

ЗБОРНИК МАТИЦЕ СРПСКЕ ЗА СЦЕНСКЕ УМЕТНОСТИ И МУЗИКУ

40



МАТИЦА СРПСКА
ОДЕЉЕЊЕ ЗА СЦЕНСКЕ УМЕТНОСТИ И МУЗИКУ

МАТИЦА СРПСКА
DEPARTMENT OF STAGE ART AND MUSIC

ЗБОРНИК МАТИЦЕ СРПСКЕ ЗА СЦЕНСКЕ УМЕТНОСТИ И МУЗИКУ

40

Уредништво

Др ЗОРАН Т. ЈОВАНОВИЋ
(главни и одговорни уредник)

Др МИРЈАНА ВЕСЕЛИНОВИЋ-ХОФМАН,
др КАТАЛИН КАИЧ, мр ДУШАН МИХАЛЕК (Израел),
др ДАНИЦА ПЕТРОВИЋ (заменик главног и одговорног уредника),
др ДУШАН РЊАК, др ЈАДВИГА СОПЧАК (JADWIGA SOB CZAK, Пољска),
академик ДИМИТРИЈЕ СТЕФАНОВИЋ

НОВИ САД
2009

САДРЖАЈ CONTENTS

СТУДИЈЕ, ЧЛАНЦИ, РАСПРАВЕ STUDIES, ARTICLES, TREATISES

ДР ВЕСНА О. МАРКОВИЋ Јован Златоусти: Беседа о блудници ΙΩΑΝΝΟΥ ΧΡΥΣΟΣΤΟΜΟΥ · ΛΟΓΟΣ ΠΕΡΙ ΠΟΡΝΗΣ VESNA O. MARKOVIĆ, PhD John Hrysostomos: Sermon about the Harlot	7
VESNA PENO, PhD <i>Great Chant</i> in Serbian tradition — On the examples of the melody <i>It is Truly Meet</i> ДР ВЕСНА ПЕНО <i>Велико њогање</i> у српској традицији — На примерима химне <i>Достојно је</i>	19
ДР САВА АНЂЕЛКОВИЋ Од Стеријиних текстова до студентских представа (О раду сорбонског „Атеље театра на српскохрватском језику” на представама Ј. С. Поповића) DR SAVA ANĐELKOVIĆ Des textes de Sterija aux représentations des étudiants (Le travail de l’ <i>Atelier théâtre serbo-croate</i> à la Sorbonne)	39
МР ИВАНА ИГЊАТОВ-ПОПОВИЋ Кавез за птицу. О драми <i>Тако је морало бити</i> Бранислава Нушића, с освртом на режију Егона Савина IVANA IGNJATOV-POPOVIĆ, MA Birdcage. On the drama <i>That is how it was meant to be</i> by Branislav Nušić with a review of Egon Savin’s directing	49
ДР ЈАДВИГА СОПЧАК Контекст извођења савремене српске драме у Пољској JADWIGA SOB CZAK, PhD The Context of Performing Serbian Drama in Poland	59
МИРЈАНА ЗДРАВКОВИЋ Прва кореографија <i>Очаране лејошнице</i> П. И. Чајковског на сцени Народног позоришта у Београду MIRJANA ZDRAVKOVIĆ The First Choreography of the <i>Sleeping Beauty</i> by P. I. Tchaikovsky on the stage of the National Theater in Belgrade	71
ДР ЭНИСА УСПЕНСКАЯ Режисури Јурија Ракитина в Русском Доме ДР ЕНИСА УСПЕНСКИ Режије Јурија Ракитина у Руском дому	81
МИРЈАНА СТОШИЋ <i>Руска барка</i> — крајеви историје MIRJANA STOŠIĆ <i>The Russian Ark</i> — the ends of history	89

ДР ДРАГАНА ЈЕРЕМИЋ-МОЛНАР и ДР АЛЕКСАНДАР МОЛНАР
 Фатална привлачност лебдења и прва искушења атоналности. О Другом
 гудачком квартету Арнолда Шенберга
 DRAGANA JEREMIĆ-MOLNAR, PhD & ALEKSANDAR MOLNAR, PhD
 Fatal Attraction of Hovering and the First Temptations of Atonality. On the Se-
 cond String Quartet of Arnold Schönberg 103

ДР ТИЈАНА ПОПОВИЋ-МЛАЂЕНОВИЋ
 Време и свет који се разоткривају пред *Квартетом за крај времена* Оливи-
 јеа Месијана
 TIJANA POPOVIĆ-MLAĐENOVIĆ, PhD
 The time and world that reveal themselves before Olivier Messiaen's *Quatuor
 pour la Fin du Temps* 115

ДР ВЕСНА МИКИЋ
 Музика као средство конструкције и реконструкције револуционарног ми-
 та — *Дан младости* у СФРЈ
 VESNA MIKIĆ, PhD
 Music as a means of construction and reconstruction of the revolutionary myth
 — Youth's Day in SFRY 129

СЕЋАЊА, ГРАЂА, ПРИЛОЗИ
 MEMOIRS, MATERIALS, CONTRIBUTIONS

ДР ЗОРАН ЂЕРИЋ
 Станислав Игнаци Виткјевич и филм
 ZORAN ĐERIĆ, PhD
 Stanisław Ignacy Witkiewicz and Film 137

ПРИКАЗИ
 REVIEWS

МР ЛУКА ХАЈДУКОВИЋ
 Глумац о своме позоришту. Стојан Нотарош: *О Позоришту зрењанинском.
 Сведочење једног глумца*, Атеље „Форса”, Зрењанин 2008. 145

ДР ЗОРАН ЂЕРИЋ
*Стратегије новог театра: позориције — феномени — последице; Стратегије
 новог театра: трансмедијални театар*. Приредио Симон Грабовац, Кул-
 турни центар Новог Сада 2008. 147

МР МАРИЈАНА КОКАНОВИЋ
Vojená hudba v kultuře a historii českých zemí. Etnologický ústav Akademie ved
 České republiky, Praha 2007. Editor: Jitka Bajgarová. 150

ДР ЗОРАН ЂЕРИЋ
 Значајни луткарски јубилеји. *Pozorište lutaka / The Puppet Theatre PINOKIO,
 Zemun 2008; Ivan Špoljarec, Lutke uživo / Puppets live / Pupoj vive, Zagreb 2008;*
 Слободан Крстић, *Чаробњаци из Ниша*, Ниш 2008. 153

Именски регистар 157



Зборник Матице српске за сценске уметности и музику
Издази двапут годишње
Издавач Матица српска
Уредништво и администрација: Нови Сад, улица Матице српске 1
Телефон: 021/420-199, 6615-038
e-mail: mtisma@maticasrpska.org.rs
Matica srpska Journal of Stage Art and Music
Published semi-annually by Matica srpska
Editorial Board and Office: Novi Sad, ul. Matice srpske 1
Phone: 381-21/420-199, 6615-038
e-mail: mtisma@maticasrpska.org.rs

Уредништво је *Зборник Матице српске за сценске уметности и музику*
бр. 40/2009 закључило 20. III 2009.
За издавача: Проф. др Душан Николић
Стручни сарадник Одељења: Марта Тишма
Преводилац за енглески језик: Биљана Радић-Бојанић
Лектор и коректор: Татјана Пивнички-Дринић
Технички уредник: Вукица Туцаков
Компјутерски слог: Младен Мозетић, ГРАФИЧАР, Нови Сад
Штампа: Прометеј, Нови Сад

CIP — Каталогизација у публикацији
Библиотека Матице српске, Нови Сад

78+792(082)

Зборник Матице српске за сценске уметности и музику / главни и одговорни уредник Зоран Т. Јовановић. — 1987, 1— . — Нови Сад : Матица српска, Одељење за сценске уметности и музику, 1987—. — 24 cm

Годишње два броја.

ISSN 0352-9738

COBISS.SR-ID 16339202

Штампање овог Зборника омогућило је
Министарство за науку и технолошки развој Републике Србије

Vesna Peno

**GREAT CHANT IN SERBIAN TRADITION
— ON THE EXAMPLES OF THE MELODY
*IT IS TRULY MEET***

ABSTRACT: The uniqueness of the content of the recorded hymns and the particular uniformity of the melodies themselves, are fully distinguished even after a brief comparative examination of Serbian music collections of the so called *great chant*. It is obvious that Serbian scribes used to record the same type of hymns also in the melismatic *melos*, especially the most important ones, without which the religious services in question could not be held. In addition, the comparative analysis of the same hymn in notated records of the majority of scribes reveals a rather unexpected melodic stability.

KEY WORDS: Church chant, orthodox, hymn, melodic pattern, mode, melismatic.

Most collections of the Serbian church chant, written in the staff notation since the middle of the 19th century correspond to the type of *Anthology* from Byzantine and late Byzantine music tradition, or to the type of *Obihod* from Russian chanting practice. The titles of these anthologies, apart from the word *chant*, usually contain adjectives *Serbian*, *Orthodox* or *Church*, but also additional terms which imply a well — developed type of melody, such as: *Great*, *of Karlovac* or *the old way*. In the Serbian chanting tradition, the melismatic *melos* used to be called primarily *great chant*. The other two terms: of *Karlovac* and *Old*, referred to the chanting tradition which used to be cherished in the first Serbian ecclesiastical school in Sremski Karlovci (1794) which gave the most famous Serbian chanters remembered for their good skill in domain of the *great chant*.

The choice of the hymns which Serbian scribes included in their handwritten and printed notated collections depended either on their own needs coming from chanting duties they had to meet in churches, or on the needs of the pupils they taught chanting in ecclesiastical or civil schools. The recorded chanting opus includes all the most significant hymns, necessary for daily and annual religious services, namely for Vespers, Compline, Matins, Liturgy, as well as for those services held on important church festivals. With regard to genres, the most of the notated hymns belong to *papadiki melos*, although

their melodic features span from the utter syllabic type, partly developed, to melismatic.

Melodically developed hymns are primarily the hymns sung in Liturgies. Most versions of melismatic melodies are presented for the *Cherubic*¹ or the *Communion hymns*,² and Mother of God's Hymn *It is Truly Meet*. The replies to the prayers from the Liturgy of St. Basil the Great (*Amen, Alleluia, Lord, have mercy, It is meet and right, Holy, holy, holy is the Lord, We hymn Thee, All creation rejoices in thee*), then, hymns for the Liturgy of the Presanctified (*Now the heavenly powers, O taste and see*), and the Episcopal Liturgy (*It is Truly Meet, at the Bishop's Entrance, The King of Heaven, at the Vesting of the Bishop, Ton Despotin, O come, let us worship and bow down before Christ*), as well as the irmosoi sung at great festivals instead of *It is Truly Meet*, are all equalized in all their notated records and have no variants. Fewer scribes recorded the melismatic melodies of the *Thrice-Holy hymn* and *Ye all that are baptized into Christ*, the hymns from the Great Vespers *O Joyful Light*, great sessional hymns and prokoimena for more important festivals.

The uniqueness of the content of the recorded hymns and the particular uniformity of the melodies themselves, are fully distinguished even after a brief comparative examination of Serbian music collections. It is obvious that Serbian scribes used to record the same type of hymns also in the melismatic *melos*, especially the most important ones, without which the religious services in question could not be held. In addition, the comparative analysis of the same hymn in notated records of the majority of scribes reveals a rather unexpected melodic stability. The differences between them are shown mostly in the rhythmical variety aspect, while, in the aspect of the melody itself changes occur almost solely in short melodic segments — omitted or added embellishments, tones with passing and returning character, or altered sequence of melodic patterns. It also happens that a textual alignment, precisely some syllables or whole words, is differently written under the melody.

How can the appearance of a special "petrification" of the great Serbian *melos* be explained if we take into account the fact that those manuscripts originated during a century and a half, while the melodies used to be recorded on the basis of singing of the chanters whose knowledge had not been acquired from the same source. What kind of a conclusion is implied by music syntax and composition principles, which are typical for the *great* Serbian *melos*? Could there be a connection between the dominant type of melodic elements of the great Serbian chanting and the sole process of learning it? In other words, what can notated records tell us about the oral tradition in which the great, in fact the entire Serbian chanting was cherished? I am going to try to

¹ Богдан Баковић, *Херувимска ђесма у записима српских мелографа (The Cherub Song in the Transcriptions of the Serbian Melographs)*, Зборник Матице српске за сценске уметности и музику 24—25, Нови Сад 1999, 79—94.

² Весна Пено, *Причастна песнь в сербском унисонном пении нового периода*, in: *Церковное пение в историко-литургическом контексте: Восток — Русь — Запад*, (к 2000-летию от Рождества Христова), ур. И. Лозовая, Московская государственная консерватория имени П. И. Чайковского — Кафедра истории русской музыки Научно-исследовательский центр церковной музыки имени протоиерея Димитрия Разумовского, Москва 2000, 186—198.

answer these questions on the basis of the examples of the melismatic melody of the Mother of God's hymn *It is truly Meet* from the available notated collections.

The hymn *It is truly Meet* can be found in two different melodic versions: in a short — syllabic and in a developed *melos*. Scribes usually used to write down the developed version in the I, IV, V, VI and VIII mode of the octoechos. *Stevan Stojanovic Mokranjac*, the most prolific scribe of Serbian church chant, gave some examples of this hymn in the II and III mode in his collection. If the melody in the seventh mode were not missing, the octoechos cycle of modes on *It is truly Meet* verses would have been complete.

The dominant composition principle found in the melismatic hymns of Serbian chant, and eventually in the melody of the hymn *It is truly Meet*, is architectonic. It presumes an orderly change of wide melodic patterns, more precisely — of sections. The relations of the sequences, not depending on the parts which create the musical flow, are the features of this compositional type. Melodic sections intermingle with each other. Each time they appear, they either change slightly or they do not change at all, so there is no varying (varying — being the simplest form of establishing the equivalent levels between more or less distinguished parts of music structure).

We can find the examples which describe the former compositional treatment in the hymns of the II, IV, V, VI, and partly III and VIII modes.³ The simplest scheme of musical structure is found in the hymn for the sixth mode.⁴ Three melodic patterns change consistently without any exceptions. The hymn for the second mode consists of three patterns, out of which two appear as variants following the fixed sequence.⁵ The first pattern has two outer extensions, which are repeat mechanically. The third pattern, although shorter, is significant, being the culmination of the melodic duration of the hymn. The music structure of the melody for the fourth mode is organized on the principle in which patterns change, having a form of introduction (patterns A, C, E), and appearing twice consecutively with variants, (greater change occurs in the second repetition of the C pattern) and patterns which have a character of a cadence (B, D).⁶ *It is truly Meet* of the fifth mode has three long melodic patterns within which, short motives are singled out.⁷ The second pattern in this melody appears twice in the same manner. In the record of *Stevan Mokranjac*, melodic formulae are repeated mechanically, without any change, and they have the character of cadence which comes after the patterns as we can see in the attached example.

The transitional type, in which evolutionary and architectonic principles meet, is obvious in the melodies of the third and eighth modes. In the hymn

³ Melodic examples to show music structure and dominant composition principles are given based on *Stevan Mokranjac* records, since he is a scribe in the authentic sense of that word; his records are based on the interpretation of the best chanters of that time.

⁴ See example No 1.

⁵ See example No 2.

⁶ See example No 3.

⁷ See example No 4.

for the third mode even six very long patterns are singled out.⁸ The first is repeated literally and consecutively. With fewer changes, the patterns C, D and E are repeated. Two remaining patterns that appear once are similar, and can be interpreted as one pattern and its variant. The first of the two versions *It is truly Meet* of the eighth mode, which, in some other records is named *Episcopal*, is practically made on the basis of two melodic patterns repeated in their variants following a strict order.⁹

The second version of the hymn for the eighth mode recorded by Mokranjac,¹⁰ together with the hymn *It is truly Meet* for the first mode, represents the paradigm for a compositional treatment typical for Byzantine and late Byzantine melismatic hymns. It is an evolutionary composition principle which presumes freely varied work with melodic formulae and patterns, a unique melodic flow; that flow endlessly moves forward, the melodic arch is achieved by a succession of falls and rises, possible scale deviation — modulations from one mode into another; borders between the melodic patterns which are not strict and outstanding but loose, avoiding obvious and regular acts of repetition of the musical material, except for certain, impressive formulae whose function is cohesive — they connect what is different, acting as similarity signals.

It is necessary to explain more thoroughly the melody of the first mode.¹¹ The first part of the hymn, actually the verses *It is Truly Meet to call thee blessed, o Mother of God, ever blessed and most pure* is treated in the syllabic manner, and then, gradually, melismatics is introduced for the words *Mother of our God*. Macro melodic scheme is voluminous due to melodic patterns which can be singled out according to their final tone. Two endings with tones *g* and *c* are typical for the first mode and the example given here. Such case is obvious in the patterns of Mokranjac's record.¹²

The delay of the confirmation of the scale resolution is achieved by internal and external melodic extensions. This is another reason why in the hymn in question we cannot speak about the sequence of melodic patterns in the same sense in which the music structure of the previously mentioned hymns is achieved. Melodic course in *It is truly Meet* of the first mode develops from the variations with motives, achieved through a combination of new and repeated melodic — rhythmic formulae. The main tendency in this evolutionary type of work with music material is a preparation and an achievement of the culmination accomplished by orderly rises and falls, after which there is a regular flow again. Such kind of a culmination in the melody for the first mode is found on the word *God* (from the verse *thou who without corruption hast borne God the Word*).

The conclusion reached by a comparative analysis of the notated records themselves is particularly interesting (given in the example 8 as well as in

⁸ See example No 5.

⁹ See example No 6.

¹⁰ Cf. Стеван Стојановић Мокрањац, *Ойцише, пригодно и празнично појање, Сабрана дела*, том 5, Духовна музика 8/а, (прир. Д. Петровић), Завод за уџбенике и наставна средства — Музичко-издавачко предузеће „Нота”, Београд — Књажевац 1998, 127.

¹¹ See example No 7.

¹² In the first case, from the 28th to the 37th measures, there is a chromatic change with the tones *f* and *g* being the main, while from the 57 to the 75 tone *b* is the main tone).

other hymns). It should be said that in the second half of the 19th century, musical education based on the European theory of music and notation was on a rather unenviable level with the Serbs. Chanting used to be taught but orally since there were neither notated records, nor those who were able to read them.¹³

The first and the main reason due to which in the middle in 19th century there was the initiative to record church melodies using European notation was the fact that church melodies, according to the testimony of contemporaries of the chanting practices of that time, were exposed to constant changes and deterioration. The idea to standardize and preserve traditional melodies, about the unique Serbian chanting tradition which was to be cherished in all the areas where the Serbs live, was a common starting point for all the authors of the notated collections. However, it is certain that very few signatories of those collections were real scribes. The example given here *It is truly Meet* for the fifth mode¹⁴ witnesses that — the only original solutions are those of the records of Stevan Mokranjac. On the other hand the records of Gavriilo Boljarić — Nikola Tajšanović, Tihomir Ostojić and Jovan Konstantinović, being the oldest in the second group, are repeated in the anthologies of the other four authors with slight variants. There is no doubt that in the additional printed anthologies, songs from the older anthologies had been taken over completely.

Despite these changes in the given records, it should be emphasized again that the general melodic stability and the absence of greater number of different melodic variants is what makes the entire Serbian *melos* rather poor. Music syntax which characterizes the majority of the melismatic hymns *It is truly Meet* in which the whole patterns are mechanically repeated according to certain sequence, and the obvious coincidence among records, are caused primarily by a specific way of learning melodies in the oral chanting tradition.¹⁵ One of the compilers of those collections, Tihomir Ostojić, speaks best about the way of learning: "The teacher would sing a section of a song once, twice, or many times until his initial chanter, and some of the better helpers might learn it and the melody was put together. The chanters only had verses in front of them, and they learnt the melody by ear".¹⁶

"The basic foundation without which there is no chanting at all, the initial starting point that has to be learnt and never forgotten is the already established section order... Chanting sections according to fixed sequence for Ser-

¹³ Cf. Vesna Peno, *O ĩredmeĳu Црквено ĳојање са ĳравилом у српским боћословским школама (The Subject Church Chanting With Church Rule in the Serbian Ecclesiastical Schools)*, in: *Историја и мистерија музике. У часоћ Роксанде Пејовић*, „Музиколошке студије — монографије”, св. 2/2006, Факултет музичке уметности, Београд 2006, 199—211; same, *How Have Serbian Chanters Learned to Chant in Recent History*, Papers Read at the 12th Study Group — Cantus Planus, Lillafűred / Hungary 2004 August 23—28, Institute for Musicology of the Hungarian Academy of Sciences, Budapest 2006, 893—906.

¹⁴ See example No 8.

¹⁵ Vesna Peno, *Tailoring of Texts Rather Than Melodies in the Serbian 19th and 20th Century Church Chanting*, in: *Music and Networking*, The Seventh International Conference, Department of Musicology and Ethnomusicology, Faculty of Music, University of Arts, Belgrade 2005, 211—220.

¹⁶ Тихомир Остојић, *Православно српско црквено ĳјеније ĳо старој карловачкој начину*, за мешовити лик, Нови Сад 1896, VII.

bian chanters used to be a sign of a good command of chanting” — used to assert Petar Bingulac, another good expert in Serbian chant.¹⁷ The fact that the Serbian chanter — as Bingulac has reasonably noticed — ”got used to singing patterns following a strict order, and that otherwise he simply could not be able to”,¹⁸ has been reflected on all kinds of *melos*, as well as on the great — developed chant. The simplified schematics comes from here, even in *melos*, whose main feature is a rather free and wide melodic line.

However, it is difficult to believe that Serbian chanters of the 19th century were capable of remembering and singing each note and melodic formulae from long melodic patterns which characterize the great chant. The existing notated records are, I am inclined to believe, ”mended”, adapted in accordance with the presented statement about good chanting which assumes sequence and exactness in repeating what had already been sung. It is not certain whether those who did not respect already mentioned rules did so because they felt that the chanting skills are not reflected in a sequence of consecutive singing of each note and each individual melodic pattern, especially not in a strict order, but in an inventive use of a melody when interpreting and emphasizing the liturgical verses. Yet, it is undoubtedly true that the great chant and the whole Serbian chant would be richer had the authors of notated collections been real scribes who would have recorded their contemporary chanting tradition, but not in accordance with in advance set criteria and without any personal interventions in adapting the written version.

¹⁷ Petar Bingulac, *Crkvena muzika u Jugoslaviji, Srbija*, in: *Muzička enciklopedija*, tom 1, Jugoslavenski leksikografski zavod, Zagreb MCMLXXI, 372.

¹⁸ *Ibid.*

Musical examples:

Example No 1: It is Truly Meet, Mode VI

Melodic structure: A B C A1 B2 C2 A2 B1 C1 A1 B1 C A1 B2 C2 A1 F (final)

Melodic pattern A and its variants:

Three staves of musical notation in G minor. The first staff shows the basic melodic pattern A. The second and third staves show variations of this pattern, including a trill-like variation in the second staff and a variation with a grace note in the third staff.

Melodic pattern B and its variants:

Three staves of musical notation in G minor. The first two staves show the basic melodic pattern B. The third staff shows a variation of this pattern with a trill-like variation.

Melodic pattern C and its variants:

Three staves of musical notation in G minor. The first two staves show the basic melodic pattern C. The third staff shows a variation of this pattern with a trill-like variation.

Melodic pattern F:

One staff of musical notation in G minor showing the final melodic pattern F, which includes trill-like variations marked with 'B' and 'C' above the notes.

Example No 3: It is Truly Meet, Mode IV

Melodic structure: A+a A1+b A'+c B+b C C' D+d E E' C'1 D+d B+b D1+d = F

Formulae: a b c d

Melodic pattern A and its variants:

Melodic pattern B:

Melodic pattern C and its variants:

Melodic pattern D and its variant:

Melodic pattern D and its variants:

Melodic pattern E and its variant i.e. final pattern:

Melodic pattern F:

Melodic pattern:

Example No 6: It is Truly Meet, Mode VIII

Melodic structure: A A' A1 A' B A2 A' B1 A2 A' B1 (as final pattern)

Melodic patterns A A1 A2 A':

Melodic pattern B and its variants:

The image displays four staves of musical notation in G major (one sharp). The first staff shows a complex melodic line with many sixteenth and thirty-second notes. The second staff is similar but includes three vertical dashed lines indicating specific intervals or relationships. The third staff shows a simpler, more spaced-out version of the pattern. The fourth staff shows another variation with a different rhythmic structure.

Example No. 7:

Stevan Stojanović Mokranjac, *Opšte i prigodno pojanje*, (prir. D. Petrović),
Sabrana dela, tom 5, Duhovna muzika 8/1, Beograd—Knjaževac 1998.

Достојно ёсть
Достојно је ваистину - It is Truly Meet

I глас, велико - Mode I, great

Andante

1)

До - стој - но ёсть ѿ - км ко - ѿ - стин - нъ
бла - жи - ти та - Бо - го - рѡ - ди - цѡ,
при - сно бла - жи - нъ ю
и пре - не - но - рѡч - нъ ю, и ма -
теръ бо - га - на ше - гв.
Чест - нѣи - шъ ю хе - рѡ

26

41

45

(1)

52

57

64

65

69

72

76

81

вѣтъ, ѿ славъ,

нбѣ, шъ,

ю, бѣтъ, сраб, нѣ,

нѣ, а, се,

ра, фѣтъ, *rit.*

Tempo I
бѣтъ, ѿс, тлѣ, нѣ,

а, бѣ,

га,

сѣб,

ка,

рѣжа, шъ, ка,

84
 88
 92
 96
 100
 104
 108
 113
 117
 120
 124

ο, ...
 ςδ ... υς
 ο Βο ...
 ο ...
 ρδ ... ΑΗ ...
 υς ...
 ΤΑ ...
 ΚΕ ... ΑΗ ...
 υδ ...
 <ΤΑ ... ΚΕ ... ΑΗ ...
 υδ > ... ΕΑΥΤ.

Example No. 8:

Comparative analysis of the different hymn record It is Truly Meet, V Mode

line 1, GO NT: Gavriilo Boljarić — Nikola Tajšanović, *Srpsko pravoslavno pjenije po karlovačkom načinu*, knj. 1, Sarajevo 1887.

line 2, TO: Tihomir Ostojić, *Pravoslavno srpsko crkveno pjenije po starom karlovačkom načinu*, Novi Sad 1896.

line 3, J Kon SS MB J Koz: Jovan Konstantinović, *Notalno srpsko pravoslavno crkveno pojanje*, Pakrac 1900; Stevan Stratimirović, *Srpsko veliko crkveno pojanje po karlovačkom napevu*, Sremski Karlovci 1903; Mirko Balubdžić, *Pravoslavno srpsko crkveno veliko pojanje i utvrđene stihire*, Sremski Karlovci 1913; Jovan Kozobarić, *Pravoslavno crkveno pjenije po starom karlovačkom načinu*, Osijek 1935.

line 4, SM: Stevan Stojanović Mokranjac, *Opšte i prigodno pojanje*, (prir. D. Petrović), Sabrana dela, tom 5, Duhovna muzika 8/1, Beograd — Knjaževac, 1998.

GB NT
NT
До-стой - но естъ ѿа - кв во и - стин - нѣ вла - жи - ти тѣа Бо - го - ро - ди - цѣ

TO
ти тѣа Бо - го - ро - ди - цѣ

J Kon
SS
MB
J Koz
тѣа Бо

SM
3 3

GB NT
NT
присно-владики - нѣ - ю и при - не - по - роч - нѣ - ю и ма - терь Бо - га на - ше - гв

TO
и при - не - по - роч - нѣ - ю

J Kon
SS
MB
J Koz
и при - не - по - роч - нѣ - ю Бо - га на - ше - - - гв

J Koz
и при - не - по - роч - нѣ - ю и ма - терь Бо - га на - ше - - - гв

SM
3 и при - не - по - роч - нѣ - ю и ма - терь Бо - га на - ше - гв

GB NT
NT
че - - - стнѣй - шѣ - ю хе - - - - - рѣ - вѣмъ

TO

J Kon
SS
MB
J Koz

SM

GIB NT
и слава - нѣи - шѣ ю

TO
и слава - нѣи - шѣ ю

JKon
SS
MB
JCoz

SM
и слава - нѣи - шѣ ю безъ

GIB NT
безъ слава - не - ні - а се - ра -

TO
безъ

JKon
SS
MB
JCoz
безъ слава

SM
слава - не - ні - а се - ра -

GIB NT
фѣиъ безъ ист - а - ні - а

TO

JKon
SS
MB
JCoz

SM
фѣиъ безъ ист - а - ні - а

GIB NT
бо - гла сло - ва рожд -

TO
бо - гла сло - ва рожд -

JKon
SS
MB
JCoz
га

SM
бо - гла сло - ва рожд -

GB
NT

TO

JKon
SS
MB
JKoz

SM

GB
NT

TO

JKon
SS
MB
JKoz

SM

GB
NT

TO

JKon
SS
MB
JKoz

SM

ВЕЛИКО ПОЈАЊЕ У СРПСКОЈ ТРАДИЦИЈИ — НА ПРИМЕРИМА
ХИМНЕ ДОСТОЈНО ЈЕ

Резиме

Међу зборницима новијег српског црквеног појања, у којима су од средине XIX века мелодије бележене европским нотним писмом, највише је оних које одговарају типу *антилођије* из византијске и касновизантијске музичке традиције, односно типу *обихода* из руске појачке праксе. У насловима зборника уз реч *појање* углавном стоје одреднице *српско*, *православно* и *црквено*, али и додатне ознаке које упућују на развијени тип мелодике, попут: *велико* и *карловачко* или *по старом начину*. Мелизматични напев се у српској појачкој пракси, наиме, преваходно називао *велико појање*. Друга два термина: *карловачко* и *старо* упућивали су на појачку традицију која се неговала у прво основаној српској богословској школи у Сремским Карловцима, из које су потекли најпознатији српски појци који су остали упамћени управо по томе што су добро владали *великим појањем*.

Избор песама које су српски мелографи уносили у своје рукописне и штампане нотне зборнике, типа *антилођије* и *обихода*, зависио је или од њихових сопствених потреба проистеклих из појачке дужности коју су у цркви обављали или од потреба ученика којима су појање предавали, у богословским и цивилним школама. Забележени појачки опус обухвата све најважније песме неопходне за дневни и годишњи богослужбени циклус, дакле, за вечерње, повечерје, јутрење, Литургију, као и за те исте службе на веће црквене празнике. Жанровски највећи број нотираних песама припада пападикијском напеву, премда се њихове мелодијске карактеристике крећу од крајње силабике, преко делимично развијеног, до мелизматичног мелоса.

Групи мелодијски развијених песама које су српски појци бележили припадају у првом реду оне које се певају на Литургији. Највише варијаната мелизматичних мелодија заступљено је на стихове херувимске и причасне песме, и Богородичине химне *Достојно јесѝ*.

Јединственост садржаја записаних песама и својеврсна униформност самих мелодија долазе до изражаја већ на основу површног упоредног прегледања српских зборника. Више је него очигледно да су српски мелографи у мелизматичном напеву бележили исте врсте химни, и то оне најважније, без којих се не могу обављати дата богослужења. Упоредна анализа исте химне у нотним записима већине мелографа открива, такође, посве неочекивану мелодијску стабилност. Разлике међу записима огледају се најчешће на плану ритмичких варијаната, док су у домену саме мелодије промене присутне готово искључиво у краћим мелодијским сегментима — изостављеним или додатим украсима, тоновима који имају карактер пролазница и скретница или у измењеном редоследу у низању мелодијских образаца. Приметно је и да су приређивачи нотних издања великог појања различито потписивали текстуални предлојак, тачније поједине слоге или целе речи.

На основу увида у музичку синтаксу и композиционе принципе који одликују српски велики напев, тачније, мелизматичне мелодије Богородичине химне *Достојно јесѝ*, у студији се разматрају разлози који су условили упадљиву сличност међу нотним записима великог појања, које су различити мелографи и састављачи зборника објављивали у распону од готово једног и по века.