**Tone 7**

The sticheron melody for Tone 7 consists of two melodic phrases (A, B) which are sung in alternation up to the last line of the sticheron, and a final phrase. If a sticheron is divided into 6 textual phrases, the musical lines will consist of A, B, A, B, A and Final Phrase.

**PHRASE A**

Although Tone 7 is the least used sticheron tone, it has the most variations for the beginning of its first phrase. The *reciting tone* can either be on *sol* or on *mi* and the first accented syllable of the phrase included in the *intonation* can be either on *fa* or *mi*.

Examples of the different variations for the *intonation* when the *reciting tone* is on *sol* are the following:

- intonation A
  - Lord, I call upon
  - The Giver of the Law
  - She carries the King

- intonation B
  - Adam your bridal
  - Knowing you
  - Herod was struck with a-maze-ment
A variant of Phrase A uses mi for the reciting tone, approached by an intonation of two or more syllables, the first accented syllable being sung as a half note, also on mi.

The cadence is used to sing two or more syllables, beginning with an accented syllable sung on fa, approached from the reciting tone of sol for the first version or mi for the variant.

Phrase A cadence with reciting tone on sol.

Phrase A cadence with reciting tone on mi (variant).

Example of Phrase A (from the feast of the Meeting of Our Lord, first sticheron at the Aposticha)
**PHRASE B**

*Phrase B* consists of a *reciting tone* on *mi*, approached by an *intonation* of two or more syllables. The *intonation* includes the first accented syllable of the phrase. If the first syllable is accented, it is sung as a half note on *sol*. If the first accented syllable is preceded by unaccented syllables, then the accented syllable, sung on *sol*, is a quarter note.

![Intonation and Reciting Tone Diagrams]

Example of *Phrase B* (from the feast of the Meeting of Our Lord, first sticheron at the Aposticha)

![Example Phrase B]

**FINAL PHRASE**

The *Final Phrase* for the sticheron consists of a *reciting tone* (*mi*) which begins on the first accented syllable of the phrase. An *intonation* occurs if there are unaccented syllables preceding the first accented syllable; these unaccented syllables are quarter notes sung on *re*. The phrase concludes with an elongated final *cadence*, beginning on the second to last internal accent of the text, sung as a half note on *sol*. Depending on the amount of syllables in the phrase, the *cadence* is prepared by *fa*. 

![Final Phrase Diagram]
Who was made a Babe without undergoing change.

He is the Redeemer of our souls.

Example of *Final Phrase* (from the feast of the Meeting of Our Lord, first sticheron at the Aposticha)

“He is the Master of life and death; the Savior of the world!”
Melodic Phrases in Four-Part Harmony - Kievan, Tone 7

Phrase A (reciting tone on sol)

Phrase A (variant - reciting tone on mi)

Phrase B

Final Phrase
Stichera at the Aposticha

The Meeting of Our Lord - February 2

Kievan Chant

Tone 7

Phrase A

A-dorn your bridal chamber, O Zion, and welcome Christ the King!

Phrase B

Salute Mary, the heavenly gate, fashioned as the throne of the Cherubim!

She carries the King of Glory! The Virgin is a cloud

of light: she has borne in the flesh the Son begotten before

Kievan Chant

arr. from B. Ledkovsky

Phrase A (variant)
the Morning Star. Siméon, taking Him in his arms, proclaimed to the peoples: // “He is the Master of life and death; the Savior of the world!”