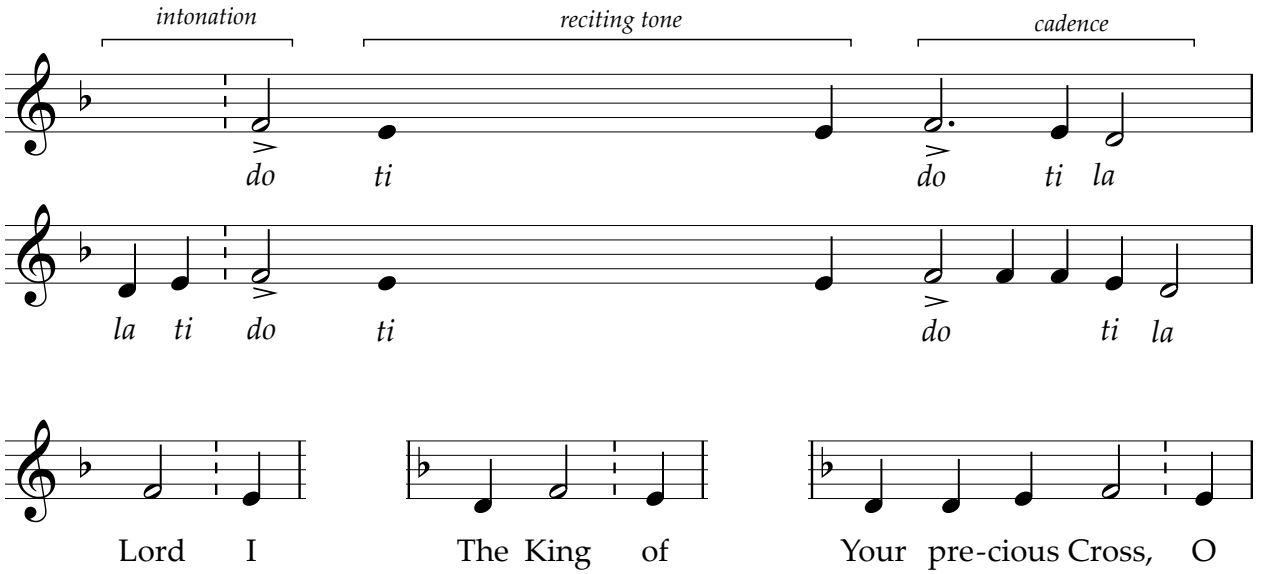
Tone 8

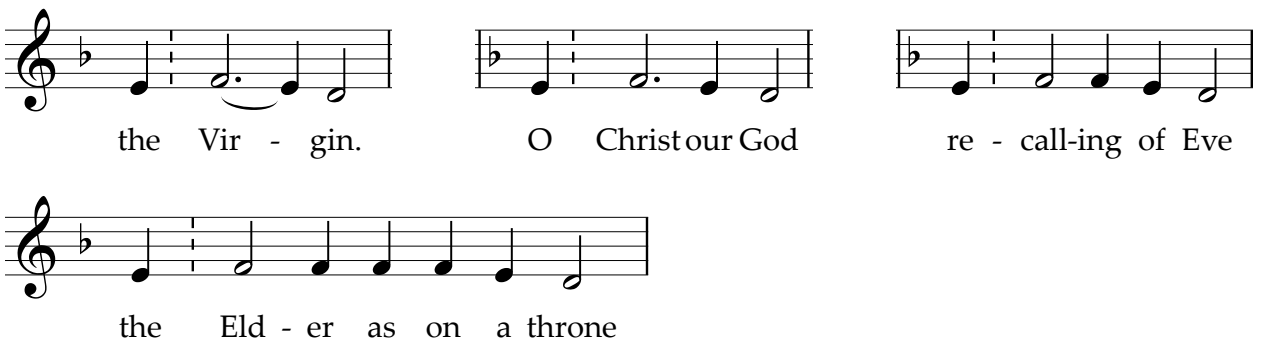
The sticheron melody for Tone 8 consists of three phrases (A, B, C, A', B, C) which are sung in rotation up to the last line of the sticheron, and a final phrase. If a sticheron is divided into 7 textual phrases, the musical lines will consist of A, B, C, A', B, C and Final Phrase.

PHRASE A

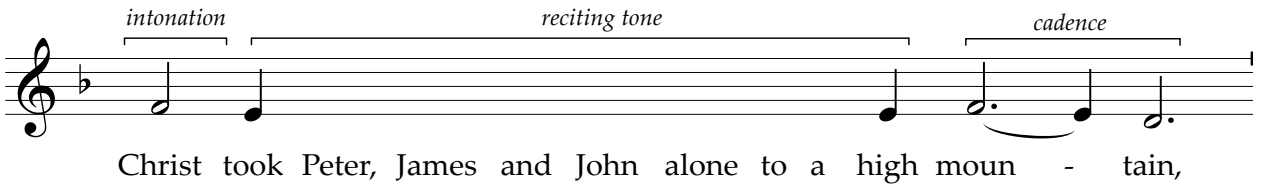
The very first line of the sticheron uses *Phrase A* (as opposed to *A'*) which begins with an *intonation* of a half note on *do* for the first accented syllable of the phrase. If this first phrase begins with one unaccented syllable, this is sung as a quarter note on *ti*; if two or more unaccented syllables, then the first unaccented syllables are sung on *la*, and the last unaccented syllable is sung as a passing tone on *ti*. The *reciting tone*, sung on *ti*, follows this first accented syllable.



The *cadence* begins with a hold on *do*, (either a half note or dotted half, depending on the text), sung on the last internal accent. Following the hold, unaccented syllables prior to the penultimate syllable are sung on *do*. The penultimate syllable is sung on *ti* and the final syllable of the text on *la*.

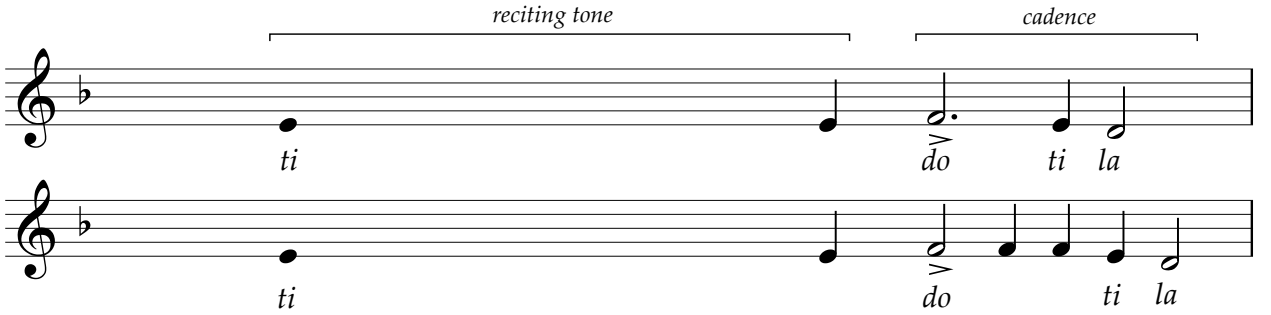


Example of *Phrase A* (from the feast of Transfiguration, Doxastichon at the Praises)

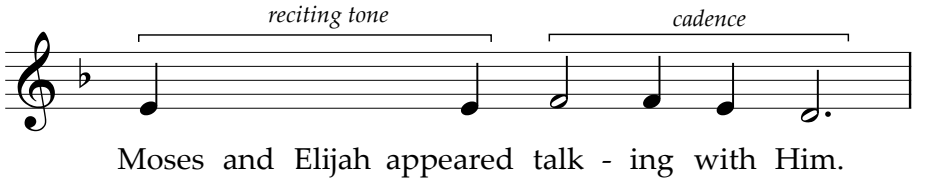


PHRASE A'

The *intonation* of *Phrase A* is used only for the first line of the sticheron; all following uses of *Phrase A* begin directly with the reciting tone and are referred to as *Phrase A'*.

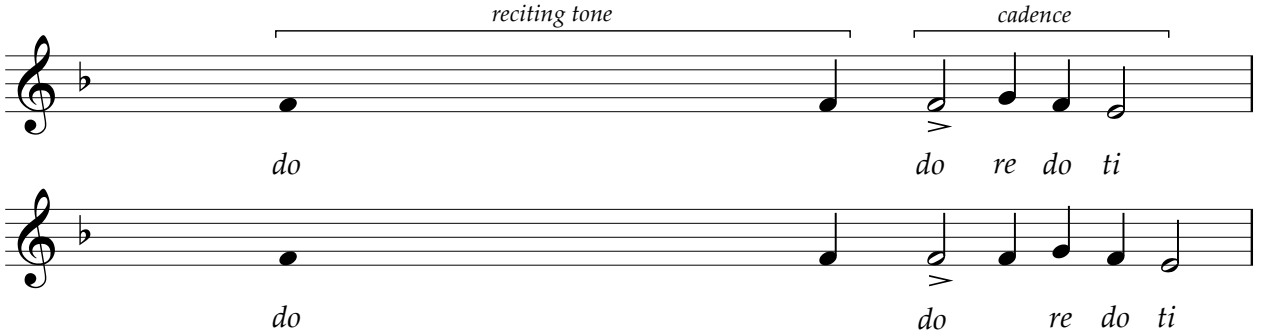


Example of *Phrase A'* (from the feast of Transfiguration, Doxastichon at the Praises).

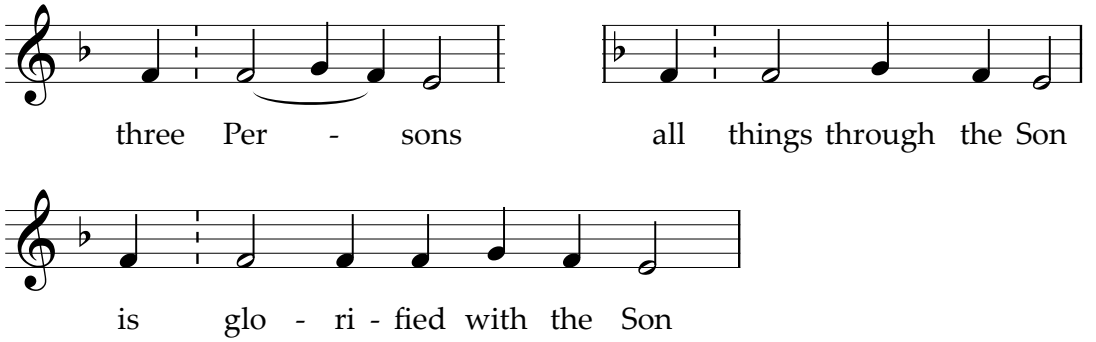


PHRASE B

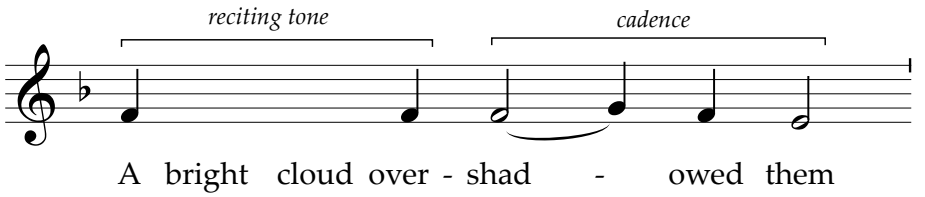
Phrase B has only a *reciting tone* and a *cadence*. The phrase begins directly with the *reciting tone*, sung on *do*.



The *cadence* begins on the last internal accent of the phrase. It is used to sing two or more syllables and begins with a half note, sung on *do*, the same pitch of the *reciting tone*.

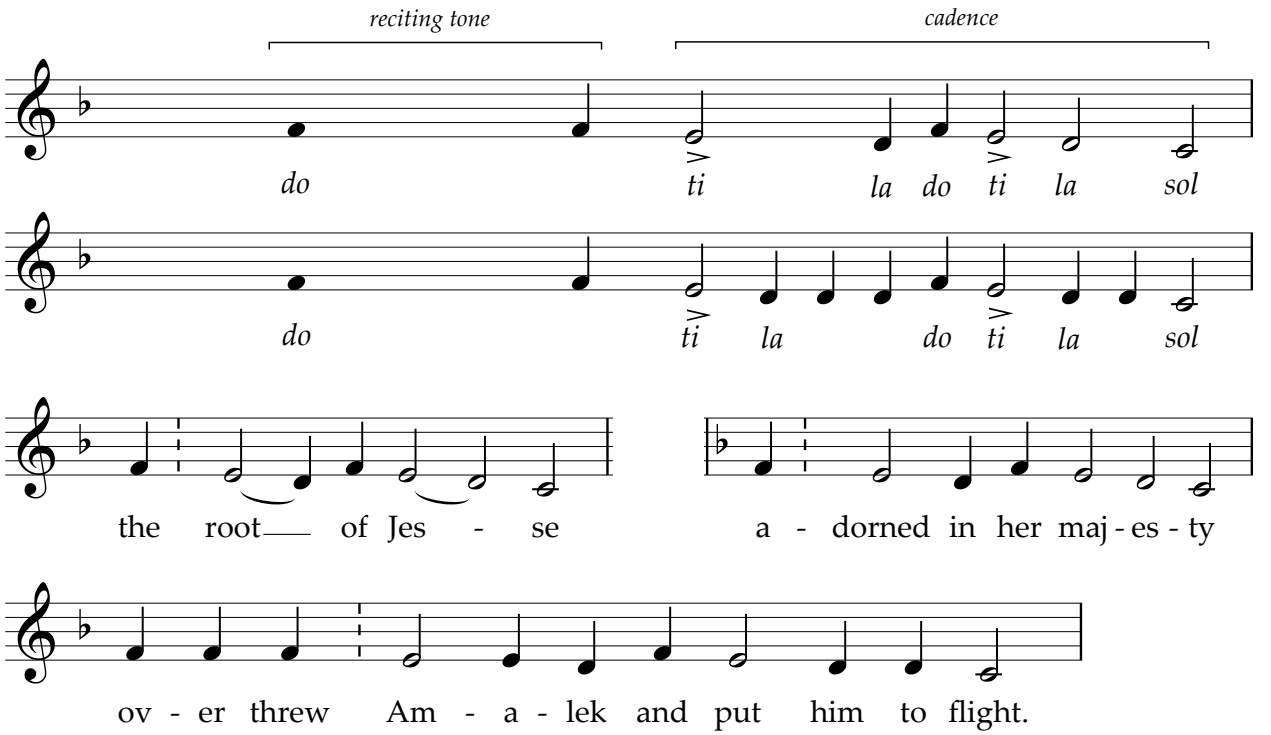


Example of *Phrase B* (from the feast of Transfiguration, Doxastichon at the Praises).

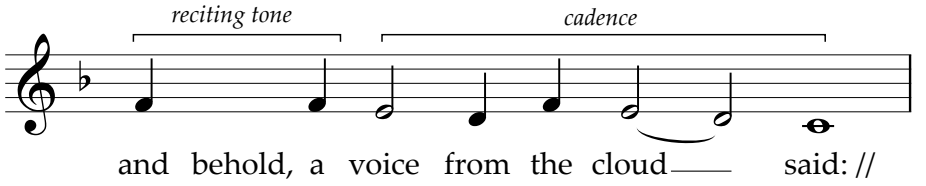


PHRASE C

Phrase C is comprised of the *reciting tone*, sung on *do*, and a two-part *cadence*, which uses the last two internal accents of the phrase. The *cadence* begins with an accent, and usually has a second accent at the start of the second three-pitch pattern.

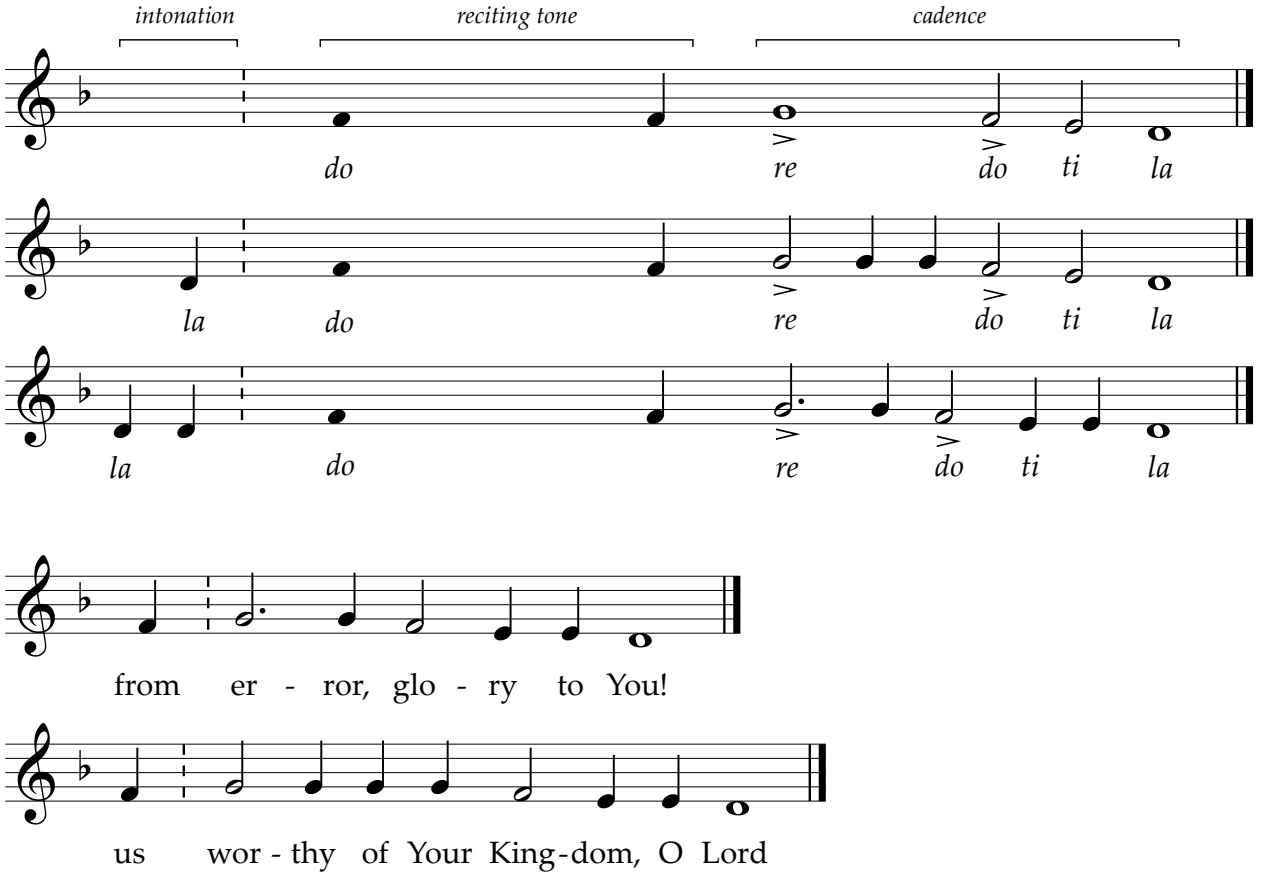


Example of *Phrase C* (from the feast of Transfiguration, Doxastichon at the Praises).

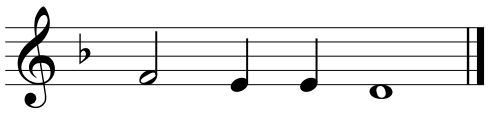


FINAL PHRASE

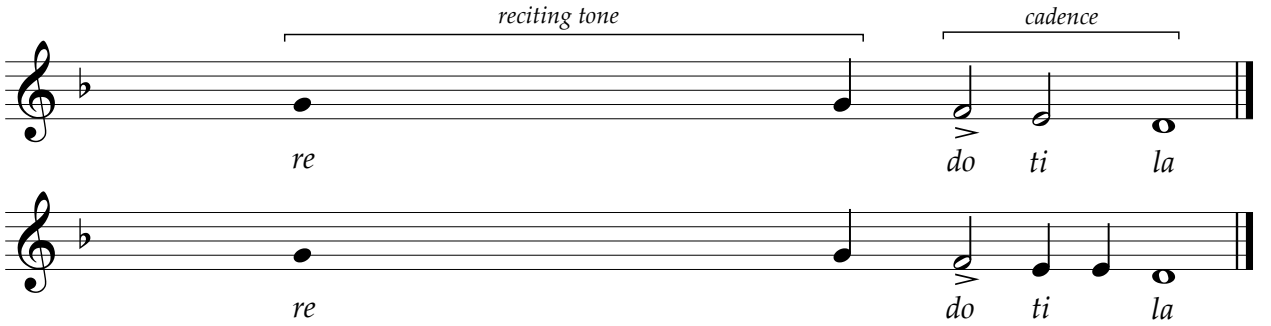
If the *Final Phrase* begins with an accented syllable, it begins directly with the *reciting tone* (*do*) and concludes with two part *cadence*, beginning on the second to last internal accent of the text. If this *Final Phrase* begins with unaccented syllables, these are sung as quarter notes on *la*.



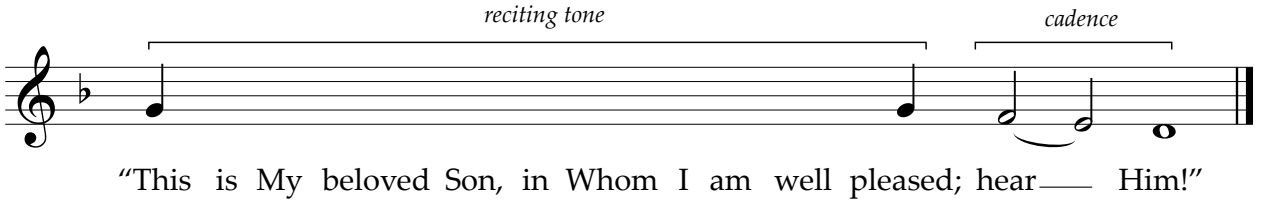
A very short *Final Phrase* might use only the second half of the cadence.



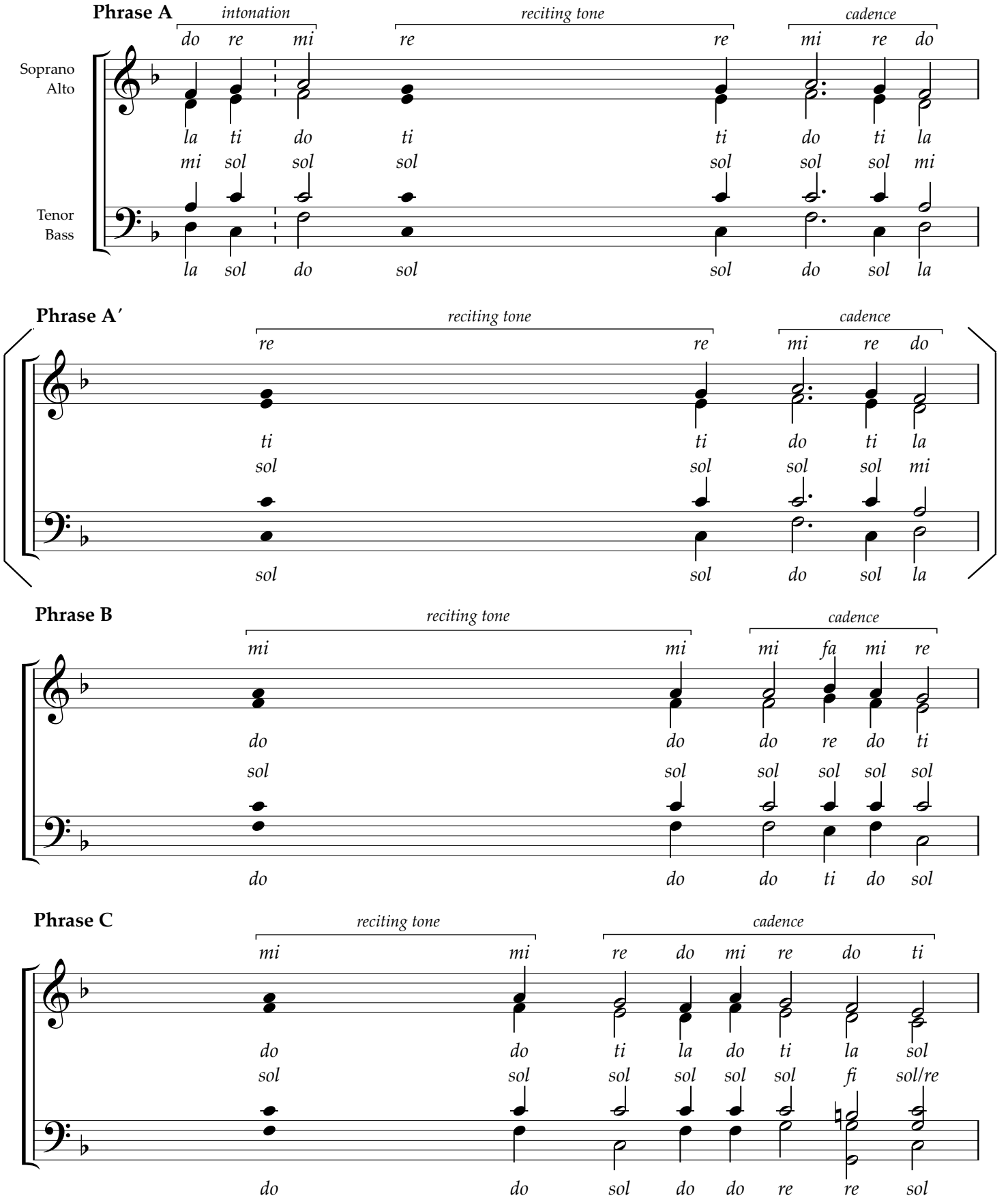
It is sometimes customary to find an alternate *Final Phrase*, consisting only of a *reciting tone* on *re* and a *cadence* of only the last three pitches, beginning with a half note on *do*, followed by a descending half tone (*ti*) using one or more syllables, and concluding with the final syllable of the sticheron sung on *la*.



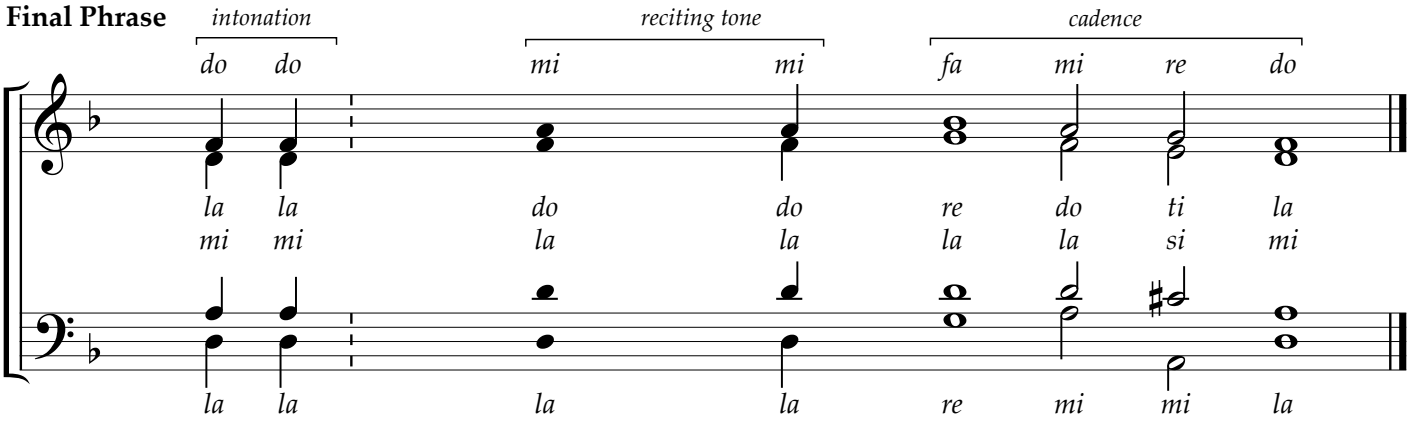
Example of *Final Phrase* (from the feast of Transfiguration, Doxastichon at the Praises).



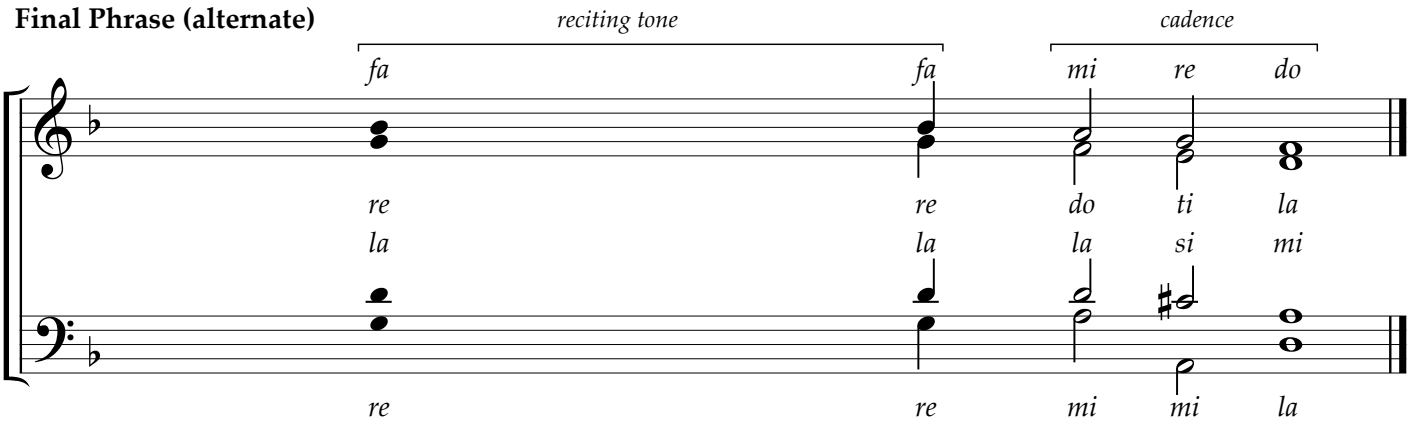
Melodic Phrases in Four-Part Harmony - Common Chant, Tone 8



Final Phrase



Final Phrase (alternate)

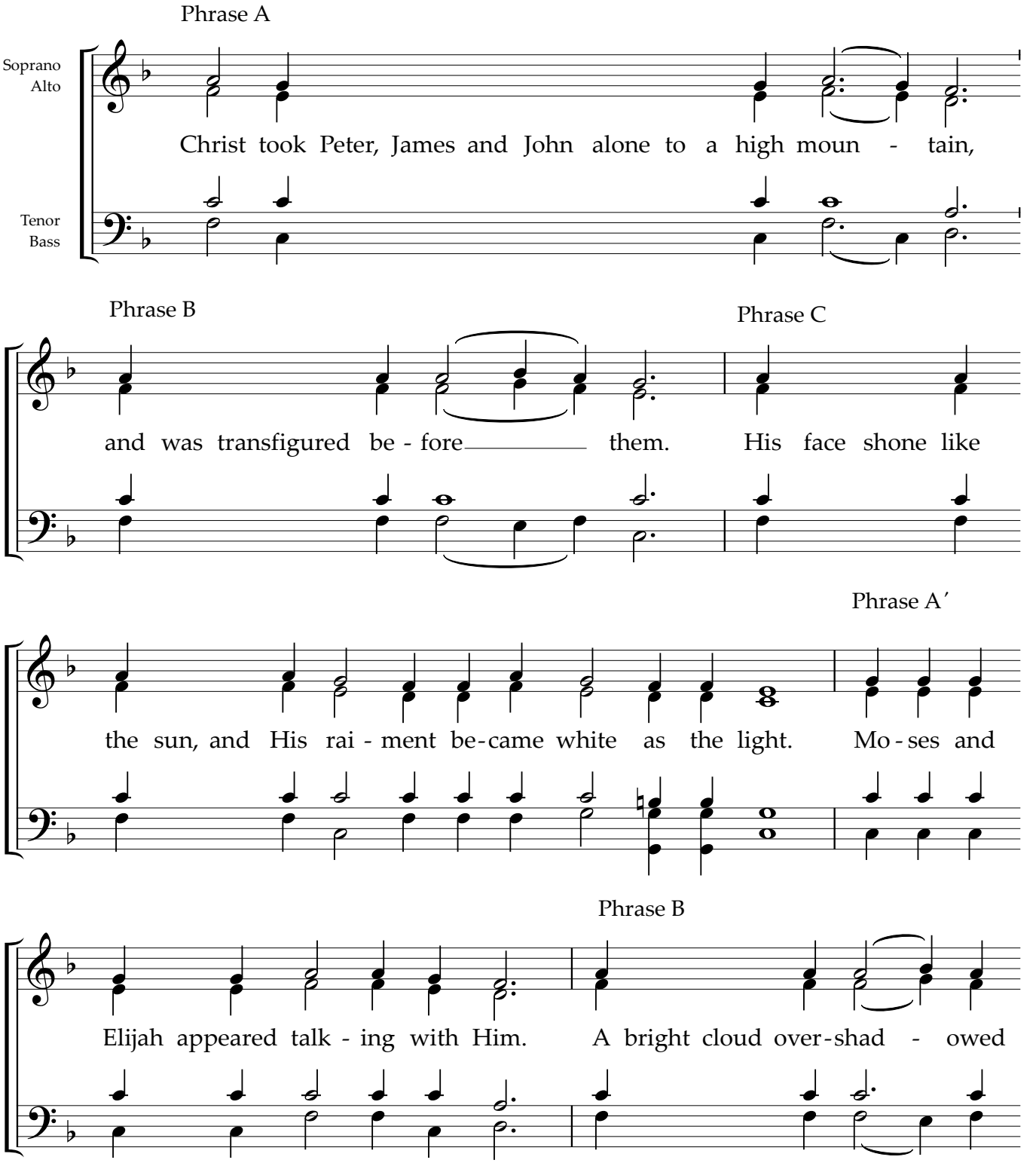


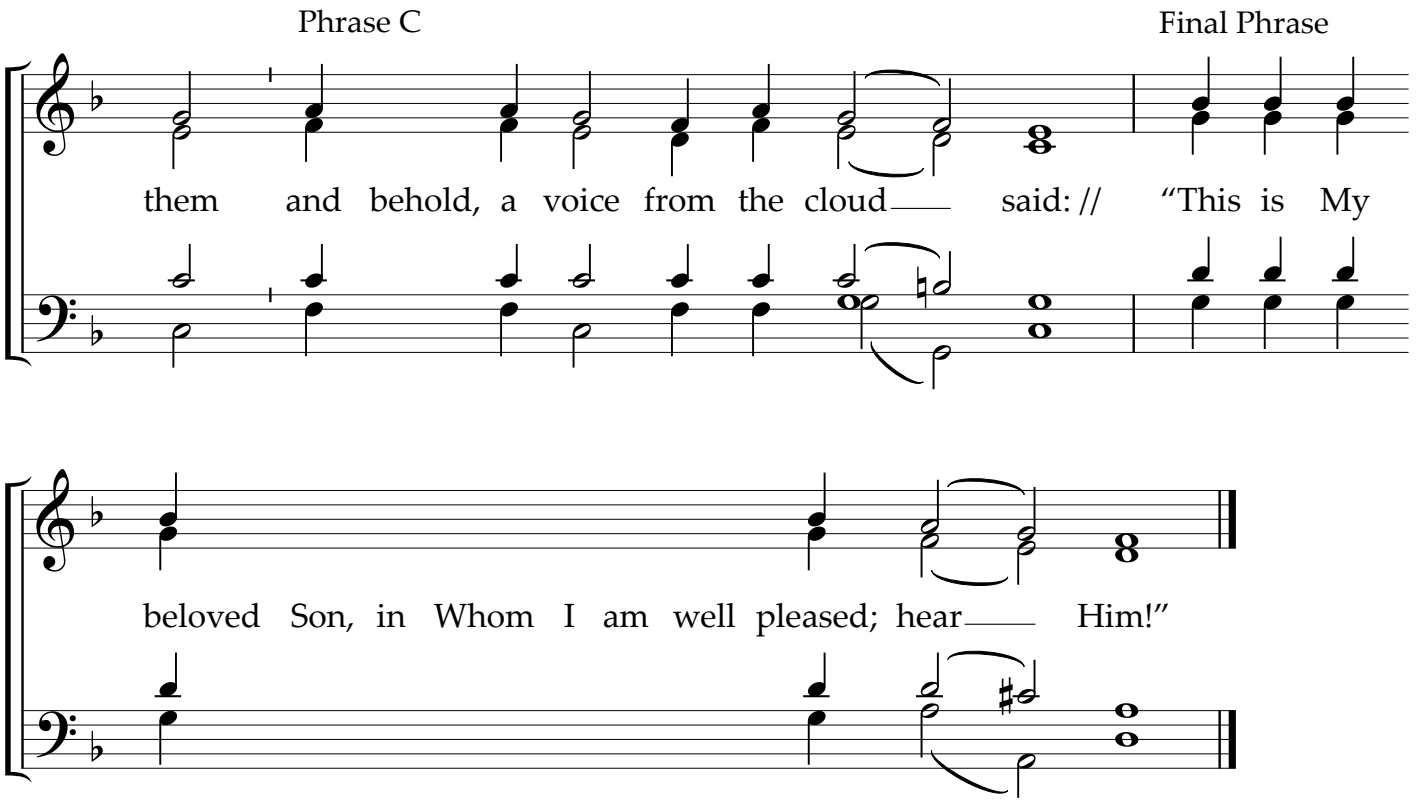
Doxastichon at the Praises

Transfiguration of Our Lord - August 6

Common Chant
arr. from L'vov/Bakhmetev

Tone 8




Phrase C
Final Phrase
them and behold, a voice from the cloud said: // "This is My
beloved Son, in Whom I am well pleased; hear Him!"