

*Early Music*

Original article

UDC 783

<https://doi.org/10.56620/2587-9731-2024-4-010-039>

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**Vasily Titov's Two-choir Concertos  
in Light of Nikolai Diletsky's Amplification Theory**

**Natalia Yu. Plotnikova<sup>1,2</sup>**

<sup>1</sup>Moscow State Tchaikovsky Conservatory,  
Moscow, Russian Federation,

✉ [n\\_y\\_plotnikova@mail.ru](mailto:n_y_plotnikova@mail.ru),

<https://orcid.org/0000-0001-7406-7740>

<sup>2</sup>State Institute for Art Studies,  
Moscow, Russian Federation



**Abstract.** Of special relevance in the research of Russian music of the Baroque period are the methods of analysis that appeal to the music theory textbooks of that time. This article examines for the first time the theory of amplification developed by Nikolai Diletsky in his treatise *Musikiyskaya grammatika* [*Musical Grammar*]: the most significant techniques are disclosed of expansion of composition, which include exact repetition and various types of varied repetition, including modal, metric-rhythmic and melodic transformations of the musical material. It is suggested that the models of the ascending and descending motion, according to Diletsky, the so-called *ascents* and *descents*, are also means of amplification. The main aim of the article is the study of the music of the most significant composer of the *partesny* style, Vasily Titov from the point of view of Diletsky's theory. The main object of the research is provided by eight two-choir concertos by Titov,

Translated by Dr. Anton A. Rovner

the scores of which have been compiled and edited by the author of the article and are presently being prepared for publication. In this work the techniques of expansion of composition are revealed and characterized, their similarities or differences with the examples offered in *Musikiyskaya grammatika* [*Musical Grammar*] are established. It is shown that the multitude of techniques of exposition and the development of the material in Titov's music exceed the usual "tutorial" schemes. Thus, the composer seldom turns to precise repetition, instead, applying timbral-textural variation, including *the chorale rule*, i.e., antiphonal juxtaposition of the choruses, basing himself on simple or canonic imitations of the respective choruses. Melodic transformations, such as, for instance, inversions are not only given in consecutive juxtapositions with the prime versions, but also combining together the prime and inverted versions in simultaneous sounding. It is established that Titov expands the ambitus of the models of ascending motion suggested by Diletsky, and also makes broad use of the rule of mixing together the types of motion (*mixta*), forming his own synthetic models. In his artistic realization of the typified schemes, Titov makes use of harmonic and contrapuntal means in a masterful way, achieving great artistic results. The article is accompanied by music examples, which illustrate the theoretical positions.

**Keywords:** Vasily Titov, Nikolai Diletsky, *Musikiyskaya grammatika* [*Musical Grammar*], two-choir concertos, amplification, *partesny* style

**For citation:** Plotnikova, N. Yu. (2004). Vasily Titov's Two-choir Concertos in Light of Nikolai Diletsky's Amplification Theory. *Contemporary Musicology*, 8(4), 10–39. <https://doi.org/10.56620/2587-9731-2024-4-010-039>

## Старинная музыка

Научная статья

### Двухорные концерты Василия Титова в свете теории амплификации Николая Дилецкого

Наталья Юрьевна Плотникова<sup>1,2</sup>

<sup>1</sup>Московская государственная консерватория имени П. И. Чайковского,  
г. Москва, Российская Федерация,

✉ [n\\_y\\_plotnikova@mail.ru](mailto:n_y_plotnikova@mail.ru), <https://orcid.org/0000-0001-7406-7740>

<sup>2</sup>Государственный институт искусствознания,  
г. Москва, Российская Федерация

**Аннотация.** Особую актуальность в исследованиях русской музыки эпохи барокко приобретают методы анализа, апеллирующие к музыкально-теоретическим руководствам того времени. В статье впервые рассмотрена теория амплификации, разработанная Николаем Дилецким в «Мусикийской грамматике»: выявлены основные приемы расширения композиции, к которым относятся точный повтор, различные виды варьированного повтора — с ладовыми, метроритмическими и мелодическими преобразованиями материала. Высказано предположение о том, что модели восходящего и нисходящего движения у Дилецкого, так называемые «возшествия» и «низшествия», также относятся к средствам амплификации. Главная цель статьи состоит в изучении музыки крупнейшего композитора партесного стиля Василия Титова с точки зрения теории Дилецкого. Основной объект исследования — восемь двухорных концертов Титова, партитуры которых составлены и отредактированы автором статьи и в настоящее время готовятся к изданию. В работе выявлены и охарактеризованы приемы расширения композиции, установлено их сходство и различие с образцами, предлагаемыми в «Мусикийской грамматике». Доказано, что многообразие приемов изложения и развития материала в музыке Титова превосходит обычные «учебные» схемы. Так, композитор редко прибегает к точному повтору, применяя тембро-фактурное варьирование, в том числе «хоральное правило», то есть антифонное сопоставление хором,

опирающееся на простые или канонические похорные имитации. Мелодические преобразования, например, инверсию, он дает не только в последовательном сопоставлении с основным видом, но и сочетает прямые и обращенные формы в одновременном звучании. Установлено, что Титов расширяет амбитус моделей восходящего движения, предложенных Дилецким, а также широко пользуется правилом смешения типов движения («микста»), формируя собственные синтетические модели. В творческой реализации типовых схем Титов мастерски использует гармонические и полифонические средства, достигая высоких художественных результатов. Статья сопровождается нотными примерами, иллюстрирующими теоретические положения.

**Ключевые слова:** Василий Титов, Николай Дилецкий, «Музыкальная грамматика», двухорные концерты, амплификация

**Для цитирования:** Плотникова Н. Ю. Двухорные концерты Василия Титова в свете теории амплификации Николая Дилецкого // Современные проблемы музыкознания. 2024. № 4. С. 10–39. <https://doi.org/10.56620/2587-9731-2024-4-010-039>

### Introduction

Vasily Titov (ca. 1650 – 1709) is an outstanding Russian composer of the Baroque period, a master of *partesny* (contrapuntal) writing. The musical oeuvres of the Tsar's choirman sexton in the court of tsars Feodor Alexeyevich and Peter the Great enjoyed success during the composer's life: his compositions were included in the choirboys', the large-scale pontifical and the small parochial choral repertoires during the course of the entire 18th century. He has composed no less than two-hundred *partesny* [contrapuntal] compositions for various choral ensembles, from three to 24 parts: concertos, Divine Services (cycles of church chants of the Divine Liturgy), Evening Prayers, All-Night Vigils, mono-genre cycles (eight-parted Dogmatikons for the Mother of God, *Zadostoyniki* [*Hymns to the Mother of God*] for the Twelve Great Feasts, and Eucharistic Verses).

In recent years, our perspectives of Vasily Titov have expanded: the author of the present article was able to discover new information about the composer's life [1, pp. 34–46], and to attribute to him 14 four-part<sup>1</sup> and 3 five-part concertos, several Divine Services (in three, five, and eight parts) [2, pp. 148–151]. Publications of Titov's compositions have appeared in appendices to diploma thesis<sup>2</sup> and dissertations [4]. Special interest is aroused by his poly-choral style, which has developed in several centers for choir singing in Russia [5, pp. 25–35]. The material for the present article is served by eight two-choir concertos composed during the 1680s and 1690s, for the most part, set to the texts of Psalms.<sup>3</sup>

For contemporary research works studying the *partesny* style, of special relevance are the methods of analysis relying on the music theory

<sup>1</sup> See Plotnikova, N. Yu. (2013). *Tvorchestvo Nikolaya Diletskogo: Novye Otkrytiya* [Nikolai Diletsky's Musical Oeuvres: New Discoveries]. *Music Academy*, 742(2), p. 77.

<sup>2</sup> Plusnina, E. G. (2015). *Dvukhorneye Kontserty v Tvorchestve Vasiliya Titova* [Vasily Titov's Two-Choir Concertos]. [Unpublished diploma thesis, academic advisor: N. Yu. Plotnikova]. Moscow State Tchaikovsky Conservatory. In this work for the first time a large body of manuscript sources has been brought in, and the texts of the concertos have been examined, along with questions of thematicism and polyphony in the conditions of two-choir antiphony. In the appendix section, for the first time four out of the eight of Titov's concertos for two choruses have been published (*Raduytesya, pravednii* [*Rejoice in the Lord, O Ye Righteous*], *Gospodi, siloyu Tvoyeyu* [*The King Shall Have Joy in Thy Strength, Lord*], *Gotovo sedrtse moye* [*O God, My Heart is Steadfast*] and *Ty mi, Khriste, Gospod'* [*You are My Lord, Christ*]). Ibid., pp. 100–144. Subsequently, this subject was turned to by researchers Aleksandra Alexandrina and Anna Bulycheva [3].

<sup>3</sup> The scores of the concertos *Raduytesya Bogu, pomoshniku nashemu* [*Sing Aloud to God, our Strength*], *Vsi yazytsi, vospleshchite rukami* [*O Clap Your Hands All Ye People*], *Vozlyublyu Tya, Gospodi* [*I Will Love You, O Lord, My Strength*] and *Voskliknite Gospodevi* [*Make a Joyful Shout to God, All the Earth*] have been compiled and edited by the author of the article about manuscript sources preserved in various archives: in the Manuscript and Early Printed Edition Section of the State Historical Museum (Synodal Compilation for Church Singers, No. 610 (1–6), 709 (1–6), 712 (1–7), 715 (1–4)), in the Document and Personal Archive Section of the State National Museum of Music (F. 283. Nos. 402, 403, 622, 7–58, 994, 1036), etc.



textbooks of the period of Russian baroque music, among which the central position is taken by *Musikiyskaya grammatika* [Musical Grammar] by Nikolai Pavlovich Diletsky.<sup>4</sup> The aim of the present article is to research Titov's two-choir concertos from the point of view of the theory and practice of amplification expounded by Diletsky. Among the goals is the revelation of the principles of expansion of composition formulated by Diletsky and used by Titov, their characteristic features and comparative juxtaposition, the establishment of similarities or differences of the examples offered in *Musikiyskaya grammatika* [Musical Grammar] with the artistic results in Titov's music.

### *The Term "Amplification" in Rhetorics and in Diletsky's Treatise*

The term *amplification* (from the Latin *amplificatio* – expansion, dissemination, also – strengthening, enlargement) was known from the times of antiquity, and in the rhetorical texts of the 12th and 13th centuries started being used for indicating the process of development or extension “of a certain semantic core – the theme, the material”; moreover, it “possessed a new, extremely important meaning”: *amplificatio* turned out to be the main objective of an author.<sup>5</sup>

This expansion was achieved by means of certain techniques part of which harkened back to the figures of Ancient Greek and Roman rhetorics, “*expolitio* and *interpretatio*, the meaning of which is that one and the same thought is expressed several times in succession, but each time in different words. [...] The medieval theorists saw in amplification a certain strained interaction-correlation between the continuity and permanence of ‘thought’ and the variability of its expression; they were fascinated with the paradox, which consisted in the fact that thought in its changeable clothes is simultaneously the same and still different: ‘the same thing’ is separated into different things – *dissimuletur idem*.”<sup>6</sup> Amplification as a figure of speech may be

<sup>4</sup> The first version of Diletsky's work was written in 1675 in Vilna in Polish (has not survived), the second was carried out in Smolensk in 1677. The third was created in Moscow and exists in two versions – from 1679 and 1681. A critical edition of the 1679 was prepared by Vladimir Protopopov: Diletsky, N. P. (1979). *Idea Grammatiki Musikiyskoy* [The Idea of Musical Grammar]. In V. V. Protopopov (Ed., Transl.), *Pamyatniki Russkogo Muzykal'nogo Iskusstva* [Landmarks of the Russian Art of Music], Issue 7. Muzyka; the original is preserved in the *Scholarly Research Section of Manuscripts of the Russian State Library*: NIOR RGB. F. 173/1. No. 107. Retrieved December 3, 2024, from <https://lib-fond.ru/lib-rgb/173-i/f-173i-107/#image-41>. The 1681 version was published by Stepan Smolensky: Smolensky, S. V. (Ed.) (1910). *Musikiyskaya Grammatika Nikolaya Diletskogo* [The Musical Grammar of Nikolai Diletsky]. M. A. Alexandrov Printers. In general, Diletsky's treatise has 26 copies.

<sup>5</sup> *Uchenie o Rasshirenii i Sokrashchenii* [The Teaching of Expansion and Contraction]. In E. A. Tsurganova, & A. E. Makhova (Eds.), *Yevropeyskaya Poetika ot Antichnosti do Epokhi Prosveshcheniya. Entsilopedicheskiy Putevoditel'* [European Poetics from Antiquity to the Era of Enlightenment. Encyclopedic Guidance]. Izdatel'stvo Kulaginoy – Intrada, p. 105.

<sup>6</sup> *Ibid.*

expressed in repetition of words at the beginning of sentences, a set of homogenous definitions, an accumulation of synonyms, comparisons, hyperboles, antitheses.<sup>7</sup>

In Diletsky's treatise we are interested in the recommendations having to do with the work with the source material, which in most cases he calls "singing" or "fantasy." After "inventing the fantasy"<sup>8</sup> or "exploration of singing,"<sup>9</sup> the composer begins his work, which he himself expresses by the verbs "to transform" (according to Dahl's dictionary, "prevrashchat" means – "to change, to give another appearance, [...] to alter, to interpret in an opposite or altogether in a different meaning"<sup>10</sup>) or "to translate" ("to rearrange," "to displace," "to shift" or "to shuffle"<sup>11</sup>). The most significant means of work with "fantasy" or "singing" is expounded by Diletsky in a rather concentrated manner in the section *O am[p]lifkatsii sirech o razshirenii peniya* [About Amplification, that is about the Expansion of Singing],<sup>12</sup> and also in the section *O tvorenii* [About Composition], supplementing it with various examples in the other sections of *Grammatika*.

Diletsky makes use of the term amplification when he wishes to describe the methods of work with the material leading to "expansion of singing." Amplification in music may be realized in both monophony, that is in melody, and in a polyphonic texture – in modal solutions, textural perfecting, polyphonic techniques and harmonic plans. In all these cases, we shall speak of various types of repetition, both exact and varied. As Nina Gerasimova-Persidskaya noted, "the discreetness, variegation and repetitive character are indicators of the poetic form-generational principle, which is so characteristic for the partesny concerto; they present its chief difference from the chant, in which continuity and 'the prosaic principle' predominate" [6, p. 95]. In our opinion, the most important techniques of amplification may also include Diletsky's famous ascents and descents – the sequential repetitions,

<sup>7</sup> See *Amplifikatsiya* [Amplification]. (1929). In V. M. Fritsche (Ed.), *Literaturnaya entsiklopediya* [Literary Encyclopedia] (Vol. 1, column. 670). Izdatel'stvo Kommunisticheskoy akademii. The encyclopedia cites examples from Lermontov's poetry: "Ya taynyy zamysel laskal, Terpel, tomilsya i stradal" ["I embraced a secret plan, I endured, pined away and suffered" (*Mtsyri*); "On byl pohozh na veter yasny: Ni den', ni noch, ni mrak, ni svet" ["He resembled a clear wind. Neither day, nor night, nor darkness, nor light"] (*The Demon*).

<sup>8</sup> Smolensky, S. V. (Ed.) (1910). *Musikiyskaya Grammatika Nikolaya Diletskogo* [The Musical Grammar of Nikolai Diletsky], p. 139.

<sup>9</sup> Diletsky, N. P. (1979). *Idea Grammatiki Musikiyskoy* [The Idea of Musical Grammar], p. 129.

<sup>10</sup> Dahl, V.I. (1882). *Tolkovy Slovar' Zhivogo Velikorusskogo Yazyka* [Definition Dictionary of the Living Great Russian Language] (Vol. 3). M.O. Volf, p. 395.

<sup>11</sup> *Ibid.* P. 405.

<sup>12</sup> Diletsky, N. P. (1979). *Idea Grammatiki Musikiyskoy* [The Idea of Musical Grammar], p. 161. The section devoted to amplification is not present in all of the manuscripts of *Musikiyskaya grammatika*. In some lists, the term "multiplication" is used, undoubtedly, correlating with the term "amplification." See, for example, Smolensky, S. V. (Ed.) (1910). *Musikiyskaya Grammatika Nikolaya Diletskogo* [The Musical Grammar of Nikolai Diletsky], pp. 157–158, 123. However, analysis of the variants of the treatise falls outside the goals of the author of the article. All the subsequent quotations are brought from the publication prepared by Vladimir Protopopov, the citations are given on the pages with the publication of the facsimile and on the translation.

starting from the descriptions of which the composer and theorist began expounding the rules of creation (composition) of music.<sup>13</sup>

In Titov's music, the overwhelming majority of examples is connected with imitational texture, which is predetermined by the very style of the *partesny* concerto and the immense diversity of forms of canonic and figured writing in the works of the "sublime master."<sup>14</sup> However, in this article the various forms of imitation and canons are examined not from the point of view of their present-day classification, but as means, techniques of expansion of the composition.

*Exact Repetition and Timbral-Textural Variation  
in Titov's Double-Chorus Concertos*

The simplest and, at the same time, the most viable method of expansion of the singing is the exact repetition: "yedinako naipache rechi povtoryayushche."<sup>15</sup> In the rhetorical art there exists a special name for the figure of repetition (*palilogia*, from the Greek word, meaning "repetition of words"), but Diletsky does not use it. In his four-parted concertos, he frequently turned to exact translations. Thus, for example, in the concerto *Raduysya, Zhivonosny Kreste* [*Rejoice, Life-Bearing Cross*] in the semantic culmination, at the point of the golden mean each of the words of the verse *oruzhie nepobedimoye* [*invincible armor*] is repeated twice. The verbal and musical repetitions seem to personify the spiritual, invincible force of this armor.

Titov in his compositions for small choral ensembles sometimes brings in precise repetitions,<sup>16</sup> but in his two-choir concertos he tends to avoid this. Upon repetition of the music, he can change the text, while during the repetition of the text, he resorts to intensive timbral or intonational variation.

In the concerto *Vozlyublyu Tya, Gospodi* [*I Will Love You, O Lord, My Strength*], upon repetition of the segments in three parts, the text of the second syntagma changes: *Gospod' utverzhdenie moye i pribezhashche moye* [*The Lord is my Rock and my Fortress and My Deliverer*] (mm. 8–10), *Gospod' utverzhdenie moye i izbavitel' moy* [*My God, my strength, in whom I will trust; My shield and the horn of my salvation, my stronghold*] (mm. 12–16), in whole, the two segments reinforce the main idea of this section of the concerto (*Example 1*).

Upon a single repetition of the segment, Titov uses timbral variations of the sound. The threefold *Alleluia* in the character of a kant in the concerto *Raduytesya Bogu, Pomoshchniku nashemu* [*Sing Aloud to God, our Strength*] is subsequently subjected to timbral variation: the tenors sound with the second basses, while the discants sing together with the first basses (*Example 2*).

<sup>13</sup> Diletsky, N. P. (1979). *Idea Grammatiki Musikiyskoy* [*The Idea of Musical Grammar*], p. 68, 340.

<sup>14</sup> See [7, pp. 68–74].

<sup>15</sup> Diletsky, N. P. (1979). *Idea Grammatiki Musikiyskoy* [*The Idea of Musical Grammar*], p. 161.

<sup>16</sup> About certain techniques of amplification in Vasily Titov's three-parted Divine Services see Plotnikova, N. Yu. (2012). *Russkoe Partesnoe Mnogogolosie Kontsa XVII – Pervoy Poloviny XVIII veka. Sluzhby Bozhii Vasiliya Titova. Issledovanie i Publikatsiya* [*Russian Partesny Polyphony from the Late 17<sup>th</sup> to the First Half of the 18<sup>th</sup> Century. Vasily Titov's Divine Services*]. Saint Tikhon's Orthodox University Press, pp. 31–35.





For Diletsky, an important technique of amplification is the exchange of the melodies of the parts – a technique well-known back from the era of *Ars antiqua* as *Stimmtausch* [8, p. 49]: “Vremenem rasshireniyu peniya moshchno byti kogda prezhde pel pervy kiy lyubo glas poslezhde vtory posle premenenne” (“At times the expansion of singing is also served by such a technique, when what whichever first part has sung is later transferred to the second”).<sup>17</sup>

Diletsky calls this technique *choral singing* or *the chorale rule*, which ought to be translated as *the chorale rule*, or the rule of antiphonal juxtaposition of choirs.<sup>18</sup> First, he writes about it in the first section of the treatise, citing examples of an endless canon in the bass parts and two double four-part canons.<sup>19</sup> In the section about amplification, he cites examples of three-part texture with crossings in the upper two parts,<sup>20</sup> and then returns to this technique especially and supplements the *Obrazy khoralnyya* (specimens of antiphonal writing) with two-choir imitations.<sup>21</sup> In these three sections, Diletsky emphasizes repeatedly the universality of the technique, since the “chorale singing” may be applied in compositions for three, four, five, six, seven, eight and twelve parts.<sup>22</sup>

In his own compositions Diletsky uses *the chorale rule* very frequently; it could be asserted that this is his favorite technique of amplification. In his two-choir concertos, Titov also embodies this textural idea in numerous and diverse ways. The crossing of the two upper parts against the background of the pedal point textures in the bass parts in the concerto *Ty mi, Khriste, Gospod'* [*You are My Lord, Christ*] (*Example 3*) reminds to a great degree Diletsky's three-part examples (this kind of somewhat “student” technique makes it possible to assert that this is, very likely, one of Titov's early compositions).

48

Д. 1  
си - ле Тво - ей, сла - ва, си - ле Тво - ей, сла - ва, сла - ва, Че - ло - ве - ко - люб - че,

Д. 2  
си - ле Тво - ей сла - ва, си - ле Тво - ей сла - ва, Че - ло - ве - ко - люб - че,

Б. 1  
си - - - ле Тво - ей сла - ва, Че - ло - ве - ко - люб - че,

Б. 2  
си - - - ле Тво - ей сла - ва, Че - ло - ве - ко - люб - че,

Example 3. Vasily Titov. Concerto *Ty mi, Khriste, Gospod'*  
[*You are My Lord, Christ*], mm. 48–51

<sup>17</sup> Diletsky, N. P. (1979). *Idea Grammatiki Musikiyskoy* [*The Idea of Musical Grammar*], pp. 163, 393.

<sup>18</sup> Ibid., pp. 87, 350. See Plotnikova, N. Yu. (2014). *Polifoniya Vasiliya Titova* [*Vasily Titov's Polyphony*]. The Scholarly and Printing Center 'Moscow Conservatory,' pp. 12–13.

<sup>19</sup> Diletsky, N. P. (1979). *Idea Grammatiki Musikiyskoy* [*The Idea of Musical Grammar*], pp. 350–351.

<sup>20</sup> Ibid., pp. 393–394.

<sup>21</sup> Ibid., pp. 241–242, 431–432.

<sup>22</sup> Ibid., pp. 243–247, 432–434. It must be noted that the example of the four-part canon with the entry of the basses starting from *a, d, G, c* is meant, most likely, for a 16-part ensemble.













81

Д. 1 ал - - - - - ли-луй - я, ал-ли-луй-я,

Д. 2 [алли]луй-я, ал - - - - - ли-луй - я, ал-ли-луй-я,

А. 1 ал-ли-луй-я, ал-ли-луй-я, ал-ли-луй-я, ал-ли-луй-я, ал[лилуйя]

А. 2 ал-ли-луй-я, ал-ли-луй-я, ал-ли-луй-я, ал-ли-луй-я, ал[лилуйя]

Т. 1 ал-ли-луй-я, ал-ли-луй-я, ал-ли-луй-я, ал-ли-луй-я,

Т. 2 ал-ли-луй-я, ал-ли-луй-я, ал-ли-луй-я, ал-ли-луй-я,

Б. 1 [алли]луй-я, ал-ли-луй-я, ал-ли-луй-я, ал-ли-луй-я, ал-ли-луй-я,

Б. 2 ал-ли-луй-я, ал-ли-луй-я, ал-ли-луй-я, ал-ли-луй-я,

Example 11. Vasily Titov. *Concerto Raduytesya, pravednyye*  
[Rejoice in the Lord, O Ye Righteous], mm. 81–84

### Melodic Amplifications as a Technique of Amplification

Diletsky describes two melodic transformations — an inversion (“Превращающее пение и се зри положи противно возшествие низшествию, и низшествие возшествию”<sup>32</sup>), which is imprecise, judging from the examples, and retrograde motion (“во пении мощно превратити ноты воспать”<sup>33</sup>). Information about presenting melodies from the end to the beginning is supplemented by him with examples from various texts (for example, *Gospodi, pomiluy* [Lord, Have Mercy] and *Pomiluy, Gospodi* [Have Mercy, Lord]). The others present imprecise palindromes, such as the following: *Boysya Boga, smert’ u groba* [Fear God, death is near the coffin] transformed “backwards” into *Smert’ u groba, boysya Boga* [Death is near the coffin, fear God].<sup>34</sup> This type of interchange of phrases are used, to cite one example, in the *Mnogoperemenny Virsh* [Numerously interchanging Verse] of the poet from the Baroque era Ivan Velichkovsky (here three out of the ten variants are cited):

<sup>32</sup> Ibid., p. 101. In Vladimir Protopopov’s translation: “When varying the melody, use descending motion instead of ascending, and vice versa.” Ibid., p. 359.

<sup>33</sup> Ibid., p. 166. In Vladimir Protopopov’s translation: “In music, the tones may be used in reverse order.” Ibid., p. 394.

<sup>34</sup> Ibid., pp. 165–166, 394–395.





79

Д. I  
и от враг мо-их, и от враг мо - их спа-су - - ся,

Д. II  
враг мо-их, и от враг мо - их,

А. I  
[Госпо]да, и от враг мо - их, и от враг мо - их спа-су - - ся,

А. II  
[Госпо]да, и от враг мо-их, и от враг мо - их спа-су - - ся,

Т. I  
и от враг мо-их спа - су - ся, и от враг мо - их,

Т. II  
и от враг мо-их спа - су - ся, и от враг мо[их]

Б. I  
и от враг мо - их спа - су - ся, и от враг мо - их спа - су - ся,

Б. II  
[Госпо]да, и от враг мо - их, и от враг мо - их спа-су - - ся,

Example 13. Vasily Titov. Concerto *Vozlyublyu Tyu, Gospodi*  
[I Will Love You, O Lord, My Strength], mm. 79–83

### “Ascents” and “Descents” According to Diletsky’s Theory and in Titov’s Two-Choir Concertos

One of the most significant techniques of expansion of the composition is expressed by the sequential repetitions, the famous ascents and descents described in the *Musykiyskaya grammatika* [Musical Grammar].<sup>35</sup> A description of these rules is what Diletsky began the *section O tvorenii* [About Creation], considering them indispensable, first of all, “for concert singing.” As a rule, such an exposition is connected with canonical technique, although Diletsky also did not exclude harmonic sequences – “not concert singing,” when “everybody sings together.”<sup>36</sup>

According to Diletsky, the types of ascending and descending motion may be realized in both a condensed, concentrated way and with melodic ornamentation, coloration, they may become the foundation of the bass part as the bases of harmony, or they may comprise the melodic contour. The following fragment of the manuscript shows the ascending model and two means for realizing it (*Illustration 1*).

<sup>35</sup> Ibid. P. 68–83, 340–349. Present-day researchers have frequently turned to studying the examples presented by Diletsky [9, pp. 55–57] and have disclosed the number of examples in the variants of the treatise [10, pp. 69–70].

<sup>36</sup> Diletsky, N. P. (1979). *Idea Grammatiki Musikiyskoy* [The Idea of Musical Grammar], pp. 156, 389.





Illustration 1. Fragment of Nikolai Diletsky's *Musikiyskaya grammatika* (NIOR RGB. F. 173/I. No. 107. P. 47)

In the presentations at the conference *The Russian Musical Baroque: Tendencies and Prospects of Research*, musicologists focused on the sources of this technique. Grigoriy Lyzhov and Ekaterina Dmitrieva consider that its prototypes may have been formed by the manuals on figured bass in clavier performance and improvisation, for example, Spiridion's *Rukovodstvo dlya vsekh igrayushchikh na organe, spinete i monokhorde* [*Manual for all Those Who Play the Organ, Spinnet and Monochord*]. This treatise presents, for the most part, a chrestomathy of ascending and descending progressions of bass lines ("cadences"), stepwise or with leaps, with numerous variants of realization [11, pp. 227–229]. Elena Chernova indicates the practice of polyphonic vocal improvisation (the so-called *Contrapunto alla mente*), which was based on the study of sequential "cantus firmus-models" and their contrapuntal realization and has found its reflection in the treatises of Vicente Lusitano,<sup>37</sup> Scipione Ceretto, Adriano Banchieri, Lodovico Zacconi, Silverio Picerli, Athanasius Kircher and other authors [12, pp. 262–268].

Next, we shall demonstrate various forms of realization of the first and fourth types of "ascents" and "descents" discovered by us in Titov's two-choir concertos.

<sup>37</sup> Lusitano, V. (1553). *Introduittione facilissima, et novissima di canto fermo, figurato, contrapunto semplice et in concerto* [...]. Antonio Blado, pp. 13–14.

In the concerto *Gotovo serdtse moye* [O God, My Heart is Steadfast] the subject or proposta of the small canonic segments is based on ascending motion in seconds (*first ascent*), at the same time, most intriguing is the variation of the distance and the intervals between the imitations (one quarter note and half a measure, a perfect fourth and a perfect fifths), as well as the change of ordering of the entries of the lower parts (*Example 14*).

A brilliant artistic manifestation of the scheme of the *first ascent* is the beginning of the *Alleluia* section in the concerto *Voskliknite Gospodevi* [Make a Joyful Shout to God, All the Earth] (*Example 15*): all 8 parts enter at the temporal intervals of half measures from each other, moving in seconds in stepwise motion within the range of an octave. What occurs is a chain of three-part canons of three sections written in simple counterpoint, with one small exception: the real pitch of the fifth and sixth statements is an octave higher, since the proposta is transferred to the descant part (the octave counterpoint + 7 is used). The music conveys the growth of the festive, jubilant mood and the accumulation of the sound mass — a *crescendo* may clearly be used here in performance. At the same time, the proposta itself has, to a greater degree, a descending melodic contour, which, according to Diletsky's terminology, can already pertain to a *mixed rule* (*mixta*).

Example 14 shows a musical score for eight vocal parts (D. 1, D. 2, A. 1, A. 2, T. 1, T. 2, B. 1, B. 2) in G major and 4/4 time, starting at measure 60. The lyrics are: [ра]но. Ис-по-вем-ся, ис-по-вем - ся, ис-по-вем-ся, ис-по-вем - ся, ис-по-вем-ся, ино[вемся].

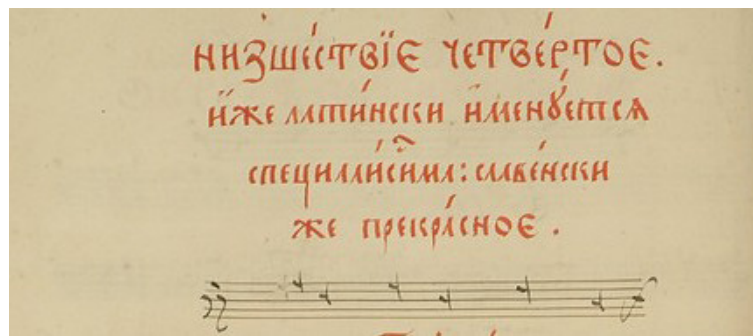
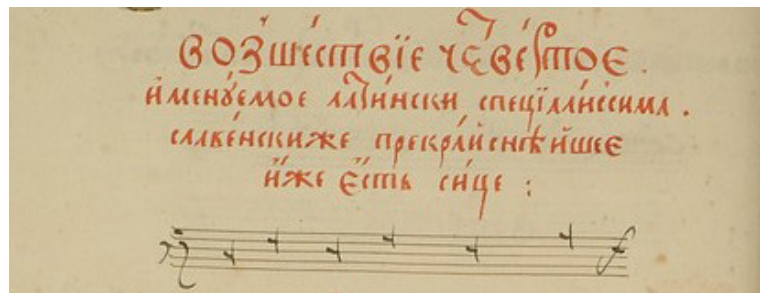
Example 14. Vasily Titov. Concerto *Gotovo serdtse moye*  
[O God, My Heart is Steadfast], mm. 60–63







The fourth types, the so-called “golden sequences,” are highlighted by Nikolai Diletsky in a special way, utilizing two languages: the ascent, “именуемое латински специалиссима, славенски же прекрайснейшее,” [“which is called in Latin specialissima, and in Slavic, the most beautiful”] the descent, “иже латински именуется специалиссима: славенски же прекрасное” [“which is called in Latin specialissima, and in Slavic, the beautiful”]<sup>38</sup> (*Illustration 2, 3*).



*Illustrations 2, 3. Nikolai Diletsky. Idea grammatikii musikiyskoy [The Idea of Musical Grammar], Fragments (NIOR RGB. F. 173/I. No. 107, pp. 54, 60)*

In Titov’s music, the blocks of canonic sequences of various durations form the conclusive section *Alleluia* in the concerto *Gotovo serdtse moye* [*O God, My Heart is Steadfast*], moreover, the sequence in seconds up on the motive with ascending perfect fourths is highlighted by the predominantly descending succession of the entrance of the parts (*Example 18*).

In the concerto *Raduytesya Bogu, Pomoshchniku nashemu* [*Sing Aloud to God, our Strength*], the lengthy wave of ascending motion (five links of sequence in the bass parts with a melodically sung-out perfect fourth with the words “во благознаменитый день праздника вашего” [“in the time appointed, on our solemn feast day”]) leads to a culminating point in the refrain *Alleluia*. In the structure of the canonic sequence in octave counterpoint, Titov doubles the rispostas in major and minor tenths, while the propostas sound in counterpoint with the inversion of the motive (*Example 19*).

Thus, the fourth *ascent* is presented in Titov’s music in numerous examples, which confirms its special role, as highlighted by Diletsky. At the same time, the descending formula can be found much more seldom. In the following example

<sup>38</sup> Diletsky, N. P. (1979). *Idea Grammatiki Musikiyskoy [The Idea of Musical Grammar]*, p. 279.





78

Д. I  
во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день,

Д. II  
во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-

А. I  
во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день,

А. II  
во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-

Т. I  
во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день,

Т. II  
во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-

Б. I  
во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день,

Б. II  
во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-

81

во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день, празд-ни-ка ва-ше-го.

ни-тый день, во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день, празд-ни-ка ва-ше-го.

во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день, празд-ни-ка ва-ше-го.

ни-тый день, во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день, празд-ни-ка ва-ше-го.

во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день, празд-ни-ка ва-ше-го.

ни-тый день, во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день, празд-ни-ка ва-ше-го.

во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день, празд-ни-ка ва-ше-го.

ни-тый день, во бла-го-зна-ме-ни-тый день, во бла-го-зна-ме-ни-тый день, празд-ни-ка ва-ше-го. Ал-ли[луйя]

Example 19. Vasily Titov. Concerto Raduytesya Bogu, Pomoshchniku nashemu  
[Sing Aloud to God, our Strength], mm. 78–84

62

Д. I мно - жес-ве си - лы Тво - е - я, сол - жут Те - бе, сол - жут Те бе, сол - жут Те - бе,

Д. II [Тво]е - я, сол - жут Те - бе, сол - жут Те - бе, сол - жут Те - бе,

А. I мно - жес-ве си - лы Тво - е - я, сол - жут Те - бе, сол - жут Те - бе, сол - жут Те - бе,

А. II [Тво]е - я, сол - жут Те - бе, сол - жут Те - бе, сол - жут Те - бе,

Т. I мно - жес-ве си - лы Тво - е - я, сол - жут Те - бе, сол - жут Те - бе, сол - жут Те - бе,

Т. II [Тво]е - я, сол - жут Те - бе, сол - жут Те - бе, сол - жут Те - бе,

Б. I мно - жес-ве си - лы Тво - е - я, сол - жут Те - бе, сол - жут Те - бе, сол - жут Те - бе,

Б. II [Тво]е - я, сол - жу Те - бе, сол - жут Те - бе, сол - жут Те - бе,

Example 20. Vasily Titov. Concerto Voskliknite Gospodevi  
[Make a Joyful Shout to God, All the Earth], mm. 62–64

57

Д. 1 [Е]му, вос - пой-те Е-му, вос-пой-те Е - му песнь но[ву]

Д. 2 пой - те Е-му, вос - пой-те Е-му, вос-пой-те Е - му

А. 1 пой - те Е-му, вос - пой - те Е - - - - му

А. 2 [Е]му, вос-пой-те Е-му, вос-пой-те Е - му песнь но - ву, вос - пой-те Е-му, вос-пой-те

Т. 1 [Е]му, вос - пой-те Е-му, вос-пой-те Е - му песнь но - ву, вос - пой-те

Т. 2 пой - те Е-му, вос - пой-те Е-му, вос-пой-те Е - му песнь но - ву,

Б. 1 [Е]му вос - пой - те Е - - - - му

Б. 2 пой - те Е-му, вос - пой - те Е - - - - му

Example 21. Vasily Titov. Concerto Raduytesya, pravednii  
[Rejoice in the Lord, O Ye Righteous], mm. 57–60

49

я - ко Гос-подь Выш - ний стра - - - шен,

[Выш]ний стра - - - шен, я - ко Гос-подь Выш - ний стра - - - шен,

стра - шен, я - ко Гос-подь Выш - ний стра - - - - - шен я - ко Гос-подь

я - ко Гос-подь Выш - ний стра[шен]

Выш - ний стра - - - - - шен, я - ко Гос-подь

я - ко Гос-подь Выш - - - - - ний стра[шен]

я - ко Гос-подь Выш - ний стра - - - - - шен, я - ко Гос-подь

Выш - ний стра - - - - - шен, я - ко Гос-подь Выш[ний]

Example 22. Vasily Titov. *Concerto Vsi yazytsi, vospleshchite rukami*  
[O Clap Your Hands All Ye People], mm. 49–52

### Conclusion

Thereby, the model of sequential exposition and development described in Diletsky's treatise find in Titov's music both the simplest "tutorial implementation" and a brilliant artistic interpretation. The intervallic schemes "come to life" in the melodically vivid constructions, while the textural manifestation demonstrates a remarkable imitational technique. The research has demonstrated that Titov, undoubtedly, was capable of all the means of amplification recommended by Diletsky in his *Musikiyskaya grammatika* [*Musical Grammar*]. Moreover, he made use of them in his music not as petrified specimens, but he interpreted them artistically, stemming from the texts of his compositions. The diversity of the techniques of expounding and developing the thematicism in Titov's music transcends the customary norms of musical "grammar." Both the creation of the musical material and the work with it reveal the uniqueness of Titov's talent, marked by another one of his contemporaries, who called him a "kingly master," "vsekh premudrostiyu svoeyu prevosshedshim" ["transcending everybody with his learnedness"] [13, p. 62].<sup>39</sup>

The technique of amplification does not span all the types of repetition. The type of repetition connected with refrain forms remains beyond the scope of this article, although, in general, it is intrinsic to Titov's aesthetics [14], and also is demonstrated in the two-choir concertos *Vozlyublyu Tya, Gospodi* [*I Will Love You, O Lord,*

<sup>39</sup> The quotation is confirmed with the original: OR GIM. Barsov's compilation. No. 1341, p. 23 back side.

*My Strength*] and *Ty mi, Khriste, Gospod'* [You are My Lord, Christ]. But the techniques of amplification are aimed at the succession of repeated fragments one after the other, even if they are presented in varied forms. The study of partesny musical compositions in light of the authentic theory of amplification, supplemented by an interpretation of compositional technique from the positions of present-day means of analysis, leads to a deeper understanding of the style and new scholarly results.

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Information about the author:

**Natalya Yu. Plotnikova** — Dr. Sci. (Art Studies), Professor, Music Theory Department; Senior Research Fellow, Music Theory Sector.

Сведения об авторе:

**Плотникова Н. Ю.** — доктор искусствоведения, профессор кафедры теории музыки, ведущий научный сотрудник сектора теории музыки.

The article was submitted 19.07.2024;  
approved after reviewing 10.09.2024;  
accepted for publication 22.10.2024.

Статья поступила в редакцию 19.07.2024;  
одобрена после рецензирования 10.09.2024;  
принята к публикации 22.10.2024.