Пелета.

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