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THE ACTIVITIES OF THE HOLY FATHERS IN ESTABLISHING THE SPIRITUAL TRADITIONS OF ORTHODOX SINGING

Annotation. In the modern world, there is a problem of the young generation's loss of spiritual landmarks, which is manifested in the dominance of pragmatism, focus on obtaining material goods, indifference to the feelings of other people, including loved ones. Education of moral qualities of an individual cannot be effective if all social institutions are not involved in it: family, school, cultural institutions, church. Nowadays, the importance of religious education is gaining a high status in the domestic society - children and teenagers get used to attending church, study in Sunday schools, where they participate in choir singing. Musical spiritual works today are not limited to church life, but are included in the repertoires of singing groups of general secondary and primary music education institutions, are offered for listening to music at school, etc. (Rostovskyi, 2003). (Rostovskyi, 2003). The urgent task of preserving the traditions of Orthodoxy in its competition with the Catholic and Uniate influences on the Ukrainian community determines the special interest of teachers and scientists in the educational possibilities of Orthodox music (Afonina, 2012).

Keywords: *holy fathers, religious music, dogmatics and religion, Orthodox worship.*

General statement of the problem: The principles of organizing the educational process by means of spiritual music were laid down by the holy fathers of the early Christian era. In a number of their works, it is claimed that education through singing initiates moral elevation, forms the will and mind, ensures adherence to a way of life worthy of a true Christian (*Ukrainska dukhovna muzyka ...*).

Purpose and tasks. This work highlights the role of the Holy Fathers of the Early Middle Ages in establishing the spiritual traditions of Orthodox singing.

Presentation of the main research material. The Christian religion was indivisible from its birth in Ancient Rome and official recognition by Byzantium, while the branching of Orthodoxy and Catholicism has been observed since the 11th century. - the time of the Great Schism. In the modern Orthodox Church, it is customary to conduct its history from Byzantine sources, thus, early Christian figures are «non-denominational» and therefore honored by various religious systems. Orthodoxy becomes the heir of the United Indivisible Church and thereby proves its sacredness to this day. The dogmatics of the religion and the basis of the liturgical ritual of Orthodoxy, including musical design, were based on the ideas of ancient Eastern and ancient Greek cultures and were directly formalized during the seven Ecumenical Councils (IV-VIII centuries). At these councils, the Creed was approved, heresies were condemned and the scriptures and rites associated with them took place. The first centers of Orthodoxy were Byzantine cities, historically and culturally connected with Ancient Greece, Rome and the states of the East. Among such cities, Nicaea, Constantinople, Ephesus, and Chalcedon stood out. In the 10th century the final consolidation of the dogmatics of Orthodoxy with its inherent icon veneration takes place. To this day, in the first week of Great Lent (March 2-9), the celebration of the Feast of Orthodoxy takes place. This significant event was caused by governmental and church changes in Byzantium, thanks to which the iconoclast patriarch John the Grammaticus was expelled and the iconoclast Saint Methodius of Constantinople was elected. Father Methodius developed a canon for the celebration of the Solemnity of Orthodoxy with church hymns that are still used in religious rites today.

The Holy Fathers acted as leading figures of Orthodoxy in a significant period for the formation of the religion - the 1st millennium AD. In the Early Middle Ages, they put forward and didactically equipped the idea of using music as a universal educational tool, equally effective for clergy and ordinary believers. In this view of music, a connection was felt with the ancient doctrine of ethos, but the differences were very significant.

Thus, Clement of Alexandria (II-III centuries) contrasted church music, as the kind that educates a person, with secular music, which is sinful. In Klyment, secular music is mainly associated with musical instruments, and church music with singing. Therefore, it is singing that is endowed with the ability to cleanse a person of sins. Comparing the Lord with Orpheus, Clement in the «Epistle to the Hellenes» states: «the singer whom I praise alone managed to tame the fiercest beasts - people. <...> Look what the new song was able to do: it created people from stones and from animals» (*Klyment Aleksandryiskyi. Uveshchevanye ...*, Ch. 4, 5). According to Kliment, the sound of spiritual music should be clear and courageous.

Emphasis on the significance of music for the moral education of a person can be found in the writings of St.

Jerome (IV century), the father of the Indivisible Church. He wrote: «Watch that what you sing with your mouth, you confess with your heart, you carry out with your actions» (*Muzychna estetyka zakhidnoievropeiskoho ...*, p. 71). Like Clement, St. Jerome condemned instrumental music and asserted the inadmissibility of its use during divine services, in contrast to divine singing.

Saint Athanasius the Great (IV century) is considered the founder of Orthodoxy. Initially, Athanasius was a representative of the Church of Alexandria, which, according to legend, was founded by the apostle Mark in the capital of the Hellenistic world in the 1st century. Fathers Clement, Origen, and others played an important role in establishing the principles of the Alexandrian Church. With the advent of Christianity, many Alexandrians converted to the new faith. The main meaning of the stormy and injustice-filled life of Bishop Athanasius was the cleansing of the Christian Church from the heresy of Arianism. It is no coincidence that in liturgical appeals to Athanasius, he is called a «pillar of Orthodoxy», and among his achievements: «Orthodox planted teachings», «made Orthodoxy shine» (*Vse molytvy sviatyteliu Afanasyiu ...*). Later, the veneration of Athanasius was reflected in such religious musical forms as kondak and tropar. The requirements for hymns are outlined in the so-called Tipicons - church books that specify the order of the service. Hymns in honor of Athanasius indicate the sanctity of the bishop's life, his consistency in exposing heresies, defending the Orthodox doctrine of the oneness of Christ, God the Father and the Holy Spirit. Even during his lifetime, Athanasius was perceived by supporters of Orthodoxy as a symbol of spirituality, unshakable faith and piety. Numerous theological works of Athanasius have a didactic meaning and contain instructions to believers, speeches in defense of Orthodoxy.

Perhaps the greatest figure of the Early Middle Ages is John of Damascus (VII-VIII centuries), who systematized Orthodox teachings (the treatise «The Exact Exposition of the Orthodox Faith») and defended icon veneration. After all, in the 8th century iconoclasm was officially supported by the imperial power of Leo III Isaurus. The person of this ruler went down in history mainly because of the facts of interference in church affairs, gross destruction of Christian values. Thus, information about the emperor's removal of the icon of Christ from the gates of the capital temple has been preserved, which caused city riots. Only icons of St. Sophia of Constantinople were not removed by the ruler. Although the resistance of citizens and representatives of the Orthodox clergy to Leo III's actions was strong, the emperor supported iconoclasm until his last days. In this context, the self-sacrifice of John Damascene in the struggle for icon veneration becomes more tangible. Three treatises «Against the profaners of holy icons» belong to the theologian. Although John of Damascus was a foreigner and not a subject of Byzantium, he did not escape persecution from the emperor. John Damascene's activities took place in Syria, Byzantium, and Jerusalem. In the last years of his life, wanting to fully immerse himself in spiritual matters, John Damascene stayed in the Lavra of St. Sava in Jerusalem, and traveled to Constantinople only to condemn the iconoclasts at the Seventh Ecumenical Council.

John Damascene paid a lot of attention to the creation of music. Even in the early period of the theologian's activity, he composed troparia for the death of monks, which had such a significant emotional impact that they were commissioned by Damascene despite the prohibition of the monastery leadership. Due to the abundance and spiritual richness of his canticles, John Damascene was nicknamed «The Golden Streamer» (*Prepodobnyi Ioan Damaskyn ...*).

For religious music, John Damascene is primarily the creator of osmoglasya («octoichus»). This type of musical expression has a high degree of spirituality, inherent in religious singing in general, as it embodies the idea of the cathedral without emphasizing the personal contribution of creation. Thanks to John Damascene, the traditions of his predecessors were generalized and brought to canonical certainty. It was on the achievements of John Damascene that Orthodox singing in its modern sense was founded.

Oktoich I. Damaskina is a collection in which the texts are divided into eight «voices» according to the days of the week - from Sunday to Saturday. This corresponds to the daily liturgical circle formed in Byzantium and later accepted in Orthodoxy. The daily liturgical circle is subject to strict numerical measurements (the 24 hours of the day are divided into 12 day and 12 night, in turn, each 12-hour segment consists of 4 guardians. In this way, an octal system of divine services is formed). The daily circle includes both daily services and special services (timed to church holidays or Sundays). Thus, daily services should include Vespers, Lithia, Midnight, Matins, services of the First, Third, Sixth, and Ninth Times, as well as Intertime. Special religious services include small vespers and evening services. Most liturgical rites can be performed both in daily and in festive practice, which determines the specifics of their conduct and is noted in the name (for example, Easter solstice, alleluia matins, etc.). The liturgy, the pinnacle of Orthodox worship, has a separate position.

In modern church practice, the general division of services into evening (Ninth time, veichrnya, evening), morning (midnight, matins, First time) and daytime (Third, Sixth times, liturgy) is more common. On Sundays and holidays, there is an All-Night Vigil - a united service that can last all night.

Octoichus Ioanna Damascene distinguishes types of prayer expressions that have acquired a specific musical form. These types include: troparion, stichyra, exapostilaria, irmos, sedalna, ipacoi, canons, etc. Tropars, which literally mean melody from the Greek, belong to the oldest hymns. Troparies are concise in volume, clear in content (reveal the essence of a church holiday or glorify a saint), solemn in pathos, musically and intonationally based on typical «voice» formulas. As a rule, the content originally presented in the troparion is developed in the Kondaks. Accordingly, the Kondak has a more elaborate text, often sung to the same tune as the Tropar.

A greater volume of text and music characterizes stikhiras (literally, «many verses»). In terms of musical features, the verses are melodically rather simple, divided into stanzas, and melismatics are used to a limited extent. Stikhirs are «self-similar», «similar» and «vowel». The prefix «samo» means the originality of the chant. The highest degree of musical individuality is characteristic of «vowel» verses.

Exapostillaries, like troparies, are the oldest hymns. It is believed that the exapostillaries were compiled by the Byzantine emperor Constantine VII the Red-headed in the 10th century. This widespread opinion is refuted by the expert of Orthodox liturgy I. Dimitrov. He writes that «exapostillaries are also mentioned in the oldest known copy of the tipikon of the famous church of St. Sophia in Constantinople, dated to the end of the 9th or the beginning of the 10th century, and therefore, they existed even earlier. Emperor Constantine VII may have written an exapostilarium, but in any case he did not invent this type of chanting» (Dymytrov). In essence, the exapostilarium is a type of troparion that is sung at morning Sunday and holiday services.

The introductory verse is called irmos, which serves as a meaningful connection between the biblical song and the troparion. From the point of view of musical intonation, the irmos contains material that will be further developed in the tropars and kondaks of this song. M. Skaballanovych noted: «Irmos serves as a model for tropars both in terms of chant and rhythmic structure: the tropar should have the same number of stanzas and the same length as in the irmos» (*Ukrainska dukhovna muzyka*, p. 568). The content of the irmos refers to the Old Testament events, which are interpreted as the prehistory of the Christian era.

Sedalen is a canticle that requires the faithful to sit during its performance. Serves as a «rest» between parts of the service that are perceived while standing. Given the many-hour duration of the service, the possibility to sit down was necessary from a physiological point of view. In terms of content, most educational institutions offer didactic teaching. It is performed after reading the «kafism» of the psalter (the word «kafism» is synonymous with «seats» and is literally translated from Greek as «seat», although believers listen to kafism while standing), as well as in a number of other special cases. According to chants and the way of verbal organization, sedalny can be considered a type of tropars. In some ancient liturgical books, sedals are called tropars.

Ipakoi - chorus to the stanzas of the hymn. The author of the first ipakoi is considered to be the holy martyr Methodius, bishop of Patara (III-IV centuries). Saint Methodius entered the history of Orthodoxy as a critic of Origen's teachings. In particular, Methodius did not agree with Origen's opinion that the world has no beginning and is equal to God's eternity. Methodius believed that the world was created by God and is therefore a later creation. Ipakoi appeared as a repeated chorus in Methodius's Feast of the Ten Virgins. In the second chapter of the XI speech, the song of Thekla is given, to which other virgins sing along: «For You, Bridegroom, I am a virgin, and holding a burning lamp, I meet You» (*Sviatoi Mefodyi Patarskyi...*). Thus, ipakoi can be considered the oldest genre of Christian liturgy. From the point of view of musical interpretation, ipakai represents a choral refrain, which is opposed to the solo performance of the main text. In modern religious services, the singing of the ipaka is performed in Sunday and holiday rites before the teacher's reading. In most cases, the entire congregation is involved in the performance of ipaka.

In general, the osmoglasya system has a substantive basis and is deeply symbolic, one that embodies the dogmatics of Orthodox teaching. Theologian M. Skaballanovych interpreted the meaning of each voice: voice I – dogmatics of the incarnation and veneration of the Mother of God; voice II - the relation of Old Testament images to the events of the New Testament; voice III - the image of the Lord's birth; voice IV - the purpose of the Lord's birth as the savior of the human race; voice V - virginity of the Virgin; voice VI – dogmatics of the Trinity; voice VII – supernatural and mysterious embodiment; voice VIII - earthly incarnation of the Son of God (Skaballanovych, 2004, p. 449-450). Octoich's symbolism is associated with the ancient Greek teaching about the influence of musical modes on a person's mental state. Researchers claim that each voice has its own musical characteristics. The first is the most simple, but majestic, adjusts the soul to the feeling of the sublime; the second voice is gentle, sensitive, tunes to emotion and sympathy; the third voice is calm, which helps to overcome passions; the fourth voice is fast, exciting, promotes feelings of joy; the fifth voice is nauseating, gloomy, but filled with joyful hopes; the sixth voice is sad, setting one to repentance; the seventh voice is courageous, activates strong-willed qualities; the eighth voice is mournful, expressing the deep sorrow of the soul (*Prepodobnyi Ioan Damaskyn ...*). However, it is fundamentally wrong to identify the Greek modal system with osmoglossia. The study of Byzantine spiritual chants (by O. Muravska (Muravska, 2017), E. Welles (Wellesz, 1961), etc.) showed the absence of defined scales and the presence of a complex of melodic formulas corresponding to ritual situations, which were used as a basis for composing new chants. That is, the osmoglas system is not so much a chordal system as a melodic-intonational system.

Eight vowels are grouped into four main (authentic) and four secondary (plagal) vowels. There is a direct connection between the groups. Thus, the fifth (side) vowel is formed on the basis of the first main vowel, the sixth is formed from the second, and so on.

The book of Octoichus has a collective character: John Damascene laid the foundations by organizing the Sunday services. Further filling of the collection was carried out by other holy fathers - Byzantine songwriters for a long time. Among them are Theodore the Studite (VIII-IX centuries), Mitrofan of Smyrna (IX century), Joseph Pispnevets (IX century), Feofan Nakreslenyi (IX century), Pavlo Amoreyskyi (XI century) and others. Emperors Leo the Wise (IX-X centuries) and Konstantin Bagryanorodny (X century) also took part in the creation of Oktoikh. It should be noted that a similar tendency of involvement in the composition of church hymns existed throughout the Early Middle Ages. Thus, the hymn «Only Begotten Son» is usually attributed to Emperor Justinian (VI century). The songwriters were the patriarchs Anatoly of Constantinople (V century), Sophronius of Jerusalem (VI-VII centuries), Herman I of Constantinople (VIII century), Photius I of Constantinople (IX century), archbishops Basil the Great (IV century), Gregory the Theologian (IV century), John Chrysostom (IV-V centuries), Bishop Ambrose of Mediolansky (IV century) and others (Fylaret, arkhiepyskop. Ystorycheskyi...). According to modern information, the church fathers not only created spiritual hymns and organized services, but also organized choral groups (*Ukrainska dukhovna muzyka*).

Conclusions. So, thanks to the work of the fathers of the Indivisible Church of the Early Middle Ages, the foundations of Orthodox singing, derived from Byzantine sources, were laid. Vocal music was opposed to instrumental music with an emphasis on the superiority of spiritual properties. Orthodox creation, initiated by the fathers of the church, did not have a compositional, authorial principle, but was inspired by the divine word. Musical creativity was endowed mainly with moral and ethical significance. It is not autonomous, but connected with the understanding of God, church service. Music in the works of the holy fathers was understood more broadly than art, being included in the worldview system as a whole. Choral singing in Orthodoxy appears to be the embodiment of sobriety.

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