Ukrainian sacred chant is closely connected with the Byzantine cultural heritage. Together with the Christianity it was transferred from Byzantium. This circumstance determined its ritual forms and system of genres, notation and repertoire of liturgical musical books, musical stylistic, aesthetic views, and theoretical principles.

Gradually, Byzantine music acquires the local features. Sacral chants fill with Slavonic-Ukrainian melodies, notation improves, the repertoire enriches with new translations, and new chants are created devoted to the native saints.

In the early modern times the assimilition of the sacral chant quickens. In the 17th century Ukrainian hymnography was on the acme of its development. Change of orientation from the Greek byzantine to the Latin Western culture greatly contributed to it. But this change did not refute its ancient Byzantine roots. On the contrary, in the Renaissance-Baroque epoch a new higher synthesis of cultures took place.

Culmination of Ukrainian hymnographical chants stimulated the creation of hundreds of manuscript staff-notated collections. The most interesting are the Heirmologia of Lviv of which a few are named here:
- entry No. 2 in the Catalogue: late 16th to early 17th century, (please see example at the end of the article)
- entry No. 5: Suprasl' (1598-1601)
- entry No. 51: Žyrovyči (1649)
- entry No. 53: Univ (1650)
- entry No. 56: Mežyhirs'kyi monastery in Kyiv (mid 17th century)
- entry No. 60: Kyiv Sophia Cathedral (mid 17th century)
- entry No. 521: Kyiv Caves monastery (1718-1720)

Many East Slavonic notated hymnographic books from the eleventh to the beginning of the nineteenth centuries are preserved in Ukrainian and foreign repositories of the old manuscripts. According to various calculations, there are

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1 The term "Heirmologion" ("Irmoloj" or "Irmologion" in Ukrainian) derives from the principal genre of the sacral monody called "heirmos" ("εἱρμός").
between nine and twenty-two thousand of these manuscripts preserved, not including part-books, spiritual songs collections, or musical-theoretical treatises. Close to ten percent of these remaining manuscripts are Ukrainian-Belarusian Heirmologia in staff notation.

Naturally, in such a large number of manuscripts, it is difficult to locate these notated Heirmologia. The situation is complicated and the state of descriptive inventories of manuscript collections and catalogues of old manuscripts and repositories is generally unsatisfactory and does not meet the requirements of contemporary codicological research. The overwhelming majority of local museums and archives, many fonds, and even whole repositories lack scholarly descriptions of old manuscripts. Therefore, it is not surprising that basic fonds of East-Slavonic notated hymnographic collections have not so far entered into scientific circulation among musical medievalists.

Manuscript repositories of Ukrainian and Belarusian Heirmologia are unevenly distributed among libraries, museums, and archives. The greatest number are held in the central libraries and museums of Ukraine, Russia, Poland, Belarus, and Lithuania. For this Catalogue, 956 manuscripts were identified and described on location. Another 155 manuscripts were described basing upon information in scholarly literature. Seventy-five manuscripts in this Catalogue have been identified as Belarusian. Since Belarusian and Ukrainian staff-notated Heirmologia comprise the same type of notated hymnographic collection, it is expedient to study them together. This is the reason for including Belarusian manuscripts in the Catalogue.

Within the present boundaries of Ukraine, 646 manuscripts are preserved (64% of all 995). In Belarus and Lithuania, there are 30 manuscripts (about 3%). The Heirmologia now kept in Poland (94 manuscripts, or 9%) must be grouped with those that were created and used on ethnic Ukrainian lands: the eparchy of Peremyshl, the land of Kholm, and Podlachia. Thus, 770 copies, or nearly 77% of these Heirmologia are preserved within the ethnic boundaries of Ukrainians and Belarusians, where they were written.

In the process of many years of work on old music manuscripts, particularly staff-notated Heirmologia, a methodology for the codocological description of notated manuscripts was developed by the author. Based on the achievement of a general archaeography and paleography, on special work in the field of medieval music, and taking into consideration international experience, this method aims at a narrow circle of musical monuments - notated Heirmologia. But its aspects may be applied successfully to other types of musical and non-musical texts.

Ukrainian hymnography in its beginning stages relied heavily on translations. From the fourteenth century, creative potential in Ukraine centered around the progress of musical style, with a growing appreciation for aesthetic values and
professional skill. A new wave of Slavonic translations in the fourteenth and fifteenth century, brought about by the rise in South Slavonic culture, served as a significant stimulus in the renewal of Ukrainian hymnography. On the other hand, Ukrainian and Belarusian lands, especially in the west, clearly came into the orbit of the European renaissance.

The intensive progress of East Slavonic hymnography from the fifteenth to the seventeenth century called for the formation of new types of notated songbooks, amongst which the leading place belongs to the collection, as a synthetic anthology of the hymnographic repertoire, united in one book. In Ukraine and Belarus, this sort of collection was embodied in the staff-notated Heirmologion. Next to these song collections (which were not made in a single type of structure), in Russia, traditional single-genre books remained in use.

Already in the oldest preserved copies from the sixteenth to the beginning of the seventeenth centuries, the staff-notated Heirmologion shows strong individuality, manifest in its outward appearance as well as in the musical styles of its interior. As a successor to Byzantine and Slavonic types of hymnographic books, the Old Ukrainian notated book went through a long development. In company with its Byzantine-Slavonic foundation, the staff-notated Heirmologion displays clear points of contact with its Byzantine-Slavonic foundation, the staff-notated Heirmologion displays clear points of contact with the West European hymnal - from elements of organization and artistic decoration, to the radically modern method of presenting the music in five-line staff notated.

Staff-notated Heirmologia were produced in various times, in various places, and by various scribe-singers. That is why they are all more or less different from each other-in their outward appearance, in the type of artistic decoration, in the graphics and orthography of the text and music, in the selection of particular texts and the method of their arrangement in the codex and its divisions, and finally, in the musical style.

Ukrainian-Belarusian staff-notated Heirmologia went through their greatest period of development from the seventeenth to the middle of the eighteenth centuries. They were used in large centres, peripheries, diverse schools, and local territories, and were diffused beyond the ethnic boundaries of Ukraine and Belorussia. Their massive production was partly a consequence of the significant rise in church music education, for which the Heirmologion was the fundamental textbook. The intensive production of staff-notated Heirmologia was also called for by the general reform of notation. The neumatic method of notation rapidly went out of usage and after the sixteenth century was obsolete in Ukraine.

The most important reason for the massive appearance of staff-notated Heirmologia in the sixteenth and seventeenth centuries was the decided stylistic break in Ukrainian hymnography that took place at that time. The renewal of
musical style took place in cooperation with two opposing tendencies. Perceptible on the one hand was the decisive reorientation toward the West-European stylistic achievements of the Renaissance and Baroque. On the other hand was the attempt to preserve the traditional ties with the Byzantine cultural sphere. A bright artistic environment took shape, in which the singing practices of professional musicians, folk masters and foreign artists are closely intertwined. As a result of the close cooperation for these tendencies and trends, the national style of Ukrainian hymnography was formed.

The Ukrainian staff-notated Heirmologion is a song collection comprising many genres, including selected chants from various liturgical books of the Byzantine rite. The title Heirmologion comes from the most extensive genre, the heirmoi.

A characteristic feature of the Ukrainian heirmologion is the careful selection of song repertoire, especially that for holidays. Fundamental attention was allotted not so much to including the entire song repertoire, as to selecting chants of high quality. Aesthetic criteria were determined. Reflected here is the general quality of Ukrainian art, which on the threshold of a new era clearly was stimulated by the aesthetics of the European Renaissance. The ideals of beauty, high art, and mastery were given precedence in the selection of themes for the graphics and in the practise of artistic expression and technical skill.

There are three basic structural types of Heirmologia, conditionally named by teh author "genre-thematic", "calendar-menaion", and "modal". A small group of examples are of the "Greek" structural type, well-known under that title in the literature. A few exemplars have their own structural type.

The "genre-thematic" structural type includes for the most part the oldest strata of researched manuscripts. Its appearance is closely tied to the conditions and time of the rise and expansion in Russian hymnography of the song collection (the fifteenth and sixteenth centuries). Here in one codex are united various genres of hymns from various liturgical books: the Oktoechos, Sticherarion, Menaion, Leiturgiarion, Triodion, and the Heirmologion, but from these, the differentiation of the genres is kept within the framework of separate sections.

In the "calendar-menaion" structural type, sticherai and heirmoi are situated in calendar order in a single division. This method of organization of song genres resembles the service Menaia and testifies to the tendency toward strengthening the liturgical function of the Hrimologion.

The "modal" structural type is the most significant and widespread. Here in one eight-mode division are united the Sunday chants of the Oktoechoi and all Heirmoi.
Close to 30 copies of Heirmologia have a structural organization of Heirmoi not customary for Slavonic manuscripts: ba kanon, but not by song, the so-called "Greek" structural type.

The staff-notated Heirmologion is a comparatively young phenomenon of Ukrainian culture from the sixteenth to the eighteenth centuries, however, it quickly acquired mature and stable forms. First of all, norms of notation were firmly established, the writing of the text, the perfect arrangement of the text on the page, the system of artistic decorations and its stylistic fullness, and finally, the richness of the marginal notes, which make it possible to reproduce the history of each manuscript and its historical and cultural context.

The Heirmologion is also an important part of the visible phenomena of national culture as a manuscript book. A successor of the Old Kyivan notated texts, developing in the riverbed of Ukrainian book culture from the sixteenth to the eighteenth centuries, the Heirmologion clearly came into the sphere of influence of new cultural phenomena of that time. On the one hand was the traditional cultural tie with the Byzantine sphere and its Balkan-Slavonic recension, and on the other, the assimilation of innovations of the European Renaissance and Baroque. The Ukrainian book developed in close contact with the printed book.

Notation in the few five-line system of writing was able to carry up to our time the vast melodic riches of the Ukrainian and Belarusian hymnographic culture. In the whole Byzantine sphere, these same manuscripts have a European lined system of notation, which today is read by all synonymously.

The Heirmologion was written in the so-called Old Ukrainian Kyivan square notation. This notation, according to the conclusions of O. Tsalai-Yakymenko, was formed on local soil as a result of the synthesis of three notational systems: the staffless Old Ukrainian neumatic one (from which were borrowed the graphical forms of the basic notational signs); and two different variants of the Latin notation-black, the so-called "choral" (a relative method of writing pitches of sound) and the modern mensural notation (distinct differentiation in the duration of notes).

In the present Catalogue of Ukrainian and Belarusian Heirmologia there are 1111 entries, the overwhelming majority of which were described de visu. The catalogue also includes manuscripts, descriptions of which are based on secondary sources. The greater part of these are lost; others were unavailable for study, being held in foreign repositories (Slovakia, the Vatican, the U.S.A., Canada, provincial cities of Russia). All the exemplars that were not seen are marked near their catalogue number by an asterisk.

The Catalogue includes a source study and codicological-palaeographic investigation of Heirmologia, various helpful reference guides and a bibliography.
It will be of interest to musicologists, art historians of books and culture, philologists, practising church musicians, and all those interested in Ukrainian culture.

This book is the first systematic inventory of notated hymnographic manuscripts from the Ukrainian-Belarusian tradition of the Byzantine cultural sphere. The Catalogue of staff-notated Heirmologia forms a fundamental source base and warrants a deeper and detailed study of the hymnographic song culture, not only of Ukrainian and Belarusian, but also in the wider Slavonic-Byzantine context.

by the author