

UDC [783:271.2]:17.036.2(477)“09/12”

DOI: 10.63009/cac/1.2024.58

Olga Sapozhnik*

PhD in Pedagogical Sciences, Associate Professor
National Academy of Culture and Arts Management
01015, 9 Lavrska Str., Kyiv, Ukraine
<https://orcid.org/0000-0003-3510-5817>

Church music of Kyivan Rus in the formation of religious-aesthetic ideals and mental-ideological attitudes of Orthodoxy

Abstract. In 2024, the church music of Ukrainian Orthodoxy requires a thorough analysis of its impact on cultural identity and spiritual development over the centuries. Church hymns, through the synthesis of arts and sacraments, facilitated the interaction between music and liturgical text, enriching liturgical practice and the spirituality of Kyivan Rus. In 2024, the problem of the spiritual revival of the nation, its cultural identity through the involvement of hesychast traditions in Orthodox church practice acquires new relevance and expediency. The purpose of the article is to carry out a comprehensive analysis of the religious-aesthetic, theological, and cultural ideas of hesychia, which were manifested in the church-musical practice of liturgical services and influenced the spirituality of the Orthodox person over the course of a thousand-year history. The study applies art history and cultural studies approaches, uses methods of analysis, synthesis, comparison and interaction of cultural affiliation and spiritual progress of the nation. It has been scientifically proven and substantiated that the musical art of the Kyivan Rus became the personification of spiritual transformations, formed the mental and ideological constructs of Eastern Christianity in its ancient Old Rus form thanks to Orthodox liturgical music. According to the results of scientific analysis, it appears that the adoption of Eastern Christianity in Kyivan Rus became a fundamental milestone in the development of its musical culture, which was significantly influenced by the patristic doctrine and spirituality, in particular hesychast views and customs that came to Rus from Athos. It is proved that church music in Kyivan Rus was filled with God's light, spiritual "energy", peace-making harmony, balanced tempo-rhythm and soulful melody, it was a manifestation of "sonorous" divine silence, "singing with thoughts". This research will be appropriate in curricula on the history of music, on the history of sacred art, on Christian ethics and aesthetics, for further scientific and educational research of church Orthodox chants and their relationship with Byzantine hesychast practice in the context of mutual influence on mentality, worldview, religious and aesthetic ideals

Keywords: liturgical chants; hesychasm; spirituality; cultural identity; ethno-national mentality; Eastern Rite Christianity

INTRODUCTION

In 2024, when the Russian Federation is waging an aggressive and terrorist war to destroy the Ukrainian state, its national identity, cultural memory, destroying infrastructure and killing the gene pool, the problem of the spiritual and religious revival of the Ukrainian nation, which rises

like a phoenix from the ashes of war, becomes urgent, acquires both practical and scientific relevance. It should be noted that certain works of the founders of the study of church singing are equivalent in significance and fundamentality. The theological works of the Ukrainian scholar

Suggested Citation:

Sapozhnik, O. (2024). Church music of Kyivan Rus in the formation of religious-aesthetic ideals and mental-ideological attitudes of Orthodoxy. *Culture and Contemporaneity*, 26(1), 58-65. doi: 10.63009/cac/1.2024.58.

*Corresponding author



Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (<https://creativecommons.org/licenses/by/4.0/>)

and Metropolitan of Kyiv Yevhenii Bolkhovitinov, in particular "Historical Judgments in General on the ancient Christian Liturgical Singing and especially on the Singing of the Russian Church" are recognised as the main basic studies (Dyatlov, 2017). With regard to modern research on these issues, the works of scholars on the origin of church singing, who traced the formative principles of church monody in Ukrainian musical medievalistics, deserve attention.

The issues of structuring church songs of Byzantium and Kyivan Rus in terms of their notations are the subject of an article by art critic M.I. Kachmar (2015). The author believes, that linear-mensural notations contribute to the structuring of musical forms, this is a common heritage of ancient times and early modernity. Such a parallel can be drawn in relation to the creation of chants, melodies, and voices.

Researcher L.V. Tereshchenko-Kaidan (2012) outlines the Byzantine musical heritage through the prism of the perfect, sacred, noting that such an artistic example is authentic and inviolable in relation to the traditions of hesychia, melody notation, and texts throughout the thousand-year history of Ukrainian Orthodoxy. Among the modern cultural studies of historical and art retrospections of sacred music, it is worth mentioning the scholars O.M. Antonenko & M.M. Antonenko (2018). These scholars, studying the temple art of Orthodoxy, focus on the synthesis of architecture, painting and liturgical chants, considering church music to be the most significant component of this influence, which brings together musical culture and spirituality. According to the authors, the sacred music of the Orthodox tradition over the centuries gradually freed itself from religious influence and formed, in addition to liturgical, also paraliturgical and extra-liturgical genres of Orthodox singing.

According to the scientific research of O.L. Zosim (2018), the means of transforming church texts in liturgical practice from the Middle Ages to the Renaissance and Baroque were demonstrated for the first time. The author researches that in the Middle Ages, the sacred texts of divine services syncretically combined the verbal and the transcendent, where the latter is represented through the aesthetic component. Spiritual and aesthetic communication in the medieval liturgical church took place, according to the author's, through the dimension of the sacrament of the Eucharist, which surpasses any cognition. In this regard, the author defines the prayer-meditative component as a priority, and pushes the verbal impact of liturgical prayers into the background. Partially consonant with the researcher's conclusions regarding the transcendence of the sacred during divine services, it is worth noting that the musical and poetic (texts of prayers, psalmodies) were the first to equally ensure spiritual and aesthetic progress in the Middle Ages.

Researcher V.V. Voskoboinikova (2008) emphasises the principle of inclusion in music as a symbolic ritual action that generates in a person a sense of involvement in unearthly mysteries. The hesychia of the Byzantine tradition became widespread in the musical asceticism of Kyivan Rus, assimilated, enriched with creative customary colours and feats of self-sacrifice and self-denial.

The problem of the role of hesychasm in church art is highlighted by Ukrainian scientists V.A. Lychkovakh, L.S. Usikova. Thus, the modern scientist-aesthetician L.S. Usikova (2015), studying the influence on the worldview of Orthodoxy of the period of Kyivan Rus, indicates quite logically and provably, the trends in the synthesis of traditional folklore and Christian worldview, which had a decisive effect on the features of aesthetic thought of that time. Cultural processes were accompanied by corresponding aesthetic shifts in art, which gave Christian virtues a meaningful spiritual meaning and symbolic artistic forms. As the author notes: hesychasm as a culture of silent prayer with the heart by nature coexists and cooperates with the musical universe, because it is a kind of voice, singing with the heart and soul. The combination of "mute" and "voiced" prayer has a projection on the interaction of the energies of Silence and the Word, which breathes the peaceful hesychast prayer of Jesus Christ.

Aesthetician scholar V.A. Lychkovakh (2011) examines the problem of implementing hesychast postulates in church liturgical Orthodox practice. The scientist points out the special role of hesychia in church music, which is based on mystical contemplation, pacification and enlightenment within each person and in its external manifestations in art and creativity. It manifests itself vigorously in synergy, has a practical expression in the "litany of the mind" that leads to catharsis. Such a prayerful practice of hesychasm is peculiar to monasticism, it is the most optimal form of existence for it, since in prayer with the heart, in the acquisition of the Holy Spirit, silently, mentally, the "heartfulness" of concelebration with the Lord, the universe, the inner "I" is cognised.

Art critic I.L. Sakhno (2013), comparing church liturgical music and secular music, in particular its instrumental types, notes the divine origin of liturgical chant, in contrast to instrumental music, which "arose in times of active formation of material goods and generates the accumulation of negative emotions, anger, and lies". The scholar believes, that Orthodox church chants and secular academic music are antagonists, opposite objects, they separately develop according to their own laws.

The well-known theologian and theologian St. Gregory of Nyssa believed that hesychasm at the dawn of the formation of Christianity helped to realise the manifestations and secret needs of the human soul to rise to God, to comprehend Him with the help of church music. The saint emphasised that the world was created in musical euphony, which was created by the Creator. Each person carries within himself a small harmonious world that radiates energy and interacts with the melody of the universe (Filaret, 2011). However, it is worth noting the insufficiency of culturological religious and aesthetic works on the introduction of the ideas of hesychasm into the spiritual practice of church hymns throughout the entire period of development of Ukrainian Orthodoxy. The purpose of research is to determine the presence of the hesychast doctrine in the formation of the worldview content and

aesthetic sphere of Ukrainian spiritual culture, to characterise the features of the introduction of the principles of hesychia into liturgical church music. The scientific novelty lies in the theoretical comprehension of the issues of artistic and aesthetic development of Orthodox church singing in Ukraine as a musical cultural evolution; in the combination of socio-cultural and musical-aesthetic approaches to the study and enculturation of the ideas of hesychasm in the spiritual space of Ukrainian Orthodoxy; in the implementation of cultural and artistic reflection on the church music of Ukrainian Orthodoxy.

MATERIALS AND METHODS

The main developed methods that provided us with an understanding of the multi-level structure of spiritual culture, in particular, mental and ideological attitudes and religious and aesthetic preferences, the influence of the Byzantine traditions of hesychasm on aesthetic culture, the emotional and sensual sphere of the Ukrainian mentality, were cognitive, cognitive, value-oriented, evaluative-interpretive and creative-synthesising methods of scientific cognition. All fundamental methods have a component structure and interact with each other (Table 1).

Table 1. Main research methods

Cognitive method	This method helped to expand the circle of research for scientific, musicological and theological information, deepened interest in it. He contributed to the fact that a large amount of scientific literature of theological and liturgical orientation was processed, in particular, also those authors who are presented in the introductory part of this study. He determined the degree of interest and depth of scientific thought in expanding the musical spectrum of liturgical musical literature of the Middle Ages, which ensured a certain level of artistic erudition and combinatoriality in the formulation of his own judgments, the adoption of certain musicological and philosophical scientific statements about the essence of hesychasm, the history and characteristics of its manifestation in four gradations.
Cognitive-gnostic method	This method contributed to the conscious perception of liturgical works of church practice, namely Orthodox hymns. He helped to combine imagination and logic regarding "prayer of the heart" and "silent hesychast prayer". He provided awareness of the understanding of Jesus' hesychast prayer: "Lord Jesus Christ, Son of God, have mercy on me, a sinner", spiritual narratives and creative searches, made it possible to embody a certain level of personal musical erudition and moderation in determining the conclusions of the study.
Method of accumulation and awareness of the spectrum of phenomena	This method intensified interest in church singing of the Kyivan tradition, ensured the generation of general musical knowledge about significant, everyday, monodic singing in church and encouraged the originality of the manifestation of new songs, the avoidance of stereotypical judgments about the importance of church music in the formation of the cultural identity of Ukrainians; ability to search and efficiency of obtaining and defining new philosophical, religious, aesthetic and musicological information; development of skills in processing and searching for the source base presented in this research; the ability to express oneself creatively in the interpretation of musical liturgical songs, where the literary spirit prevails; openness to new scientific perspectives.
Method of emotional and sensory catharsis	This method ensured the translation of empathic musical impressions into aestheticised judgments regarding hesychia, vocal singing according to Octoichus; activated creative perception, experience, associative and figurative vision and separation of the musical component, in particular the church song in the synthesis of arts and sacraments (Divine Liturgy); creation of internal conditions for the regulation of associative images of the presence of God during personal "sonorous" and "silent" prayer.
Value-oriented method	This method helped to accumulate a spectrum of aesthetically valuable samples of church music of the Orthodox tradition in personal representations; to realise the aesthetics of Orthodox church hymns, its manifestation in mystical contemplation, admiration and inner enlightenment (catharsis). He contributed to the translation of aesthetic value judgments into the expression of his own scientific style; determination of the artistic and aesthetic value of the received and processed research information; contributed to the expression of aesthetic value judgments, the ability to synthesise an assessment of the perfection of the cultural process as a whole.
Evaluative and interpretive method	This method transformed the processed artistic and theological information into a personal scientific style of presentation; helped in building his own model of views on artistic processes and historical facts of assimilation of Byzantine musical Orthodox traditions in Kyivan liturgical singing practice, which provided an understanding of the continuity of the processes of ecclesiastical and national-cultural identity of Ukrainians over the centuries; contributed to the inclusion of artistic values in the aspect of Eastern Rite church music in a personally significant system.
Creative synthesis Method	This method ensured the dominance of the intellectual need for acquaintance with vocal works of church art, their theoretical-musicological and historical-philosophical comprehension; integrity of perception, understanding of spiritual cooperation in inseparable connection with the epoch. It prompted the realisation that personal conversations with the Lord at the level of hesychast synergy appear as spiritual co-creation, cooperation full of grace in terms of purification, kenosis, self-sacrifice, "good-making" as the highest hesychast feeling.

Source: developed by the author

The research methods used helped to determine the structure of spiritual culture, the peculiarities of the processes

of defining the spiritual and national-cultural identity of Ukrainians, which have been going on for several centuries.

RESULTS AND DISCUSSION

The church music of the ancient Rus, its influence on the spirituality and self-identification of the people, in particular, through the introduction of the ideas of hesychia into church hymns, had a decisive influence in satisfying religious needs, contributed to the purification of the believer, the restoration of spiritual primordially and purity of the “new Adam” in him (the Bible). According to well-known modern Byzantine scholars O. Shumylo (2020), A.V. Tsarenok (2019), there are four different interpretations of the concept of “hesychasm”. In ancient Christian manuscripts, he interpreted solitude, that is, the special essence of personified monasticism, different from that which was lived in monasteries. In the 13th and 14th centuries. Hesychasm is interpreted as a certain psychological way of creating the Lord's prayer: “Lord, Jesus, Son of God, have mercy on me, a sinner”. Here one can speak not of solitude, hermitage as such, but directly of the theological school of the invocation of the Holy Spirit, a spiritual feat that is inherent and can be manifested both in the self, in monasteries, and in secular life. The present interprets hesychasm as the doctrine of “uncreated” energies (Filarct, 2012). And the last meaning of the use of this term is the name of a whole movement of zealots of the faith, who in the Middle Ages spread their hesychast practice in Eastern Europe. Therefore, hesychasm is an extremely multifaceted, multidimensional phenomenon that embodies the deepest manifestations of the soul of the Orthodox believer and his worldview.

The Holy Fathers of the Church created many church hymns, such as Ephraim the Syrian, Roman the Sweet Singer, John of Damascus, John Chrysostom, Patriarch Isidore. On the territory of Kyivan Rus, Kyivan Pechersk ascetics wrote their own hymnography: Metropolitan Ephraim of Pereyaslav, St. Macarius, Gregory the scribe, who created canons, and others. According to the hesychasts, to single out the “musical light” is to create musical perception as a source of the search for knowledge and comprehension of the beauty of Creation, to activate the synergistic desire to get closer to the Father, Truth, and Goodness as the pinnacle of creativity. Asceticism is also creativity, but creativity of the highest quality, the deepest symbiosis of the Spirit and the Image of God in a living spiritual experience. It leads to catharsis of the soul. Therefore, likeness to God in this case takes place most fully. Such postulates of asceticism and impassivity were embodied in divine services. The teachings of the Eastern Church have Greek-Byzantine roots and constitute the spiritual and aesthetic basis of the culture of the ancient Rus, it cultivates attention to the inner world of the believer. Such a theme is the leading one and permeates the entire philosophical and anthropological science of Orthodoxy for centuries. Each person has the image and likeness of God, endowed with divine essence, therefore his spiritual growth and desire for moral and aesthetic self-realisation in imitation of the highest spiritual standards, the feats of the Holy Fathers through asceticism, the feat of fasting appears as a complex process

of sensual contemplation into the inner being, into one's own essence. The ancient Ukrainian sacred musical practice inherited the musical rules of the Greek and Byzantine traditions, entered into interpenetration, showed indistinctness, merging in the “cultural dialogue”: antiquity – Byzantium – Kyivan Rus.

It is worth noting that the institution of Byzantine Orthodoxy was interpreted as the basis for the spiritual development of a strong, one-person and indisputable power. The Church as an institution was considered the personification of God on earth, the giver of fundamental spiritual guidelines, rules, ideas, solving problems by the rule of law at the convocation of the Councils of the Holy Fathers. The highest manifestation of the common decision-making of the church were the Ecumenical Councils, at which controversial requests were considered and rules of dogmatic, ecclesiastical-political and judicial-disciplinary content were adopted. Local small churches, church communion, and parishioners were also delegated to such meetings. The Old Rus Orthodox tradition adopted from Constantinople philosophical and religious-theological dogmas, freedom of religion, free will in making decisions regarding self-determination, religion, philosophical interpretation of holiness, asceticism, hesychia, which occupied a fundamental place in the church musical culture of Kyivan Rus. There was an interconnection and mutual influence of all structures: the church, the government, the individual, so conciliarity was positioned as an important basis of Orthodox church culture. The initiation of conciliar decisions in Byzantium was intended to form and multiply spiritual musical and aesthetic traditions, common life creativity, and collective salvation.

All aesthetic and religious configurations of spirituality, culture and art were perfected in combination as a manifestation of syncretism, coexistence of power and church institutions with man, therefore conciliarity (community) is the fundamental engine of the Orthodox world. The same is true of church musical traditions. God is the perfect external subject, and the Church is a manifestation of his inner worldview, but both the Creator and the Church of Christ, filled with God's creation, appear as one, inseparable, “receive the body of Christ, eat the fountains of the immortal” (Gospel), and all creation “glorify the Lord from heaven, for He is merciful, for His mercy endures forever”, “Praise Him with a melodious choir, praise Him with singing, let everything that breathes praise the Lord” (Psalms of David). Church liturgical music is also symbolic, transcendental, full of empiricism, it appears as a peculiar form of manifestation of the literary, verbal origin in the reproduction of the Word, the Logos, the movement of thought, a sonorous manifestation of hesychia. Knowledge of the supernatural, divine, hesychast in music is manifested in the relationship between the subject of musical perception and a certain conditional form created in his imagination, which has symbolism and causes a moment when he becomes the subject of synergy – peace, tranquility, balance. Such hesychast ideas gave rise to the

aesthetics of Byzantium, later they became widespread in the musical liturgical practice of the Orthodox of the Eastern rite, and soon spread to Kyivan Rus.

Thus, the musical aesthetics of Orthodox liturgical chants, which found its expression in the symbiosis of spirituality and creativity, was explicated on the fertile Kyivan Rus land and had self-expression in church music. The culture of liturgical singing in the Orthodox Church of the Kyivan Rus period was introduced from ancient Greek musical experience and teaching. When the all-powerful empire of Rome collapsed, the territories of settlement of Bulgarians, Serbs, Syrians and other peoples in one way or another explicated the Byzantine church custom, a kind of spiritual culture. The Greek system of liturgical singing came to ancient Rus through Bulgaria. Prince Vladimir, the Baptist of Kyivan Rus, brought with him to Kyiv the first Metropolitan Michael, who was a Bulgarian, and other bishops, bishops, and singers who had been sent to Rus by the Patriarch of Constantinople.

Rusichi was ambiguously placed before the ancient Greek model of Orthodox songs. Authoritative scholars of church singing by D.A. Bolgarskyi (2002), O.S. Tsalai-Yakymenko (2004), L. Korniy (2010) indicate that there were three main trends. The first is a pro-*visantius*, as it was trimmed by the aristocratic and episkopical commodity of the Kiyans. The idea is to accurately reach the Greek-Oriental traditions in the writings with the use of the elements of *melismatics*, ornamentation, specifics of the vocal manner of interpretation and sound creation. The offensive was radically visibly navigating the view of the first. Its specificity is the interpretation of liturgical canonical texts at one's own discretion and taste. The peculiarity of another trend in the interpretation of church singing was the combination of the two previous ones, which became the basis for the creation of their own, ethnic liturgical singing of the Rusichi. On the ancient Rus cultural soil, the best achievements of the system of church singing of the Greek tradition were introduced and assimilated (Fig. 1).

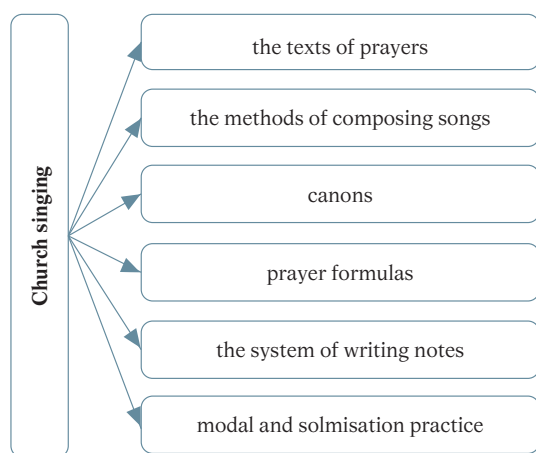


Figure 1. The main achievements of the Greek church singing system

Source: developed by the author

The empire of the Church of Constantinople subsequently declined, sowing faith in mysticism and doubts about the ephemerality of the universe and God's providence. This, in turn, contributed to the spread and consolidation of hesychast traditions and the practice of spiritual hesychia.

It should be noted that Christian virtues, including pious and penitential life, are inherent in all churches of the Eastern rite, however, in the Ukrainian Orthodox liturgical tradition, the most representative aspects are distinguished, including: "prayer with the heart", veneration of the faces of saints, special grace of priests, church fathers, seven sacraments of faith (baptism, communion, confession, wedding, anointing), church rule, liturgical calendar. A large part of the Orthodox belief is accompanied by rituals, where Jesus Christ is fundamental (requires, prayers, sacraments, burials). The hesychast tradition of spiritual life took root and was perfected in ancient Russian church music. This was facilitated by the deep ritual and customary nature of the musical scale of the ancient Russians, composed of the sounds of melody, harmony, and tempo.

The peculiarity of church singing lies in the specificity of the forms and rules of artistic expression that operate in it. For example, the law of rhythmic symmetry, on which classical sacred music is based, is not applied in most cases in singing during divine services. This is due to the arbitrary textual tempo rhythm, where there is no division into stressed and unstressed syllables, as in the literary poetic word, and church liturgical music is not associated with the rhythm of movements. The liturgical text is not divided into meter, the rhythm is arbitrary, there is no sequence of stressed and unstressed beats (strong and weak), since the musical text depends on the literary, on the semantic textual stress, which is always excluded by the symmetry of bars, periods in the grouping of a musical phrase, etc. This contributed to the appearance of a special system of "chants" in the *znamenny* chant, which exists only in church singing. These chants are specifically grouped, put into the tempo rhythm with the help of phrases, combined into one whole or divided into fragments—chants depending on the structure of the text and its semantic load. Thus, church music is a self-regulating spiritual and aesthetic sphere, which manifested itself and was realised in a specific system of voices-melodies – *Octoechos* (Octoglass) (according to O. Shevchuk (2007)).

The ancient church singing of Kyivan Rus was manifested in an integral and self-sufficient concept, built exclusively according to the rules and canons of liturgical prayers. The performance of church hymns during the Orthodox liturgy was considered angelic singing, the embodiment of the image of which was the "znamenny chant", in the self-expression of the idea of hesychia, silent prayer, "spiritualised singing". It was considered inappropriate to have an academic musical interpretation of the work, including pitch, tempo, duration, dynamic shades, agogy, etc. The theory of singing of Kyivan Rus did not operate

with individual sounds, but told about the peculiarity of the process of making music. The static scale of music was contrasted with the dynamic “sound scale of the phrase”. The system of *glas* (*poglasitsa*) was based on Greek musical modes, but it represented not only a melodic, but also a liturgical and calendar concept, since the melodic material of the Voices was formed according to the liturgical rite and calendar. *Osmoglas* is a system of voices that served to decorate the service. Every eighth day after the feast of Easter (Sunday liturgical service), hymns were sung to a special chant or melody – *Glas*. The cycle of the eighth day was also repeated every 8 weeks from Easter, which extended to the entire calendar year. *Octoichus* became the book where all liturgical texts and melodious voices are recorded, which are a combination of individual melodic formulas and principles that arise behind a specific sacred action or text. It is precisely this law of grouping the variety of modified values that is laid down in the system of *octopus* (*Octoechos*).

The system of melodic chant formed the basis of cathartic and ethical manifestations of church music, in the transformed forms of cognition of the hesychast way of Orthodox ascetic life. Therefore, it can be noted that the “*znamenny chant*” received such a name not only because of the system of its writing in the form of special signs – banners, but also because it was also a symbol, a sign of special angelic singing, which was decisive in the experience of hesychasts. That is why singing during divine services in medieval Rus-Ukraine was called *Yangeloglasnym* and *Yangelopodibnym*. Relevant to our Kyivan Rus mentality and conscious hesychia, *Yangeloglasnym* and *Yangelopodibnym* nature were due to the characteristic features of the *znamenny chant*, which were manifested both in the specifics of the melodic mode and in certain features of its structure. Church singing was distinguished by the dominance of verbal prayer text over musical phrases, so church chant, melody, phrase is primarily chant, recitation, and recitation of a verbal text.

In the times of Kyivan Rus, people involved in church service, and, especially, in church liturgical singing, were considered chosen, wise, consecrated, perceiving church singing itself as one of the sacraments. The difference between everyday music-making and liturgical songs was interpreted in such a way that liturgical singing contributed to the mood of the layman for diligent prayer, while everyday music-making was necessary for pleasure.

It should be noted that church music, from the stage of introduction in Kyivan Rus to the end of the 17th century was the only musical direction that had a professional basis. Liturgical singing developed rapidly, during its existence it was marked by the development of an Orthodox liturgical school at churches, monasteries, and rural parishes. The church practice of liturgical singing contributed to the emergence of educational centers, schools, and academies of Orthodox orientation in Kyivan Rus, cultivated church singing traditions, and provided the basis for the development of new trends in art.

During the reign of the Kyiv prince Volodymyr the Great, the first children's parish schools were opened, and the first Orthodox liturgical services and a capella church singing were held. Graduates of the school became well-known singers and choir directors, conductors (choir directors) of parish choirs, *zocrema* and monasteries (historical developments to know about the choir director's school at the Kyiv Church of the Tithes for the hours of Volodymyr the Great; such schools were distorted under other monasteries, as from the Epiphany, Ostroz, Pechersk monasteries). The spiritual prowess and perfection of the monks during the liturgical church hymn was a support, first of all, of their prayerful status and as such was described in the works of saints, monks, martyrs and confessors of the Orthodox faith. Psalmody was a consolation and help for monks (especially novices), they contributed to a deeper awareness of heartfelt secret prayer; psalms were necessary for hesychast monks like oars in calm weather for a boat in the whirlpool of passions (Filaret, 2011).

Church singing fulfilled a spiritual mission – the awakening and development of the “gift of tears”, which appear as meaningful and secret movements of the soul with regret for the sins committed, capable of cleansing sins and restoring in a person the true essence – the image and likeness of God/“For a psalm carves tears out of a heart of stone, a tear is the product of thoughts, and the father of thoughts is meaning” (Listvychnyk, 2022).

Inner silent singing is a guide for the prayer practice of hesychast ascetics, where singing is seen, first of all, as a synergistic path of the human soul to the Lord, this movement is hidden, in its innermost thoughts it is in tune with the Lord's Spirit. This movement is soulful, incorporeal, but it can take on an artistic manifestation, embodiment, manifesting itself in melodic and verbal origin. However, from the point of view of hesychia, it should remain an attribute of the spiritual labours of the individual, his work of the soul, the secret and pleasant in the spiritual movements of the “sweetness of silence”, which was cultivated by hesychast prayers, ascetics of the Orthodox faith.

As noted by P. Matsenko (1994), Yu. Yasinovsky (2011), theologians of the hesychast doctrine emphasised the special value of tears as “weeping of the heart”, “zealous pain and regret”. Thus, there was a personal and general expression of prayer, which was also emphasised by the theologian and St. John of the Ladder, describing the role and tasks of liturgical hymns. The inner plane of prayer is a prayerful mood, lofty thoughts, holy impulses, and deep feelings. Truth and sincerity are manifested in that prayer that rises not with a voice, but silently, in silence, from the heart. Such prayer is not made by the power of sound or bodily movement, but by inner zealous regret for sins, heartfelt tears, and sent from the depths of the soul (Listvychnyk, 2022). It was precisely this prayer connection that was promoted by the zealot of hesychase traditions, the venerable saint of the Ukrainian land Paisius Velychkovsky, he in the 17th century wanted to revive the practice of prayer with the heart, hesychast sacred silence in

monastic monasteries (Brychka, 2019). Wordless, mute, intelligent, heartfelt prayer gives rise to the singing of psalms. Such a psalmist also has an external sensual manifestation, and an internal, secretive, hesychast one.

CONCLUSIONS

The church music of Kyivan Rus was based on common Christian, cultural, ethno-national values, being under the influence of the church musical tradition, which was consonant and created a symbiosis with the Byzantine spiritual heritage. Spiritual chants became a conductor of religious and aesthetic ideals and mental-ideological interpretation of the world of Eastern Rite Orthodoxy in its Kyivan Rus manifestations, which affected the continuity of the processes of cultural and ethno-national identity. Church music has become a manifestation of the undefiled thoughts and thoughts, repentance, it helps a believer to work with the soul, to perfect the inner work in prayer with the heart, personal silence, listening to the efforts of his soul and creating in himself the image of God, cooperating with his own energy with the Lord. It is addressed to God and to every believer at the same time. In the understanding of music, the hesychast presence is justified by the fact that the heart of music is its spiritual dimension, which is realised in the "illumination of the soul" as the highest goal of quiet sophistication, hesychia.

Pan-Christian tendencies also influenced the religious and aesthetic mentality, spiritual practice of musical Orthodoxy of the period of Kyivan Rus. Musical liturgical rules prompted their development and symbiosis with ethnic spiritual models, in particular under the influence of the church musical tradition, which has its roots in the Byzantine spiritual heritage. The principal milestone in the development of church hymns of the ancient Rus was their adoption of the Eastern rite, which was characterised by the spirit of the patristic doctrine and orientation

towards the highest, absolute moral values, including hesychast traditions, adopted from Mount Athos and culturally realised in the spiritual space of ancient Ukraine. Hesychast ideas in sacred music are justified by the fact that its heart is not external melodic forms, but its inner essence in the illumination of the soul becomes the meaning and goal of hesychia.

The peculiarity of the verbal expression of thought, the Word, the Logos, the artistic manifestation of the meaning of hesychia is the church hymn, since it empirically, semantically, symbolically fills with unknowable factors and meanings. In order to cognise musical hesychia, it is necessary to interact with a person as a construct and subject of perception and the symbolic form created by him in the imagination, which will cause and determine the moment of spiritual-aesthetic, emotional-sensual catharsis, harmony and inner peace. These hesychast ideas were embodied in the church musical practice of Eastern Christianity, and with the passage of time they were established in our ancient Ukrainian Orthodox environment of the times of Kyivan Rus.

Promising in further scientific research will be the study of the influence of church music of the Orthodox tradition on the development of Ukrainian academic singing art. The significance of future scientific research is seen in the deepening of the analysis of the spiritual, moral, aesthetic, cultural content of Orthodox church music with the projection of awareness of the processes of transferring hesychast ideas into the worldview and musical-aesthetic culture of Orthodoxy.

ACKNOWLEDGEMENTS

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] Antonenko, O.M., & Antonenko, M.M. (2018). Orthodox sacred music: Historical and cultural aspects of development. *Bulletin of the National Academy of Managerial Personnel of Culture and Arts*, 3, 231-235. doi: 10.32461/2226-3209.3.2018.147413.
- [2] Bolgarskyi, D.A. (2002). *Kyiv-Pechersk chant as a church singing phenomenon of Ukrainian culture*. (Dissertation, Tchaikovsky National Music Academy, Kyiv, Ukraine).
- [3] Brychka, A.V. (2019). Literary and translation activity of Paisiy Velychkovsky. *International Academy Journal Web of Scholar*, 6(36), 55-60. doi: 10.31435/rsglobal_wos/30062019/6557.
- [4] Dyatlov, V. (2017). *Contribution of Metropolitan Yevhenii (Bolkhovitinov) to the historiography of the Saints of the Kyiv-Pechersk Lavra*. *Opus Mixtum*, 5, 27-34.
- [5] Filaret. (Ed.). (2011). *St. Gregory of Nyssa. Creation*. (In 4 Volumes). Kyiv: Publishing Department of the UOC-KP.
- [6] Filaret. (Ed.). (2012). *St. Gregory Palamas. Archbishop of Thessalonica. Creation*. (In 2 Volumes). Kyiv: Publishing Department of the UOC-KP.
- [7] Kachmar, M.I. (2015). *Structural organization of church monody chants on the basis of comparative analysis of Byzantine, Slavic-Ruthenian and Kyivan notations*. (Dissertation, Lviv National Music Academy named after Mykola Lysenko, Lviv, Ukraine).
- [8] Korniy, L. (2010). The evolution of musical expressiveness of Orthodox singing of the Ukrainian tradition in connection with changes in musical notation. In *Musical Ukrainian studies - modern dimension. Sciences. Century* (pp. 252-255). Kyiv: IMFE; National Academy of Sciences of Ukraine named after M.T. Rylsky.
- [9] Listvychnyk, I. (2022). *Ladder of our Venerable Father John. Abbot of Mount Sinai*. Lviv: Svichado.
- [10] Lychkovakh, V.A. (2011). *Aesthetics of Sacred Relations in Ukrainian Artistic Culture. Philosophy of Ethnoculture*. Kyiv: Parapan.
- [11] Matsenko, P. (1994). *Essays on the history of Ukrainian church music. Reprint. View*. Kyiv: Muses. Ukraine.

- [12] Sakhno, I.L. (2013). *Byzantine liturgical singing at the present stage: The correlation of oral and written traditions*. (Dissertation, KDUM named after I.P. Kotlyarevsky, Kharkiv, Ukraine).
- [13] Shevchuk, O. (2007). On one aspect of the connection of the Slavic church singing traditions of the Sixteenth and early Seventeenth centuries. *Scientific Bulletin of NMAU*, 61, 12–28.
- [14] Shumylo, S.V. (2020). Kyiv as a “gateway” on the way to Eastern Europe: A brief review of some cases of the passage of wandering Athonite monks through the city in the Eighteenth century. In *Proceedings of the international scientific and practical conference* (pp. 377–388). Kyiv: Folio.
- [15] Tereshchenko-Kaidan, L.V. (2012). *Features of Byzantine semiography – languages of hymnography*. *Language and Conceptual Pictures of the World Scientific Edition*. Kyiv: VOC Kyiv University.
- [16] Tsalai-Yakymenko, O.S. (2004). *Kyiv school of music of the XVII century: Kyiv pinier, Kyiv note, Kyiv grammar*. (Dissertation, Tchaikovsky National Music Academy of Ukraine, Kyiv, Ukraine).
- [17] Tsarenok, A.V. (2019). *Aesthetic dimensions of Byzantine asceticism*. (Dissertation, National Academy of Sciences of Ukraine, Skovoroda Institute of Philosophy, Kyiv, Ukraine).
- [18] Usikova, L.S. (2015). *Aesthetic transpositions of hesychasm in spiritual Orthodox music*. *Scientific Journal of the National Pedagogical Dragomanov University*, 33(46), 137–142.
- [19] Voskoboinikova, V.V. (2008). Znamenny chant as the basis of the liturgical-singing system in Rus. *Theoretical and Practical Issues of Cultural Studies*, 25(3), 85–90.
- [20] Yasinovsky, Yu (2011). *Byzantine hymnography and church monody in the Ukrainian reception of the early modern time*. Lviv: I. Krypnyakevych Institute of Ukrainian Studies of the National Academy of Sciences of Ukraine.
- [21] Zosim, O.L. (2018). Liturgical sacred text in the medieval and modern European cultural paradigm. *Bulletin of the National Academy of Management Personnel of Culture and Arts*, 3, 288–293. doi: 10.32461/2226-3209.3.2018.147484.

Ольга Сапожник

Кандидат педагогічних наук, доцент
Національна академія керівних кадрів культури і мистецтв
01015, вул. Лаврська, 9, м. Київ, Україна
<https://orcid.org/0000-0003-3510-5817>

Церковна музика Київської Русі у формуванні релігійно-естетичних ідеалів та ментально-світоглядних установок православ'я

Анотація. У 2024 році церковна музика українського православ'я потребує ґрунтовного аналізу її впливу на культурну ідентичність та духовний розвиток протягом століть. Церковні піснеспіви через синтез мистецтв і тайнств сприяли взаємодії музики і богослужбового тексту, збагачуючи літургійну практику і духовність Київської Русі. У 2024 році проблема духовного відродження нації, її культурної самобутності через залучення ісихастських традицій до православної церковної практики набуває нової актуальності та доцільності. Мета статті – здійснити комплексний аналіз релігійно-естетичних, богословських та культурологічних ідей ісихазму, які проявилися в церковно-музичній практиці богослужінь і вплинули на духовність православної людини протягом тисячолітньої історії. У дослідженні застосовано мистецтвознавчий та культурологічний підходи, використано методи аналізу, синтезу, порівняння та взаємозв'язку культурної приналежності та духовного поступу нації. Науково доведено та обґрунтовано, що музичне мистецтво Київської Русі стало уособленням духовних перетворень, сформувало ментальні та світоглядні конструкти східного християнства в його давньоруській формі завдяки православній літургійній музиці. За результатами наукового аналізу з'ясовано, що прийняття Київською Руссю східного християнства стало фундаментальною віхою в розвитку її музичної культури, яка зазнала значного впливу святоотцівського віровчення та духовності, зокрема ісихастських поглядів і звичаїв, що прийшли на Русь з Афону. Доведено, що церковна музика в Київській Русі була наповнена Божим світлом, духовною «енергією», миротворчою гармонією, врівноваженим темпо-ритмом і проникливою мелодикою, була виявом «дзвінкої» божественної тиші, «співом думками». Дане дослідження буде доречним у навчальних програмах з історії музики, з історії сакрального мистецтва, з християнської етики та естетики, для подальших наукових та освітніх досліджень церковних православних піснеспівів та їх взаємозв'язку з візантійською ісихастською практикою в контексті взаємовпливу на ментальність, світогляд, релігійні та естетичні ідеали

Ключові слова: богослужбові піснеспіви; ісихазм; духовність; культурна ідентичність; етнонаціональна ментальність; християнство східного обряду