

DISERTACIJE — DISSERTATIONS

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OSMOGLASNIK V GLASBENI TRADICIJI JUŽNIH SLOVANOV

*Octoechos in the Musical Tradition of the Southern Slavs*

Z uvodnim razpravljanjem o nastanku osmih srednjeveških tonskih načinov in formiranju Osmoglasnika v okviru stare sirijske in bizantinske cerkvene glasbene prakse je postavljen trden zgodovinski in vsebinski okvir za samo temo disertacije. To avtorica začenja s prikazom glasbene dejavnosti bratov Cirila in Metoda in pregledom najstarejših ohranjenih rokopisov Osmoglasnika brez nevm. Opozarja na specifičnost označevanja modusov v najstarejših slovanskih glagolskih in cirilskih spomenikih in na važno razliko v načinu njihovega označevanja nasproti bizantinski praksi, kar v dosednji literaturi še ni bilo obdelano. Zanimiva in originalna je hipoteza, da je izvor kontinuiranega šestja modusov treba iskati v ciril-metodijski tradiciji. Za komparacijo je upoštevan tudi Osmoglasnik v doslej še ne sistematično preučeni ruskih rokopisih z nevmatsko in kvadratno notacijo od XI. stoletja dalje. Ti so kolikor mogoče popolnoma navedeni in bodo lahko služili za izhodišče prihodnjim raziskavam ne le srbskih, ampak tudi ruskih muzikologov. V nadaljevanju se avtorica osredotoča na štiri nevmatske rokopise XVIII. stoletja iz samostana Hilandar na gori Atos, ki posredujejo znaten del pomembne glasbene tradicije vzhodnega krščanstva pri južnih Slovanih. V tej zvezi detailno raziskuje odnos med akcenti starocerkveno slovenskih tekstov ruske redakcije in akcenti melodij ter vprašanje razdelitve napevov na odseke in njihovega ujemanja z gramatikalno punktuacijo tekstov v tiskanih izdajah. Posebno pozornost izkazuje karakteristikam posameznih heironomičnih znakov, katerih vloga je bila predvsem agogična in se je nanašala na način izvajanja melodij. Rezultati študija omenjenih štirih rokopisov, ki vsebujejo popoln Osmoglasnik, so važen prispevek k poznavanju ne le južnoslovanske, ampak tudi grške in sploh pozne bizantinske tradicije.

Na podlagi analize transkribiranega gradiva prihaja avtorica do sklepa, da so melodije hilendarskih slovanskih Osmoglasnikov prevzete iz bizantinske tradicije in da je glasbena razdelitev pesmi, katerih teksti so prevedeni iz grškega na starocerkveno slovenski jezik, v glavnem usklajena s punktacijo tekstov v tiskanih slovenskih izdajah Osmoglasnika, kar seveda izpričuje glasbene sposobnosti hilendarskih prevajalcev in prepisovalcev, ki so prilagajali grške melodije slovanskemu tekstu. Kot tvorec napevov je identificiran bizantinski skladatelj Chrysaphes Novi (XVII. stoletje). Pri podrobni analizi melodij izkazuje avtorica zlasti pozornost zaključnim melodičnim formulam, vlogi medialnih signatur in zapleteni problematiki phtor, znakov za prehod iz enega tonskega načina v drugega. Na podlagi citiranih notnih primerov silabične in melizmatične verzije zaključnih formul pokaže, da so te skoro identične v vseh pesmih istega modusa. Razen tega poudari razlike med finalisi hilendarskih in starejših bizantinskih napevov. Podobno kot za končne melodične odseke so podane tudi druge karakteristične melodične formule za vsak modus posebej, pri čemer prispeva k preglednosti vzporedno beleženje formul avtentičnih in ustreznih plagalnih modusov. Zanimivo je, da posameznih phtor, ki so notirane v hilendarskih rokopisih, ne najdemo v starejših grških rokopisih XVII. in XVIII. stoletja. Iz obsežnih primerjav napevov hilendarskih slovanskih nevmatskih Osmoglasnikov XVIII. stoletja z analognimi bizantinskimi sledi, da melodije slovanskih Osmoglasnikov pripadajo standardni bizantinski melodični tradiciji, ki se je formirala v času od XV. do XVIII. stoletja, vendar že na podlagi starejšega repertoarja XIII. stoletja.

Tehten dodatek k disertaciji predstavljajo precizne transkripcije pesmi Osmoglasnikov iz hilendarskih rokopisov, ki so tokrat prvič izvedene, in številni notni primeri iz 39 grških in slovenskih rokopisov od X. do XVIII. stoletja, ki služijo za komparacijo.

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Initially, the author discusses the origin of the eight mediaeval modes and the rise of the Octoechos in the ancient Syrian and Byzantine church music practice, forming thus a firm historical framework for the dissertational theme proper. The latter begins with the description of the musical activity of Cyril and Methodius and the survey of the oldest preserved Octoechos manuscripts without neumes. Attention is drawn upon the specific way of designating the modes in the oldest Slav Glagolitic and Cyrillic monuments as well as on the important difference in this respect regarding the Byzantine practice, a question that research has not yet treated. Which leads the author to an interesting and original hypothesis that the continuous numbering of modes is to be sought in the Cyril-Methodic tradition. The Octoechos is compared also with the hitherto non-systematically treated Russian manuscripts with neumatic and square notation from the 11<sup>th</sup> century onwards. These are quoted as minutely as possible and represent a valuable starting point for future research, not only of Serbian but also of Russian musicologists. In continuation, the author concentrates on four neumatic, 18<sup>th</sup> century manuscripts from Hilandar on Mount Athos which

supply a considerable portion of important musical tradition of Eastern Christianity with the Southern Slavs. In this connection she discusses in detail the relation between the accentuation of the Russian version of Old Church Slavonic texts and the accentuation of melodies, and the question of division of melodies into segments and the conforming of the latter with the grammatical punctuation of texts in printed editions. Special attention is devoted to the characteristics of cheironomic signs, the role of which was mostly agogic and referred to the way of performing the melodies. The results of the research of the four mentioned manuscripts, which contain the complete Octoechos, represent an important contribution to our knowledge not only of South Slav but also of Greek as well as of late Byzantine tradition.

On the basis of the analysis of transcribed material the author comes to the conclusion that the melodies of the Hilandar Slav Octoechoi have been taken over from the Byzantine tradition and that the musical segmentation of the melodies, the texts of which have been translated from Greek into Old Church Slavonic, is in general synchronized with the punctuation of texts printed in the Slav edition of the Octoechos, which of course speaks for the musical abilities of the Hilandar translators and copyists in that they adapted Greek melodies to the Slav text. The Byzantine composer Chrysaphes the "New" has been identified (17<sup>th</sup> century) as author of melodies. Thorough analysis of melodies has been especially centred upon the concluding melodic formulas, the role of medial signatures as well as upon the tricky problem of the use of the phtora, the sign denoting the modulation from one mode to another. The cited musical examples of syllabic and melismatic versions of the concluding formulas show that they are nearly identical in all melodies of the same mode. Apart from that, differences between the Finalis notes of the Hilandar and those of the older Byzantine melodies are emphasized. Similarly to concluding melodic segments also other characteristic melodic formulas are given for each mode separately, whereas parallel quoting of formulas of authentic and their corresponding plagal model makes comparison easier. It is interesting to note that not every phtora, notated in the Hilandar manuscripts, is to be found in the older Greek manuscripts of the 17<sup>th</sup> and 18<sup>th</sup> centuries. Extensive comparisons of the Hilandar Slavonic neumatic 18<sup>th</sup> century Octoechoi with the analogous Byzantine ones indicate that the melodies of the Slavonic Octoechoi belong to the standard Byzantine melodic tradition, formed during the period from the 15<sup>th</sup> to the 18<sup>th</sup> century, however, already on the basis of an older, 13<sup>th</sup> century repertoire.

An important Addendum to the dissertation is represented in the precise, first transcription of Octoechoi melodies from the Hilandar manuscripts, as well as in many musical examples from 39 Greek and Slav manuscripts from the 10<sup>th</sup> to the 18<sup>th</sup> century, indispensable for any comparison whatsoever.

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