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The influence of German musical-theoretical treatises of the 16th century on the creation of Ukrainian five-line notation

The historical and cultural heritage of the Ukrainian ethnic group of the XVI–XVII centuries demonstrate the great influence of Western European socio-cultural processes and, at the same time, the consolidation of Ukrainians as part of the monarchical federal state Polish Crown. This social situation is confirmed by the separate territorial residence of Ukrainians. This is evidenced by maps, created by the famous french military engineer and cartographer Guillaume Le Vasseur de Beauplan (1595–1673). He worked a long time in the Polish-Lithuanian service and drew up numerous maps, as well as Ukraine.¹



Fragment of the General Map of Ukraine by Guillaume Boplan

¹ Guillaume Le Vasseur de Beauplan, *Description d'Ukraine, qui sont plusieurs provinces du Royaume de Pologne. Contenues depuis les confins de la Moscovie, iusques aux limites de la Transilvanie*. A Rouen, Chez Jacques Cailloué, 1660. This book opened Ukraine to the West and aroused great interest in Europe. She was the source of the famous historical work of Pierre Chevalier: Pierre Chevalier. *Histoire de la guerre des Cosaques contre la Pologne*, Chez Thomas Jolly, 1668, 302 p.

Ukraine in the XVII century was known for a separate military union of Ukrainian Cossacks, which was located in a separate territorial center *Zaporozhian Host* (Zaporizhs'ka Sich). This military community was formed in the second half of the XVI century. At the same time was happened another important thing in Ukraine – a five-line notation was created. It should be noted that these two different innovations emphasize the intensification of state thinking of Ukrainians – the military defense of the ukrainian ethnic territories and the Western European vector of development. Therefore, the reform of church singing takes place simultaneously with the period of uprisings and the war against Polish authority under the leadership of Bohdan Khmelnytsky in 1648.

Thus, the creation of the linear notation in Ukraine at the end of the 16th century has become a landmark event for the development of Ukrainian culture in the future. This important reformist step allowed to introduce polyphonic singing into the Orthodox rite, as well as to record sacred monody chants in linear collections. This was a difficult decision, because only monody practice was used in the church rite from the period of Kievan Rus until the end of 16th century. Undoubtedly, such decisive changes were initialized by features of the cultural and aesthetic space and socio-political interactions within the vast territory of Europa Magna.

European culture developed under the influence of violent events associated with the escalation of religious tensions during this period. In the XV century the Taborites concluded a program document *Twelve Articles of Prague*, which demanded the reform of the Catholic Church, King Henry XVIII initiated a policy that led to the separation of the English Church from Rome in 1529, and John Calvin insisted on the separation of the church from the state and the establishing of the powers of local religious communities in 1541.²

All these processes were preceded by critical speeches against the moral decline of the Catholic clergy by Erasmus of Rotterdam (1466–1536), Girolamo Savonarola (1452–1498) and Martin Luther (1483–1546). It was Martin Luther, who in 1517 took a decisive step – nailing on the door of the castle in Wittenberg a list of 95 theses convincing arguments against indulgences.³ Luther praised the influence of music on man, he was well acquainted with the history and theory of music, and his favorite composers were Josquin Des Prez (1450–1521) and Ludwig Senfl (1492–1543).

In his works and letters he cited medieval and Renaissance treatises on music, in particular the treatise of Johannes Tinctoris (1435–1511) he knew almost verbatim. Luther was the author of the preface to the collection of motets *Pleasant*

² Yozef Lortz, *History of the Church, Adapted from the 5th and 6th German*, Edition by Edwin G. Kaiser Hardcover, 1939, 578 p.

³ Норман Річард Дейвіс [Norman Richard Davies], *Європа. Історія* [Europa. A history], transl. Петро Тарашук [Petro Tarashchuk], Київ 2006 [Kyiv 2006], 501 p.

Consonances... for 4 voices,⁴ published in 1538 by Georg Rhau and gave an enthusiastic assessment of imitation-polyphonic music based on cantus firmus. He also wrote prefaces to many other songs, where he always treated music as an important and integral part of the renewed Christian cult.

Luther's teaching required that each parish have its own cantor, organist, choir school, and group of trained singers and musicians, and therefore had the greatest influence on Germany's transformation into the most musically educated nation in Europe. Such views were spread in Europe and there was well known information within the Polish Crown, which included Ukraine in the XVI century.

As a result of active religious discussions and reformation initiatives the important changes took place in Europe. This also tangent Ukrainians, in particular an important event was the proclamation of the Brest Union in 1596.⁵ Well-known Ukrainians held talks with Protestants before that, Konstantin Ostrozhsky in particular. He was surrounded by many Protestants, he commissioned polemical works from them, and also showed readiness to enter into a union with Protestants. Such social activity influenced the Western European orientation of Ukrainian society, the adaptation of artistic achievements and the revision of their own traditions. This is how the five-line notation based on Western European models emerged. It was created by representatives of the Lviv Brotherhood at the end of the XVI century.⁶

Priority to teach church singing and creation of student choir was fixed in the first charter of the fraternal school in 1587. The choir performed twelve-part compositions, and the brothers created a five-line notation for this purpose.




The peculiarity of the Rus'-Kyivan notation is that it combines three types of Western European notation: Old Latin or choral notation with a characteristic mechanism of relative recording of pitch, mensural notation with a differentiated system of rhythmic durations and graphical forms from neumatic notation of Kievan Rus.⁷ Thus, the Ukrainian five-line notation got the signs:

⁴ *Symphoniae iucundae atque adeo quatuor vocum ab optimis quibusque musicis compositae, ac iuxta ordinem tonorum dispositae, quas vulgo mutetas appellare solemus, numero quinquaginta duo.*

⁵ Борис Гудзяк [Borys Gudzjak], *Криза і реформа. Київська митрополія, Царгородський патріархат і генеза Берестейської унії* [Crisis and reform. Kyiv metropolitanate, Constantinople patriarchate and the genesis of the Brest Union], Львів 2000 [Lviv 2000], 426 p.

⁶ The Lviv Brotherhood was first mentioned in 1544 as an association of parishioners at the Church of the Assumption on Ruska Street, and only at the end of 1585 did the Ukrainian burghers develop the charter of their organization, the Church of the Assumption (Ярослав Ісаєвич [Yaroslav Isaeyvych], *Успенське братство. Історія Львова*, [Assumption Brotherhood. History of Lviv], Львів 2006 [Lviv 2006], v. 1: 1256–1772, p. 141).

⁷ Олександра Цалай-Якименко [Oleksandra Calaj-Yakymenko], *Київська школа музики XVII ст.* [Kyiv School of Music of the XVII century], Київ–Львів–Полтава 2002 [Kyiv–Lviv–Poltava 2002], 24 p.

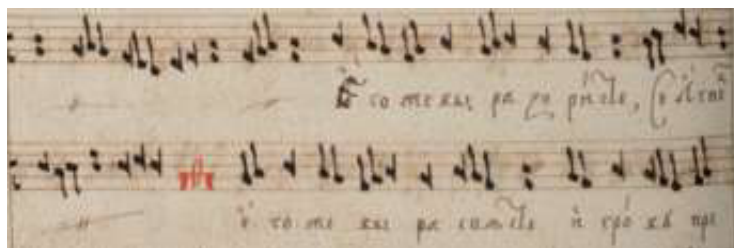
1. Стаття –  для позначення цілої ноти.
2. Стопиця –  для позначення половинної ноти.
3. Фіта –  для позначення складних мелодичних зворотів.

An example of these signs is the irmos of the 1st song of the Sunday canon of the 1st mode:⁸



Old slavonic irmologion, XVI century

Similar graphics are presented in the five-line linear notation of the Passion of Lyubachiv Irmologion of 1674.



Liubachivsky irmologion, 1674 century

The new form of musical writing became a technical means for enriching the repertoire of Ukrainian sacred monody, and the introduction of polyphonic singing in church practice. The corresponding permission was given by a separate letter of the Patriarch of Alexandria Meletius Pigas in 1594 by the request of the Lviv brothers. Polyphony has been officially used in the rites of the Orthodox Church⁹ since then.

It is important to note that due to the active political, commercial and cultural life of the city of Lviv, polyphony has been known here for a long time. This is confirmed by the presence of notes by composers of the Franco-Flemish School in Lviv's private collections. The music of this most influential European school of composition has been played in the Orthodox environment since the XV–XVI

⁸ Christian Hannick, *Das altslavische Hirmologion* / Ed. und komment. Christian Hannick. *Monumenta linguae slavicae dialecti veteris*, vol. 50, Freiburg-Breisgau: Weiher 2006. 877 s.

⁹ Юрій Ясіновський [Yuriy Yasinovskyi], *Музика*. [Music], [in:] *Історія Львова* [A history of Lviv], v. 1: 1256–1772, Львів 2006 [Lviv 2006], p. 211.

centuries, and the repertoire of contemporary organ tabulatures testified to a good knowledge of the peaks of vocal and polyphonic music.¹⁰

Many artists of that time were brought up on the examples of Franco-Flemish School, Italian, German, and French music, including Martin Leopolita or Martin of Lviv (1530–1590).¹¹ The high professional level of this composer testifies to the development of Lviv in the direction with the Renaissance cultural and artistic traditions of Europe.

According to Yuri Yasinovsky, it was a kind of creative laboratory in Lviv where the work process was very active and it resulted in introduction of the new expressions and methods of development of Orthodox singing.¹² The introduction of party singing by the Lviv Brothers confirms this thesis and it is worth considering ways to penetrate the Ukrainian artistic environment of Western influences, in particular, German. A striking example is the party work of an unknown Ukrainian author, *Who will separate us from the love of God* [Kto ny razluchyt nas ot liubwe Boziia]. It is based on paraphrases of the message of ap. Paul to the Romans (Rom. 8:35), and his composition almost exactly coincides with *Spiritual Concerto* by Heinrich Schütz (1585–1672).¹³

It is important to note that the close ties of the city of Lviv with the representatives of the German lands have a long history. The oldest document written in Lviv (1334) is the preserved diploma of George II to the Grand Master of the Teutonic Order Luther von Braunschweig.¹⁴ The Teutonic Order was a longtime ally of the Galician-Volyn state, with which it had close trade contacts.¹⁵

German language was the language of interethnic communication along with Latin in the XIV–XV centuries in Lviv. Records in the magistrate's act books

¹⁰ Jurii Jasinowskyj, “Znaczenie eparchii przemyślskiej w rozwoju ukraińskiej muzyki cerkiewnej” [The importance of the Przemyśl eparchy in the development of Ukrainian church music], [in:] *Polska–Ukraina 1000 lat sąsiedztwa*, [Poland–Ukraine 1000 Years of Neighborhood], Przemyśl 1994, s. 405.

¹¹ Катерина Цірікус [Kateryna Zirikus], “Мартин зі Львова – композитор XVI століття” [Martyn from Lviv is a composer of the 16th century], [in:] *Каллофонія*, [Kalophonía], № 1, Львів 2002 [Lviv 2002], p. 297.

¹² Юрій Ясинівський [Yurij Yasinovskiy], “Львівське Успенське братство та українська музика” [Lviv Assumption Brotherhood and Ukrainian music], [in:] *Успенське братство і його роль в українському національно-культурному відродженні* [Assumption Brotherhood and its role in the Ukrainian national and cultural revival], Львів 1996 [Lviv 1996], p. 66.

¹³ Ніна Герасимова-Персидська [Nina Herasymova-Persyds'ka], “Послання ап. Павла в творі Г. Шютца та партесному концерті” [Message ap. Paul in the work of H. Schütz and the partes concert], [in:] *Українсько-німецькі музичні зв'язки минулого і сьогодення* [Ukrainian-German musical ties of the past and present], Київ 1998 [Kyiv 1998], p. 6–22.

¹⁴ Luther von Braunschweig (1275–1335) was one of the most educated rulers of the Teutonic Order, engaged in literary work, wrote poetry.

¹⁵ The Teutonic Order was a longtime ally of the kingdom of Galicia–Volhynia. These close contacts of the Romanovych dynasty allowed them to accept the latest military achievements and stay ahead of other Rus lands.

(Леонід Войтович [Leonid Vojtovych], “Торгівля, ремесло, рільництво” [Trade, craft, farming], [in:] *Історія Львова. У трьох томах* [History of Lviv. In three volumes], v. 1: 1256–1771, Львів 2006 [Lviv], p. 89).

were kept in German, as well as diplomatic correspondence. This accelerated the integration of Lviv into the cultural space of Western and Central Europe, as the German language was understood by most cities with Magdeburg law.¹⁶

The oldest historical information about Lviv is connected with German sources. Such description is found in the German language diary of Martin Gruneweg, who lived in Lviv from 1582 to 1602. At the same time in Cologne, Lviv's pharmacist Johann Alembek published a short essay on Lviv *Topographia civitatis Leopolitanae*¹⁷ with a general view of the city in an engraving by Franz Hogenberg (1535–1590).¹⁸

Long and close ties with the representatives of the German lands significantly changed the musical art of Lviv. There is a lot of evidence of musicians of German origin, music repertoire and instruments.¹⁹ Therefore, it is no coincidence that numerous German music-theoretical treatises were published in Lviv. And the Lviv Brothers, who cared about the development of education and the liturgical rite, used them to create a five-line notation in the late 16th century.

It replaced the medieval neumatic notation used since the beginning of the baptism of Kievan Rus in 988. Interestingly, two books were created at the same time – Lavriv neumatic irmologion of the end of the XVI century²⁰ and Lviv irmologion with a five-line notation of the end of the XVI century.²¹ The first was established near Lviv, the village of the monasteries of St. Onuphrij, founded around 1255 by a descendant of the princely family of King Daniel, and the second was created by the Lviv Brothers.

¹⁶ The city of Lviv received the Magdeburg right on June 17, 1356 century.

¹⁷ Олександр Осіп'ян [Oleksandr Osip'yan], «*Topographia civitatis Leopolitanae*» Йоганна Алембека початку XVII ст. як джерело з історії Львова: когнітивна рамка, нарративні стратегії» [*Topographia civitatis Leopolitanae*» by Johann Alembek in the early XVII century as a source on the history of Lviv: cognitive framework, narrative strategies], [in:] *Український історичний журнал* [Ukrainian Historical Journal], Київ 2010 [Kyiv 2010], № 4, p. 192–222.

¹⁸ Essay on Lviv was published as part of the sixth volume of the Latin edition of «*Cities of the World*» (1618).

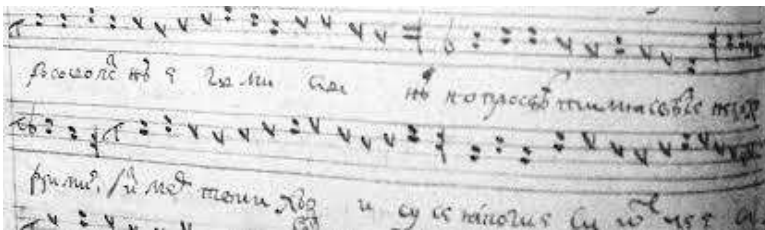
¹⁹ Лешек Мазепа, Тереза Мазепа [Leshek Mazepa, Tereza Mazepa], *Шлях до музичної академії у Львові в 2-х томах* [The way to the Music Academy in Lviv in 2 volumes], Львів 2003 [Lviv 2003], v. 1, 287 p., v. 2, 199 p.

²⁰ *Лаврівський невменний Ірмологіон кінця XVI століття: Факсимільна публікація, коментар, дослідження* [Lavriv's neumatic Irmologion of the end of the XVI century: facsimile publication, commentary, research], ed. Юрій Ясіновський [Jurij Jasinovs'kyj], Крістіан Ганнік [Christian Hannick], Марія Качмар [Mariia Kachmar], Львів 2019 [Lviv 2019], xxxii+604 p.

²¹ *Das Lemberger Irmologion. Die älteste liturgische Musikhandschrift mit Fünfliniennotation aus dem Ende des 16. Jahrhunderts*, Herausgegeben und eingeleitet von Jurij Jasinovs'kyj, übertragen und kommentiert von Carolina Lutzka, Bausteine zur Slavischen Philologie und Kulturgeschichte. Reihe B: Editionen, Band 24. Köln–Weimar–Wien: Böhlau 2008, 509 S.



Lviv neumatic irmologion of the end of the XVI century



Lviv heirmologion of the end of the XVI century

Thus, the creation of linear writing allowed to introduce polyphonic singing into the liturgical rite of the Ukrainian Church.²² This was a real turning point for the further development of Ukrainian music. Selection, creation of party works,

²² The creation of the five-line notation is associated with the activities of the Lviv Brotherhood. It is known, that the Lviv's brothers received permission twice to use polyphony in the liturgical rite. The first was from the Patriarch of Alexandria Meletius Pigas in 1594, and the second from his successor Patriarch Cyril Lucaris in 1614 (Андрій Смирнов [Andrii Smyrnov], Кирило Лукаріс і Україна [Cyril Lucaris and Ukraine], [in:] *Наукові записки Національного університету "Острозька академія"* [Scientific notes of the National University "Ostroh Academy"], Остроп 2011 [Ostroh 2011]. № 18, p. 157–164).

selected linear monody songs, which were a part of innovative collections – irmologions, were translated into linear notes. The learning process has taken place and accelerated and resulted in improving the quality of performance, and in our time, the study of general monody. Peculiarities of that noted irmologioni became a model of artistic skill.²³



Liubachivsky irmologion, 1674 century

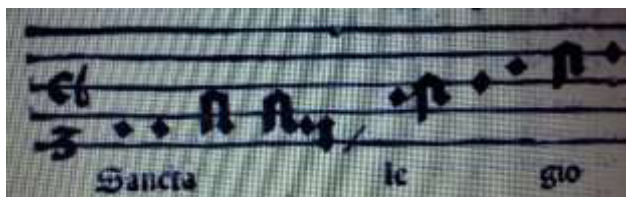
Thus, the creation of linear notation was a real revolutionary step in the development of Ukrainian music and a key role belongs to Western European music-theoretical treatises in this process. Theoretical musical works are stored in the library of the Lviv Brotherhood School and other Lviv book collections. Music textbooks and treatises of German theorists, whose names were well known in Europe have been among them:

1. Andreas Ornitoparchus-Vogelsand, *Musice activae micrologus*, 1519.
2. Martinus Agricola *Ein kurtz deutsche Musica*, 1528; *Musica choralis deutsch*, 1529; *Musica figuralis deutsch*, 1532.
3. Georg Listenius, *Musica*, 1537.
4. Lampadius Auctor, *Compendium musices, tam figurati quam plani cantus, ad formam dialogi*, 1537.
5. Johann Spangenberg, *Questiones musiqae in usum scholae Northusianae, oder wie man die Jugend leichtlich und recht im Singen unterweisen soll*, 1542.
6. Heinrich Faber, *Compendium musicae*, 1548.

²³ Яким Запаско [Yakym Zapasko], *Ошатність української рукописної книги* [Elegance of the Ukrainian manuscript book], Львів 1998 [Lviv 1998], 135 p.

The lives of these theorists and the publication of their work are closely linked to the two neighboring German cities – Leipzig and Wittenberg, which went down in history as centers of the Reformation.²⁴ These tendencies were well known in Ukraine as well, in particular, the founder of the Ostroh Academy (1576) and the printing house (1577) Prince Constantine of Ostroh for some time showed readiness to enter into a union with protestants.²⁵

Similar reformation tendencies were followed by the Lviv Brethren, who actively supported education, printing,²⁶ and tried to manage church property, which caused great conflicts with church representatives.²⁷ It is logical to assume that the members of the Lviv Brotherhood were well informed in liturgical problems, as well as in the socio-cultural peculiarities of German society. Musical treatises of German theorists were well known in Lviv, which inspired the creation of notation:



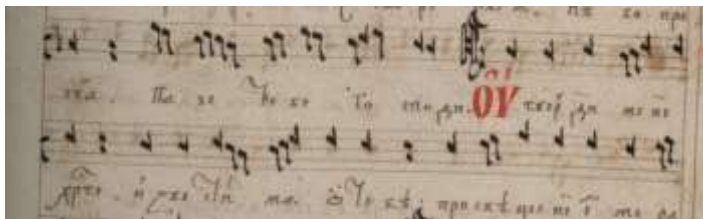
Andreas Ornitoparchus-Vogelsand, «Musice activae micrologus», 1519

²⁴ Georg Rhau (1488–1548) – one of the prominent German printers of the first half of the 16th century, who was active in Wittenberg and supported the Reformation.

²⁵ Леонід Тимошенко [Leonid Tymoshenko], *Виняткова роль князя В.-К. Острозького в православної церкви (формування уявлень, східна еклезіальна ідентичність та магнатська протекція в умовах річесполитського права патронату)* [The exceptional role of Prince V.-K. Ostrozshsky in the Orthodox Church (formation of ideas, Eastern ecclesiastical identity and magnate protection in terms of Polish-Lithuanian patronage law)], [in:] *Дрогобицький краєзнавчий збірник* [Drohobych local collection], № XIII, Дрогобич 2009 [Drohobych 2009], p. 53–77.

²⁶ The Lviv Brotherhood helped to organize its own printing house (1572–1572) for the well-known Ukrainian printer Ivan Fedorovych and actively printed books confirming Zapasko-Isayevich's catalog (*Пам'ятки книжкового мистецтва : каталог стародруків, виданих на Україні*, [Monuments of book's art: a catalog of old prints published in Ukraine], ed. Яким Запаско [Yakym Zapasko], Ярослав Ісаєвич [Yaroslav Isayevych], Львів 1981 [Lviv 1981], 136 p.)

²⁷ Gedeon, bishop of Halychyna, Lviv and Kamyanets-Podilsky, criticized the protestant sentiments of the Lviv's brothers. He called them 'heretics' and even excommunicated them from the Church. Well-known historian Mykhailo Hrushevsky wrote, against the background of the sad degeneration of the Orthodox Church in the Ukrainian and Belarusian lands, the appropriate ground appeared for the rooting and development of the Reformation tendencies introduced by the German religious movement. (Михайло Грушевський [Myhailo Hrushevskyy], *З історії релігійної думки на Україні* [From the history of religious thought in Ukraine], Київ 1992 [Kyiv 1992], p. 63).



Liubachivsky irmologion, 1674 century

The new form of musical notation became the basis for the creation of polyphonic works – partesny concerts. Vocal parts of this genre were recorded in separate notebooks ”poholosnyk“:



Soprano party (dyskant), XVII century

The creation of the five-line notation in Ukraine wasn't only a liturgical reform, but also a political one – it was a step towards unity with the European community. Linear notation was created for the polyphonic singing and was technically based on German musical-theoretical treatises. In this process, we trace the special role of two German cities – Leipzig and Wittenberg, which in the XVII century approved the Reformation in Germany. The Lviv Brotherhood also showed strong character and strategic thinking in this context. This emphasizes very close relations between Lviv's brothers and German reformers. And this highlights the importance of Lviv – as a city in which energy was accumulated, which influenced the development of Ukrainian culture.