

*Research methodology.* The methodological basis of the study is the work «Transfer and Transformation in Folklore» by Sofia Hrytsa, which defines the effect of transfer which influenced the variable processes in traditional instrumental music of a homogeneous environment.

*Methods.* The following research methods were used: historical, structural-typological, systemic-ethnophonic, typological, induction and deduction, that enable cover the transformation processes comprehensively.

*Scientific novelty.* The scientific novelty of the study lies in the attempt made within Ukrainian ethnomusicology to elucidate the transformational changes that have occurred in traditional ensemble music in the village of Nastasiv, Ternopil district, Ternopil region, from the 1920 s to the 2020 s. Attention is drawn to changes in the composition of traditional wedding music influenced by both external and internal factors.

*The practical significance of the study.* The material of this study can be used both by ethnomusicologists in their scientific activities and by educators in higher music education institutions during the courses on «Ethno-Instrumentology» and «Folk Music Creativity».

*Key words:* traditional instrumental ensembles, Nastasiv musicians, musical instruments, ensemble forms of music, instrumental music, alarm music, Ukrainian musicfl performance.

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### **MUSICOLOGICAL-CULTURAL AND ARTISTIC-AESTHETIC ANALYSIS OF THE GENRE PALETTE OF CHURCH CHANTS ON THE EXAMPLE OF CANONICAL AND NON-CANONICAL WORKS**

**Sapozhnik Olga** – Candidate of Pedagogical Sciences, Associate Professor,  
Department of Vocal Art National Academy of Culture and Arts Management, Kyiv

<https://orcid.org/0000-0003-3510-5817>

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[olgavasylivna08@gmail.com](mailto:olgavasylivna08@gmail.com)

A comprehensive musicological and cultural cross-section of the specifics of the use of spiritual genres of sacred music during church services is carried out; the problem of the presence of canonical liturgical texts in these spiritual chants is highlighted; The specifics of the existence of the studied genres of sacred music with secular, non-canonical texts on church themes in the Orthodox tradition are determined. A musical-theoretical, artistic-aesthetic and lexical-phonetic analysis of the genre spectrum of sacred music of Ukrainian Orthodoxy, which crystallized over the centuries in church practice and still exists in Orthodox worship, is made. Among the main genres: spiritual Cant, Psalm, Monody, Spiritual Song, church prayer of ancient Ukrainian everyday melody, Canon. It is noted that Orthodox music in symbiosis with oral folk art influenced the formation of the entire genre and style palette of national music, nurtured the aesthetic culture of our people, contributed to the awareness of national identity by means of musical art.

*Key words:* spiritual Cant, Psalm, Monody, Spiritual Song, church prayer, Canon, national aesthetics of music, Ukrainian Orthodoxy.

*Relevance of the study.* From the birth of Christianity and almost to the end of the seventeenth century, church music remained the only kind of professional musical art in Rus-Ukraine. The development of church singing was characterized by the emergence of centers of choral singing, schools, traditions and trends that arose in them.

Singing during the service is a special form of musical culture, which differs from secular music primarily in its purpose and spiritual load, as well as in its structure, rhythm and melody. The main peculiarity of liturgical singing is that it is considered not as an art, but as an ascetic discipline, as a part of the spiritual life and service of a person, which is the root of its fundamental difference from secular music. Since it is difficult for an ordinary person to come closer to communication with the higher spiritual world in everyday life, people have used spiritual music since ancient times to bring their inner world into line with the world above. Thus, liturgical singing is the language in which a person addresses God, it, along with other forms of art (painting, architecture, sculpture), is the most important means of transmitting the innermost spiritual content of the divine service and at the same time its emotional amplifier.

However, there is still no comprehensive musicological and cultural study of the characteristics and specifics of the use of spiritual genres of sacred music during church services, the topic of the presence of canonical liturgical texts in these spiritual chants is not fully disclosed, The peculiarities of the existence of spiritual works with secular, non-canonical texts on church themes in the Orthodox tradition have not been determined. This problem is currently relevant, and therefore scientifically expedient.

*Main research and publications.* Researcher V. Matviyenko points to the existence of church hymns of three kinds since the time of the apostolic liturgy: psalms, hymns and spiritual songs [Matvienko, 74]. The author refers to the psalms the singing of David's psalms, which are still widely used in the divine services of the

Orthodox Church. Hymns are understood as the songs of the Old Testament Fathers, in particular: the song of Israel, which was sung after crossing the Red Sea (Ex. 15: 1 – 19), the denunciatory song of Moses (Deut. 32: 1 – 43), the song of Hannah, the mother of Samuel (and Sam. 2:1 – 10), the songs of the prophets: Isaiah (Isa. 26: 9 – 17), Habakkuk (3: 1 – 12), Jonah (2: 3 – 10), the song of the three Babylonian youths (Dan. 3: 24 – 90). It also includes: the song of the Mother of God (Luke 1: 46 – 55), the prayer of Simeon the God-Receiver (Luke 2: 29 – 32), the prayer of Zechariah (Luke 1: 68 – 79). The third kind of church hymns consists of spiritual songs. These are songs composed by Christians themselves from the inspiration of the Spirit of grace [Matvienko, 76].

According to L.L. Vasilyeva, the spiritual cant should be considered as part of the process of general secularization of the culture of Europe, which led to the formation of musical genres of the «third layer», pointing out the common and distinctive features of the Ukrainian model in the content, structure, means of expression, composition of performers with different song genres [Vasilyeva, 148].

Scholars I. Romaniuk and V. Zinchenko highlight the problems of phylogeny of the Ukrainian folk psalm in the space of sacred song creativity, analyzing the genre of psalm and spiritual verse. Researchers delineate the ontological distance between secular (folk psalm) and ecclesiastical (psalm) types of culture [Romaniuk, Zinchenko, 22].

Musicologist Olha Zosim examines the East Slavic spiritual song of extra-liturgical and paraliturgical use through the marker of «new sacredness» as one of the genres of Christian music, pointing to the religious basis of the East Slavic spiritual song tradition and church hymnography in biblical texts (Zosim, 21). Spiritual songs in the sacred space of worship are presented by the scientist through the prism of the peculiarities of the transformation of texts and melodies of book religious songs, including in the folklore environment, the lyre tradition, which formed the specifics of the people's perception of the Gospel events and the foundations of the Christian faith.

*Purpose.* The research consists in a comprehensive musicological-cultural and artistic-aesthetic analysis of the genre palette of church hymns on the example of canonical and non-canonical spiritual works that are widely used during church services in the modern Orthodox Church of Ukraine. To prove that with the help of church hymns, the musical culture of Rus-Ukraine has become the embodiment of religious and aesthetic ideals and worldviews, which still influences the ethno-national mentality and spiritual culture of Ukrainians.

*Presentation of the main material of the research.* Pious church singing serves as an important condition during Orthodox worship. It accompanies the service and gives it a special solemnity; allows all those present in the church to actively participate in divine services, to cooperate in prayer; protects against wandering thoughts and disposes to prayerful elevation of the mind and heart to God; is the best way to express before God the praise of His Majesty, love and gratitude for His beneficence, as well as an effective way to express a plea for healing from sorrows, sufferings, requests for mercy, help and intercession [Ilarion Ohienko, 36].

A well-known Ukrainian Byzantine historian S. Shumylo is engaged in the study of historical spiritual and cultural ties between Ukraine and Mount Athos and the activities of Ukrainian spiritual centers on Mount Athos both in medieval and early modern times. The historian proves that in the Ukrainian monastic centers on Mount Athos, where many Zaporozhian Cossacks, wealthy governors, and monks asceticized, «settlements of brothers» were created and Ukrainian spiritual canticles, psalms, monodies, canons, etc., were introduced into liturgical practice [Shumylo, 337].

When a person comes to church, he must control his emotions, listen carefully and deeply to prayers, and when he hears liturgical singing, delve into the text of the psalms, and not be distracted from them. In Rus-Ukraine, singing was treated as a sacrament. The difference between music and liturgical singing was seen in the fact that singing involved the believer in fervent prayer, while music was considered to be created for pleasure. Thus, as early as the fourth century, St. Gregory of Nyssa noted that liturgical singing has a heavenly origin, in contrast to secular music [St. Gregory of Nyssa, 25]. In his treatise «Interpretation of the Inscriptions of the Psalms (On the Music of the Harmony of the Spheres)», the theologian emphasizes, «since everything that is according to nature is a gracious nature, and music, as shown, is in harmony with our nature; That is why the great psalmist David added sweetness to any wise teaching about virtues, pouring in the height of dogma, as it were, a kind of sweetness of honey, with the help of which our nature in a certain way studies and heals itself» (Gregory of Nyssa, 77). The great prophet David healed Saul of his passion by playing the harp, so that Saul again returned to his natural state of mind. The significance of sweetness is precisely that it inspires us to console in ourselves passionate movements, which are variously disturbed by the circumstances of life (Gregory of Nyssa, 133).

It should be noted that in the Christian liturgical rite, both church psalms and hymns are combined during services. As is known, as early as the III-IV centuries, theologians and hesychast monks gave interpretations of these psalms and hymns, in particular: in the works of St. Hippolytus, Didymos, Eusebius, Theodore of Heraclea. The songs of the Old Testament righteous men are especially interesting because they were adopted by St. John

the Baptist. John of Damascus as the basis of the Church Canons compiled by him. It is worth noting that many hermits-hesychasts, even after the compilation of the Statutory Troparia, used these church songs (psalms, hymns) instead of troparia.

One should not confuse the kind of church music psalm (the canonical text of the psalms of King David) with the genre of psalm, which originates from the folk funeral ritual chants – lamentation, and with the adoption of Christianity becomes widespread as a spiritual work during worship and in the secular environment. So, let us characterize the genres of sacred music of Ukrainian Orthodoxy, which have crystallized over the centuries in church practice and still exist in Orthodox worship. Among the main genres: cant, psalm, monody, spiritual song, canon.

Cant is a polyphonic (most often three-voiced) song of semi-professional origin with a syllabic text of everyday, secular or spiritual-moralistic content. The genre and stylistic difference between the cant and the psalm is that in terms of musical language, secular and spiritual canticles gravitate towards folk songs; Psalms – for professional, church singing. As a rule, the author of poems, music and the arrangement of the cant was one person who kept the tradition of anonymity, even during the life of the creator, and vice versa, knowing the name of the author of the canto, the work was always performed as an «unknown author».

A typical genre of the Baroque era, the cant organically combines medieval and modern features. In the cant, the principles of the medieval modality and the functional system of major-minor coexist. According to the thematic component, canticles are divided into spiritual and secular.

The secular Ukrainian cant is marked by a bright musical originality, due to its proximity to the folk song and dance art of Rus-Ukraine. On the one hand, cantos passed into folklore and continued to exist as folk songs; On the other hand, folk songs, sung in three voices «under Kant», that is, in the style of Kant, have preserved the Kant tradition to this day.

Spiritual canticles are written on church subjects, timed to the Orthodox holidays of the annual cycle of services, to the saints, the Mother of God, the Savior. When writing spiritual canticles, liturgical canonical texts are not used, this is the author's spiritual work. The most commonly used canticles include: «Oh, the dawn has risen» (Pochayiv cant) in the harmonization of M. Leontovych, «Rejoice, I will sing Thy joy» cant of the XVII century. to the music of Jerome. Epiphany Slavinsky, «I will bring praise to sweet Jesus», «Look with diligence» to the music of Danylo Tuptalo and others.

We will make an artistic, aesthetic and musicological analysis of the ancient genre of sacred music – the spiritual cant «Mother of Mercy». A work of sacred music in the genre of cantu. The author of the spiritual cant «Mother of Mercy» is Danylo Savovych Tuptalo. This is a well-known Ukrainian scientist of the mid-seventeenth and early eighteenth centuries, public and church figure, theologian, priest, who was ordained bishop with the name Dimitri of Rostov, he later held the metropolitan see as Metropolitan of Rostov and Yaroslavl.

The cant «Mother of Mercy» is written in the genre of a spiritual cant to the Most Holy Theotokos. Musicological studies of this work were carried out by scientists-choir directors Hanna Havrylets, Oksana Yarmak, Oleksandr Kozarenko. Performed by: church choir «Vydubychi» director V. Shovkun, ensemble «Acapella leopolis» director L. Kapustina, choir chapel «Dudaryk», director Mykola Katsan, church vocal trio «Neopalyma Kupyna» director O. Sapozhnik and others.

As for the poetic text of the work, it refers to songs – «prayers», lamentations, confessions, petitions, humility and hope of a person for the mercy of the Mother of God. In each verse there are repeated requests for help with tears, namely: «with a strong cry, I pray to Thee, Mother, pure Virgin», «I call with a strong cry», «Leave the voice, inspire my weeping...», which is consonant with the pre-Christian folklore genres of weeping for the dead. Also, the whole work ends with hope, optimism and humility: «Mother of mercy, you are a protection from the fierce enemy of evil, protect me always». The work was written for a mixed syllable in the key of D-dur, translated by us for a female trio – in G-dur; It consists of two parts, 2 phrases, each phrase includes 4 bars, the second part has a repetition in each verse. The main functions of the first part are: T-S-D-T Mother of Mercy, T-VI-D6-D-A dur You Are the Fence. The main functions of the second part are: VI –D5/6-IV-T from the fierce IV-T-II-T enemy of the evil T-IV-T-II keep me D-T always.

The work is written in a two-part form, in a chord-harmonic texture, using the main functions of the major mode. The range of each part is low, convenient for performance, within an octave. In the melodic line, there are jumps up and down a quart in the first and second voices, the low voice (in our case, the alto) has its own melodic line, which smoothly sings the main functions of T S D, which gives a considerable decoration to this work. In the viola part, there are also jumps up and down a quart, which is characteristic of this type of voice and of the cant genre as a whole. The work is written out in 3/4 time, using the durations of notes: eighths, quarters, halves. The alto low part is written using sixteenth notes. As for intonation, difficulties may arise when S1 and S2 are crossed in the first bar, so it is worth the second voice to sing with a tendency to increase in this place; In phrasing – culmination – 5-6 bars – they should be sung on the dynamic shade of mf, while the main presentation of the work

is in mp. Singing phrase-by-phrase can cause difficulties with phrasal breathing, so it is worth using chain breathing, short, phrase-by-phrase, even if a trio is singing.

As for the text load, it is worth paying attention to the Old Ukrainian text presentation and Ukrainian pronunciation, to note this when memorizing the text. For the leader of the team, there should be no special difficulties, it is worth paying attention to tuning the choir with a tuning fork, phrasing, conveying a clear text to the listener. The first and second voices (S1 and S2) have a melody that is written out in a third. This musical presentation is very characteristic of folk songs, where two voices sing the melody in the interval of a third, and the third, low voice, gives a harmonic basis, a function. We believe that this work is written in such a musical presentation for quick memorization, based on a greater textual load, in this case, on personal and general prayer. The spiritual cant «Mother of Mercy», as well as similar canticles by Danylo Tuptalo, are widely used in church services, in particular, for singing by the whole church before Holy Communion (as a Concerto).

No less popular in Orthodox liturgical practice are church prayers of Greek, Old Kyiv, Kyiv, Bulgarian, Old Ukrainian ordinary, vowel (to the tune of one of the eight liturgical voices) tune to canonical texts. The musicological and cultural-aesthetic characteristics of each of these tunes are based primarily on the church practice from which this tune was introduced and assimilated into Ukrainian church art. We will make a musicological and cultural analysis of the most used in rural and urban small parishes church prayer of the Old Ukrainian everyday chant «Under Your Mercy» arranged by Dmytro Bortnyansky.

Dmytro Bortnyansky is considered to be the coryphaeus of Ukrainian sacred music of the Baroque era and one of the founders of the unique Ukrainian genre of the Partes Concerto, which was widely used both in Europe and in Ukraine and is the pinnacle of professional performance of any academic choir to this day. Dmytro Bortnyansky, being a choir director and composer, also skillfully arranged canonical liturgical texts, prayers of various tunes, namely: Kyiv chant, Znamenny chant, Greek chant, Bulgarian chant, everyday chant, which are still used during church services.

The church prayer of the Old Ukrainian common chant «Under Thy Mercy» is written on the canonical liturgical text, this prayer is still sung at the end of the Divine Liturgy, prayers to the Mother of God, arranged and finalized – for akathists and prayers to all the saints of the Orthodox Church (for example, in the prayer service to St. Barbara and the Archangel Michael – the Church of St. Michael the Archangel, Kyiv, Pyrohiv; the quartet «Levit» of the Zolochiv deanery of the UAOC, etc.). The genre of the work – spiritual prayer, form – is a way of revealing the content of the work, which is manifested in composition, genre, artistic language, in our case, the form reflects the content of the work, that is, the theological sacred text of the prayer, written by the Fathers of the Church, approved at the Holy Councils (meetings), and included in the daily service of the Orthodox Church.

The work is written for a mixed choir, in our case translated into a homogeneous three-voice female composition. As for the content of the prayer, it is a canonical prayer to the Most Holy Theotokos. The key is G-minor, harmonic, 4/4 time, *alla breve*, (twice as fast), since the slow tempo of the *Adagio* is quite difficult to perform, especially with a small band. The texture of the work is *acard-harmonic*. Melody in the upper voice. The tempo is very slow, written out rhythmically as smoothly as possible, the peculiarity is the use of half notes in the upper voices of eighth durations at the end of phrases – this creates the effect of *melisma*, request, sighing, even crying. Of particular importance are the eighth durations at the end of the work for the choir *tutti con brio*, with *trépidation*, request, with the dynamics of the *pianissimo* with the repetition of three times.

The *ladotonal plan* is classical, using the main degrees of a minor, a combination of parallel major-minor *g-moll*- B-dur: T-D-T – II – B-dur B-dur-VII-T –D-T-VII-B-dur-VII-T-D-T-T. This is the tone plan of the first phrase of the work, which covers 11 bars. The second phrase is tonally similar to the first, lasting 12 bars. The third phrase is the culmination of the prayer, on the words «the only Pure and Blessed», with the dynamics from *p* to *mf* set out in a parallel major in B major to give special meaning and provide culmination in the range of voices that sound higher on a third, using in the middle of the bar eighths in the voices S and T, also using quarter notes for the whole chorus for the inner, rather the emotional appreciation of these words.

The fourth phrase – a secret request, weeping, hope «Most Holy Theotokos, save us» – is performed three times. It begins with a *piano subito* to *mp* – *pp*, in the whole choir eighth duration, turning into half by three bars and ending with a whole note with a *fermata*; in a G minor tonic chord that transitions to a parallel major, S-D-T is amplified. The tone of the fourth phrase is: *g-moll* – B-dur -F6/4 -D-T. «Most Holy Theotokos, save us». In the performance we have presented, the last, third pronunciation of this phrase is given in parallel major B-major.

If this work is performed in a large syllable, then the breathing is continuous, chained, even for each subsequent phrase, the outreach only before the 4th phrase. Dynamic plan of the whole work: from *pp* -*mp* – *mf* – *p* – *ppp*. The *tessitura* is quite convenient for all voices, for a homogeneous female composition the range: soprano – G 1 – F 2 octaves, soprano 2 : F # 1 octave – D 2; Viola B flat of a small octave – G of 1 octave. Particular attention should be paid to the delivery of the text of the prayer, diction and articulation should be clear, precise,

simultaneous, breathing, if possible, chain, in phrases. This work requires from the singers a fairly thorough vocal and choral training, ensemble sounding in the third of the two upper voices with an individual viola part, which should sound a little louder, more thorough, more monumental relative to all other voices.

The prayer of ordinary melody with the arrangement of D. Bortniansky «Under Your Mercy» is in the repertoire of groups of various composition and musical training, among the main ones who were engaged in translation should be mentioned: the National Bandurist Capella, translation for male choir by Hryhorii Vereta; National Honored Academic Capella of Ukraine «Dumka», director Yevhen Savchuk, arranged by Andriy Hnatyshyn; Chamber Choir «Galician Bells», Chamber Choir named after Fr. A. Voloshyn, Canada; quartet «Levit» of the Zolochiv deanery of the UAOC.

It is worth noting that this work for different compositions is in the repertoire of all Orthodox parishes, as well as almost all professional choirs of Ukraine and the diaspora.

One of the least studied and popularized genres of sacred music in Orthodox church music is Monody. Regarding the form of presentation, the monody has much in common with the «lamentations» during the burials of believers. Since monody for the most part had only oral tradition, we can analyze musical samples only from the first musical liturgical editions, namely: Supral Irmoloi in 1598. Therefore, the authorship of monodies, in general, has not been preserved. Let us take for artistic, aesthetic and musicological analysis the unanimous church monody of the XVI century «Under Thy Blood, O Lady» by an unknown author. This spiritual musical form is written on liturgical texts, which is sung during the reading of the sticheron on the verse in the All-Night Vigil, written on the motif of the 7th tone of the Resurrection of the Theotokos hymn. The least widespread, little-studied and unique genre of sacred music, which originates from the period of the baptism of the Kyiv-Rus people, is monody. As a sacred genre of chants that came to us from Byzantium, monody is a one-voice a cappella singing of religious works that does not have a defined tonality. Having adopted the Byzantine version of Christianity, the Rus' borrowed the liturgical structure of church singing, hymnographic texts and genres, the systematization of chants by eight voices, as well as the characteristic way of their fixation (non-linear notation of the neumatic type).

The genre lasted throughout the Middle Ages, until the Baroque period. Monodies of the XVI century have come down to us, written in signs – banners, kulisms, or neumes, many of which still need to be deciphered. Unlike unanimously performed new European melodies, which in one way or another describe or assume tonal functions, monodies do not imply any harmonization. In the late Middle Ages, monody was contrasted with homophony and polyphony. The authorship of monodies has not been preserved for the most part. Monody in Greek means singing by one person or in one voice.

So, the main texture of this work is monophony, or octave unison. Modern science explains the regularities of their sound-pitch structure immanently, as a rule, from the standpoint of modality. Ancient (ancient Greek and Roman) music was monodic. The monodic songs of the European buffoons, troubadours, minstrels, trouvères, ministers, ministers, and the tradition of liturgical singing among the Christian churches are monodiy, as well as the Romans' and long-standing Russian celebrations, the middle church singers, and the Gregorian chorale.

In this work, the basic functional purpose of the monody genre is taken as its most characteristic feature. In the notological book Supral Irmoloy of 1598, a large number of hymns of different genres were indicated, among them the Stichera predominated. In terms of thematic features, this is the most ancient layer of church tradition that existed in monasteries and cathedrals. Stichérons, timed to coincide with divine services on Sundays and festive services throughout the calendar year, occur in each of the poetic fixed patterns that have survived to this day. Their classification is carried out according to the place and time of execution. Two classifications of stichera are known: according to the first, these are stichera on «O Lord, I have cried»; stichera on stichérons, stichera of praise or on «praises»; according to the second, there are stichera on «O Lord, I have cried», stichera on stichérons, stichera on praises, stichera on litia, stichera on matins. Taking into account that the verbal text of the monody is its basis, we will consider its structural levels, features, symbolism and metaphorical poetics, due to the lexical composition of the chant.

The texts of church monody have a parable, preaching character due to the widespread use of rhetorical figures and tropes (designations of musical chants). They imply in the syntactic construction the rearrangement of words, the omission of necessary or the use of «extra» lexical elements. Figures and tropes (chants) play an important role in the formation of church chants, they have the same semantic load as poglobasica in the musical form of monody.

A verbal and substantive analysis of the monody «Under Thy Blood, O Lady» makes it possible to state a rather peculiar linguistic use that prevails over the melody, ensures its fluidity and melody, prayerful, divinely inspired, angelic sounding. The peculiar melody and musicality of the poetry give the work a special emotionality, thereby deeply influencing the listener, focusing on prayer to the Mother of God. «Under Thy blood, O Lady, all

the earth-born who come running, we cry out: O Theotokos, our hope, deliver us all from immeasurable sinners and save our souls».

Phonetic analysis (the one that calls to develop the skills of perceiving by ear the features of words, speech and consolidates the skills of recording in transcription), carried out during the analysis of this musical work, makes it possible to identify the characteristic sound organization of the poetic text, peculiar phonemic features that affect the perception of this text, written out in the ancient church language. We have considered the phonemic level of the organization of thematism, determined the supporting structure of stressed and unstressed vowel phonemes, which is manifested in the definition of stresses, accents, stops (breathing), reading and reproducing the melody of this prayer. This piece can be performed in both female and male voices, but with a quart downward transposition. Octave homogeneous and mixed presentation of the melody of this monody is also possible.

The work does not have a constant size, tonality, the tempo is moderate, the nature of the presentation is wide and long. Since there are only short vowels, phrasing that are not combined into a coherent traditional musical notation, the interpretation of the tempo, duration of notes, and ultimately the melodic and rhythmic line of a given work is quite arbitrary and depends on the professional qualifications and own interpretation of the performer.

The culmination of the work falls on the words: «O Mother of God, our hope». At this point, the dynamics of the piece increases from *p* to *mf*, with crescendos and diminuendos used throughout the melodic presentation. The range is from E minor octave to F# of the first octave. Rhythmic duration is the prevalence of quarter notes, eighths are used for framing and chanting as introductory notes to the main base note in each melodic and textual phrase, this note is given as a half. The performance of this work requires phrase-by-phrase deep breathing, clear diction, recitation, calm measured presentation of sound, mastery of the voice, especially in the low tessitura for soprano and tenor (B minor – F# of the first octave). Usually this work is performed by a low male voice – baritone – bass.

Since the musical work «Under Thy Blood, O Lady» is a monody in genre, the singing of which is not widespread enough in the modern Orthodox Church, it is very rarely found in liturgical and concert performance. There are only a few such samples in sound recording, in particular: performed by the parish choir of the Church of the Annunciation of the Kyiv-Mohyla Academy in the album «Virgin Mary, Rejoice», 2000; performed by the Russian male choir of the Church of the Intercession of the Mother of God from the village of Cherkizovo in the audio recording «Chants of Supralsky Irmology of 1598», conductor Anatoly Grindenko, reconstruction and processing of tunes – Anatoly Konotop.

A genre of spiritual prayer, which has existed from antiquity to the present day, is quite in demand in Orthodox Christianity. As a rule, this genre had an oral tradition, so to this day we know little about the authors of the music and lyrics of these songs. A spiritual song, although it glorifies religious subjects, church prayers to the saints, but in terms of the way of performance, harmony, melody, it is based on a pronounced folklore, vocal and everyday basis.

The spiritual song belonged to non-liturgical works: it was sung before or after the Divine Liturgy, thus it turned into a common prayer of the laity. But it could also be performed outside the church, in everyday use – as an individual prayer, individual reflection – recollection of certain sacred events, ethical norms. In our time, a spiritual song written on non-canonical theological texts, however, is part of Orthodox worship and, for the most part, is performed (as a form of concert) by all parishioners present before Holy Communion.

Spiritual songs are created in cooperation with the soul and spirit of an Orthodox Christian and are filled with the spirit of the grace and truth of Christ. With the grace of the Church of Christ, it is the responsibility of the Church to glorify God and to depict the greatness of Yogo in a different way, precisely and in detail, which is possible in the songs of the Old Testament. This is the essential difference between the spiritual songs and the chants of the first two kinds (psalms and hymns). In the Holy Scriptures there are examples of this kind of spiritual songs. It is a song of thanksgiving sung by the first Christians on the occasion of the miraculous salvation of Ap. Peter and John from prison (Acts 6:23-30).

A spiritual song is a variation on a certain, repeatedly developed religious theme from the life of Jesus Christ, the Virgin or the saints, its authors use the created word. The text «captures» the listener or performer into its world, connects him to the sphere of the divine, reveals, even discovers the Heavenly in the earthly world. In penitential spiritual songs, there is communication (even confession) of a repentant person with God. Among the most used in church practice are: «The Queen of Heaven» by an unknown author, «The Sorrowful Mother» harmonized by Fr. P. Budnyi, «Through the Wide Field» harmonization by M. Leontovych, «Prayer of Shed» by an ancient Ukrainian chant by an unknown author, «God is with us» of the Kyiv everyday tune in the harmonization of Prot. P. Turchaninova and others.

In the repertoire of the choir of the UOC-KP «Neopalima Kupyna» of the city of Kyiv, many spiritual songs by unknown authors are arranged for a female three-voice presentation, including: «Tserkovets», «Glory to God for everything», «How beautiful it is in Your temple, O Mother of God», «The star has risen – arise people», «Blessed be you, Unburnt Bush», «The Mother of God walked through our Ukraine», «Paths and roads run to Pochayiv» and others. Characteristic of all these spiritual songs is simplicity of performance, lyricism and sensuality, the melody is close to folk household songs, singing in a third with a functional third voice, the active use of major-minor, which contributes to the performance of spiritual songs by all parishioners in the church during the service, without the need for special musical education.

Another genre of sacred music, which has been used in Ukraine since the X century, is the Psalm. A psalm is a two-or three-part lyrical church song based on a text from the biblical psalms of King David, most often performed by a small ensemble of singers without instrumental accompaniment. From the beginning of the baptism of Rus', there were only psalms on biblical texts, later historical, everyday, parody psalms appeared. During church services, the psalms were read or sung alternately by two choirs, or in unison; David's psalms, arranged in the liturgical book of the Psalter, were also read over dead Christians. This tradition has been preserved in Orthodoxy to this day.

In the Middle Ages, psalms were the basis of various free musical and poetic arrangements. In Ukraine, psalms were the most common in the 16th-17th centuries, with parody content they were composed and performed by itinerant Dyaks in the 17 th-18 th centuries, historical and everyday – sung by kobzars, lyre players, Cossacks, also in the XIX century. Psalms were sung by schoolchildren. In the repertoire of lyre players in the form of «spiritual poems» psalms existed from the XV to the XX centuries.

Musically, the psalms are close to church music, but especially to Christian folk carols. There are psalms very close to the melody of folk songs. In the folk environment, this spiritual genre is performed for a different number of voices. The psalms were sung and translated by Hryhoriy Skovoroda, Petro Hulak-Artemovsky, Taras Shevchenko («Psalms to David»), Petro Kulish, Stepan Rudansky, Ivan Franko («On the Rivers of Babylon») and others. The music of psalms and canticles was worked out by: Mykola Leontovych, Oleksandr Koshyts, Mykhailo Haivoronsky, Petro Kozytskyi and others. Among the most used in the church service, it is worth noting: the Lenten «The Savior Walked on the Holy Mountain» by an unknown author; on the Assumption of the Mother of God «Your Assumption» by Y. Kyshakevich, «The Sleeping Mother» by Fr. I. Dutsko; on the Nativity of the Mother of God «A lily bloomed in Nazareth»; for Great Lent «On the Rivers of Babylon» by V. Krupitsky, «Have Mercy on Me, O God» music by P. Chesnokov, «Open the Door of Repentance for Me, Life-Giver», the eighth voice etc.

In Orthodox church music, there is such a spiritual kind of prayer as the Canon. This is a large chant, composed according to generally accepted rules of combining several songs, or odes, written in one poetic meter. This chant got its name from the correctness and harmony of the connection of individual parts into one whole. The canon consists of nine cantos and serves as a representation of the Celestial hierarchy. Such a canon is called complete. But it can contain four, three and two songs. In the full canon, a certain church plot is revealed, for example, the Resurrection of the Lord, the Cross of the Lord, the Mother of God, etc., are glorified. On this basis, each Canon has special names, for example, the Canon of the Resurrection, the Canon of the Life-Giving Cross of the Lord, the Canon of the Theotokos etc.

Each individual song of the Canon consists of several verses. The first verse of each song is called irmos. Irmos are based on songs borrowed from the Holy Scriptures. The following verses are called troparia. The special irmos added to the end of each song is called katavasia (sung by both choirs). It was the katavasia of the irmos that was taken as the basis for the work of famous European and Ukrainian classical composers, both sacred and academic. It is worth noting in this aspect the katavasia of the irmos of the Paschal Canon of the Resurrection of Christ by Artemy Vedel from the Easter Mass, which is still in the repertoire in every Orthodox church service and serves as a marker of the qualification of the church choir.

*Conclusion.* Based on the practice of the apostolic time, Ukrainian Orthodox Church has been developing with special reverence all kinds and genres of church hymns during its thousand-year prayer practice. In worship to this day, spiritual songs are used as a common church prayer of the Orthodox before the sacrament of the Holy Eucharist (communion) along with the spiritual genre of Concerto. Also, at the end of the Divine Liturgy, spiritual songs are performed, for Christmas services – carols, thematic canticles, psalms. During the Easter All-Night Vigil – the Canon to the Resurrection of Christ, etc.

Church hymns in Orthodox worship encourage us to elevate our thoughts above all earthly things, to reconcile ourselves and our neighbors, to heal our infirmities, to ward off sadness and depression, and to warm our hearts with heavenly grace. Therefore, for thousands of years, from ancient Christians to the present day, the Orthodox hasten to the temple of God, which bestows high spiritual blessings, with humility and spiritual delight in prayer they cooperate in long church services, receiving a variety of spiritual delights [Sapozhnik, 270].

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**МУЗИКОЗНАВЧО-КУЛЬТУРОЛОГІЧНИЙ ТА ХУДОЖНЬО-ЕСТЕТИЧНИЙ АНАЛІЗ ЖАНРОВОЇ ПАЛІТРИ ЦЕРКОВНИХ ПІСНЕСПІВІВ НА ПРИКЛАДІ КАНОНІЧНИХ ТА НЕКАНОНІЧНИХ ТВОРІВ**

Сапожник Ольга – кандидат педагогічних наук, доцент, доцент, кафедри вокального мистецтва  
Національна академія керівних кадрів культури і мистецтв, м. Київ

Проведено комплексний музикознавчо-культурологічний зріз специфіки використання духовних жанрів сакральної музики під час церковних відправ, висвітлено проблему присутності канонічних богослужбових текстів у даних духовних піснеспівах, визначено специфіку побутування досліджуваних жанрів духовної музики у симбіозі з мирськими, неканонічними текстами на церковну тематику у православній традиції. Зроблено музично-теоретичний, художньо-естетичний та лексико-фонетичний розбір жанрового спектру духовної музики українського православ'я, що викристалізувались упродовж віків у церковній практиці та донині побутують у православному богослужінні. Серед основних жанрів: духовний кант, псалма, монодія, духовна пісня, церковна молитва давньоукраїнського обіходного наспіву, Канон. Зазначено, що православна музика у симбіозі з усною народною творчістю вплинула на формування всієї жанрово-стильової палітри вітчизняної музики, виплекала естетичну культуру нашого народу, сприяла усвідомленню національної ідентичності засобами музичного мистецтва.

*Ключові слова:* духовний кант, псалом, монодія, духовна пісня, церковна молитва, канон, національна естетика музики, українське православ'я.

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**МУЗИКОЗНАВЧО-КУЛЬТУРОЛОГІЧНИЙ ТА ХУДОЖНЬО-ЕСТЕТИЧНИЙ АНАЛІЗ ЖАНРОВОЇ ПАЛІТРИ ЦЕРКОВНИХ ПІСНЕСПІВІВ НА ПРИКЛАДІ КАНОНІЧНИХ ТА НЕКАНОНІЧНИХ ТВОРІВ**

Сапожник Ольга – кандидат педагогічних наук, доцент, доцент, кафедри вокального мистецтва,  
Національна академія керівних кадрів культури і мистецтв, м. Київ



*Мета статті* – у взаємодії мистецтвознавчого та культурологічного підходів здійснити музично-естетичний аналіз жанрової специфіки церковних піснеспівів (монодія, кант, псалма, духовна пісня, Канон) на прикладі канонічних та неканонічних духовних творів української православної традиції. Дослідити художньо-естетичний зріз окремих творів, що виконують роль базису у формотворенні церковних піснеспівів, маючи особливе смислове навантаження у богослужбових молитвах. Довести, що за допомогою церковних піснеспівів музична культура України постає уособленням релігійно-естетичних ідеалів та світоглядних установок, які й дотепер визначають етнонаціональну ментальність та духовну культуру українців. *Методологія дослідження* базується на використанні діалектичних методів аналізу, синтезу, зіставлення, узагальнення щодо структурування жанрової специфіки церковних піснеспівів, побутування даного музичного напрямку в Україні. У викладі матеріалу поєднано культурологічно-мистецтвознавчий, естетико-психологічний та музично-педагогічний підходи до конкретизації жанрового різновиду, стильових особливостей, модифікаційних форм побутування церковних піснеспівів (монодія, кант, псалма, духовна пісня, Канон) та їх інкультурації в світовий музичний простір. *Наукова новизна* – визначено і розглянуто види богослужбових піснеспівів за способом їх виконання; охарактеризовано культурно-історичну присутність церковної музики в сучасному просторі музичної культури України. З'ясовано особливості побутування духовних творів із мирськими, неканонічними текстами на церковну тематику у православної традиції. Доведено, що православна музика у симбіозі з усною народною творчістю вплинула на формування всієї жанрово-стильової палітри вітчизняної духовної музики, виPLEкала естетичну культуру музики нашого народу, сприяла усвідомленню національної ідентичності засобами музичного мистецтва. *Висновки.* Проведене комплексне музикознавчо-культурологічне дослідження характеристики та специфіки використання духовних жанрів сакральної музики під час церковних відправ всебічно розкриває тему присутності канонічних богослужбових текстів у вибраних для аналізу духовних піснеспівах. Богослужбова співоча практика, зокрема, православні церковні піснеспіви вплинули на процеси культурної ідентифікації та наклали характерний світоглядно-естетичний відбиток на етнонаціональну ментальність та духовну культуру України упродовж віків. Православне співоче мистецтво в Україні постійно співіснувало з пісенними та вокально-виконавськими набутками багатівікового народного мелосу. Унаслідок інтонаційних синтезів церковний спів набирав статусу національного музичного явища, вбираючи у себе елементи етногенотипу культури, ментальності та способу мислення і почування, які складають так звані «ідентифікатори» духу нації.

*Ключові слова:* духовний кант, псалом, монодія, духовна пісня, церковна молитва, канон, національна естетика музики, українське православ'я.

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