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Octoechos in the Ethnic Congregations of the Volga and Kama Rivers Regions as a Synthesis of Regional Church Singing Traditions (on the Example of Sunday Troparion Modes)

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Abstract. The article is devoted to the contemporary practice of church singing of the Turkic and Finno-Ugric peoples of the Volga and Kama River Regions (the Tatars-Kryashens, the Maris, the Chuvashes, the Udmurts) converted to Christianity as part of the missionary activities of the Russian Orthodox Church in the period from the 16th to the 19th centuries. The Orthodox Christian church singing practice of these peoples presents a unique and hitherto insufficiently studied phenomenon in the context of both regional and, to take it broader, Russian musical culture.

Octoechos (the system of the eight church modes, *Osmoglasie* in Russian) is perceived as a part of liturgical church service, the most monolithic in its style, which, while having been disseminated in oral form, at the same time, presents an assemblage of differing regional practices of church singing. The material of the research was provided by the audio recordings of Easter troparions made by the author of this article in congregations where the liturgical services are carried out in the languages native to the parishes. Field recordings are compared with notated specimens from church service books presenting the Moscow and the St. Petersburg schools of standard church singing, which makes it possible to disclose intonational "sources" of the Octoechos of the Volga and Kama Rivers regions and the level of preservation of the chants in their oral existence.

Analysis has shown that *glas* (tone) singing in the ethnic parishes of the Volga and Kama Rivers regions is based predominantly on the Moscow tradition of church singing. Record has been made of singular examples of church singing, the intonational foundation of which stems to local chant melodies. Of special interest is the church singing practice of the Udmurt parish of Izhevsk—the only one in Udmurtia where

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liturgical church singing is carried out in the Udmurt language. Here, along with the chants of the Moscow tradition, troparions of abridged Bulgarian chant (characteristic for the St. Petersburg tradition) and original melodies pertaining to the Vyatka regional tradition, have been notated, which bears witness to the complex synthesis of various church singing influences. It is emphasized in the article that in the conditions of gradual unification of the congregation church singing repertoire, contemporary notation and analytical comprehension of local specimens of traditional church intonating provide important goals of musicology.

***Keywords**:* Octoechoes, *glas* (tone) singing, Orthodox Christian singing, church singing, the Volga and Kama Rivers region, ethnic parishes, the Tatars-Kryashens, the Chuvashes, the Udmurts, the Maris

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Осмогласие в национальных приходах Волго-Камья как синтез региональных певческих традиций (на примере воскресных тропарных гласов)

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Аннотация. Статья посвящена современной практике церковного пения тюркских и финно-угорских народов Волго-Камья (татары-кряшены, марийцы, чуваши, удмурты), христианизированных в рамках миссионерской деятельности Русской Православной Церкви в XVI–XIX веках. Православная певческая практика этих народов представляет собой уникальный и до сих пор малоизученный феномен в контексте как региональной, так и — шире — отечественной музыкальной культуры.

Осмогласие рассматривается как наиболее монолитная по стилю часть богослужебного пения, которая, в силу устности бытования, в то же время представляет собой совокупность различающихся региональных певческих практик. Материалом исследования послужили аудиозаписи воскресных тропарей, выполненные автором в приходах, где богослужения проводятся с использованием родных для паствы языков. Полевые записи сопоставляются с нотированными образцами из богослужебных книг, представляющих московскую и петербургскую школы обиходного пения, что позволяет выявить интонационные «истоки» волго-камского осмогласия и степень сохранности напевов в устном бытовании.

Анализ показал, что гласовое пение в национальных приходах Волго-Камья опирается преимущественно на московскую певческую традицию. Зафиксированы также единичные образцы песнопений, интонационная основа которых восходит к местным напевам. Особый интерес представляет певческая практика удмуртского прихода г. Ижевска — единственного

в Удмуртии, где богослужения полностью ведутся на удмуртском языке. Здесь, наряду с напевами московской традиции, зафиксированы тропари на сокращённый болгарский распев (характерный для петербургского обихода) и оригинальные мелодии, принадлежащие вятской региональной традиции, что свидетельствует о сложном синтезе различных певческих влияний. В статье подчёркивается, что в условиях постепенной унификации приходского церковно-певческого репертуара своевременная фиксация и аналитическое осмысление локальных образцов обиходного интонирования являются важными задачами музыкознания.

***Ключевые слова**:* осмогласие, пение на глас, православное пение, церковное пение, Волго-Камье, национальный приход, татары-кряшены, чуваши, удмурты, марийцы

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Introduction

According to research of the contemporary art of Russian church singing, the *glas* (tone) tradition presents the least monolithic part of liturgical church chant in its style. [1; 2] The stylistic unity of the present stratum of Orthodox Christian liturgical service is achieved by its reliance on the intonational basis of the Early Russian church chants: the Znamenny, the Kiev, the Greek and the Bulgarian. However, the study of the presence of church singing in liturgical practice shows that the traditional *glas* (tone) singing does not present a concisely regulated phenomenon to any degree. Having been developed for the most part in oral forms, it has accreted with original stylistic traits of the particular locations wherein it has existed: in each separately taken congregation there have appeared local variants of chants diverging from the specimens fixed in notated church service books. They comprise a melodic fund, which presents the "musical language" [3] of any particular religious community, preserved with care and conveyed orally from one generation to the next. As a result, the living culture of church singing has presented an "assemblage of religious devotional singing practices differing from each other." [4, p. 352] The local variants of Octoechos (in Russian: *Osmoglasie*) present in contemporary liturgical practice, much as the questions of their likenesses and differences, have remained insufficiently studied up to the present. The aim of the article is to disclose the peculiarities of *glas* (tone) singing of the ethnic parishes of the Volga and Kama Rivers regions and to define the group of chants that constitutes the melodic repertoire of regional liturgical practice.

The Materials and Methods of Research

Since singing based on *glas* (tone) is a phenomenon of oral musical practice, its study requires methods applied in ethnomusicology, namely:

– audio recordings of the chants made directly during the services in churches and in performance by church singers;

– comparative analysis of the oral versions of the church chants with written-down examples from notated church books and manuscripts;

– gathering information via surveys and conversations with the representatives of the church singing traditions—priests, choirmasters, choristers and parishioners;

– study of the church singing and liturgical traditions both on the level of separately examined congregations and in the larger regional context.

As can be seen from the given list, of first importance is the method of field research, presuming the process of gathering musical materials in the natural surroundings of their presence. For the sake of disclosing the peculiarities of *glas* (tone) singing of the Orthodox Christian Finno-Ugric peoples of the Volga and Kama Rivers regions, the author of the article made audio recordings of the *glas* (tone) liturgical chants sung by the clergies of the various ethnic parishes in the region.[1] The parishes defined in the present work as ethnic are those, where among the choir singers and parishioners there is a large proportion of Tatars-Kryashens, Chuvashes, Maris and Udmurts—the peoples involved into the orbit of Orthodox Christianity as the result of missionary activities of the Russian Orthodox Church during the period from the 16th to the 19th century.[2] An important peculiarity of the liturgical practice of these church communities, the greater part of which is active in rural areas, is the use of the vernacular languages, native for the parishioners.[3] The choir groups are small (comprised of 1 to 5–6 people), they are formed predominantly from the number of old-timer parishioners and members of the families of the priests, not being able to read music, but who possess competence in singing.

The material for the analysis was provided by the chants of a concrete genre,—namely, Sunday troparions, in the formats they have been preserved and performed in the liturgical service of the churches covered by us. In our choice of this group of chants, we have considered such factors as the frequency of their performance in liturgical service and the level of the singers' mastery of the musical material. For example, in a number of village parishes, the choir members had difficulties singing sticherons and heirmoses of all the *glases* (tones), explaining this by the reason that they were well familiar with the musical component of only one order of service—the Divine Liturgy, conducted most regularly in the rural regions.[4]

The Sunday troparions, just as the rest of the alterable prayers, in the tradition researched by us, are intonated solely in oral form, with a reliance of unnotated text sources wherein the indications of syntactic divisions of the

[1] Notably, we have covered the parishes in Kazan, the Tyulyachinsky, Nizhnekamsk, Mamadyshsky, Cheremshansky and Kukmorsky Districts of the Republic of Tatarstan (RT), the Morkinsky, Volzhsky, Zvenigovsky and Gornomariysky Districts of the Republic of Mari El (RME), the city of Cheboksary of the Cheboksary Region of the Republic of Chuvashia (ChR), and the city of Izhevsk of the Republic of Udmurtia (UR). The recordings were made by the author of the present article from 2020 to 2025.

[2] Our use of the term "ethnic" in this work requires certain caveats. In Soviet historiography the tradition entrenched itself to apply it to all the artistic phenomena, except for the Russian, underlining their ethnic specificity regarding the culture of the titular people of the nation. Realizing the logical impropriety of this approach, we nonetheless make use of this conception for the differentiation of the cultural practices of the Turkic and Finno-Ugric peoples of the Volga and Kama Rivers regions at the present-day stage.

[3] The immense work on translation of the Christian literature, including that pertaining to church singing, into local languages was carried out as far back as during the pre-revolutionary period, at the Translation Committee, created especially in Kazan. At that same time, the practice of carrying out liturgical services in the Tartar, Chuvash, Mari, and Udmurt languages was brought in, which became the beginning of the formation of the unique traditions of Orthodox Christian singing in the Volga and Kama Rivers region.

[4] In the rural parishes there are frequent cases of an insufficient amount of permanently functioning priests, the latter being compelled to serve several churches, which brings in irregularity to the church services.

text are made by means of special signs. The musical material is chanted by the church singers entirely by memory. The texture of the combined choral singing is presented for the most part in unison or in parallel thirds, which means that it expresses the monodic principle of organization of musical fabric. In the overwhelming majority of churches, the *glas* (tone) chants are performed in Church Slavonic, more rarely—in bilingual conditions.[5]

With the aim of disclosing the local peculiarities of liturgical church singing, a comparison was undertaken of the notations of the *glas* (tone) chants carried out by the author with the notated examples fixed in liturgical and church chant books. Among them, special attention was provided to the editions representing two schools of church singing—the Moscow [5] and the St. Petersburg school, [6] comprising the leading tendencies in the field of Russian church singing, which had an immense impact on the other regions in various historical periods.[6]

Singing in *Glases* (Tones) in the Ethnic Parishes of the Middle Volga Region

Comparison of the oral versions of the Sunday troparions present in the national parishes of the republics of Tatarstan, Mari El and Chuvashia with examples from notated liturgical service books showed that the *glas* (tone) singing of the Near-Volga Region was influenced by the Moscow church singing tradition. The majority of the examples notated by us are based on the troparion chants characteristic for the school of the capital city, which it is customary to attribute as pertaining to the "abbreviated Greek"

[5] One of the characteristic features of the contemporary church singing practice of the Turkic and Finno-Ugric peoples of the Volga and Kama Rivers region is its existence in the conditions of poly-lingual settings. The close contiguity of the representatives of the different peoples not only within the scale of the region, but also within the frameworks of separately taken parishes, generates such a phenomenon as the observance of Orthodox Christian liturgical service in several languages, most often, in two. This tradition was established in the prerevolutionary period within the framework of the missionary work of the Russian Orthodox Church and has been preserved up to the present day. Among the congregations that have become the object of attention in the present work, singing of the *glas* (tone) chants both in Church Slavonic and in the vernacular languages has been observed in the Kryashen congregation in Kazan (in Tatar), the Udmurt congregation of Izhevsk, Udmurt Republic (in Udmurt), in the parishes of the village of Akulevo, Cheboksary Region, Chuvash Republic (in Chuvash), the village of Arino, the Morkinsky Region, the Republic of Mari El (in Mari).

[6] The Moscow-based singing was based on the so-called *Standard Repertoire of the Kiev Chant*, in which all the sticheron chants pertain to the abbreviated Kiev chant, while in other genres the Greek and Small Znamenny chants are presented. [7, p. 150] The repertoire of these chants was gathered by the Society of Lovers of Church Singing and published during the period between 1881 and 1915 in several issues with the general title of *Krug tserkovnyh pesnopeniy obychnogo napeva Moskovskoy eparkhii* ("The Circle of Church Chants of the Regular Chant of the Moscow Eparchy"). [5, p. 2] The St. Petersburg church singing tradition is connected with the activities of the Court Church Singing Capella. The chants of the Octoechos characteristic for the present school were notated in the *Harmonization of the Church Circle* created by Alexei Feodorovich Lvov (1849) and published under the editorship of Nikolai Ivanovich Bakhmetyev in 1869. The *glas* (tone) chants of the church singing traditions of the two capital cities—Moscow and St. Petersburg—are in many ways similar, the differences are marked in the melodies of the stichera of the 2nd *glas* (tone) and the troparions of the 6th and 7th *glases* (tones) (about this see: [8]).

(*glases* 1, 3, 4, 7, 8) and the "abbreviated Kiev" (*glases* 2, 6) chants. [1; 7; 9; 10][7] The tradition is also preserved of singing certain troparions with sticheron chants, in particular, those of the 2nd, 5th and 6th *glases* (tones). In all of the diversity of the specimens examined by us, we can highlight the troparion chants replicating the "printed" examples with a high level of precision, as well as chants subjected to considerable re-intonation.

The troparions of the 4th and 6th *glases* (tones), the simplest from the perspective of intonational organization, are characterized by the most stability of pitch content. The greatest part of the orally disseminated examples of these chants recorded by the author recreate virtually with exact precision the chants characteristic for the *glases* (tones) based on abbreviated Greek and abbreviated Kiev chants correspondingly; they are also performed in the parishes where singing by *glases* (tones) is carried out with the use of texts in the vernacular native languages (Examples Nos. 1 and 2). The structure of the voices is likewise preserved: the chants are based on alternation of two (in the 4th *glas*) or three (in the 6th *glas*) verses and are concluded with the closing verse.

Example No. 1

Easter Troparion of the 4th Glas (Tone).
The Kryashen Parish of Kazan (Tatarstan)[8]



[7] Nonetheless, it must be mentioned that the question of attribution of the *glas* (tone) chants in regard to their possible adherence to any traditional chant tradition is perceived to be difficult at the present time. This is because that in various sources the same melodic models are labeled with different names. From this perspective, comparison of the contents of various editions allows researcher of contemporary *glas* (tone) chant Victoria Giliverya to arrive at the conclusion that "there is no absolute precision in the notations in any of the Octoechos chants: the Bulgarian is substituted by the Greek and the Kiev chant, the Greek—by the Small Znamenny, the Kiev—by the Greek," [1, p. 143] "such notations do not as much facilitate research of the Octoechos, as they encumber it, since these appellations are quite conditional." [11, p. 476] This also stipulates the fact that in a large number of present-day editions the versions of the chants are presented without any titles. For example, the authors of the textbook *Azbuka osmoglasiya* ("The Alphabet of Octoechos"), designed for the instruction of choirmasters, stipulate this questions in a special way: "In a number of cases, the classification of the melodies of the stichera and troparions correspondingly to the abridged Kiev and Greek chants require specification. For this reason, in our edition the chief <…> versions of the chants are left untitled." [12, p. 4] Giliverya also observes that all the "chants of the present-day Octoechos are comparable according to their melodic, rhythmic and structural organization." [1, p. 147] It is particularly that "stylistic commonality," according to the researcher, which leads to the frequentlv appearing substitutions of the titles of the chants.

[8]  — the given conditional symbol indicates at singing in evenly sounding identical durations on one pitch.

Example No. 2

Easter Troparion of the 6th *Glas* (Tone).
The Chuvash Parish of Akulevo Village
of the Cheboksary District (Chuvashia)



It is also perceived possible to highlight the chants distinguished by a greater susceptibility towards pitch renewal. These are the troparions of the 1st and the 7th *glases* (tones). The considerably developed melodic line of the troparion of the 1st *glas* (tone) (*Kameni zapechatanu ot iudey*), unfolded in the range of a perfect fourth, generates various interpretations. The chanting of the text is based on the alternation of two verses. The first line of the text and the music of the chant is marked by a greater amount of technique of melodic variation in the examples utilized in contemporary church singing practice. The notated intonational divergences may be generalized with the following techniques: extenuation of the stepwise ascent within the limit of a perfect fourth with the means of introducing intonations of neighboring pitches (Example No. 3), and patterning of the chant leading to an ascending leap of a perfect fourth emphasized at the beginning of the line (Example No. 4).

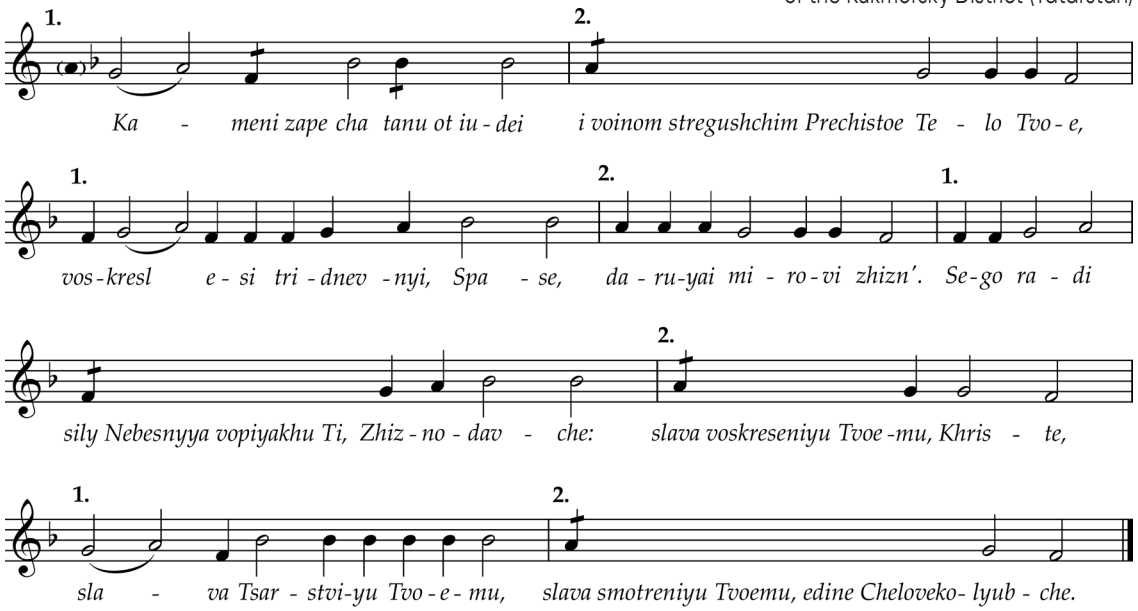
Example No. 3

Easter Troparion of the 1st *Glas* (Tone).
The Chuvash Parish of Staroye Ilmovo Village
of the Cheremshansky District (Tatarstan)



Example No. 4

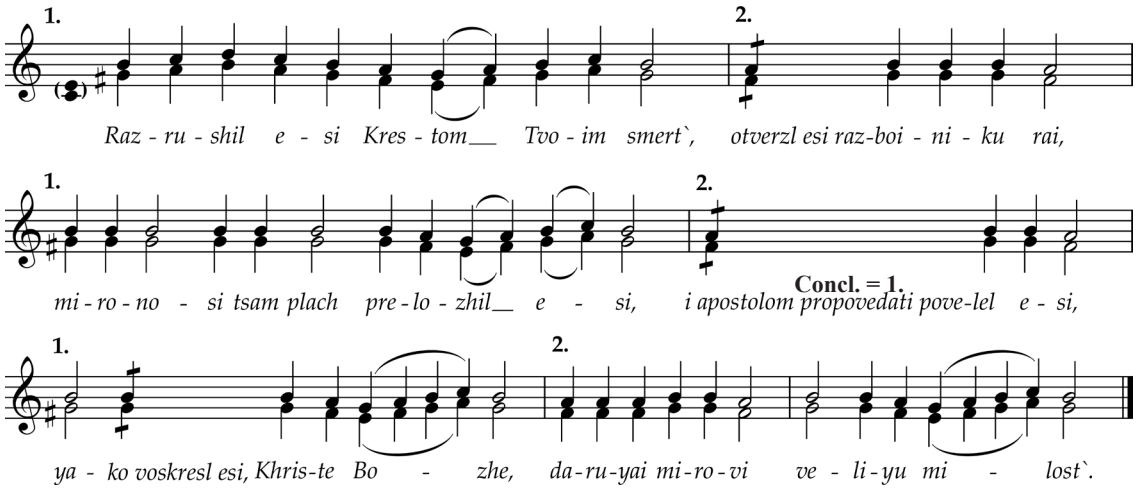
Easter Troparion of the 1st *Glas* (Tone).
The Udmurt Parish of Nyrya Village
of the Kukmorsky District (Tatarstan)



The Easter Troparion of the 7th *Glas* (Tone) (*Razrushil yesi Krestom Tvoim smert*), based on an abridged Greek chant, includes two alternating ordinary lines and a conclusive line. In the oral versions of the chants, all the structural components may be subjected to revision. The most frequent cases in the written-down versions are, on the one hand, reducing the ranges of the chants by means of "descent" of the second line a major or minor third below, and on the other hand—the melodic enrichment of the first line, where instead of a recitation on the initial pitch *B*, the stepwise ascent in the range of a third with a subsequent return to the initial sound is intoned (Example No. 5).

Example No. 5

Easter Troparion of the 7th *Glas* (Tone).
The Mari Parish of Arino Village
of the Morkinsky District (Mari El)



Meriting special attention is the structural organization of the *glas* (tone) chants. As it is known, each *glas* (tone) contains a particular "principle of correct succession of melodic lines" [13, p. 32] forming the overall architectonics of the particular chant. Definitive for the musical structure of the chants of the Octoechos is the structure of verbal component, which similarly in the contemporary practice may be subjected to the influence of the performance interpretation.

According to the obtained results, choristers frequently alter the syntactic segmentation of the prayer texts, which leads to a change of the sizes of the textual and musical lines, the augmentation or, on the contrary, diminution of their quantity. Let us examine the realization of this mechanism on the example of the Troparion of the 3rd *Glas* (Tone) *Da veselyatsya Nebesnaya*. According to the liturgical books, the text of the chant includes eight structural units (see Table 1). The musical structure is assembled from the alternation of three standard and one conclusive line in the following way:

1 | 3 | 1 | 2 | 3 | 1 | 2 | concl. |

In the practices of church choir singing researched by us, we can establish cases of unifications of a number of lines of the prayer text, as the result of which the correlation between the textual and musical lines is changed, their overall number is reduced. The greatest reduction is observed in the music example observed in the performance of the church choir singers from Vladimirskoye village from the Gornomariisky District of the Mari El Republic (see Table 1): as the result of merging the third and the fourth, and then the seventh and the eighth lines of the verbal text, the musical structure of the troparion appears in a new light:

1 | 3 | 1 | 2 | 3 | concl. |

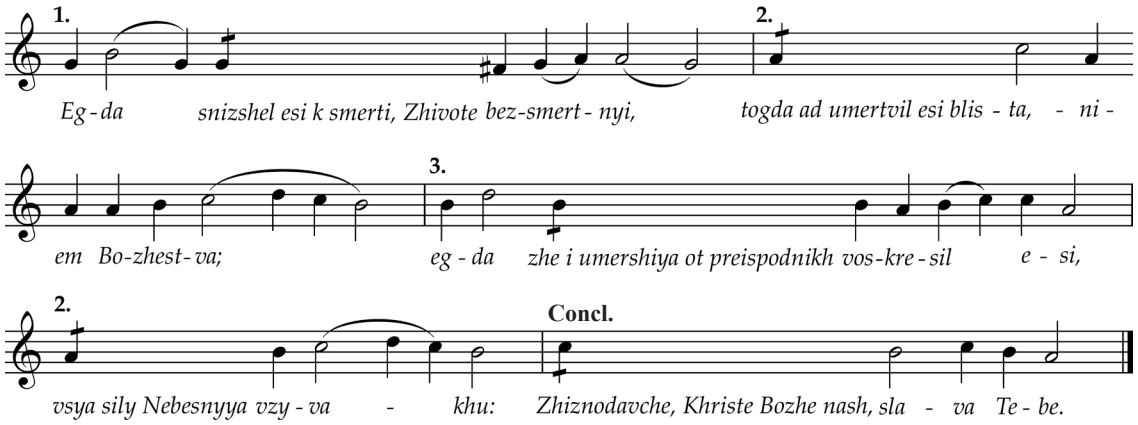
We have also established the single number of the *glas* (tone) specimens, in the music of which the connections with the written source are disclosed rather indirectly. As an example to this, let us view two versions of the troparion of the 2nd *glas* (tone) (*When Thou didst descend to death*)—a notated specimen from the Moscow collection of church chants [5, p. 23] and an orally disseminated chant sung in the Mari parish in Sidelnikovo village of the Gornomariisky District of the Mari El Republic (Example No. 6). Their melodies demonstrate a common principle of construction, including three standard lines and one concluding line (1 | 2 | 3 | 2 | concl.). However, the intonational solution of the chants

Table 1. Sunday troparion of the 3rd Glas (Tone)

The "Book" example	**The Oral example, (the Mari Parish, Vladimirskoye Village, Gornomariisky District, Mari El Republic)**
Let the heavenly [beings] rejoice, / let the earthly [beings] exult, / *since [the Lord] created might / by His arm,* / trampling down death by death, / he was the firstborn of the first; / *he rescued us from the womb of hell, / and granted great mercy to the world.*	Let the heavenly [beings] rejoice, / let the earthly [beings] exult, / *since [the Lord] created might by His arm,* / trampling down death by death, / he was the firstborn of the first; / *he rescued us from the womb of hell, and granted great mercy to the world.*

Example No. 6

Easter Troparion of the 2nd Glas (Tone).
The Mari Parish, Sidelnikovo Village,
Zvenigorod District (Mari El)



differs from each other. The Mari version contains a manifestation of the idea of gradual ascension from the first line to the third, which is absent in the written-down example; as a result, the modal structure of the chant, as well as its range changes (the scale fragment *F#-G-A-B*, with the final pitch *G* in the notated example; the scale fragment *F#-G-A-B-C-D*, with the final tone *A* in the orally disseminated version). The melody, "enriched" by supplementary intrasyllabic chants, is distinguished by expressivity and intonational mobility. We have not been able to establish any connections with any of the varieties of these canonical chants, which has given us grounds for designating its intonational basis as pertaining to chants of local origins.

About the Vyatka Version of the Octoechos

In the general perspective of the presence of *glas* (tone) intonating in the ethnic parishes of the Volga and Kama Rivers region, the church choir singing practice of the Udmurt parish of Izhevsk (the only one throughout the entire territory of Udmurtia where the liturgical services are conducted solely in the Udmurt language) stands distinctly apart.

According to research, the church choir singing culture of the Vyatka area (the territory of the present-day Kirov Region and Udmurtia) has historically presented an amalgam of various church singing traditions. While being based on the conventional chants, it includes elements of original local color.

As Lolita Brandobovskaya writes, by the beginning of the 20th century, in the Vyatka Eparchy in the choir-directing practice of the rural congregations there arose the so-called "Vyatka melodicism related to *glas* (tone) singing." [14, p. 8] A documented testimony of the existence of this regional singing tradition is a compilation of church chants published by the instructor of the Vyatka Sacred College, choirmaster of the Pontifical Choir of the Vyatka Eparchy Evgeny Tartyshev (1949–2017) [15] wherein the melodies of the *glases* (tone) disseminated in choir galleries of the local churches at the turn of the 19th and the 20th centuries are presented in notated form.

Naturally, the question arises: have elements of this original church singing school been preserved in present-day liturgical practice? In order to answer it, let us turn to the materials of our field research. In present-day liturgical practice of the Izhevsk Udmurt congregation, which has become the object of our attention, Sunday troparions are sung in the Udmurt language. Having consistently analyzed the

melodies of the troparions of all the eight *glases* (tones) recorded from the singing by the choristers of this congregation, having compared it with the written sources, which reflect the church choir singing traditions of the Moscow and St. Petersburg schools, as well as the Vyatka region, we have arrived at the following conclusions.

In the liturgical practice of the Udmurt parish, there exist notated troparions, whose melodies coincide with the melodies of the Moscow tradition generally used in the Orthodox Christian church choir singing practice. These are the troparions of the 3rd, 4th, 5th and 8th *glases* (tones), the simplicity of the intonational content and the small range of which have made provision for the maximal amount of preservation for them. The other chants require separate examination.

The Easter Troparion of the 1st *Glas* (tone), existent in the Udmurt parish, differs considerably in its intonational scope from the written-down examples of the Moscow, the St. Petersburg (which are identical to each other) and the Vyatka traditions. In the Udmurt tradition, wherein the structure of the chant is comprised of two standard lines and one conclusive line, in the spotlight are the intonations of the neighboring-note types of melodic elaboration within the ranges of major and minor thirds, whose coupling forms the melodic outline of the entire chant (Example No. 7). The following example is endowed with its vivid specificity of pitch relationships, confirming its adherence to the local practice of congregation singing.

In the performances of the Sunday Troparion of the 2nd *Glas* (Tone), the greatest amount of circulation was received by the sticheron chants. However, as it is customary in the tradition of the Udmurt parish, this prayer is intoned on a troparion chant (Example No. 8), which in liturgical books is presented as one

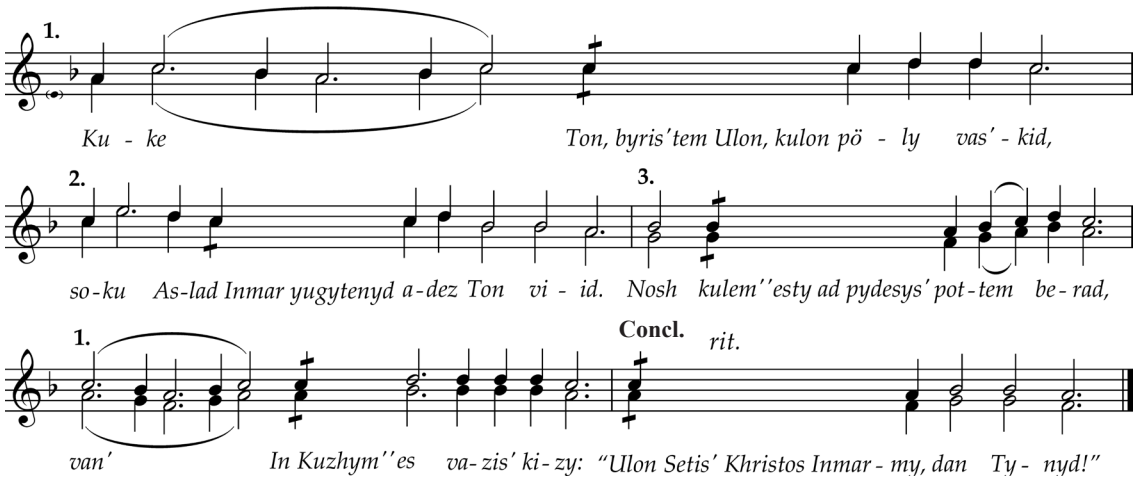
Example No. 7

Easter Troparion of the 1st *Glas* (Tone).
The Udmurt Parish of Izhevsk (Udmurtia)



Example No. 8

Easter Troparion of the 6th *Glas* (Tone).
The Udmurt Parish of Izhevsk (Udmurtia)

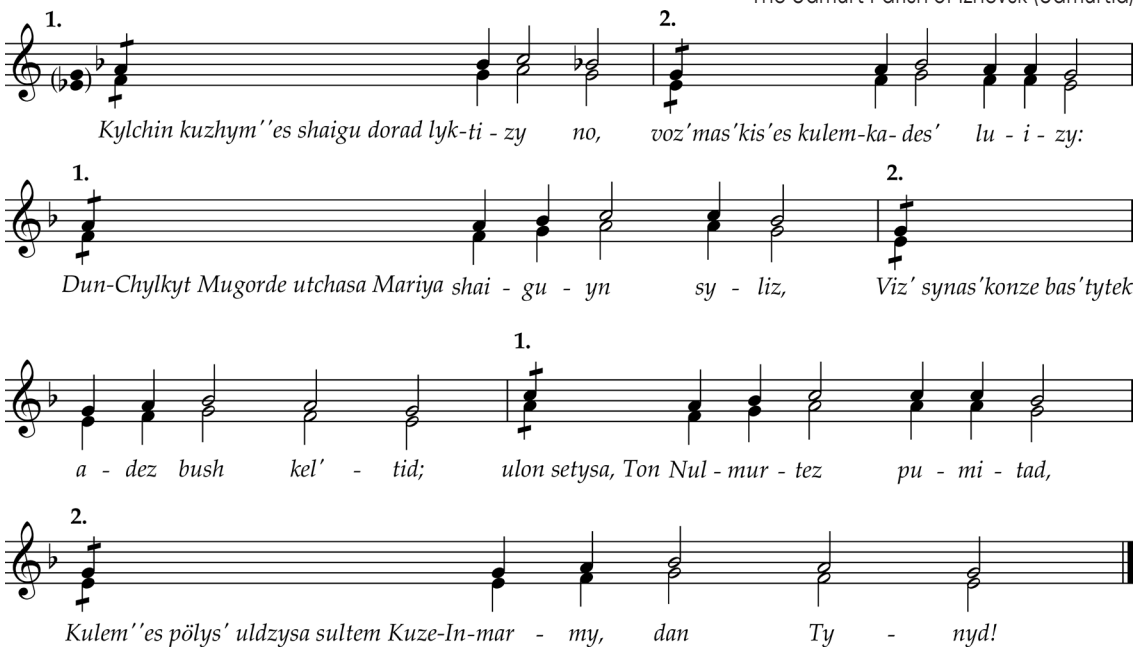


that is seldom in use. The musical structure of the *glas* (tone) is formed by three standard lines following each other and a conclusive line. The origins of this melodic example are connected with the local church choir singing tradition: an analogous chant is notated in a volume devoted to the Vyatka type of Octoechos. [15, p. 21–22]

The standard church norm for singing the Troparion of the 6th *Glas* (Tone) also features an incorporation of the sticheron chant, and this is confirmed by the results of research of Octoechos as present in the other ethnic congregations of the region, as well as the musical publications devoted to the Moscow and the Vyatka church choir singing traditions. On the other hand, within the musical repertoire of the liturgical service of the Izhevsk-based Udmurts, one troparion chant, rarely performed in this *glas* (tone), based on an abridged Bulgarian chant, constructed from the alternation of two lines,

Example No. 9

Easter Troparion of the 6th *Glas* (Tone).
The Udmurt Parish of Izhevsk (Udmurtia)



Example No. 10

Easter Troparion of the 7th *Glas* (Tone).
The Udmurt Parish of Izhevsk (Udmurtia)



has been notated (Example No. 9). An identical type of melodic and structural foundation can be found in the "Udmurt" Troparion of the 7th *Glas* (Tone) (Example No. 10). It is illustrative that the pitch-related contour of these chants with the Udmurt texts recreates with an utmost precision the chants notated in the St. Petersburg Obikhod [Standard Chant book] of 1869. [6, p. 40–42] This given fact bears witness to the high level of preservation of the elements of the St. Petersburg church service tradition in the local liturgical practice of the Vyatka region. A distinctive feature of the church service singing of the Udmurt parish is also expressed by the fact that most of the Sunday troparians (all of them except for the 5th *glas*) are endowed with independent chant melodies not coinciding with the stichera, which leads to a greater melodic diversity of the chants subservient to the system of Octoechos.

Conclusions

The results of the research elaborated in this article make it possible to arrive at the following conclusions. Octoechos in the ethnic parishes of the Volga and Kama Rivers regions presents the result of a synthesis of several regional church choir singing traditions. The impact they create on the standard church singing of the region has turned out to be inequivalent. Among the schools of the two Russian capital cities, the definitive role in the formation of the Volga and Kama *glas* (tone) singing has been played by the Moscow tradition. The pitch "layout" of the majority of the orally disseminated versions of the Sunday troparions sung in the ethnic parishes of the region actualizes the rhythmic-melodic models characteristic for the given regional liturgical practice. Through their existence of oral examination, the chants may acquire rhythmic, pitch-related and structural changes, but, as a rule, they do not lead to the creation of qualitatively new musical examples. The impact of the St. Petersburg school of Octoechos has turned out to be much less perceptible: the characteristic troparian chants of the abridged Bulgarian chant tradition are sung only in one of the parishes covered by the author. In a number of churches, original local versions of the *glas* (tone) chants have been formed. As a result, the melodic repertoire of the Octoechos in the national congregations of the Volga and Kama Rivers region demonstrates itself as a multicomponent phenomenon, which along with the derived elements includes original components intrinsic solely to the given local tradition.

In present-day conditions, when we can observe the tendency of a gradual loss of stable continuity of parish church choir singing, a neglect of the repertoire of regional chants and an all-round standardization of the church choir repertoire, the notation of the preserved musical examples of the local church service intonating and their analytical comprehension acquire special significance for musicology. Research work in this direction is conducive to the formation of an integral perspective of Russian Orthodox Christian culture in all the richness and diversity of its components.

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