



WESTERN EUROPEAN MEDIÉVAL MONOD ANALYSIS TECHNIQUES

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Abstract

This article considers the problem of the Western European medieval monody analysis techniques. The works of Russian and foreign authors were studied, which allowed us to understand the peculiarities of formation, the modal structure and other aspects of Gregorian choral. It was found that the studies on the techniques of analysing the Gregorian chant from different angles and in correlation with the related fields date back to the late 14th century. A synthetic relationship between the choral melody and the choral notation as a factor allowing to identify the main range of intonational formulas of the liturgical medieval monodia was disclosed.

Keywords: Western European medieval monody, Gregorian chant, monodia analysis techniques, choral melody, choral intonation formula, medieval studies.

Introduction

The historical and artistic importance of Gregorian chant has determined the interest of many researchers to it. The genres, forms, musical fixation methods, and handwritten musical liturgical sources of the choral monodia have been studied separately.

The fundamentals of a special technique of analysing the Gregorian melodies were laid in the medieval music theory and developed in the works

of modern researchers. So, the first theoretical information about the way of chanting a canonical text following a particular model (psalm tone theory) are set out in the Treatise on Tone Colours by Jacob of Liège (14th century). This model is still used in the modern musical science to analyse the Gregorian monody (E. Werner calls it "the arc theory").

In the domestic musicology, the medieval monody analysis was studied by Y. Kholopov, V. Kartsovni, I. Lebedeva,

N. Efimova, L. Diachkova, R. Pospelova, Y. Pushkina, and E. Zagnitko. This place a special focus on the modal structure of the Gregorian choral. These authors propose the analysis techniques allowing us to study the peculiarities of the Gregorian choral melody and formation, as well as to trace the relationship between the choral melodies and choral notation. The most important task in the reading of medieval notation is to restore the true sound of the monophonic chant of Gregorian choral.

Methods

The basic principles of this study are based on the use of general and special analysis techniques (integral musicological analysis), i.e. historical, cultural, analytic, functional and structural, intonation, and genre-specific.

Results

The melody of Gregorian choral had a non-personal character, displaying the sacred nature of the liturgical rite. Gregorian chant language was Latin as the language remote from everyday speech and, therefore, perfectly appropriate for the prayerful purpose of Gregorian chant.

The melody was based on the simplest psalmody, including both short intrasyllabic chants (sometimes only in cadences) and long jubili. In this regard, the music theory distinguishes between three types of chants in Gregorian singing, namely syllabic (1-2 sounds per syllable), neumatic (3-4 sounds per syllable) and melismatic (an unlimited number of tones per syllable). The predominance of a certain type of chant depended on the liturgical purpose of chanting (daily or holiday) and its functions in the liturgy structure. The syllabic type includes the recited cheers, psalms and most of officio antiphons; the neumatic type is mainly represented by

introits, communion and some ordinary (mandatory, daily) chants of the mass, while the melismatic type includes long responsories of the officio and mass (graduals), paths, hallelujah, offertories etc.

Each type of chants is characterized by a certain type of the balance between text and melody. During psalmody, as well as neumatic singing the verbal text prevails over the melody, in jubili, a melodic chant dominates (as is known, sequences appeared in the 9th century from the practice of jubilation chant captions).

The melody of Gregorian choral is characterized by formulary, fluidity, and deployment variability. Since the two approaches to the mode understanding (mode-modal and formula singing) are relevant to the medieval monodia, the main structural component (term by Y. Kholopov) amenable to analysis can be assumed the formula of singing, instead of an individual sound, which is associated with oral origin of the choral genre. [1]. According to I. Lebedeva, "melodic formulas are associated with the notion of typed melodic fragments making up the artistic whole of the tunes of some medieval monadic traditions." [2, 11 p.] Thus, the structural features of the choral melody are determined by its inherent intonational formula manifested in variability and combinability of identical motifs.

Discussion

Following the text, the Gregorian choral melody is divided into lines combined into larger structural constructions, verses. The unity of the whole is achieved by the common nature of modal singing, and the structure of lines and verses is determined by the motivic formula and is defined by the logic of "initio - mediation

– differentiation" triad, adopted by H. Liegskiy to analyse the psalm tones. The similarity of the logical formula of i: m: d with Asafiev's i: m: t triad cannot be ignored. However, these seemingly similar chains fix the qualitatively different phenomena, and Asafiev's theory cannot be unambiguously applied to the analysis of medieval Gregorian monody. [3, 8 p.]

The theory of the medieval monody formularity discussed above is widely used in the study of music Gregorian chant abroad (P. Ferretti, L. Traitler, E. Cardin, W. Apel) and successfully adapted to the domestic musicology (Y. Kholopov, V. Fedotov, N. Efimova, I. Lebedeva, Y. Moskva, A. Zhdanova, Y. Razlomova et al.). [4, 39 p.]

The choral rhythm, which was caused by the accent of stressed and unstressed syllables in the service texts and included subtle rhythmic nuances (e.g., a small extension or reduction in duration, slight accents within groups of short sounds etc.), which were not recorded in writing, deserves special attention. By the 12th-13th century, the Gregorian choral rhythm has levelled off, the choral became slower and smooth, and was named *cantus planus*, smooth singing.

As is known, the choral has long existed exclusively in the oral tradition, without the aid of written characters fixing the exact pitch of sound. However, since the 11th century, after the reform by Guido of Arezzo, the singing books have fixed a linear notation called choral in the musical theory of the following centuries.

Choral translation from the authentic forms of record into modern notation has long been failing to render the pristine beauty of Gregorian chant, reach rhythmic and motive formulas. The melodies were simplified, seemed too primitive and monotonous. One of

the first fundamental studies of the 20th century offering the choral deciphering methods as close to an authentic record as possible was the *Gregorian Choral* by W. Apel. It is remarkable that the researcher differentiates between characters into the groups in the same way as in the neumatic notation. The characters from the first two groups determine the motion direction, the third group of characters is associated with designation of articulatory features, and the fourth contains the indication of the tune rhythm.

The groups of note characters also reflected a formula structure of the chorale melody, although the "melodic formula - graphic formula" interaction is more evident in the neumatic notation, where each character contains a particular melody.

The melodic formularity studies of V. Kartsovnik, I. Lebedeva, N. Efimova, R. Pospelova, V. Fedotov, I. Chizhik, Y. Moskva et al. are closely connected to W. Apel's concept. [5]

V. Kartsovnik raises the issues of medieval modal system in the works dedicated to the Gregorian hymnography and early neumatic notation based on the ancient singing manuscripts. I. Lebedeva theoretically enshrines the formulaic structure of the Western European monody on the example of second mode "alleluia" analysis, using the modern music catalogues as a research base. P. Ferretti has developed, probably, the most perfect theory of melodic formulas. [6, 28 p.] He identified them as a kind of typical melodic turns, performing the mode "life program" and deploying them over time, as measured by the verbal "syntax." Another productive work was performed by Traitler, who writes about the existence of a "formula-creating system" in connection with the study of the choral oral existence.

This system, in fact, is mechanically identified with a typical melodic movement.

On the basis of early Latin music-theoretical treatises and notographic sources, N. Efimova examined the initial stage (8th to 10th century) of the doctrine on Western modality, where she has focused on the study of intonation formulas of the antiphonal psalmody in connection with ordering of the singing repertoire. P. Pospelov in his *Western Notation of the 11th to 14th Centuries. [7] Major Reforms (Based on the Treatises)* examines the categories and terminology of the Gregorian modal system in line with the study of primary sources, namely the treatises by G. of Arezzo, I. Tinctoris and other music theorists.

The concept of melodic movement figures developed by the Ukrainian researcher, I. Chizhik, proved to be effective when applied in the course of medieval monodia analysis (within a single algorithm with notation). Proceeding from the musical system groups, it offers isolation of the primary “melody shapes” (MS) detected using the principle of correlation

of the reference and non-reference tones. I. Chizhik believes that the main forms of movement can be considered singing for and a direct movement to the “target.” [8, 889 p.]

The issues related to the study of choral notation were highlighted in *Gregorian Choral Modality Based on the Franciscan Mass* by Y. Moskva, which shows that the meaning of modal melodic formulas and typical melodic movement is not limited to shaping. Their combination creates an “intonation dictionary of the era” [5, p. 17]

Conclusion

Thus, the problem of the Western European Monody Analysis Technique, clearly stated for the first time at the end of the 14th century by Y. Liegskiy, is still within the focus of numerous foreign and national scientists. To date, the abundant conceptual material has been accumulated, but the researchers still have a set of tasks awaiting the further consideration and addressing in the near future.

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МЕТОДЫ АНАЛИЗА ЗАПАДНО-ЕВРОПЕЙСКОЙ СРЕДНЕВЕКОВОЙ МОНОДИИ

Аннотация

В данной статье рассмотрена проблема методологии анализа западноевропейской средневековой монодии. Исследованы труды отечественных и зарубежных авторов, позволяющие понять специфику формообразования, ладовое строение и другие стороны григорианского хорала. Выяснено, что исследования, посвященные методам анализа григорианского хорала в различных ракурсах и в соотнесении со смежной проблематикой, берут свое начало в конце XIV века. Раскрыта синтетическая взаимосвязь между хоральной мелодикой и хоральной нотацией как фактор, позволяющий выявить основной круг интонационных формул литургической средневековой монодии.

Ключевые слова: западноевропейская средневековая монодия, григорианский хорал, методы анализа монодии, хоральная мелодика, интонационная формульность хорала, медиевистика.

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БАТЫС-ЕУРОПАЛЫҚ ОРТАҒАСЫРЛЫҚ МОНОДИЯНЫ ТАЛДАУ ӘДІСТЕРІ

Аңдатпа

Бұл мақалада ортағасырлық монодиясының батысеуропалық талдау әдіснамасының мәселесі қарастырылған. Форма құрылымдық ерекшеліктерін, лақтық құрылым және григориан хоралының басқа қырларынан түсінуге мүмкіндік беретін, отандық және шетелдік авторлардың еңбектері зерттелінді. Григориандық хоралдың әртүрлі көріністері және соған ұқсас мәселелерді талдау әдістеріне арналған зерттеулер XIVғасырдан бастау алатыны айқындалды.

Хор мелодикасы мен хор нотациясы аралығында синтетикалық өзарабайланыс, литургиялық ортағасырлық монодиясының интонациялық формулаларының негізгі шеңберін анықтайтын фактор ретінде анықтауға мүмкіндік берді.

Түйін сөздер: Ортағасырлық батысеуропалық монодиясы, григориандық хорал, монодия талдау әдістері, хоралдық мелодика, хорал интонациясының формулдығы, медиевистика.

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