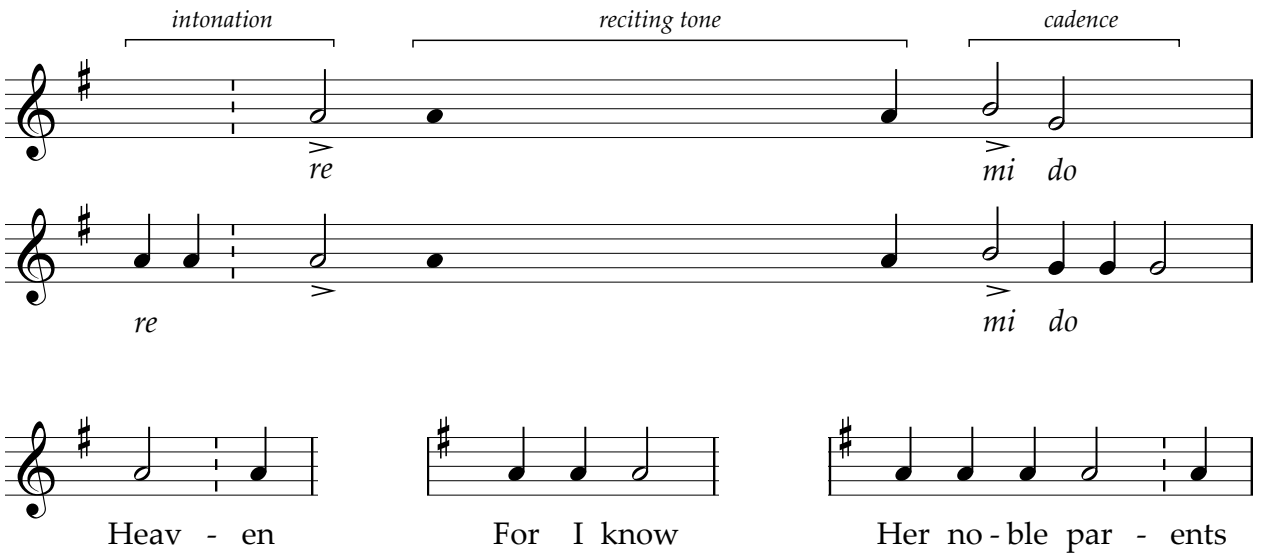
Tone 5

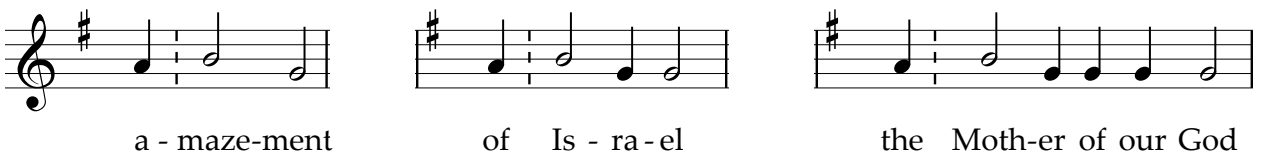
The sticheron melody for Tone 5 consists of three phrases (A, B, C,) which are sung in rotation and repeated up to the last line of the sticheron which has its own independent *Final Phrase*. If a sticheron is divided into 7 textual phrases, the musical lines will consist of A, B, C, A, B, C and *Final Phrase*.

PHRASE A

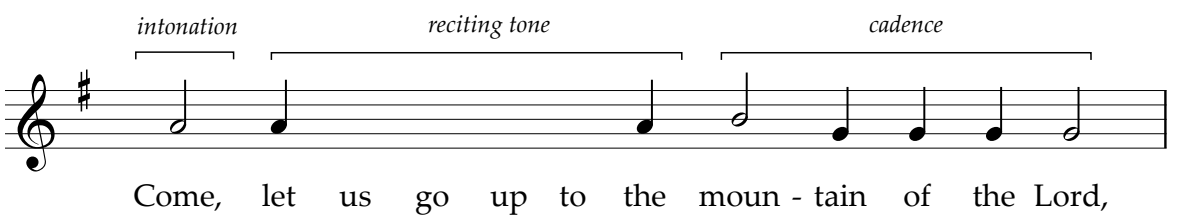
Phrase A begins with an *intonation* of a half note on *re* , followed by the *reciting tone*, sung on the same pitch. Preparatory notes precede this half note on the same pitch if the phrase begins with unaccented syllables.



The *cadence* begins with a half note on *mi*, sung on the last internal accent, and then descends an interval of a third for the concluding syllables of the phrase. The *cadence* is used to sing one, two, or more syllables.

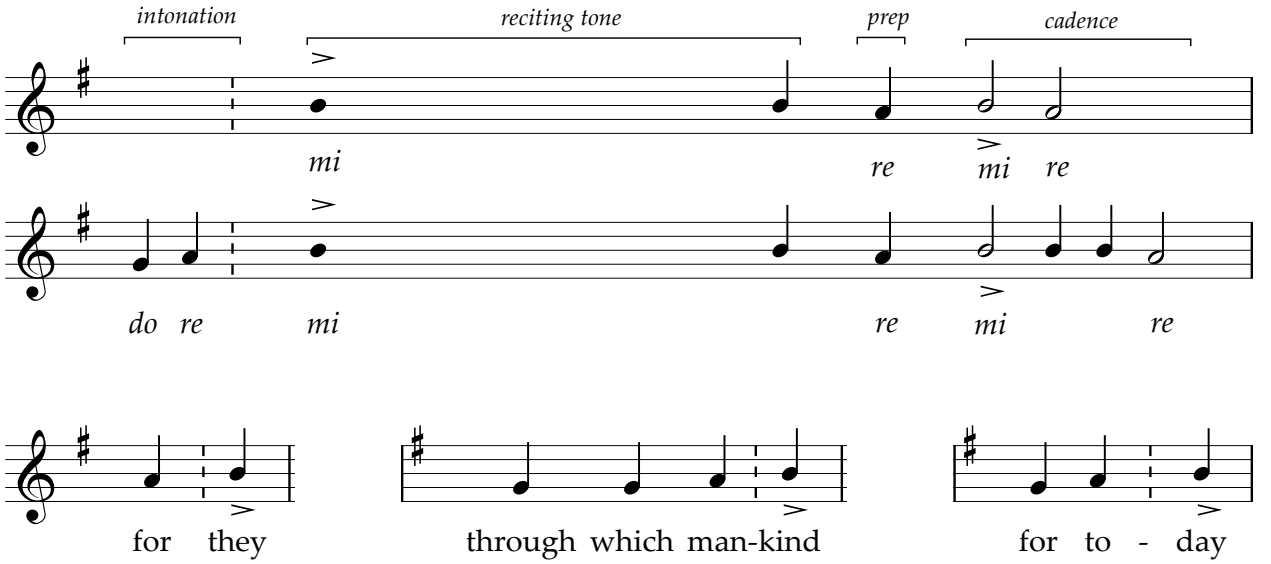


Example of Phrase A (from the feast of Transfiguration, fourth sticheron at Litya)

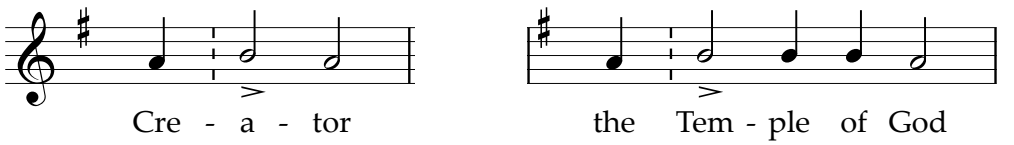


PHRASE B

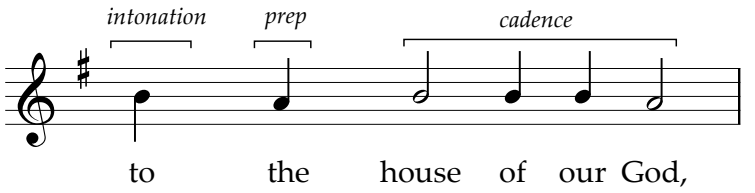
An *intonation* begins *Phrase B*, only if there are unaccented syllables preceding the first accented syllable of the phrase. This *intonation* serves as a preparation for the *reciting tone*. If there is one unaccented syllable, it is sung as a quarter note on *re*, (i.e., the same pitch as the final note of the first phrase). If there are two unaccented syllables at the beginning of this phrase, the first is sung on *do*, the second on *re*.



The *reciting tone* on *mi* begins with the first accented syllable and continues until the *cadence*, which consists of two pitches, *re*, and *do*. The *cadence* can be used to sing two, three, or more syllables. The last syllable is sung on *re*, all preceding are sung on *mi*, with the first being an accented half note. A variation adds a preparatory note before the *cadence* on *re*.

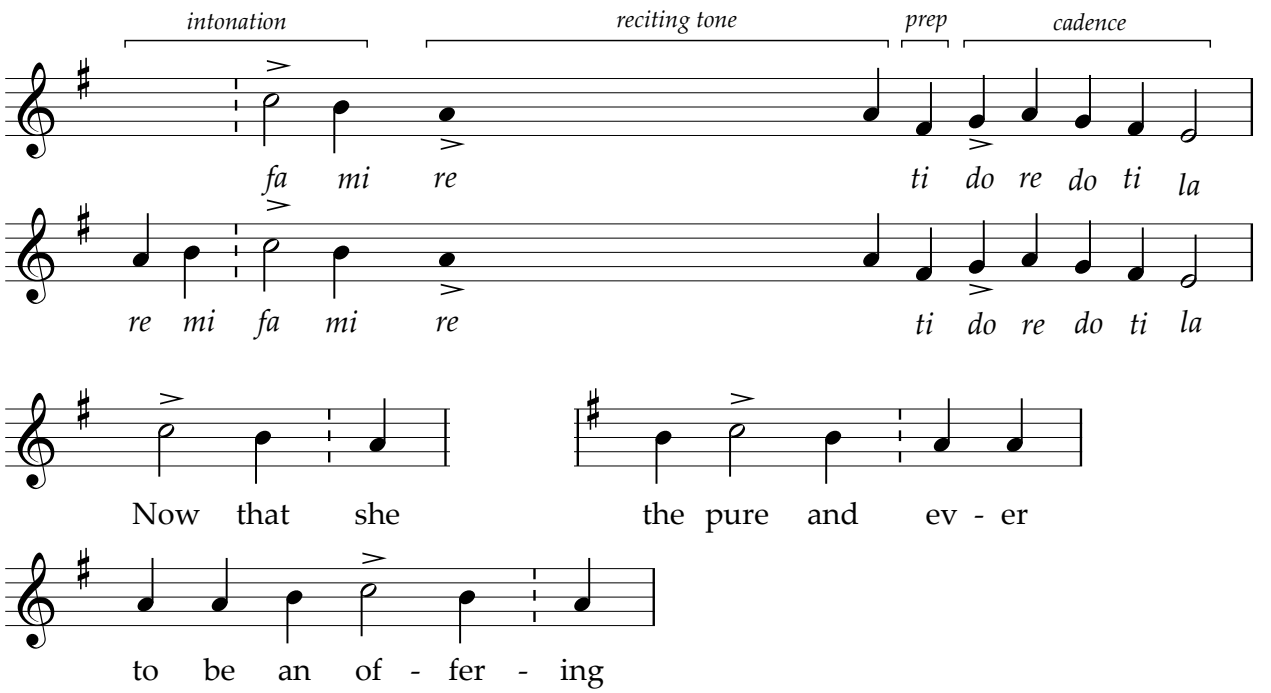


Example of Phrase B (from the feast of Transfiguration, fourth sticheron at Litya)

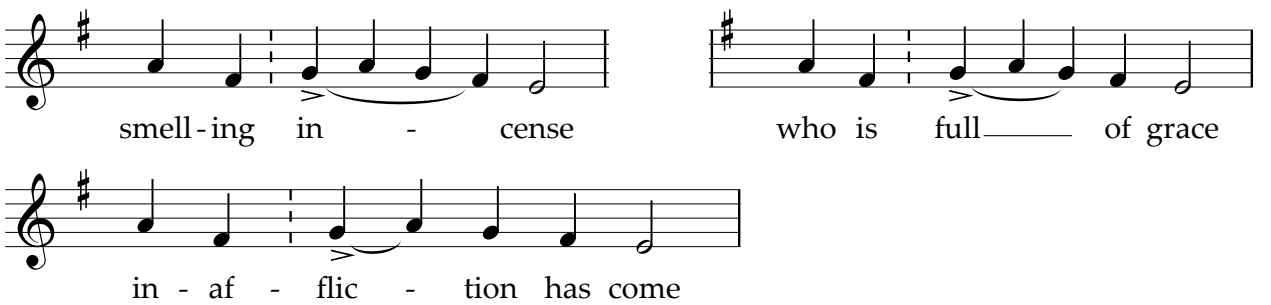


PHRASE C

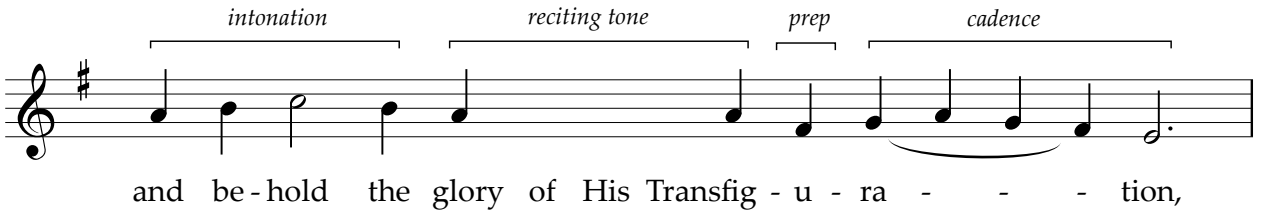
The phrase begins with an *intonation* that can be used with two or more syllables. The first accented syllable of the phrase is a half note on *fa*, followed by a quarter note on *mi*, which leads to the *reciting tone* of *re*. Preparatory notes precede the accented syllable if the phrase begins with unaccented syllables.



The *cadence* begins on the last internal accent and consists of a five-note melodic pattern (*do*, *re*, *do*, *ti*, *la*), that is used to sing from two to five syllables. A preparatory note on *ti* precedes the *cadence*.

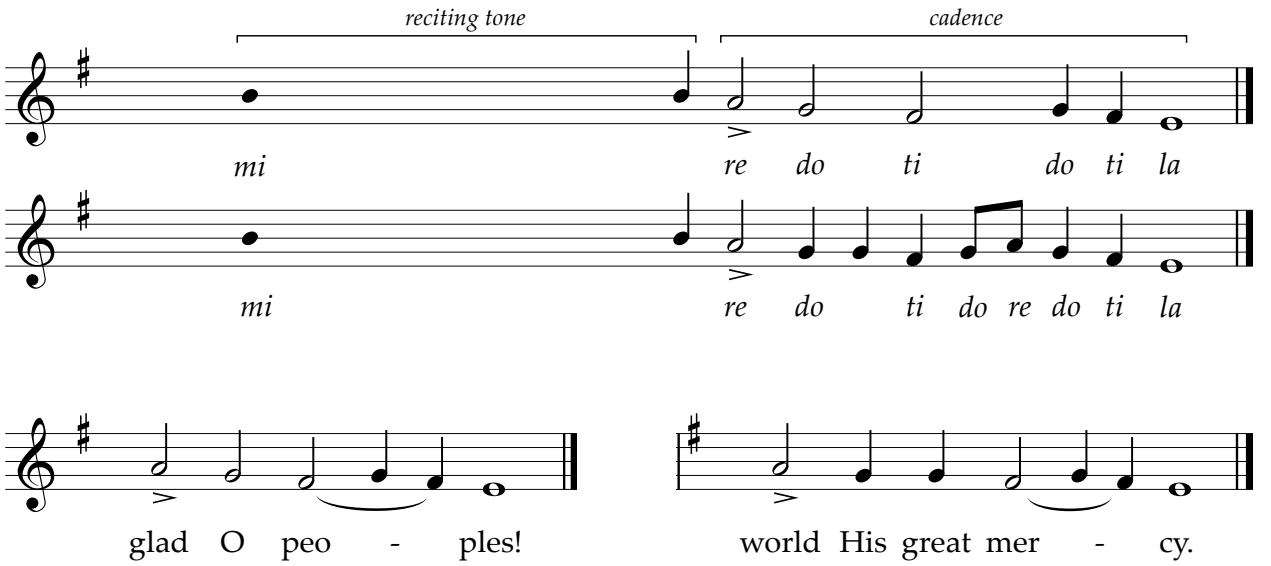


Example of Phrase C (from the feast of Transfiguration, fourth sticheron at Litya)

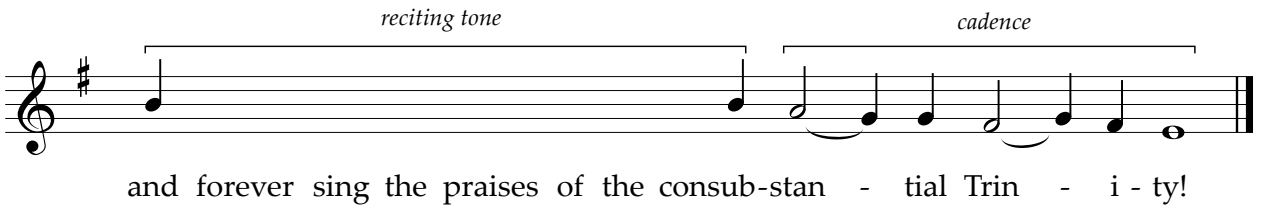


FINAL PHRASE

The *Final Phrase* for the sticheron begins directly with the *reciting tone* (*mi*) and concludes with an elongated final *cadence*, beginning on the second to last internal accent of the text. The *cadence* of the *Final Phrase* consists of two descending sequences, *re*, *do*, *ti* and *do*, *ti*, *la* and can be used to sing from two to five syllables.

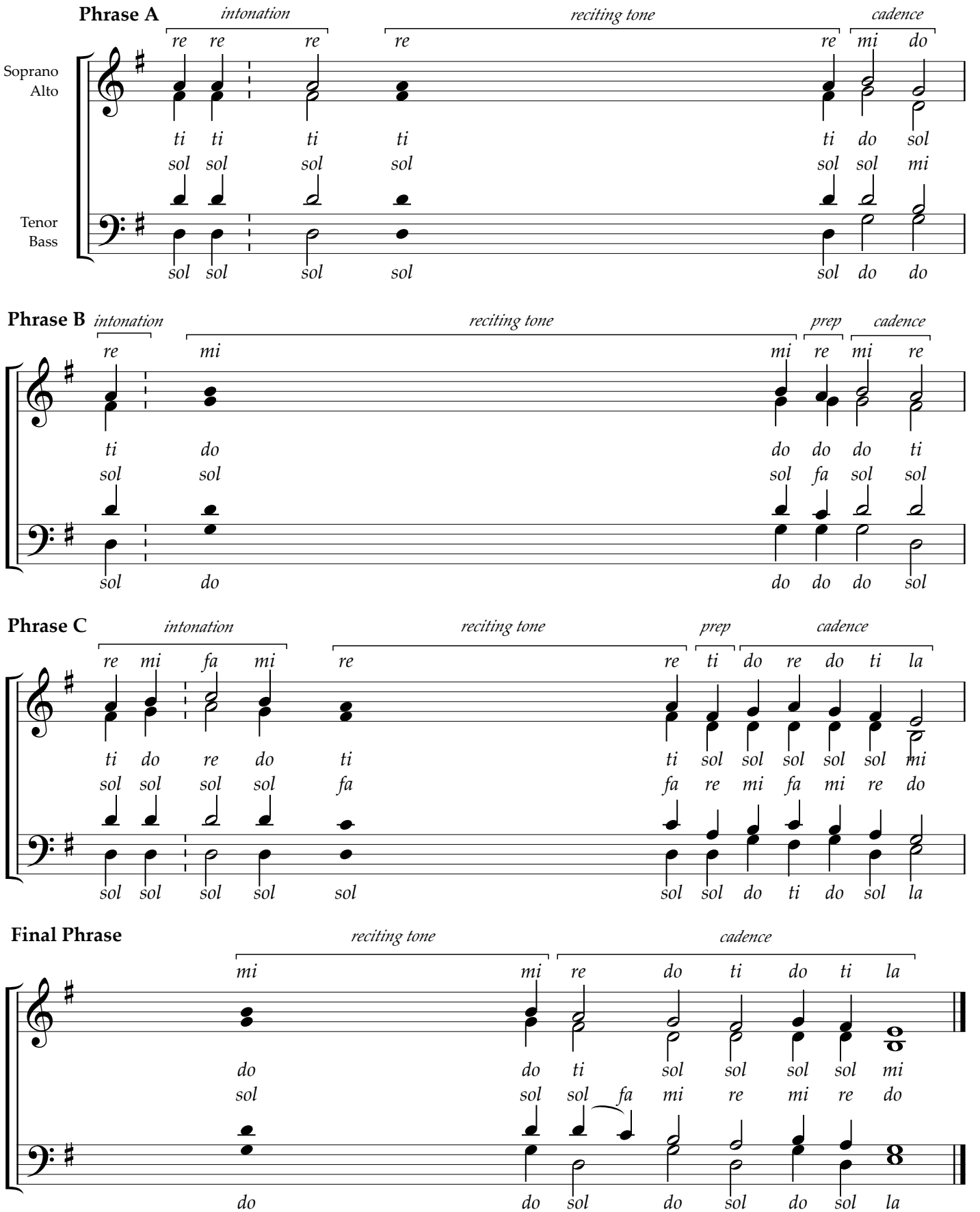


Example of Final Phrase (from the feast of Transfiguration, fourth sticheron at Litya)

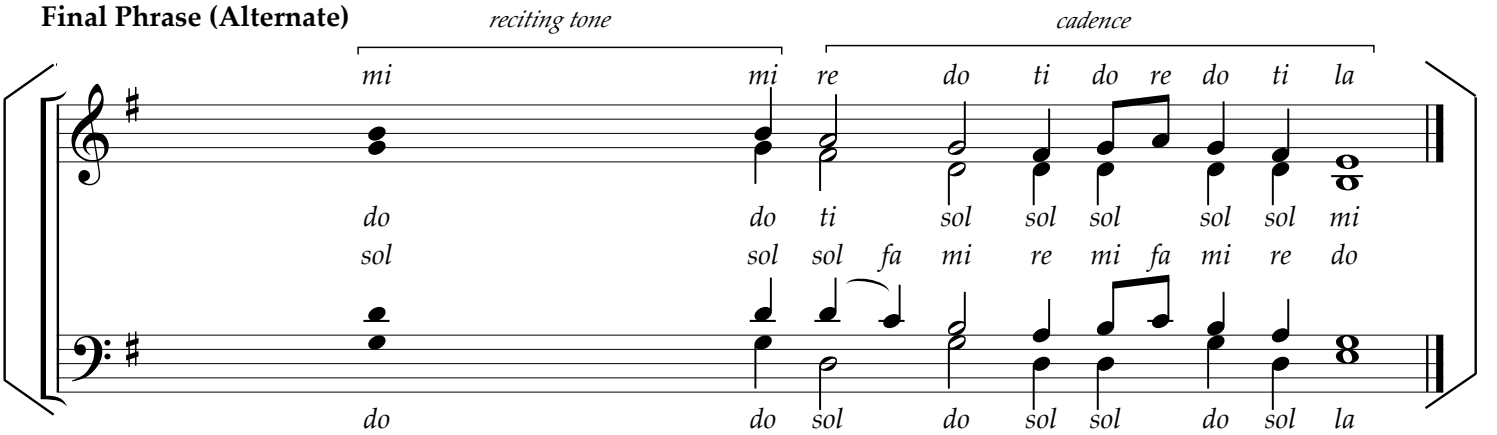


Melodic Phrases in Four-Part Harmony - Kievan, Tone 5

arr. from B. Ledkovsky



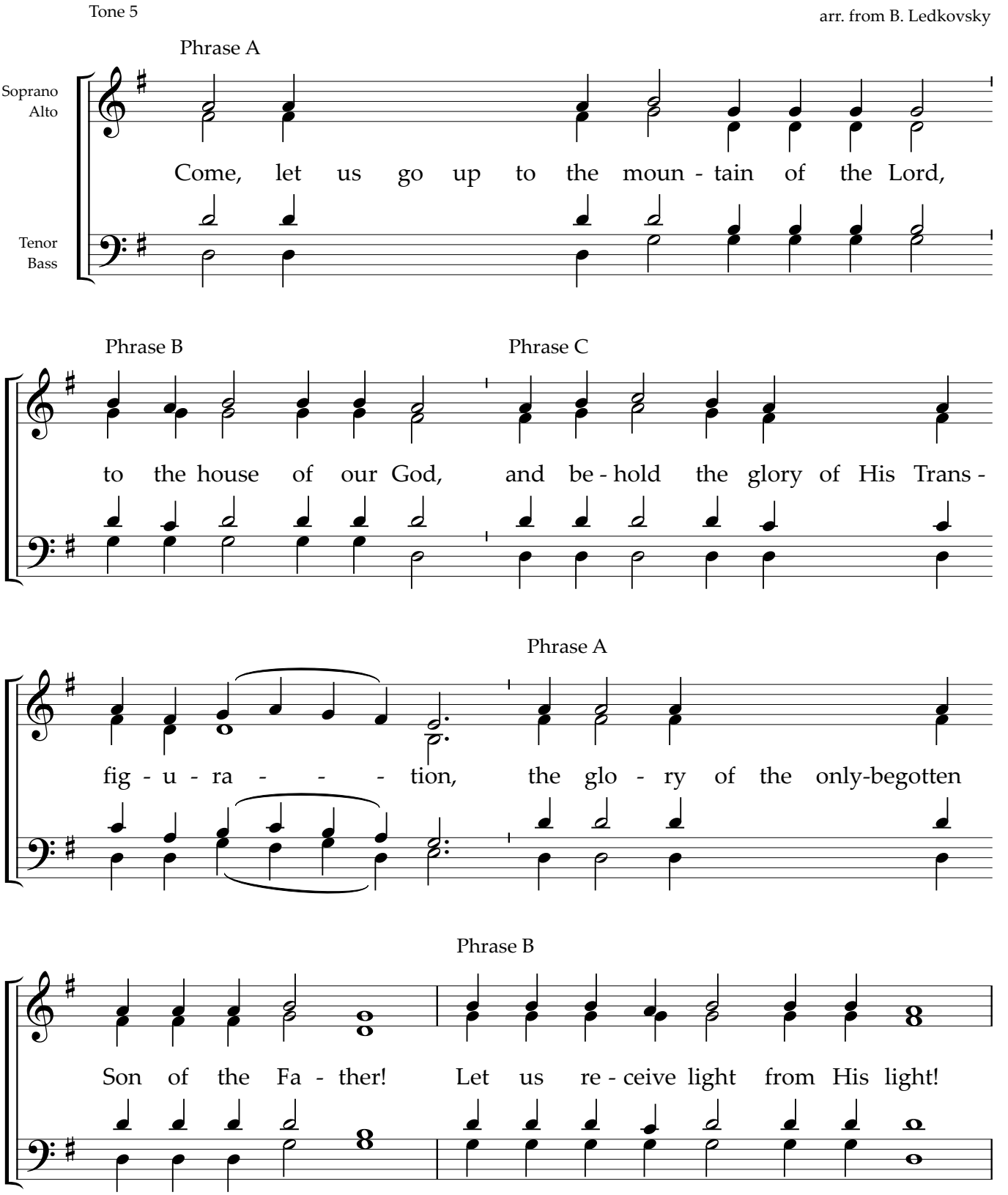
Final Phrase (Alternate)

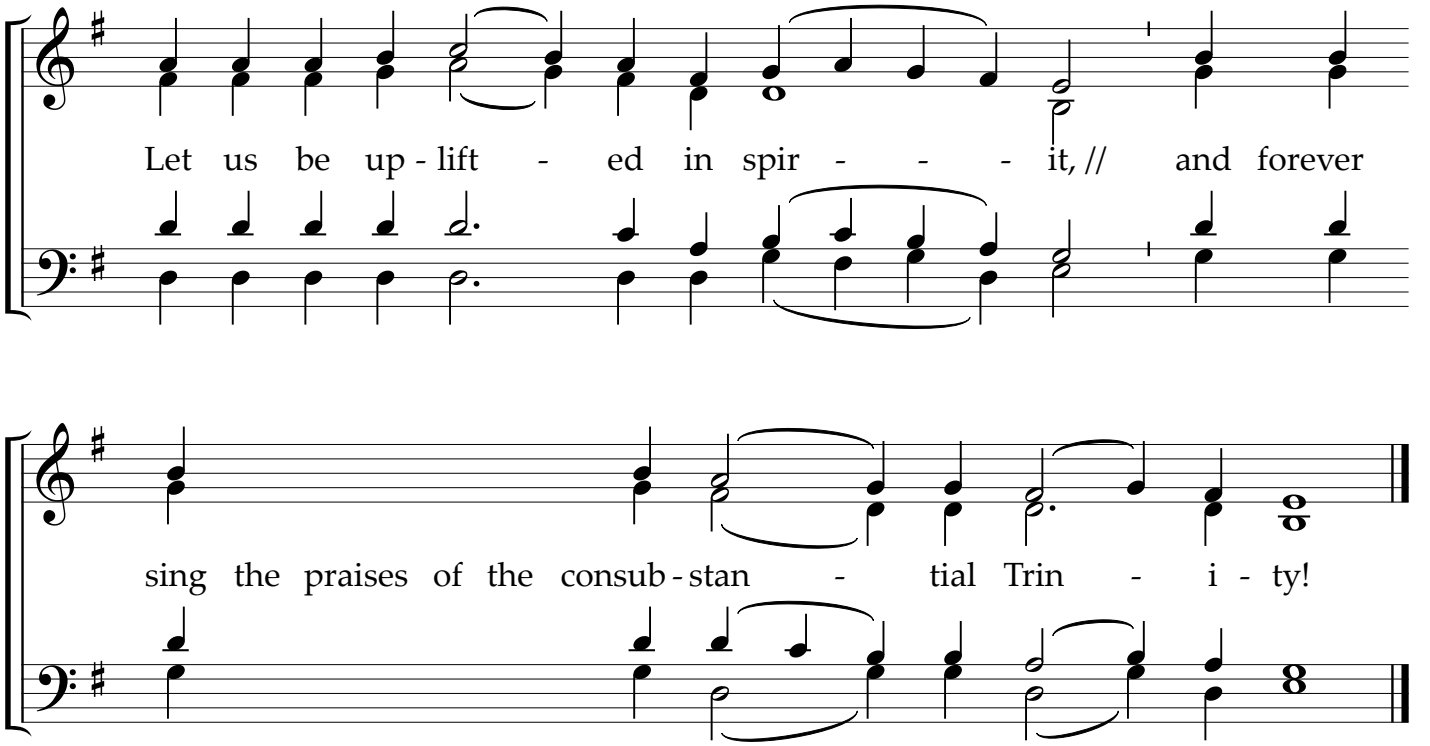


Stichera at the Litya

Holy Transfiguration of Our Lord - August 6

Kievan Chant
arr. from B. Ledkovsky



Phrase C

Final Phrase