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## **FEATURES OF THE TRANSFIGURATION WORSHIP IN THE EAST SLAVIC SINGING ORTHODOX TRADITION IN THE LATE XIV – THE FIRST HALF OF THE XV CENTURIES IN THE CONTEXT OF THE CHURCH CHARTER CHANGING PROCESS.**

**Purpose of the study** – on the basis of the analysis of the East Slavic liturgical and singing manuscripts of the late XIV – the first half of the XV centuries to find out evolutionary process of the singing part in the Orthodox Transfiguration worship during the transitional period of the church charter changing (Studit's/Jerusalem). **Methodology of the study** – reliance on the source-study method with the aim to search the given period sources: paleographic method to refine the codes' dates, to research the ways of their verbal and singing fixation; comparative and textual study of a series of the Transfiguration Feast singing, fixed in East Slavic singing manuscripts. **Scientific novelty** is in the fact that for the first time the Transfiguration singing cycle in Eastern Slavic tradition is investigated in the context of the Church Charter changing process (the Studit's charter for the Jerusalem charter) on the basis of the complex analysis of the music medieval studies. **Conclusion:** the investigation of a series of East Slavic medieval codes of the transitional period showed: 1. the difference of the liturgical charters from the singing manuscripts in the specified period; 2. the existence of the two representative singing manuscripts in the first half of the XV century; 3. the analysis of the repertoire, genre and textual aspects of the Feast service showed a considerable difference between them, that allows us to admit the existence of two different charter traditions.

**Keywords:** singing cycle of the Transfiguration Feast, Studit's charter, Jerusalem charter, stichera, stichera book, popevka, secret tracings.

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**Особливості служби Преображення у східнослов'янській співочій православній традиції кінця XIV – першої половини XV століть у контексті зміни церковних уставів.**

**Мета дослідження** – на основі аналізу богослужбових та співочих рукописних джерел кінця XIV – першої половини XV століть виявити еволюційні процеси співочої частини православної служби Преображення у перехідний період зміни церковних уставів (Студійський/Єрусалимський). **Методологія дослідження** – опора на джерелознавчий метод з метою пошуку джерел вказаного періоду для уточнення датування кодексів, дослідження засобів їх вербальної та співочої фіксації; компаративне та текстологічне вивчення деяких піснеспівів свята Преображення, зафіксованих у східнослов'янських співочих рукописах. **Наукова новизна** полягає в тому, що вперше співочий цикл Преображення православної східнослов'янської традиції розглядається у контексті зміни Студійського уставу на Єрусалимський на основі комплексного аналізу музичної медієвістики. **Висновки.** Дослідження деяких східнослов'янських кодексів перехідного часу, знайдених автором роботи, показало: 1. відміну богослужбових уставів від співочих рукописів вказаного періоду; 2. наявність двох репрезентативних співочих джерел першої половини XV століття; 3. аналіз репертуарно-жанрових та текстологічних аспектів служби показав значні відмінності між ними, що дозволяє віднести їх до двох різних уставних традицій.

**Ключові слова:** співочий цикл свята Преображення, Студійський устав, Єрусалимський устав, Стихирарь, стихира, поспівка, тайнозамкненні накреслення.

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**Особенности службы преображения в восточнославянской певческой православной традиции конца XIV – первой половины XV столетий в контексте смены церковных уставов.**

**Цель исследования** – на основе анализа восточнославянских богослужебных и певческих рукописных источников конца XIV – первой половины XV столетия выявить эволюционные процессы певческой части православной службы Преображения в переходный период смены церковных уставов (Студийский/Иерусалимский). **Методология исследования** – опора на источниковедческий метод с целью поиска источников указанного периода; палеографический

метод для уточнения датировки кодексов, исследования способов их вербальной и певческой фиксации; компаративное и текстологическое изучение ряда песнопений праздника Преображения, зафиксированных в восточнославянских певческих рукописях. **Научная новизна** состоит в том, что впервые преображенский певческий цикл православной восточнославянской традиции рассматривается в контексте смены Студийского устава на Иерусалимский на основе комплексного анализа музыкальной медиевистики. **Выводы.** Исследование ряда восточнославянских средневековых кодексов переходного времени, выявленных автором работы, показало: 1. отличие богослужебных уставов от певческих рукописей указанного периода; 2. наличие двух репрезентативных певческих списков первой половины XV века; 3. анализ репертуарно-жанровых и текстологических аспектов службы праздника показал существенное различие между ними, что позволяет отнести их к двум разным уставным традициям.

**Ключевые слова:** певческий цикл праздника Преображения, Студийский устав, Иерусалимский устав, Стихирарь, стихира, попевка, тайнозамкнутые начертания.

**The relevance of the research** is due to the need to study the specifics of the existence of Transfiguration service in the late XIV – the first half of the XV centuries. This study will make it possible to fill in the missing information on the development of the song cycle of the service, as well as provide an opportunity for comparative analysis with other Orthodox song cycles of the corresponding time.

**Purpose of the study** – on the basis of the analysis of the East Slavic liturgical and singing manuscripts of the late XIV – the first half of the XV centuries to find out evolutionary process of the singing part in the Orthodox Transfiguration service during the transitional period of the church charter changing (Studit`s/Jerusalem).

**Scientific novelty** is in the fact that for the first time the Transfiguration singing cycle in Eastern Slavic tradition is investigated in the context of the Church Charter changing process ( the Studit`s charter for the Jerusalem charter) on the basis of the complex analysis of the music medieval studies.

**Main material.** The liturgical history of the Russian Orthodox Church from the beginning of Christianity in Russia to the middle of the XVII century was undergoing substantial changing. According to the well-known Russian liturgist A.M.Pentkovsky, one can distinguish three reforms in the Russian liturgical tradition.

I. Reverend Theodosius Pechersky`s reform, which was blessed by the church authorities. The result of it was the translation of Alexy Studit`s Typicon and a number of liturgical books into Old Russian.

II. The reforms of Moscow Metropolitans Alexy and Cyprian, followed by the appearance of the Constantinople formulation of the Jerusalem`s charter and a number of corresponding liturgical books.

III. Patriarchs Nikon and Joachim`s reform resulted in producing the modern edition of the Jerusalem charter and all the complex of the liturgical books [6, 74].

Liturgical transformations led by the Church radically influenced the church singing and caused numerous amendments.

In the given research we were examining the process of the transition from Alexy Studit's charter to Jerusalem charter by example of the Transfiguration Service singing.

In this aspect we are mostly interested in the two stichera books of the early XV century from the Pogodinsky collection NLR 1422 (NLR, Pogod.45) and a list from RSL 1437 (RSL, F 304.1. № 407). In those two stichera books the process of the charter changing is especially notable.

The time for the creation of these manuscripts divides the gap only in 15 years. However, their repertoire-genre and textual analysis showed significant differences, which indicates that these manuscripts belong to different charter traditions. This fact can be explained by the gradual change of the Student Charter to Jerusalem, which was carried out during this period. According to A. Pentkovski, "the process of ousting the Alexy Studit's charter Charter and the associated complex of liturgical books from liturgical practice was lengthy and lasted throughout the entire XV century" [6, 76]. At the same time, the long period of the parallel existence of the two liturgical Statutes was accompanied by a conflict-free and gradual transition from the old Charter to a new one, which entailed different interpretations at different levels of singing manuscripts of the same time.

Let us consider the repertoire-genre composition of this stichera books.

РНБ, Погод. 45 (1422 г.)	РГБ, ф. 304.I. № 407 (1437 г.)
	<p><b>Предпразднство</b>            Слава, и ныне на «Господи, воззвах», глас 5            (в рукописи все указания отсутствуют)<sup>1</sup>:  <i>«Придете въ здемъ на горѣ господни»</i> (л.196)</p>
	<p><b>Малая вечерня</b>            Слава, и ныне на «Господи, воззвах», глас 8            (в рукописи все указания отсутствуют):  <i>«Ярка законнаго»</i> (л. 196 об.)</p>
<p><b>Великая вечерня</b>            Стихиры на «Господи, воззвах», глас 4:  <i>«Преже распятиѣ твоего господи гора небеси подобашесѣ»</i>            (л. 134-134 об.)</p>	<p><b>Великая вечерня</b>            Стихиры на «Господи, воззвах», глас 6:  <i>«Преже распятиѣ твоего господи гора небеси подобашесѣ»</i> (л. 196 об.-197)  <i>«Преже распятиѣ твоего господи помилѣ»</i></p>

<p>«Преже расплати твоего господи поемъ обученики» (134 об.)</p> <p>«На горе высоце превратиса спастъ» (134 об.-135)</p>	<p>обученики» (л. 197)</p> <p>«Гора аже иногда мрачна» (л. 197-197 об.)</p> <p>«На горе высоце и превратиса спастъ» (197 об.-198)</p> <p>Слава, и ныне, глас 6</p> <p>«Превратиса воскресение свое» (л.198-198 об.)</p>
<p>Стихиры на «стихобне», глас 5 (указание на жанр в рукописи отсутствует)<sup>2</sup>:</p> <p>«Придете в зидемъ на горѣ господьни» (л.135)</p> <p>Слава, и ныне, глас 6 (глас в рукописи не указан)</p> <p>«Превратиса воскресение свое» (л. 135-135 об.)</p>	<p>Стихиры на «стихобне», глас 1:</p> <p>«Древле съ монсеемъ глаголавыи» (л. 198 об. - 199)</p> <p>«Твоего единородаго сына» (л.199-199 об.).</p> <p>«Безмерное твое светопролитие» (л. 199 об.)</p> <p>Слава, и ныне, глас 6</p> <p>«Петръ, полкъ, и якоу» (л. 200)</p>
	<p><b>Утренняя</b></p> <p>Стихира по 50-м псалме, глас 8 (не нотирована)</p> <p>«Божественнаго знака твоего» (л. 200-200 об.)</p>
<p>Стихиры на «хвалитехъ», глас 1:</p> <p>«Древле глаголавыи съ монсеомъ» (л. 135 об.)</p> <p>«Твоего единородаго сына» (л. 135 об.-136).</p> <p>«Безмерное твое светопролитие» (л. 136)</p> <p>Слава, и ныне, глас 8</p> <p>«Полкъ христосъ» (л.136-136 об.)</p>	<p>Слава, и ныне на «хвалитехъ», глас 8</p> <p>«Полкъ христосъ» (л.200 об.-201)</p>

In the manuscript of 1422 there were recorded 9 chants of the Transfiguration, among which only sticheras are represented. The composition and sequence of these chants almost completely coincides with the instructions for the day of the Transfiguration of the Studit's charter of the 70s of the 12th century (SHM, Synod. Slav. 330, p. 185-187)<sup>3</sup>. This important factor gives us grounds to attribute this stichera book to the Studit's tradition. The only

difference between the stichera books and the charter is the precepts for the performance of the stichera of the eighth tone «Poyat hristos», which, according to the statutory manuscript, should be performed on the first day after feast, and in the singing manuscript it is the last chant of microcycle «hvaliteh» of the day of the feast.

Note that the function of the final chanting of the microcycle on «hvaliteh» for the specified chant is finally fixed in the charter of the Jerusalem era. Perhaps the appearance of this stichera in this genre demonstrates influence of the Jerusalem tradition that had already spread to that time in Old Russia.

In stichera book 1437, in the repertoire-genre aspect we see significant changes. The quantity of chants of the Transfiguration is extended to 13 sticheras. In this manuscript for the first time there are two chants – the stichera of Malaya vechernya «Mraka zakonenago» (p. 196) and the stichera for the 50th psalm (not notated) «Bozhestvenaago zraka tvoego» (p. 200). The presence of the stichera of Malaya vechernya confirms about belonging of this manuscript to the Jerusalem tradition<sup>4</sup>.

As can be seen from the comparative repertoire-genre table of the two stichera books, several chants in the later manuscript change their liturgical function:

1. Stichera «Preobrazuya voskresenie svoe» in the manuscript 1422 was the last chant of the microcycle on «stihovne», and in the manuscript 1437 becomes the final chant on «Gospodi, vozzvah»;

2. Sticheras of microcycle on «hvaliteh» are moved into a microcycle on «stihovne».

3. The chanting «Pridete vzyidem na goru gospodnyu», acting as a stichera on «stihovne» in the early manuscript, is recorded in a later manuscript as one of the stichera of the day before holiday<sup>5</sup>.

All these changes correspond to changes in the charter tradition.

Stichera book 1437 is the earliest known singing manuscript where the microcycle on «Gospodi, vozzvah» is represented by five chants. Among them - four sticheras of the 6th tone<sup>6</sup> «Prezhe raspyatiya tvoego gospodi gora nebesi podobuyashisya» (p. 196 – 197), «Prezhe raspyatiya tvoego gospodi poim oucheniki» (p. 197), «Gora yazhe inogda mrachna» (p. 197), «Na gore vyisotse i preobrazisya spas» (p. 197 – 198) and last chant of this microcycle of the 6th tone «Proobrazuya voskresenie svoe». Recall that the chants «Gora yazhe inogda mrachna» and «Proobrazuya voskresenie svoe»






according to the Studit's charter performed other liturgical functions. The first of them was performed on the first day after the celebrate as the last chant on «Gospodi, vozzvah», and the second was the last stichera on «stihovne» (see: SHM, Synod. Slav. 330, p. 185 - 186).

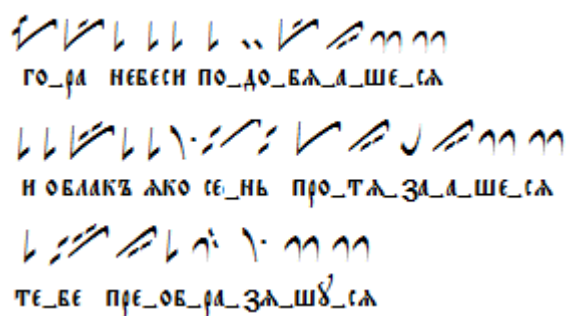
Thus, proceeding from the analysis of the repertoire genre composition of these manuscripts, we believe that stichera book from the Pogodinsky collection of the NLR (NLR, Pogod., 45) is one of the most recent singing manuscripts of the Studit's era, and stichera book from the archives of the RSL (RSL, F. 304, No. 407) represents the earliest notated manuscript containing the features of the Jerusalem tradition.

However, the genre-repertory aspect is the only side of the manuscript from the RSL, which fully corresponds to the Jerusalem tradition.

First, the poetic text of this manuscript is represented by an ancient phonetic edition, which, as is known, is typical for the Studit's era.

Secondly, the textological analysis of the chants of the Feast of the Transfiguration showed in this manuscript the presence of singing signs preserved from the ancient notation of the 11th-14th centuries.

Among them: chashka , slozhitie with kryuk prostoy , dvoynaya zapyataya . And in some cases, we see several  in a row. The most striking example is the first stichera on «Gospodi, vozzvah» of Velikaya vechernya «Prezhe raspyatiya tvoego gospodi gora nebesi podoboyashisya» (p. 196 – 197), where in the end of the second, third and fourth lines the rhyming of the poetic text is accompanied by the inclusion of  in the kryuk line, which creates a verbal-singing epiphore<sup>7</sup>.



ГО\_РА НЕБЕСИ ПО\_ДО\_БА\_А\_ШЕ\_СА  
И ОБЛАКЪ АКО СЕ\_НЬ ПРО\_ТА\_ЗА\_А\_ШЕ\_СА  
ТЕ\_БЕ ПРЕ\_ОБ\_РА\_ЗА\_ШЪ\_СА





Thus, the stichera book of 1437 can not be regarded unambiguously as a Jerusalem manuscript. Rather, it is a representative of the transition from Studit's to the Jerusalem charter.

Let us turn to a comparative textual analysis of this two stichera books.

During the research, it was found out that the textology of these manuscripts belongs to different types of editions. Similarities are observed only in the cadence (not always), individual kryuk (mostly stopitsa) and some secret tracings.

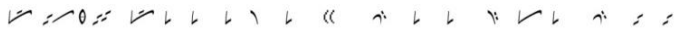


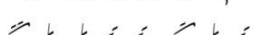
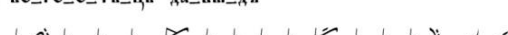
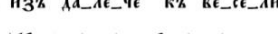
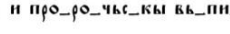
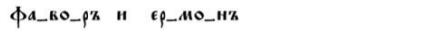
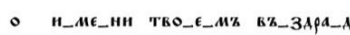
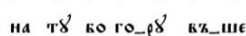
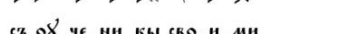
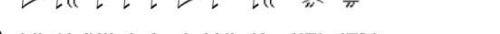

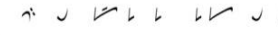


As an example, consider the musical-poetic text stichera of the 1st tone «Tvoego edinochadago syina».

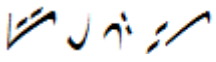
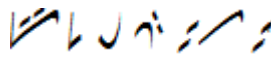

The division of the text in the stichera books is different. In the first manuscript there are 15 verbal and singing lines, in the second – 13.

In the singing line of the first manuscript (see Example 1) a syllabic type of tunes with a predominance of stopitsa  is presented. We distinguish the use of graphic anaphor and epiphore: so 8 lines out of 15 begin with a kryuk mrachnyi  (1-2, 4-8 and 15th), 7 lines end with a statya prostaya  (2-5th, 7th; 11th) and 2 – statya zakryitaya  (8-9th).

**Пример 1**

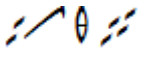
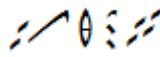
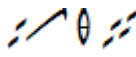
**РНБ, Погод. 45 (л. 135 об. -136)**

-  «  »
1. Тво\_е\_го\_е\_ди\_но\_ча\_да\_го\_сна про\_ви\_да\_д\_х\_о\_м\_з\_п\_ло\_ти\_и  

  2. к\_з\_ч\_ло\_в\_е\_к\_о\_м\_з\_п\_ри\_ш\_ь\_с\_т\_в\_и\_е  

  3. ко\_го\_о\_т\_ь\_ц\_ь\_да\_в\_ы\_д\_з\_а  

  4. н\_з\_а\_д\_а\_е\_ч\_е\_к\_з\_в\_е\_с\_е\_ди\_и\_и\_с\_з\_в\_и\_ра\_е\_т\_ь\_т\_в\_а\_р\_ь  

  5. и\_п\_ро\_р\_о\_ч\_ь\_с\_к\_ы\_в\_ь\_п\_и\_е\_т\_ь  

  6. фа\_во\_р\_з\_и\_ер\_мо\_н\_з  

  7. о\_и\_м\_е\_ни\_т\_во\_е\_м\_з\_в\_з\_д\_ра\_д\_з\_е\_т\_а\_с\_а  

  8. на\_т\_ь\_ко\_го\_р\_д\_в\_з\_ш\_е\_д\_з\_с\_па\_с\_з  

  9. с\_з\_о\_д\_ч\_е\_ни\_к\_ы\_с\_во\_и\_ми  

  10. о\_м\_ра\_чен\_о\_е\_а\_д\_ам\_ле\_е\_с\_т\_ь\_с\_т\_во  

  11. п\_ре\_о\_б\_ра\_ж\_ь\_с\_а\_о\_б\_ли\_с\_т\_а\_т\_и\_с\_ь\_т\_во\_ри\_п\_а\_к\_ы  

  12. и\_п\_р\_ет\_во\_ри\_в\_з\_ев\_з\_с\_во\_е\_во\_ж\_ес\_т\_во  

  13. сла\_в\_з\_же\_и\_с\_вет\_ло\_с\_т\_ь  

  14. т\_е\_м\_ь\_во\_п\_и\_е\_м\_з\_т\_и\_с\_з\_де\_т\_е\_лю\_в\_з\_с\_е\_м\_з  

  15. го\_с\_по\_ди\_сла\_ва\_т\_о\_в\_е.

The text of the second manuscript (see Example 2) is complicated in comparison with the first: the number of stopitsa is significantly reduced, at the end of some lines the sequence of individual kryuk resembles popevka (for example, the 2nd and 6th lines are completed by the next complex  by marking the words «Bogootets david» and «vzdradovastasya», in at the end of the 8th line in words «adamle estestvo», a modified version of this complex is applied , which creates a repetition in the singing line), and at the end of the fourth line we managed to find the melody of the popevka «merezha» .

As for secret tracings, in this manuscripts, their functioning is also different. Coincides with the location of only one theta, which sounds at the beginning of the chant, emphasizing the first word stichera «Tvoego», where the hymnographer refers to God.

In the second manuscript we find two more feats: the first of them sings a verb «vzyivaet», where in the poetic text we find words about Old Testament prophet, king and psalmist David. In the singing line in front of the theta we find a phenomenon, which M. Brazhnikov called «run-up» of the stopitsa. In this case, there are five stopitsa in front of the theta, the value of which, in the opinion of the researcher, lies in the recitative preparation before the complex melismatic chant [1, 145-146]. This verb is preceded by a direct quote from the 88th Psalm of David «Favor i ermon o imeni tvoem vozraduetsya» (Psalm 88:13), thereby reinforcing the importance of the quoted material in the hymnography of the stichera. The third theta of the chant marks the verb «pretvoriv» in which an important from the spiritual point of view is expressed the idea of the atonement of the sins of the world by Jesus Christ, which transformed «oчерnevshee adamovo estestvo», as it is written in the stichera, into a divine lordship and glory.





Note that during the chanting three times the same theta is used – «Povodnaya» , which, according to M. Brazhnikov's remark, is extremely often found in the chants of the 1st tone. There are two variants of this theta, the chanting of which is very uniform: with the sign of the zmeitsa after the theta  and without it  [2, 168]. We find these varieties in the analyzed stichera, as can be seen in Example 2.



**Пример 2**

**РГБ, ф. 304. I. № 407 (л. 199-199 об.)**

1. Тво\_е\_го\_е\_ан\_но\_ча\_да\_а\_го\_сы\_на\_про\_ви\_да\_а\_д\_х\_о\_м\_з  
2. пло\_ти\_ю\_к\_з\_чло\_ве\_ко\_м\_з\_прн\_шес\_тви\_е  
3. ко\_го\_о\_те\_ц\_ь\_да\_вы\_да\_з  
4. нз\_да\_ле\_ча\_к\_з\_ве\_се\_ан\_ю\_с\_з\_бн\_ра\_е\_ть\_тва\_рь  
5. и\_про\_ро\_чес\_кы\_во\_пн\_е\_ть  
6. фа\_во\_рь\_и\_ер\_мо\_н\_з\_о\_н\_ме\_ни\_тво\_е\_м\_з\_в\_з\_ра\_до\_вас\_та\_с\_а  
7. на\_т\_ь\_ко\_го\_р\_д\_с\_з\_па\_с\_з\_в\_ше\_д\_з\_с\_з\_о\_д\_че\_ни\_ки\_сво\_н\_ми  
8. и\_ом\_ра\_чен\_о\_е\_а\_дам\_ле\_ес\_тес\_тво  
9. пре\_об\_ра\_ж\_с\_а\_об\_анс\_та\_ти\_па\_ки\_с\_з\_тво\_ри  
10. и\_прет\_во\_ри\_в\_з\_ев\_з\_сво\_ю\_бо\_жес\_тво  
11. о\_в\_д\_же\_и\_св\_ет\_ло\_с\_ть  
12. те\_м\_ь\_во\_пн\_е\_м\_з\_ти  
13. с\_з\_де\_те\_лю\_в\_з\_се\_х\_з\_го\_с\_по\_ди\_сла\_ва\_те\_бе.

In the manuscript from the NLR in the places of the second and third thetas from manuscripts of the RSL there are simple kryuk (kryuk , chashka , stopitsa , statya prostaya ). Let us note that the manuscript 1422 is the only singing manuscript we studied, in which verbs «vzyivaet» and «pretvoriv» thetas are not accompanied, which is an exception, since both for the chants of the Feast of Transfiguration and for the whole of ancient Russian singing art in general, there is a clear fixation of the secret tracings for certain fragments of the verbal text [1, 64; 4, 55]<sup>8</sup>.

**Conclusion.** The long process of changing the charters in Old Russia (Studit's to Jerusalem), which took almost a century (from the end of the XIV and almost the entire XV century) – the time of significant changes in the liturgical history of the Orthodox Church, including the singing tradition of Church. The investigation of a series of East Slavic medieval codes of the transitional period showed: 1) the difference of the liturgical charters

from the singing manuscripts in the specified period; 2) the existence of the two representative singing manuscripts in the first half of the XV century; the analysis of the repertoire, genre and textual aspects of the Feast service showed a considerable difference between them, that allows us to admit the existence of two different charter traditions.

#### Notes:

<sup>1</sup> Instructions that are missing in the manuscripts are supplemented by us in accordance with the content of the Jerusalem mineya of the XV century (RSL, F.304.I. No. 586, p. 43-67, No. 587, p. 38-66, No. 588, p. 40-68).


<sup>2</sup> The missing fragments of the manuscript were replenished by us in accordance with the Studit's charter (SHM, Sin 330, p. 185).

<sup>3</sup> The full text of this charter was published in one of the works of A. M. Pentkovsky (see: Pentkovsky A. M. «The Typicon of Patriarch Alexios Stoudites in Byzantium and Old Russia» [7]).

<sup>4</sup> As you know, the Malaya vechernya entrenched in the liturgical practice together with the adoption of the Jerusalem charter [8, 480; 5, 74].

<sup>5</sup> Note that this chant in the Jerusalem charter is also performed in a microcycle on "litiya" of the Velikaya vechernya. Stichera on "litiya", like the Malaya vechernya, appeared in the sequence after the transition to the Jerusalem charter. However, in the stichera book of 1437 sticheras on "litiya" were not presented.

<sup>6</sup> This manuscript is the only one in our catalog, where the sticheras on «Gospodi, vozzvah» of the Velikaya vechernya are performed on the 6th tone. According to all the charter and singing manuscripts known to us, these chants must be performed on the 4th tone. In this regard, we can assume that in this stichera was made a mistake.

<sup>7</sup> Z. Guseynova, investigating the notation of XV century, in one of the manuscripts of the second half of the XV century in the last chant on «hvaliteh» of the Feast of the Transfiguration discovered a sequence of four  in a row [3, 68].

<sup>8</sup> In this manuscript, the absence of the indicated theta is not the only case of differences in the fixation of the thetas in comparison with other singing manuscripts. In the last chant of the 8th tone on «hvaliteh» «Poyat hristos» there are two thetas here, while in all the other manuscripts we didn't find thetas in this chant. O.Shangina also pays attention to this fact, examining the hymns of the Feast of the Transfiguration, including the material of manuscripts not included in our scientific review [9, 141].

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