Tone 2

The sticheron melody for Tone 2 consists of four (4) melodic phrases (A, B, C, D) and a Final Phrase for the last line of the text. The first phrase (A) is only used for the first textual line of the sticheron. Phrases B, C, and D are then sung in rotation, depending upon the number of phrases in the text. Thus, if there are 9 lines in the text, the sequence of the melodic phrases are: A, B, C, D, B, C, D, B, and Final Phrase.

PHRASE A

Phrase A consists of a reciting tone (on re,) and a cadence beginning with a half note (on fa) on the last internal accent, followed by two descending seconds.

If there is more than one syllable following the internal accented syllable of the cadence, then the syllables between the accented syllable and the last syllable are sung as quarter notes.

Example of Phrase A (From the feast of the Annunciation, the Post-Gospel Sticheron at Matins).

Today Gabriel announces the good tidings to her who is full of grace:
**PHRASE B**

*Phrase B consists of a reciting tone on re, followed by a cadence, beginning on the last internal accent, and is used to sing two or more syllables.*

Example of Phrase B (from the feast of the Annunciation, the Post-Gospel Sticheron at Matins).

="Rejoice, unwedded Maiden!"

**PHRASE C**

*Phrase C consists of an intonation, reciting pitch, and cadence. The first accented syllable of the intonation is a half note on re. If the phrase begins with unaccented syllables, the syllables preceding the accented syllable are quarter notes sung on the same pitch (re).*
The *cadence* begins on the last internal accented syllable, prepared by a descending third on the last syllable of the *reciting tone*. When more than one syllable follows the internal accented syllable of the *cadence*, then these additional syllables are quarter notes, sung on the same pitch as the internal accent.

Example of *Phrase C* (from the feast of the Annunciation, the Post-Gospel Sticheron at Matins).

**PHRASE D**

*Phrase D* consists of a *reciting tone* on *do* and a *cadence*, identical to the cadence of *Phrase B*.

Example of *Phrase D* (from the feast of the Annunciation, the Post-Gospel Sticheron at Matins).
**FINAL PHRASE**

The *Final Phrase* consists of a *reciting tone* on re and the *cadence*, prepared by a descending third before the final internal accented syllable of the phrase.

If the last internal accent is preceded by a one syllable accented word, then that word is slurred with two quarter notes, re and ti.

Example of *Final Phrase* (from the feast of the Annunciation, the Post-Gospel Sticheron at Matins).
Melodic Phrases in Four-Part Harmony - Common Chant, Tone 2

Phrase A

Soprano

Alto

Tenor

Bass

Phrase B

Phrase C

reciting tone

cadence

unition

reciting tone

prep

cadence

Phrase D

reciting tone

cadence
Common Chant

**Final Phrase**

- **reciting tone**: fa, fa, re, mi, fa, mi, re
- **prep**: re, ti, do, re, do, ti
- **cadence**: la, la, sol, sol, sol, sol

Tone 2
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