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LITURGICAL MONODY AS A SUBJECT OF MUSICOLOGICAL RESEARCH – AN ATTEMPT AT A SYNTHESIS

Abstract

Until the Second Vatican Council, Gregorian chant was the only type of sacred song classified as the liturgical monody. Currently, the liturgical monody covers various genres of music, from Gregorian chants to contemporary compositions contained in manifold liturgical books. Preserved manuscripts provide a source of knowledge about the epoch, ways of worshipping God and the musical tradition prevailing at that time. A wide range of topics addressed by Polish musicologists include all genres and forms of the liturgical monody that constitute musical tradition of the Church. Studies of historical sources and analytical studies bear testimony to Poland's substantial contribution to the musical culture of Europe.

Keywords: liturgical monody, Gregorian chant, post-Gregorian chants

MONODIA LITURGICZNA JAKO PRZEDMIOT BADAŃ MUZYKOLOGICZNYCH – PRÓBA SYNTEZY

Abstrakt

Za monodię liturgiczną do Vaticanum II uważano wyłącznie chorał gregoriański. Obecnie obejmuje ona różne gatunków muzyki, od śpiewów gregoriańskich aż do współczesnych kompozycji zawartych w różnych księgach liturgicznych. Zachowane rękopisy są źródłem wiedzy na temat epoki, sposobu sprawowania kultu Bożego i obowiązującej wówczas tradycji muzycznej. Szeroki zakres zagadnień podejmowanych przez polskich muzykologów obejmuje wszystkie gatunki i formy monodii liturgicznej będące wytworem tradycji muzycznej Kościoła. Studia źródłoznawcze i analityczne dowodzą, iż wkład Polski w dorobek kultury muzycznej Europy jest znaczny.

Słowa kluczowe: monodia liturgiczna, chorał gregoriański, śpiewy postgregoriańskie

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INTRODUCTION

The Western musical art tradition gives evidence to the existence of a permanent link between liturgy and music. The Church's rulings contain unequivocal indications to treat the musical legacy of the Church as "a treasure of inestimable value, greater even than that of any other art (...) as sacred song united to the words, forms a necessary or integral part of the solemn liturgy" (Constitution on the Sacred Liturgy, No. 112). The question of music and its relationship with the liturgy evoked particularly lively interest after the Second Vatican Council (1962-1965). The research output of the Polish scientific community in this area is so considerable that its worth presenting its more important achievements and research directions.

1. THE MEANING OF THE TERM LITURGICAL MONODY

The meaning of the term liturgical monody has evolved throughout the history of music. Among the manifold factors influencing that process, the principal one consisted in the emergence of successive forms and genres of songs. Therefore, it seems justified to explain both the past understanding of this term and its contemporary meaning in musicological literature.

1. 1. Historical Meaning

The term monody is derived from Greek words *monos* (one) and *ode* (song) and literally means a song intended for a single actor (Szlagowska 1998, 60). The concept of monody, however, is a complex one. In the first place, it refers to solo singing accompanied by one or more musical instruments. This type of music was already known in ancient cultures, and it became widely performed in the Middle Ages in the form of the Gaelic ballad, rondeau, virelai (*Encyklopedia Muzyki PWN 2001*², 75, 759, 927) as well as the madrigal and ballata (*Encyklopedia Muzyki PWN 2001*², 75, 513) on the territory of Italy. This form of music developed also in the Renaissance, mainly as a song with the accompaniment of the lute or as a madrigal accompanied by the clavichord. Such compositions paved the way for the so-called accompanying monody which emerged around 1600 (Szlagowska 1998, 61). It allowed to bring to the fore the text, which was blurred by the developing polyphony of late Renaissance, (Pawlak 2007, 353).

The term monody is also used with reference to single-voice solo and group songs performed without instrumental accompaniment. Essentially, it means a monophony, i.e. music deprived of a harmonic element, based solely on melody. Its examples include ancient music, Gregorian chant, Byzantine songs, songs of troubadours and trouvères, meistersingers and minnesingers, Iberian cantigas, 13th century laudes from Italy and the majority of folk songs (Pawlak 2007, 353).

1.2. Contemporary Meaning

The term liturgical monody has been adopted in the contemporary literature. It includes Gregorian chants, along with post-Gregorian songs: selected hymns, tropes,

sequences, rhymed offices, liturgical dramas (Pikulik 1998, 17-24) and melodies to texts written in national languages: liturgical masses, psalms, songs (Pawlak 2000¹, 110). Prior to the Second Vatican Council, only Gregorian chant was classified as the liturgical monody. Other songs, especially those performed in national languages, came a long way before they were finally incorporated in liturgy (Feicht 1975a, 379, Korolko 1980). To a large extent, it was the text that decided upon the liturgical character of a given song. I. Pawlak, putting it in a nutshell, contends that a monody with a Latin text was considered a liturgical song, whereas one with a text in other language was classified as a non-liturgical song. After Vatican II, melodies with national texts were also included in liturgical singing (Pawlak 2000¹, 127).

The liturgical monody, therefore, comprises a number of different music genres created over the centuries for the needs of the Mass liturgy and the Breviary. Alongside Gregorian chant, it also includes post-Gregorian compositions, some church songs and contemporary one-voice liturgical songs in national languages.

2. SUBJECT OF STUDIES ON THE LITURGICAL MONODY

The subject of studies and musical analyzes of musical forms falling into the scope of monody include: Gregorian chants, post-Gregorian chants, church songs, Mass songs for texts in national languages and the Liturgy of the Hours songs. Scientists analyze their textual and melodic aspects as well as try to estimate their aesthetic value. Presentation of those issues allows to define the characteristic features of those songs and to point out their source patterns.

2.1. Gregorian Chant

The basic repertoire of Gregorian chant developed in the 8th century in result of a “clash” between the ancient Roman song and the Gallic liturgy (Bernagiewicz 2004, 19-24). Mixing those two varieties of songs resulted in the creation of aesthetic liturgical music, which was later adopted by religious and cathedral centers, giving it an individual character. It found expression in the emergence of manifold varieties of that chant (Benedictine, Dominican, Cistercian, diocesan and other chants). From 1278, when books with Gregorian chant were officially introduced to the papal court, this chant became an obligatory repertoire of Roman liturgy (Pawlak 2009, 331). Despite many vicissitudes, for example the deformation taking place in the 17th century (*Editio Medicaea* 1614/1615), it did not cease to remain the church’s own singing (Bernat 1979, 222). It developed a number of musical forms (recitative, psalmodic, poetic and free), which to this day exert their influence on liturgical songs. Recitative forms include readings, prayers, passions, prefaces, the Lord’s Prayer, the Easter proclamation, the Litany and *Te Deum*. They are often termed as cantillational forms because of their link with solo songs. The liturgy uses cantillation during the proclamation of the word of God, or when it brings prayers to God in the name of the faithful (Adamko 2005,

27-29, Morawski 1996, 21)². Psalmodic forms include the office psalmody, introit and invitational psalmodies, short responsories, verses of office responsories, and verses of graduals. Poetic forms include hymns, tropes and sequences, which are the essential core of the Gregorian hymnody. On the other hand, studies on free forms comprise processional antiphons of the Mass, *Kyrie* and *Agnus Dei* songs, office antiphons and responsories, graduals and alleluiaic chants (Pawlak 2000¹, 131-138).

2.2. Post-Gregorian Chants

New forms of monody based on classical Gregorian structures began to emerge already in the ninth century. They gradually departed from Gregorian chant and began to evolve into: tropes, sequences, alleluiaic verses, *ordinarium missae* chants, rhymed offices, hymns, and liturgical dramas. The new forms were referred to as post-Gregorian in order to be distinguished from classical forms (Wiśniewski 2010, 16). D. Hiley, an English musicologist, defined the most characteristic features of the new style, such as the numerical order of antiphons and responsories according to subsequent modi, perfect fifth tonality, sub-tonality of cadence, greater range of ambitus, extensive melismas on the accented word syllable (Hiley 2003, 5). As regards Polish songs, these features were confirmed, among others, by B. Bodzioch (Bodzioch 2005) and P. Wiśniewski (Wiśniewski 2006). A documented Polish song is a rhymed office about St. Stanisław Wincenty from Kielcza, whose oldest records date back to the 14th century (Szymonik 1996).

2.3. Songs Included in Songbooks

When the Holy See gave a permission to replace processional antiphons with other songs (1967), the church song rose in significance (Pawlak 2006, 315). A significant role in including it in the liturgy was played by the *Musicam sacram* instruction (1967), which stated that “the custom legitimately in use in certain places and widely confirmed by indults, of substituting other songs for the songs given in the Gradual for the Entrance, Offertory and Communion, can be retained according to the judgment of the competent territorial authority” (No. 32). In Poland, as well as in other countries, chants were replaced by church songs which were commonly included in the liturgy. A thorough study, however, showed that many of them were for various reasons rendered unusable. Therefore, musicologists became interested in the analysis of texts and melodies of those songs (Garczarski 2014) as well as their genetic connections, mutual borrowings, liturgical usefulness, etc.

2.4. Songs of the Liturgy of the Hours

The Liturgy of the Hours in the Polish language became an object of interest even before its official publication for dioceses in Poland (1982). Firstly, the ceremonies of

² As Ratislav Adamko notices, formerly, the term “liturgical recitative” was used. The concept of “cantillation” is used today primarily because the term “liturgical recitative” seems rather ambiguous and, according to some musicologists, even difficult to define; J. Morawski contends that the term “liturgical recitative” has not been defined precisely enough, which results in its ambiguous use.

the Paschal Triduum were elaborated. The first collection was issued in Kielce in 1973, followed by songbooks published in Lublin (1979, 1988, 1992), Warsaw (1979, 1991), Częstochowa (1984) and Kraków (1988). They contained both Gregorian melodies and songs created by composers (Bodzioch 2001, 84-85). Moreover, the post-conciliar songbooks were sifted with the aim of finding the songs of the Liturgy of the Hours. It appeared that Gregorian chants dedicated for the Liturgy of the Hours were scarce. Most often they represent individual pieces for specific hours, with the exception of the office for the deceased, which was included in its complete version (Lisman 2005, 166-167).

The Vespers, which in the post-Conciliar period were almost removed from pastoral practice, became the object of separate studies. According to I. Pawlak, this might have been the result of introducing afternoon Sunday masses. The singing patterns of the Vespers are provided in some editions of songbooks, e.g. those by W. Lewkowicz, or J. Siedlecki. There is also a separate edition of *Sunday Vespers* by Fr. I. Pawlak (Pawlak 2006, 318).

3. RESEARCH METHODS FOR MONODICAL SONGS

Research methods used in the study of Latin monody were developed in the nineteenth and twentieth centuries. Musicological medieval studies fall into the scope of historical disciplines, which means that the methodological procedures adopted by musicologists are analogous to that applied by historians (Pawlak 2007, 353-354). The main difficulty for musicologists are, however, melodies which reveal the most important constants related to the dating of sources. Therefore, the use of historical methods to musical analyzes does not always seem obvious. Historical methods comprise several stages: heuristics (the state of preservation, place of storage); source's criticism - external (recognizing the source's characteristics) and internal (examining the authenticity of the information and credibility of the author); determination of historical facts, synthesis. The above presented stages of the historical method can also be used in musicological research. On the basis of external and internal criticism, it is possible to identify the source, i.e. determine the authorship, affiliation of the source to a specific area, read the text and melody, and carry out research related to the musical analysis of a given work (Pikulik 1973, 31-32). The so-called indirect methods: philological (e.g. which can be used in the study of rubrics or marginalia), geographical (helps to define the features of the source characteristic of a given area), comparative (one of the most frequently applied in musicology, primarily, to compare the contents of different manuscripts containing the same chants), inference by analogy (it helps to establish new facts based on the current research findings), *ex-silentio* inference (based solely on assumptions), (Pawlak 2007, 355).

Genealogical method, first used by the Solesmes elaborating *Graduale Romanum*, is also important. A number of liturgical and musical manuscripts were examined and compared in order to track down the archetype of the Gregorian tradition. Those studies resulted in the systematics of liturgical and musical traditions. Books studied by the Benedictines of Solesmes include two groups: Western Romance (England,

Belgium, France, Spain, part of Italia) and Eastern Germanic (Austria, Germany, Switzerland, northern Italy). This method was also used by Polish musicologists, including K. Biegański and T. Maciejewski (Pawlak 2007, 356-358).

Another method is based on theoretical treatises *Musica enchiriadis* (9th century) and *Commemoratio brevis* (10th century), which are of fundamental historical significance. They allow the scientists to read choral melodies written in cheironomic notation. The method was popularized by a Lublin musicologist, J. Ścibor, who presented the results of his studies in a monograph on the modality of Gregorian chants (Ścibor 1999). This method focuses mainly on the modal aspect of Gregorian chant. Analyses of Gregorian melodies based on the above mentioned treatises allow to reconstruct modal structures of the Carolingian Renaissance. Another scientist dealing with that area of study is R. Bernagiewicz (Bernagiewicz 2011, 21-35).

However, as regards post-Gregorian songs, there is no one unambiguous method of study. The major characteristics of those songs, which have already been pointed out above, were defined by D. Hiley as regards Western scientists, while in Poland, they were confirmed by, among others, B. Bodzioch, K. Szymonik and P. Wiśniewski.

4. RESEARCH CONDUCTED BY POLISH MUSICOLOGISTS

Preserved manuscripts constitute a valuable source of knowledge about the epoch, the worship of God and the musical tradition prevailing at that time. Analytical studies of Polish musicologists embraced all the emerging genres and forms of the liturgical monody. Many of the published results are, however, incomplete, among others due to improper protection and storage of sources or the plunder taking place during the Nazi occupation. Numerous valuable books were at that time deliberately destroyed or taken away from the country. Therefore, the research of the repertoire contained in Polish codices poses numerous difficulties. Nevertheless, the achievements of Polish medievalists in this field are quite noteworthy.

4.1. Gregorian Chant

Research on Gregorian chant in Poland was initiated by J. Surzyński, who among others translated foreign works into Polish (*Magister choralis*), published textbooks (*Directorium chori*, vol. 1, Poznań 1895, vol. 2, Poznań 1906), scientific and popular science articles and cantionals. Surzyński was criticized for using the Medici version of the chant in *Cantionale ecclesiasticum* (1892). In subsequent editions (1897; 1905) he used the so-called Piotrków chant³ (Wiśniewski 2008, 8), but in the 1914 version of the cantional, he already used Roman books. Those

³ Although the Council of Trent did not carry out the liturgical reform, it set out its goal - the unification of liturgical rites. In Poland, the decisions of Trent were adopted at the synod in Piotrków (1577), and then accepted by the Episcopate. Those resolutions for many years provided the norm of the liturgical law of the Polish Church. Adoption of post-conciliar liturgical books required their adaptation to local customs and to filling the gaps in the old liturgical books. Publication of new books was commissioned to Andrzej Piotrkowczyk, who was acknowledged as the church publisher.

cationals became very popular in Poland and were considered the best among the published ones (Wit 1980, 235-236). Surzyński's research was continued by W. Gieburowski, who focused on the repertoire of the Piotrków chant (Gieburowski 1922). Z. Jachimecki was another important researcher of the Latin monody, who focused on rhymed histories, hymns and sequences (Jachimecki 1930, 3-6).

H. Feicht, an author 185 manifold scientific positions, was an extremely deserving medievalist. His works included studies on Gregorian chant in Poland, musical manuscripts, hymns, influence of Gregorian chant on the emergence and development of the church song, etc. (Lissa 1975, 14-16). Feicht also conducted research on Piotrków antiphonaries, confirming, among others, the Roman origin of their melodies (Feicht 1975b, 248-249).

K. Biegański is another choralist worth mentioning here. He was the first to apply the method of melodic variants in research on Polish historical works, thus establishing the place of the Gniezno *Missale Plenarium* in the European tradition. This method was also partly applied by T. Maciejewski, who tried to define the provenance of the gradual from Chełmża. Maciejewski elaborated, among others, a catalog of mass chants in Poland up to the 17th century and conducted in-depth studies on liturgical codes (Maciejewski 1976). J. Morawski, an expert on the theory and history of medieval music (Morawski 1973, 1979b, 1996), is one more valued researcher. Source-based studies on music and liturgical manuscripts were also conducted on a wide scale by J. Pikulik. They included history of songs, their provenance and content analysis. Pikulik is the author of both monographic studies, concerning, for example, the index of Polish medieval graduals (Pikulik 2001), sequences (Pikulik 1974), alleluiaic songs (Pikulik 1995), songs about St. Wojciech (Pikulik 1996), as well as of numerous scientific articles on classical and post-classical forms of Gregorian chant (Pikulik 1969). His successor is Cz. Grajewski, whose research includes: Polish antiphonaries, canonical hours psalmody, European tonaries, and the Carthusian sources of the office psalmody. Grajewski is the author of three monographs (Grajewski 2002; 2004; 2013) and numerous articles in this field, published in recognized scientific periodicals. J. Ścibor, from the Lublin school, focused on the modal analysis of Gregorian chant (Ścibor 1999). The continuator of his research, R. Bernagiewicz, deals with issues related to semiology, modality, the history of Gregorian chant and the theory and aesthetics of medieval music (Bernagiewicz 1999a, 2004). The Gregorian repertoire is also studied by J. Kubieniec (Kubieniec 2006).

4.2. Post-Gregorian Chants

The so-called Post-Gregorian chants have become an important area of study, concentrating foremostly on all rhymed offices. This issue was undertaken by, for example, J. Morawski, who studied a rhymed story of St. Jadwiga and St. Wojciech

Due to the fact that the most important books containing Gregorian chant, i.e. antiphonary, gradual and the ritual originated in this printing house, they were referred to as Piotrków positions, and the chant contained in them, as the Piotrków chant.

(Morawski 1977, 1979a); K. Szymonik, the author of a monograph about a rhymed office in honor of St. Stanisława (Szymonik 1996) and P. Wiśniewski, who elaborated the office about St. Zygmunt from a handwritten book collection in Płock (Wiśniewski 2006). In addition to the above mentioned monographs, one should also mention a number of contributive works by, for example, B. Gładysz, J. Kubieniec, B. Bodzioch, Z. Kołodziejczak and others, published in a number of various scientific journals.

Sequences constitute another area of interest as regards works from the Post-Gregorian repertoire. There appeared many catalogs of those works, especially that of B. Gładysz (Gładysz 1934; 1937), H. Feicht (Feicht 1958), J. Woronczak (Woronczak 1952) and J. Pikulik (Pikulik 1974), which significantly contributed to the enhancement of Polish compositions, and thus complemented the largest collection of medieval Latin poetry: *Analecta Hymnica Medii Aevii* treating Polish monuments rather marginally. Among the latest studies the monograph of M. Nowak is worth highlighting. Nowak analyzed the Mass sequences in the post-conciliar liturgy, outlined the history of this genre, gave Polish translations of texts and conducted their musical analysis (Nowak 2008). Another interesting position is a study by M. Strawa-Iracka regarding the sequential repertoire in the Piotrków gradual (Strawa-Iracka 2011, 101-142).

4.3. *Ordinarium missae* Chants

Ordinarium missae chants constitute one more point of interest for musicologists. New post-Gregorian songs appeared also in Polish songbooks. The fact that they were still performed after the Council of Trent is evidenced by their inclusion in the Piotrków gradual (several *Kyrie* and *Agnus Dei*, and one *Sanctus*). *Credo* songs were also composed, but they were usually unrelated to Gregorian chant. This issue was researched by, among others T. Miazga and I. Pawlak (Miazga 1976; Pawlak 1988) and the conducted studies greatly contributed to highlighting the abundance of the Polish creative output. Among others, scientists pointed to several *Kyrie* melodies which did not appear among the 226 of western compositions. It was demonstrated that the melody of Polish works is richer thanks to the use of transition and auxiliary notes, that it has a larger ambitus and is characterized by the use of various dialects (Hinz 1987; Melnicki 1955).

4.4. Chant in Poland after the Council of Trent

Studies of the Piotrków chant were initiated at the end of the 1980s by I. Pawlak, who published the findings of his detailed liturgical, historical, source-based and musicological research in a monograph (Pawlak 1988). Pawlak concentrated, among others, on the repertoire of the Passion and Easter songs contained in the Piotrków gradual and their link with *Editio Medicaea*; Polish liturgical customs preserved in Piotrków prints (Pawlak 1987); the repertoire of Latin songs in Polish liturgical rites contained in those books (Pawlak 1998). I. Pawlak's initiative spurred further research, which resulted in numerous scientific dissertations concerning, inter alia, songs of the Easter procession, the sequential repertoire, *mandatum* songs, Polish

liturgical and musical traditions on the example of rhymed rites or procession songs. In his opinion, the fact of publishing the official liturgical and music books for the whole Gniezno province in print was a sensation. Before that, songbooks had been printed only within dioceses or monasteries. It means that Poland became a pioneer in the edition of liturgical singing in the 17th and 18th centuries (Pawlak 2009).

4.5. Paleographic and Semiological Issues

Studies on the Latin repertoire also include issues from the field of paleography and semiology. As regards Poland, publications on notation and interpretation of Gregorian melodies by R. Bernagiewicz (Bernagiewicz 2005), H. I. Siekierka (Siekierka 2005, 2011) and M. Białkowski (Białkowski 2009) come to the fore. Bernagiewicz defined the most important neumatic traditions and constructed a synthetic classification based on the principal neumatic classifications. The scientist contended that the genetic and graphic criterion in Cardin's approach is insufficient to define the character of liquescence of simple neumes and demonstrated new ways of interpreting this liquescence based on conducted analyses. Bernagiewicz elaborated on that issue in his work on the notation of the Wiślica gradual (Bernagiewicz 1999a, 292-293).

CONCLUSION

The present study, according to the assumptions carried out in a brief and cursory manner, pointed out significant research areas undertaken by Polish musicologists specializing in medieval studies. It revealed, at least partly, a broad spectrum of issues covering all genres and forms of the liturgical monody that are the output of the centuries-old musical tradition of the Church. The findings of source-based research published so far in the form of monographs and numerous scientific articles not only give an idea about Polish liturgical and musical tradition, but it also provides evidence of Poland's substantial contribution to the musical culture of Europe, a contribution which deserves due recognition.

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