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Ekaterinburg, Russia**ORCID: 0000-0001-5862-536X, k046421@yandex.ru***The New *Obikhod* of the 20th Century:
Compilations of Monastic Liturgical Music of the Late 20th Century**

The article is devoted to the contemporary tradition of the Orthodox Christian Church, of new compilations of liturgical chants, combining a significant quantity of sacred compositions, transcriptions and harmonizations, altogether forming the “new obikhod (i.e. liturgical repertoire) of the 20th century.” The object of this study is formed by the sacred choral works by Archimandrite Matfey (Mormyl) and Deacon Sergei (Trubachev).

The collections of church music compiled by them have not obtained the title of “Obikhod” [i.e. standard liturgical repertoire], however, the chants have been gathered into compilations on the basis of a certain order of service (for example, the chants of the All-Night Vigil or Liturgy). And what is characteristic for Early Russian standard liturgical repertoire, they were placed in order of the succession in the church service. At the same time, it is indicative that the Early Russian tradition of compiling musical collections – several variants of the same chant were presented in succession; either different chants or one and the same chant, but for different choral groups.

As sources all types of Early Russian chants were included into the compilations: the Znamenny, Demestvenny, Putevoy, Kiev, Greek, monastery traditions, as well as the scores and selected voices of strochny chant polyphony, which conforms to polynody (when the same hymnographic text is notated in various ways), which is quite characteristic to the church singing liturgical repertoire of Ancient Rus.

This way, the amplitude of the presented compilations, the complex structure, the diversity of the types of chants, the reliance on the Early Russian and contemporary monastic traditions make it possible to come up to a conclusion about the birth in contemporary sacred music of a new type of liturgical repertoire, which connects the past, present and future of the Russian Orthodox Christian musical art.

Keywords: Russian sacred music, Orthodox Christian obikhod [i.e. liturgical repertoire], compilations of music for church service, monastery singing tradition.

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г. Екатеринбург, Россия**ORCID: 0000-0001-5862-536X, k046421@yandex.ru***Новый певческий обиход XX столетия:
монастырские богослужбные сборники конца XX века**

Статья посвящена современной традиции православного духовного творчества, новым сборникам богослужбных песнопений, объединяющим значительное количество духовных сочинений, транскрипций и гармонизаций, в совокупности образующих «новый обиход XX столетия». Предметом рассмотрения стало духовное творчество архимандрита Матфея (Мормыля) и диакона Сергея (Трубачёва).

Составленные ими певческие сборники не получили название «Обиход», однако песнопения объединялись в сборники на основе определённого чинопоследования (например, песнопения Всенощного бдения или Литургии). И что характерно для древнерусских Обиходов, они располагались в порядке следования в обряде. При этом показательно, что сохранялась древнерусская традиция составления сборника – последовательно излагались несколько вариантов одного и того же песнопения: как разных распевов, так и одного распева, но для разных составов.

В качестве первоисточника в сборниках были задействованы все виды древнерусских распевов: знаменный, демественный, путевой, киевский, греческий, монастырские традиции, а также партитуры и избранные голоса строчного многоголосия, что согласуется с многораспевностью, весьма характерной для певческих Обиходов Древней Руси.

Таким образом, полнота представленных сборников, сложная структура, разнообразие типов песнопений, опора на древнерусскую и современную монастырскую традиции позволяют сделать вывод о рождении в современной духовной музыке нового типа Обихода, соединяющего прошлое, настоящее и будущее русского православного музыкального искусства.

Ключевые слова: русская духовная музыка, православный обиход, богослужебный сборник, монастырская певческая традиция.

The Russian term “obikhod” bears several meanings: the customary, established, steady pattern of life or activities; objects of household, everyday life, household conditions; and, finally, a chant-book of liturgical repertoire.

The “Obikhod” is one of the most important manuscript books of church music. This compilation contained “the most indispensable requirements for the church,” “adherence to the most indispensable requirements for the church... evening, morning and liturgical services; chants for Lent, Holy Easter and the entire Holy Week.” The title “Obikhod” itself already appeared in the 17th century. It contained, among other things, new chants, which entered the “Obikhod,” i.e. the everyday use after the replacement of the Studite Regulation with the Jerusalem Regulation.

The unique quality of this chant-book also consists of several other features. Thus, chants of all the church cycles are gathered in this book: the year-round, the weekly and daily cycles, with which the circular repetition of the tone [glas] pillar and the succession of the eleven Sunday Gospel readings correspond as well. The chants are arranged in the order of the succession of services in correspondence with the Statute and the Typikon. At the same time, it is emphasized that each church service is examined as pertaining to a particular day of the year (a part of the year-long cycle), a particular day of the church week – the week-long (or *sedmitsa*, a part of the seven-day cycle), a particular hour of the daily prayer cycle and a particular tone or “glas” (*glas* pillar).

In addition, the Obikhod contains the invariable and some of the most important variable chants of the All-Night Vigil, the Liturgy, the *Moleben* [i.e. public prayer], the successions of Lent, the Holy Week and Easter, sometimes the *Trebnik* [Euchologion], the *Octoechos*, the *Mineia*, the

Triodion, the *Irmologion* and the Psalter. The genre system is imprinted in it in utmost detail: the genres, the names of which are defined by their content (the *Voskresen* [Eastern] Chants, the *Bogorodichen* [Theotokion] or chants to the Mother of God, the *Otpustitelen* [Releasing] chants, the *Troichen* chants [addressed to the Trinity], *Dogmaticons*, *Muchenichen* chants [for martyrs], *Mertvenen* chants [for the dead], *Svetilen* chants [for Light], *Troparions*); the genres, the names of which are defined by their capacity (the *Stichera*, *Kondak* and *Ikos*); the genres, the titles of which are determined by the order and imagery of singing [Canon, Antiphons]; the genres, the names of which identify the positions of the people raying [the Akathist, *Sedalen*, *Ipakoi*, *Kathisma*]; the genres, the names of which indicate the time they are chanted during the service (*Svetilichen* chants, *Prokeimenons*, *Prichasten* chants [Communion Hymns], *Otpustitelens* [Releasing], *Blazhenny* [Blessed], *Khvalitny* [Praise]). The standard types of church service were also reflected in the names, depending on the correlation of the melody and the liturgical text: *Samoglasny* (Self-toned), *Samopodobny* (similar to themselves) and *Podobny* (similar).

The Obikhod is distinct for its polynody: each chant is presented in several versions – based on their tone or glas, more rarely non-glas, of various traditions of church singing. The singing varied according to the type of *rospev* – *Stolpovy* (pillar), *Znamenny*, *Kondakarion*, *Demestvenny*, *Putevoy*, or *Strochny*. Such types of chant as the monophonic (“simple,” “single-tone,” “simple,” *Edinoglasnoye* [Single-toned], *Edinoglasnyashcheye* [Singly-pronouncing]) and the polyphonic (*mnogoglasny* [many-voiced], *treglasny* [three-voiced], *trisuguby*, *chetveroglasny* [four-voiced], etc.) singing. In addition to this, the Obikhod makes use of all the

main ensembles of performers: the priests' and the deacons' exclamations; the singing of one soloist-canonarch; the singing of the canonarch alternately with the chorus; the trio (beginning with the 16th century); the choir of church singers; the singing of two or more choirs. Moreover, reflection was found by antiphonal (singing of two choirs alternately), hypophonic (a choral refrain was added after each line sung by the soloist) and responsorial singing (alternating the soloist – deacon or canonarch – with the choir). The glas system, which is the most important component of canonical liturgical singing, is reflected in detail (in the Troparions, Sticheras, Prokeimena and other genres).

Three main varieties of the Obikhod of the 16th and 17th centuries stand out: the simple (chants of the day-long cycle with the common Moleben (public prayer) and, more rarely, the Order of the Grace-Cup), the *full* (includes the simple Obikhod and chants for Lent and Easter) and the *spacious* (which contains, among the aforementioned the chants of the *Trebnik* [Euchologion] – for funerals, weddings, etc.).

Rather frequently the Obikhod included commentaries describing the various types of singing based on their loudness: the soft (*tikhoglasny* or soft-toned), *veleglasny* (sung with a great tone, i. e. plenophonic, in full sound); the peculiarities of tessitura, since the rise of register was naturally also connected with intensification of volume. In this sense the lowest, low, middle, high, higher and highest voices were marked out; the *borzoye* (i. e. the swift and energetic) and the soft or *kosnoye* (unhurried, leisured, with longer note values) were distinguished. The characteristics of singing were also indicated: first of all, its liturgical intent was noted, as well as the divine wisdom inherent in it. Church singing was interpreted as the singing of the sacred, the divine, the holy: for example, “sacred church singing,” “divinely inspired songs,” *bozhestvennomu peniyu dostoit utverzhdatiya* [Divine singing requires to be affirmed], *podvizaytisya o svyatom penii* [proceed in sacred singing].

In such a manner, overall, this unique book in the fullness of its reflection of church liturgical services and the church tradition presents a diversity of types of liturgical chants and is distinguished for the complexity of its structure. In well-known cases it could replace numerous other chant books at the kliros (or choir gallery).

Attempts to compile editions of church chants

were made during the course of the entire history of the art of Russian church singing, starting from the 16th century. In 1772 the Moscow Synod Printing Press released the first publication of the “Obikhod of Church Music Singing.” In 1778 on the basis of the manuscript of Bishop of Tver Gavriil the *Sokrashchyonny obikhod notnogo peniya* [“Abridged Obikhod of Church Music Singing”] was published, intended for instruction in sacred seminaries. In 1887 this edition was replaced by the “Tutorial Obikhod of Church Music Singing.” In 1888 *Penie pri vsenoshchnom bdenii drevnikh napevov* [“Singing of Early Chants upon the All-Night Vigil”] was published, being the result of the work of instructors at the Court Church Singing Cappella directed by Nikolai Rimsky-Korsakov. Finally, in 1915 the “Obikhod of the Synod Choir” was compiled by Alexander Kastalsky.

In the late 20th century, after the significant date of the millennial anniversary of the Christianization of Russia (1988) numerous diverse compositions began to appear. Among them especially distinguished were the works of masters who were not only deeply enrooted in the tradition of sacred Orthodox Christian art, but also well familiar with the kliros practice, and also frequently adherent to the priestly order; Metropolitan Illarion, Archimandrite Nafanail, Deacon Sergei Trubachev and Archpriest Nikolai Vedernikov.

The most honorable position among them is held by Archimandrite Matfey (Mormyl), who was an ardent collector and, it could be said, restorer of church chants. He was an authoritative and a most experienced master of church singing, member of the clergy, monk and celebrated chapel-master of the combined chorus of the Troitse-Sergieva Lavra. No other monastery chorus of that time possessed such a repertoire. It included the Kiev-Pechera, Pochaev and Glinsky chants, chants of Archpriest Nafanail (Bachkalo), chants of Deacon Sergei Trubachev, pre-revolutionary chants of the Lavra, chants from the northern regions of Russia – Solovki and Valaam, as well as arrangements and harmonizations by Father Matfey. At the present time four-hundred ninety five works by Archimandrite Matfey have been published, compiled into six musical editions:

1) Liturgia. Neizmenyayemye pesnopenia dlya monastyrskikh khorov [Liturgy. Immutable Chants for Monastery Choirs] (602 pp., 2009);

2) Vsenoshchnoye bdenie. Neizmenyayemye pesnopenia dlya monastyrskikh khorov [All-Night

Vigil. Immutable Chants for Monastery Choirs] (492 pp., 2000);

3) *Pesnopenia Postnoy Triodi v tryokh chastyakh. I chast': Podgotovitel'nye nedeli k Velikomu Postu. II chast': Pervaya sedmitsa Velikogo Posta. III chast': Passii* [Chants of the Lent Triodion in three parts. Part I: Preparatory Weeks for Lent. Part II: First Week of Lent. Part III: Passions] (265 pp., 2000);

4) *Pesnopenia Strastnoy Sedmitsy* [Chants of Passion Week] (423 pp., 2000);

5) *Posledovanie Strastey Khristovykh. Utrennya Velikogo Pyatka* [Succession of the Passions of Christ. Morning Service of the Great Five Days] (105 pp., 1997, 2nd Edition – 2003).

6) *Rozhdestvenskiy prazdnichnyy triptikh. I chast': Prorokov slava. II chast': Nas radi rodisya Otrocha Mlado, Prevechnyi Bog. III chast': Yedinorodny Syne i Slove Bozhiy, spasi nas* [Christmas Festive Triptych. Part I: Glory of the Prophets. Part II: The Young Child, the Eternal God was born for us. Part III: The Only Begotten Son and the Word of God, Save Us] (102 pp., 1999).

As we can see, the structure of the spacious *Obikhod* is contained in the aforementioned collections. All the types of church service are present, as well as almost all the genres – Troparions, Sedalens, Antiphons, Bogorodichens, Katabasis, Prichastens (Communion Hymns), Ektenias and others. All the main books of Orthodox Christian church service have been incorporated into the chants – the Gospels, the Psalter, the Octoechos, the *Iromologion* and the *Triodion*.

Also used are many canonical chants: in his music Archimandrite Matfey harmonized 35 various chants, *rospevy* and *napevy* (chants and melodies).¹ The greatest amount of chants was composed on the basis of the *Kiev Chant* (86). Second in quantity are the chants of the *Zosima Hermitage* (66), and third in quantity are the chants of the *Troitse-Sergieva Lavra* (29). The other 33 *rospevy* and *napevy* are less in their quantity.

Correspondingly, the collection of sacred works of Sergei Trubachev brings together chants of Evening Service, Morning Service, the Divine Liturgy, the Pointiff Service and transcriptions of musical works by other composers. Most of the chant prayers pertain to the immutable chants of the Day-long Liturgical Cycle.

In his musical compositions Trubachev turns most frequently to *Znamenny* chant for his source. The latter became the basis for nine of his

compositions. On repeated occasions Trubachev made use of chants which appeared on the basis of *Znamenny* chants – the Kiev chant (seven chants) and Greek chant (six chants). In addition, in his compositions Sergei Trubachev frequently turned to chants of the monastery traditions, which also germinated from the *Stolpovoy* [pillar] *Znamenny* chant. The composer's attention turned to the Solovki chants (four chants), the Valaam chant (one chant), the *rospevy* and *napevy* of the Gethsemane hermitage of the Troitse-Sergieva Lavra. The basis for the Prichastens [i.e. Communion Hymns] (the Sunday chant "Praise the Lord from the Heavens," the week-long and the Easter chants) became the chants from the liturgical books *Krug prostogo peniya* ("Circles of Simple Singing"), the "Obikhod" and "The Companion of the Psalm Singer."

These compilations of chants did not receive the titles of "Obikhod" and were published as liturgical compilations pertaining to concrete church services (Archimandrite Matfey, Archimandrite Nafanail) or as "Complete Compilation of Church Service Chant" (Deacon Sergei Trubachev). However, it must be reminded that in the books of church chants as well the title of "Obikhod" did not appear immediately, but considerably later than the compilations of liturgical chants proper were established in practice.

It is important to mark the fact that in the Soviet period there was an obvious shortage and an almost total lack of editions of sacred music. All the music that could be found was copied out by hand, as a rule, and the sources are still preserved at the Troitse-Sergieva Lavra. Father Matfey passed the music to his singers, the choir members, while the choristers, in their turn, having completed their studies at the Lavra and upon return to the places of their abode, helped disseminate the chants throughout the entire Soviet Union. Thereby, the chants from the Lavra or, to be more precise, the Lavra tradition of the liturgical repertoire singing began to be spread in Ukraine, in Moldova, in Crimea and even abroad.

The compilations of the present time period astound by their fullness and diversity – frequently they present several volumes of chants which are absolutely different in their styles, suitable for being performed by either a small *kliros* choir or by a large-scale professional choral ensemble. They contain numerous versions of the same chants. For example, in the compilations of Father Matfey there are 30 cants of the *Kheruvimskaya pesn'* ["Cherubim



Song”], 31 chants of “Otsa i Syna. Milost’ mira” [“Of the Father and the Son. Mercy of the World”], 40 chants of *Dostoyno est’* [It is Truly Meet”], 33 *Zaprichastny Concertos*. A smaller amount of chants, but also exceeding 5 or 10 versions of chants on a single text, are contained in the compilations of Deacon Sergei Trubachev.

Undoubtedly, the directedness at the church singing traditions of the best monastery choirs is preserved. As such, the appearance of chants and their compilations was aroused by an essential necessity: music in the indispensable quantity was lacking, many chants were not even notated at all. In a number of cases (Archimandrite Matfey, Sergei Trubachev, Archimandrite Nafanail) the traditional chants of the Troitse-Sergieva Lavra were finally notated, while in other cases they were the chants of the Valaam and Solovki Monasteries, etc.

At that, even chants of various types of *rospev* were used (the Znamenny, the Greek, the Kiev, etc.). However they are given in versions for present-day choral ensembles – the mixed choir predominates, the male choir is used less frequently, and the female (or children’s) choir is used even more rarely. These are all diverse types of transcriptions of the canonical chants, sometimes transcriptions of original compositions by particular composers, which were firmly ingrained in the church singing practice of the 20th century.

The church singing tradition of the Troitse-Sergieva Lavra is reflected in fullness. At that, the “individual intonation” is perceived very distinctly: the selection of the chants, as well as their arrangements, are carried out according to the predilections of the “authors,” – the choirmasters, singers and the composers of sacred music. This presents a peculiar segment of functioning of the tradition of a particular singing ensemble (or group of ensembles, as in the case of Archimandrite Matfey) in a concrete historical period.

The value of such a landmark of the art of church singing rises even more from recording of the music on compact discs, on which a significant quantity of chants is imprinted. This kind of work has also been done by Archimandrite Matfey, as well as by the brothers of the Valaam Monastery. This way, it also becomes possible to study notated editions along with audio and video recordings of their performances by the authors of the transcriptions themselves.

It is necessary to pinpoint another important moment, which brings together the new compilations

of chants with the early Russian Obikhod. The compilers of the new Obikhod or liturgical repertoire did not call themselves authors or composers. First of all, they indicated the source material (for example, the chant of the Zosimov Hermitage) and the means of its presentation (arrangement, harmonization, expounding, redaction, etc.). The composers and/or arrangers names did not always appear on the music, and when they did, they did not demonstrate signs of authorship, but rather a symbol of sacred and ecclesiastical responsibility, as was customary among the church singers of the 17th and 18th century, who accompanied the manuscripts with supplications for a prayer for one’s own temerity for one who was bold enough to bring into the Divine glasses his own sophistication. For this reason even up to now there exist many arrangements and transcriptions from the final decades of the 20th century the authorship of which is not indicated or has been lost upon the multitude of manuscript copies.

In the new Obikhods the corresponding *style of church singing* is imprinted, which also received the title of *obikhod* due to its exceeding circulation, reflection of canonicity and traditional qualities. Choral chants that are close to the obikhod are characterized by a careful attitude towards the spiritual frame of the chant. The present style is characterized by diatonic harmony, the preservation of the subtlest differentiation of harmonic devices, their directedness of genre at the Byzantine prototypes, the coherence between the harmonic and the melodic planes, the organization of the entire texture of four-voiced harmony. In harmonizations of chants in minor tonalities the resources of changeability of mode, hidden in the early church modes, become revealed. The accompaniment of the original chants with triadic progressions also becomes indicative.

The foundational features of this direction should also be seen in the predominance of the text over the music (the beauty of the music must not distract from the meaning of the text) and, correspondingly, the subservience of the musical rhythm to the verbal rhythm, a lack of extension of syllables, the simultaneous pronunciation of the words of the text by all the singers, the absence of solo singing, the unhurriedness of the motion of musical time, the use of natural vocal registers (without tension of tessitura) and a simple harmony, “readily understandable and expressive towards the text and religious feelings of the praying person”

(B. Nikolayev). But, most importantly, there was a return to the initial meaning of the liturgical singing, when “the word becomes permeated with the depth of spiritual contemplation and experience of prayer” [6, p. 587]. After all, the “healing power of the church chants lies in the impact of the word and the melody, amalgamating in indissoluble unity: the thought is contained in the word, the word – in the melody, the melody discloses the meaning of the word, the thought or idea contained in it. The content and the form in the chant are indivisible. And, by perceiving the melody, we perceive the words, which generate the melody” [Ibid]. The chants (rospevy), which convey the sacred text and the hymns, reveal the “soaring of the prayer,” we can hear in them the echoes of the true ‘harmony of the world,’ the music of the divine spheres, and on some days,

even the fearsome call of the Archangel’s trumpet” [6, p. 519].

In a remarkable manner, the new Obikhod of the 20th century also reflected other meanings of the term “obikhod.” The collections of church chants have infixed the means of carrying out church service habitual for one hermitage or another, and also compiled the valuable portion of the “kliros proprietorship,” the foundation of the church singing legacy. In certain cases the compilations of Archimandrite Matfey may replace a whole set of other church chant books. No wonder that these musical compilations have received general circulation, and presently the chants of Archimandrite Matfey, Archimandrite Nafanail and Deacon Sergei Trubachev are sung on the kliroses of the entire Orthodox Christian world.

NOTES

¹ Here and below the term “rospev” indicates the Early Russian chants – the Znamenny, Demestvenny and Putevoy. The appellation of “raspev” pertains to the types of chants which appeared in the 17th century

– the Greek, the Kiev and the Bulgarian. The indication of the source as “napev” (melody) testifies that it pertains to later traditions, namely, the monastery traditions.

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