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## **CYCLICALITY AS A KEY QUALITY OF THE FUNCTIONING OF THE LITURGICAL AND SINGING TRADITION**

**The relevance of the article** is due to the fact that religious and spiritual music has become an active part of culture, firmly entered the listener consciousness of modern man. At the same time, the symbolic content inherent in it can not be understood and disclosed as it deserves, outside the awareness of the subject of perception, including the musicologist, in matters of pragmatics of worship, in its statutory requirements, and finally in the history of Christianity and the Orthodox dogma. **The purpose of the article** is to reveal the cyclic levels of the Orthodox liturgical-singing tradition as an expression of its spatio-temporal nature, which makes it possible to understand cyclicity as a key feature of the functioning of this tradition. **The scientific novelty** of this study is to identify and determine the cyclic levels of the liturgical-singing tradition as an expression of its chronotopic conditioning - the spatio-temporal nature. **Conclusions.** Cyclicity, as a general principle of system formation in the Orthodox tradition, defining its external borders and sufficient tightness of these boundaries, that is, as the main and substantial and formal premise of liturgical singing, is realized in the Tipicon (Charter).

**Keywords:** liturgical-singing tradition, canon, cyclicity, cyclic levels, cult.

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### **Цикличність як ключова властивість функціонування богослужбово-співацької традиції**

**Актуальність статті** зумовлена тим, що релігійно-духовна музика стала активною частиною культури, міцно увійшла в слухацьку свідомість сучасної людини. Разом з тим, властивий їй символічний зміст не може бути зрозумілим і розкритим так, як воно того заслуговує, поза обізнаності суб'єкта сприйняття, в тому числі музикознавця, в питаннях прагматики богослужіння, в його статутних вимогах, нарешті, в області історії християнства і православного віровчення. **Метою статті** є виявлення циклічних рівнів православної богослужбової-співочої традиції як вираження його просторово-часової природи, що дозволяє розуміти циклічність як ключову властивість функціонування даної традиції. **Наукова новизна** даного дослідження полягає у виявленні та визначенні циклічних рівнів богослужбово-співочої традиції як виразу її хронотопічної обумовленості - просторово-часової природи. **Висновки.** Циклічність, як загальний принцип системного установаження у православній традиції, що визначає її зовнішні кордони і достатню герметичність цих кордонів, тобто як головна і змістовна і формальна передумова співу, реалізується в Типіконі (Статуті).

**Ключові слова:** богослужбової-співоча традиція, канон, циклічність, циклічні рівні, культ.

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### **Цикличность как ключевое свойство функционирования богослужбено-певческой традиции**

**Актуальность** статьи обусловлена тем, что религиозно-духовная музыка стала активной частью культуры, прочно вошла в слушательское сознание современного человека. Вместе с тем, присущее ей символическое содержание не может быть понято и раскрыто так, как оно того заслуживает, вне осведомленности субъекта восприятия, в том числе музыковед, в вопросах прагматики богослужения, в его уставных требованиях, наконец, в области истории христианства и православного вероучения. **Целью статьи** является выявление циклических уровней православной богослужбено-певческой традиции как выражения его пространственно-временной природы, что позволяет понимать цикличность как ключевое свойство функционирования данной традиции. **Научная новизна** данного исследования заключается в выявлении и определении циклических уровней богослужбено-певческой традиции как выражение ее хронотопической обусловленности – пространственно-временной природы. **Выводы.** Цикличность, как общий принцип системообразования в православной традиции, определяющий ее внешние границы и достаточную герметичность этих границ, то есть как главная и содержательная и формальная предпосылка богослужбеного пения, реализуется в Типиконе (Уставе).

**Ключевые слова:** богослужбено-певческая традиция, канон, цикличность, циклические уровни, культ.

**The relevance of the article** is due to the fact that religious and spiritual music has become an active part of culture, it firmly entered the listener consciousness of modern

man. At the same time, the symbolic content, inherent in it, cannot be understood and disclosed as it deserves, outside the awareness of the subject of perception, including the musicologist's, in the issues of worship pragmatics, in its statutory requirements, and finally in the history of Christianity and the Orthodox dogma. Throughout its history, the formation and development of the Orthodox singing tradition were directly dependent on the alternation and intersection of a number of liturgical circles - diurnal, one-week, one-year (the latter, in turn, splits into two periods - synaxar (month-syllabic) and triadic). Each of the above mentioned circles has, on the one hand, complete independence, its own laws of construction and following, its development dynamics, dramaturgy with the obligatory presence of the peak (culmination) of this liturgical cycle; on the other hand - each of the smaller circles is an integral part of the larger.

**The aim of the article** is to reveal the cyclical levels of the Orthodox liturgical and singing tradition as an expression of its spatio-temporal nature, which makes it possible to understand cyclicity as a key feature of the functioning of this tradition.

World view of F. Pavel Florensky relies on an understanding of existence in which all manifestations of human culture are inextricably linked - as different facets, different aspects of the disclosure of a single Truth. In his reflections on art, in particular, on the musical art, Florensky proposes a number of provisions based on the fundamental conviction - the beautiful is the *true*. True "realistic" art creates symbols of things, whereas imaginary art is their illusory likeness.

**Review of the literature on the problem.** Reflections on the ways of the development of Christian culture, on the correlation of canonical rules and the life of the cult, we can also find in the works of I. Ilyin, in particular, in the work "Foundations of Christian Culture" [2]. Ilyin considers the whole history of Christianity as "*a single and great search for Christian culture*" [2,22], emphasizing that this is a "great search", in which, undoubtedly, there are extreme views on what Christian culture is. "Some are ready to reject in the name of Christ earthly culture and the very world within which it is created; and others, ready to take too much earthly and worldly, even to the loss of Christ's Spirit" [2,22]. The only correct way, according to Ilyin, is "the vital wisdom that would lead from Christ to the world, taking root in Christ and creatively imbibing the fabric of human life with His lights" [2, 22]. Ilyin emphasizes that the understanding of the Gospel as a "book of laws", which contains a system of "certain rules for all life's events and everyday difficulties" [2, 23], completely contradicts the spirit of Christianity. "The gospel is a *book of faith, freedom and conscience*, but not a book of laws and rules. The Gospel must be read and understood by the *living spirit*, the depth of its own faith, its freedom and its conscience, and not by the formal intellect" [2,23]. The Holy Scripture of the New Testament contains in

itself a kind of “gracious and free spirit” that is not a closed set of rules but carries in itself “*living stream of love and vision pouring into the soul and visions flowing into the soul and awakening in it the deepest sources of personal spirituality; this stream penetrates into us and frees us to independent vision, decision and creativity*” [2,23-24].

Thus, the spirit of Christianity is the spirit of living creative content, where content, not form, becomes paramount. However, it should be understood not as an opposition, not as a contraposition, but in the sense that the predominance of an “empty, abstract, self-sufficient form, devoid of saturating and sanctifying its content, is categorically rejected” [2,33]. Consequently, in Christianity the law “is not swept aside, but *filled with living and deep content of the spirit*, so that “the form ceases to be a “form”, but becomes living way of meaningful life, virtue, art, knowledge - the fullness and richness of cultural life” [2,33].

**Statement of the main material.** Considering art from different perspectives, F. Pavel Florensky brings his theory of the nature of art to the point of intersection, the meeting of two phenomena - *culture and music* - and discusses the specific possibilities of the latter. “The whole culture can be used as an activity of organizing space. In one case, this is the space of our life relations and then the corresponding activity is called technology. In other cases, this space is a conceivable, mental model of reality, and the activity of its organization is called science and philosophy. Finally, the third section of cases lies between the first two. Its spaces are visible as spaces of technology, and do not allow life intervention, as the space of science and philosophy. The organization of such spaces is called art. (...) There is one process in all arts. In music, the pace, rhythms, accents, meters dealing with durations serve as the characteristics of the capacity of the respective spaces, then a melody that uses height, harmony and orchestration, saturating spaces with elements coexisting, etc.” [5,55].

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The Orthodox singing tradition (or “music of worship”) is one of the facets of a single temple action, one of the sides of the temple action as a synthesis of the arts, without which the holistic perception of the whole church life would be impossible. “True art is the unity of content and ways of expressing this content, but these modes of expression are easily understood in a simplified manner, cutting out any one face from the full-function function of the incarnation” [7,513].

With such a consideration of one of the facets of church art, without taking into account *all* other types of church art, a peculiar "bend" arises in the perception of the considered face as self-sufficient, existing independently and apart from other facets. Such perception, as Florensky states, is fundamentally wrong, since the rupture of the connecting threads, the "blood arteries connecting the perceived side of the work of art with others" [7,513], leads to the destruction of the unity of content and modes of expression, destroys the *style* of the art object or distorts it. "The more complex the living conditions of a given work are, the easier it is to distort its style, the easier it is to make a false step, imperceptibly leaving the plane of genuine artistry and leading to a lack of style" [7,514]. In the event that the style is destroyed or distorted, it is impossible to talk about the true artistic quality of the work. Elimination or substitution of at least part of the living conditions of a work deprives him of his life and, even, leads to a direct opposite - to anti-fiction.

The artwork is in the center and is the center of a whole bundle of conditions, with the observance and vitality of which it only exists as an artistic one. If these conditions are violated, it simply cannot exist as an artistic one. Thus, the whole apparatus of contemporary church life and the life of church art, as Florensky pointed out, is intended for "receiving, retaining and transferring" [4,467] of spiritual values. This apparatus was not created artificially, it is a product of the evolution of church culture from the first moments of the existence of Christianity. At all stages of the development of church culture, the movement and conjugation of **liturgical circles or various levels of the system** is perhaps the most important factor.

Throughout its history, the formation and development of the Orthodox singing tradition were directly dependent on the alternation and intersection of a number of liturgical circles - diurnal, one-week, one-year (the latter, in turn, splits into two periods - synaxar (month-syllabic) and triadic). Each of the above mentioned circles has, on the one hand, complete independence, its own laws of construction and following, its dynamics of development, dramaturgy with the obligatory presence of the peak (culmination) of this liturgical cycle; on the other - each of the smaller circles is an integral part of the larger. In other words, the daily cycle is an integral part of the week, the week cycle, in turn - part of the annual, the annual circle becomes one of the stages of Easter. The material of the daily circle is predominantly biblical, the material of the seven-circle circle is hymnographic; The services of the annual circle contain material both biblical and hymnographic.

The indissoluble unity and internal integrity of the liturgical tradition is indicated by St. Godly John of Kronstadt: "What unity of the sacred history of the Old and New Testament and church history! What an agreement! Daily, weekly and yearly worship is the image of this unity and harmony of sacred biblical and ecclesiastical history and the divine

plan of God for the salvation of mankind, wisely executed and fulfilled and having fulfillment until the end of the age” [3].

The daily or day-time circle has a complex internal organization and includes a number of services (Vespers, Compline, Midnight, Matins, First, Third, Sixth, Ninth Hours and completes the daily liturgical circle), united by a common liturgical theme - waiting for the Savior to come and carrying out this expectations. Although most liturgists in the series of enumerations of liturgical follow-ups also refer to the worship, some (for example, M. Krasovitskaya) purposely leave it, explaining it by listing the worship of the diurnal circle, it is impossible to include the worship in this series, since the daily circle worship on which the sacrament of the Eucharist takes place cannot be in the same row either in significance or symbolically filled with other worship.

Thus, the vertex and culmination of the daily circle, the liturgical ritual, which is the point of cohesion of other successions within one circle, and the concentration of meaning, is the worship. Worship as a communion with God, as a ritual examination can be considered as a tradition, as a kind of substitute culture, its “sign” and, thus, it can be interpreted as a sign system and a value-semantic complex.

F. Pavel Florensky introduces the definition of man as a *person of liturgical (homo liturges)* and believes that in this capacity, a person *is capable of producing shrines*; such a person's activity can pretend to be central, as it expresses the totality and sacredness of human existence. In general, Florensky calls three kinds of human activity, respectively, the creation of “tools”, “machines”, “shrines”.

“Art” is viewed by him as a possible characteristic of all three, but believes that it is more fully and most vividly manifested in the activity of the liturgical [6]. S. Averintsev told about the existence of an “Orthodox liturgical feeling”, which is a mechanism for the perception of worship as a whole [1,431].

The weekly circle begins with its highest point, which has not been raised for the whole week, namely, from the resurrection or the week. Among the remaining days of the week, this day stood out from the early Christian times. The first Christians called it the Lord's Day, the Day of the Sun, since this day was intended for the celebration of the Eucharist, and the liturgical theme of this day is the Resurrection of Christ (Easter).

One of the main “rhythm-forming” factors of orthodox worship adjoins to the week-long liturgical circle - the osmogless pillar. As you know, the text of these services is in the liturgical book of the Oktoas, the material of which is entirely hymnographic, that is, it is a church song-making. On the rhythmic organization of worship, F. Pavel Florensky said: “The entire service, in its smallest movements, and in the cycles of the day, week, year, etc., beats rhythmically. You can say: What is a cult? - Pure rhythm” [ 6, 442]

Particular mention should be made of the introduction of music (music of worship) to all worship services, since it is music that facilitates the transformation of the circle as a ritual structural element into meaningful cyclic movement aimed at organizing the unity, integrity of the whole liturgical construction, filling this structure with a living human meaning.

Holidays become an important structural element of the general cyclical functioning of Orthodox worship. Holidays and the preparatory period to them allow, according to Florensky, to break the monotonous flow of time, to give a sense of duration, to realize and measure the inner feeling of time. "Time is for us because there are holidays, time is designed by the system of holidays, the rhythm of the holidays ... The holiday gave the rhythm of life, and the rhythm gave consciousness" [6, 456-457]. The absence of holidays makes life arrhythmic, and if we remove these divisions, then life is heard as "unarticulated sound, as a continuous howl" [6, 457]. With holidays, which bring a continuous "merging-current" flow of things, the beginning of dismemberment, pause, the beginning of the rhythm, "life becomes an ornament, a melody". But what can be considered a holiday? Florensky answered this question thus: "every church service is a holiday" [6, 457]. Thus, the church service is the rhythm-forming and orderly beginning in the Orthodox tradition.

"Music of worship", as an inseparable part of a single temple action, is realized in the conjunction of "sacrament and rite". The latter can be called a cult in its concrete wholeness, since the system of rituals forms a closed whole, in which the idea of memory is almost central. Memory is understood as the totality of the remembrance of the Divine and the human, since one human memory seemed insufficient to the Gentiles. Therefore, the "music of worship", according to the concept of Florensky, can be interpreted as a special kind of bearer of conciliarity - the unity of Orthodox culture as a memory.

In the transmission of this idea, therefore, in the implementation of the act of sobornost in the living experience - the participle is the main function of the "*music of worship*", which explains the aesthetic nature of this phenomenon, in particular, its purpose "to transform" sorrow, "funeral sobs" into joy, into cathartically enlightened state of consciousness. "Music of worship" becomes the leading semantic side of the Orthodox singing tradition, provides symbolic properties of its figurative-symbolic levels and their unity.

Thus, the thoughts of P. Florensky on music in general and on "music of worship", in particular, are of particular importance, since his understanding of music as a concentrated experience leads to the posing of a number of questions that are very topical for contemporary musicology about the semantic and symbolic filling of music. Although these

words, of course, can be attributed to the whole musical culture in general, but, first of all, F. Pavel Florensky spoke about the liturgical singing tradition.

Consequently, the **scientific novelty** of this study is to determine and to identify cycle levels of liturgical and singing tradition as an expression of its chronotope - spatio-temporal nature.

**Conclusions.** The canon as an essential expression, as the center of meaning and use, that is, the semantics and pragmatics of the Orthodox ritual, is the core of the existence of the liturgical singing text in its two hypostases: as a special music of worship, when the music of worship in its genre-style formations is a single, integral text; as the musical content of a particular chant or a number of hymns included in the cycle, in their structural and compositional expression, completeness, stability, relative independence.

Thus, thanks to the canon - from the side of the canon phenomenon - the interaction of the text as a principle and the text as a form in the organization of the singing material of Orthodox worship is evident. The expression of this complex interaction of text possibilities, genre-style conditions, canonical indicators of liturgical singing is a cyclicity.

Cyclicity, permeating canonicity, reflecting the nature of the text, also appears in two meanings - as a principle and as a form.

Cyclicity, as a general principle of system formation in the Orthodox tradition, defining its external borders and sufficient tightness of these boundaries, that is, as the main and substantial and formal premise of liturgical singing, is realized in the Charter and the statutory side of everything that takes place in the church. Statutory requirements are always the requirements of the text, not at all indifferent to the singing side, as the principle of canonicity to the form of its embodiment and impact is not indifferent.

The charter can be defined as the original task of the Orthodox liturgical system, which is conditioned by canonical thinking, relies on a repetition - on a system of repetitions leading to a special phenomenon of church-singing cycle formation, which allows it to acquire the meaning of metatext.

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