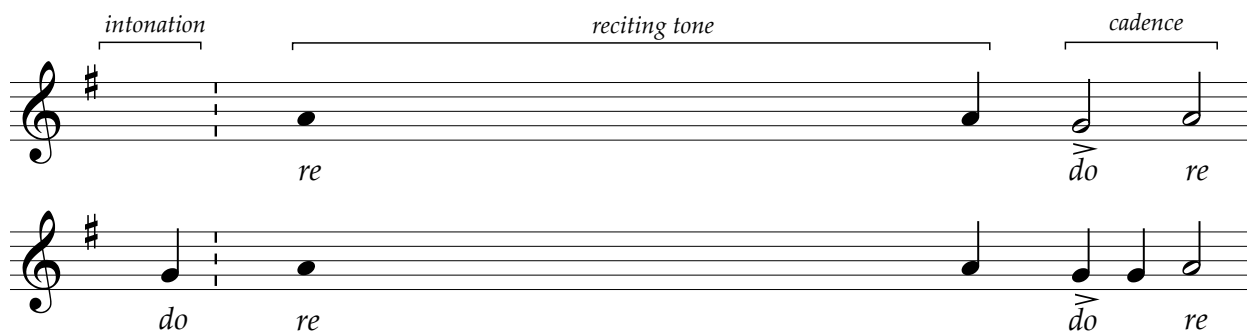


## Tone 6

The sticheron melody for Tone 6 consists of three melodic phrases (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 6 textual phrases, the musical lines will consist of A, B, C, A, B, and *Final Phrase*.

### PHRASE A

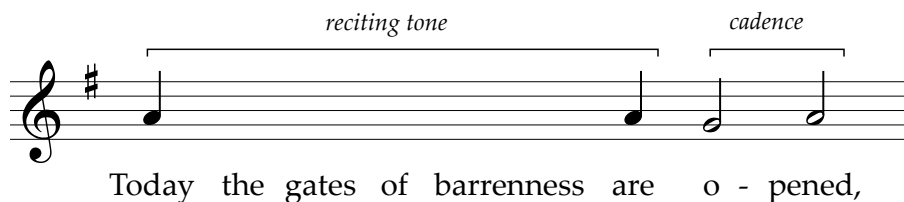
*Phrase A* includes a *reciting tone*, on *re*, and a *cadence*. Unaccented syllables preceding the first accented syllable of a phrase are sung on *do*.



The cadence is used to sing two or more syllables.



Example of Phrase A (from the feast of the Nativity of the Theotokos, fourth sticheron at "Lord, I Call")



Today the gates of barrenness are o - pened,

### PHRASE B

*Phrase B* consists of a *reciting tone* on *mi*, and a *cadence*. The *cadence* begins on the last internal accent, sung on the same pitch of the *reciting tone* (*mi*), followed by two descending seconds.

reciting tone

cadence

mi re do

mi re do

gen - er - a - tion joy for the world

Example of Phrase B (from the feast of the Nativity of the Theotokos, fourth sticheron at "Lord, I Call")

reciting tone

cadence

and the virgin gate of God comes forth.

### PHRASE C

If the first syllable is a strong accent, then *Phrase C* begins with a half note on the *reciting tone*, *fa*. If the first accent is preceded by two or more unaccented syllables, then an *intonation* of two notes, *re* and *mi*, are used to sing these unaccented syllables up to the first strong accent, which is then a quarter note (and not a half note.) (If there is only one unaccented syllable, then this is either sung as a quarter note on *re*, followed by a leap to the accented syllable on the *reciting tone*, or as two eighth notes (and not only one quarter note) sung on *re* and *mi*.)

intonation

reciting tone

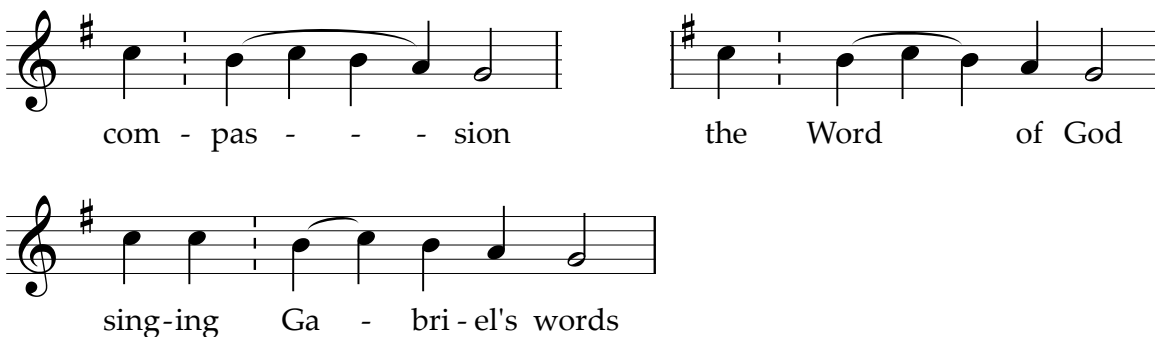
cadence

fa fa mi fa mi re do

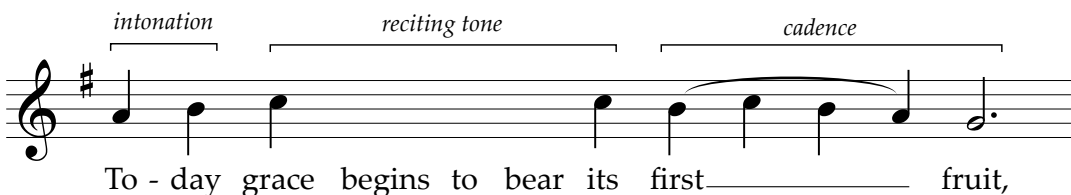
re mi fa mi fa mi re do



The cadence of *Phrase C* is a five note melodic pattern that can be used to sing from two to five syllables. It begins on the last internal accent and is approached either directly from the *reciting tone* or a *preparatory* note one step below the *reciting tone*.

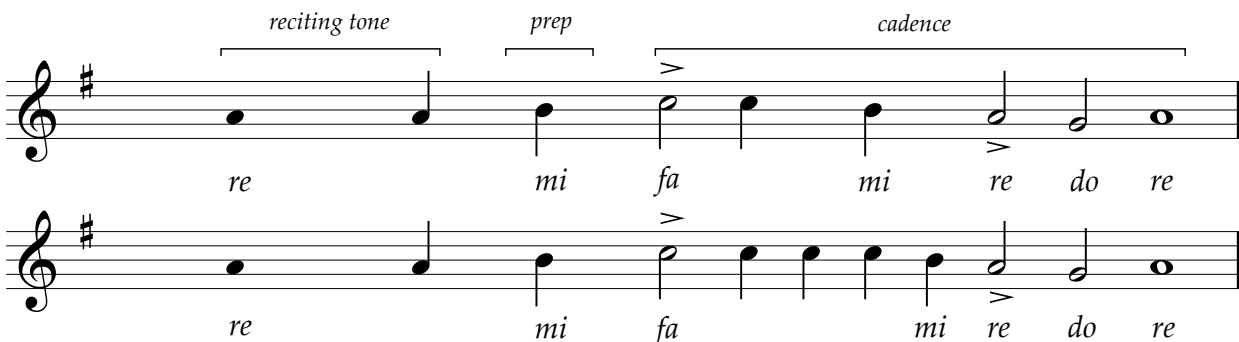


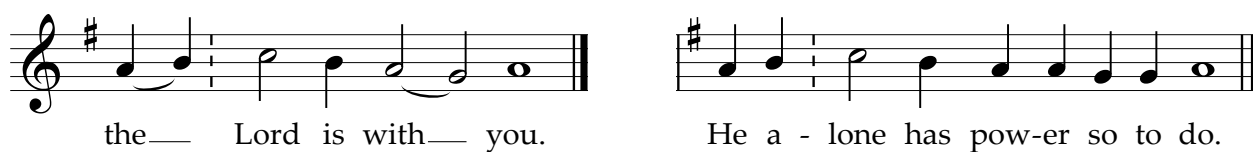
Example of Phrase C (from the feast of the Nativity of the Theotokos, fourth sticheron at "Lord, I Call")



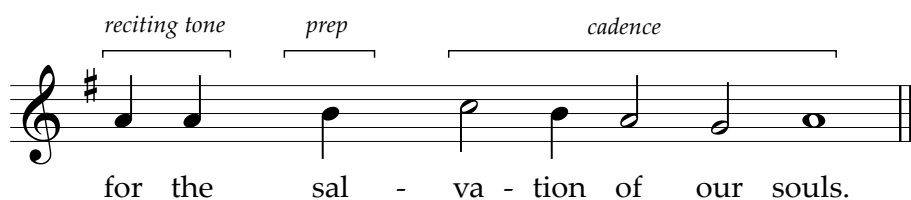
### FINAL PHRASE

The *Final Phrase* for the sticheron begins directly with the *reciting tone* (*re*) and concludes with an elongated final *cadence*, beginning on the second to last internal accent of the text, sung as a half note on *fa*. The *cadence* is prepared by a quarter note sung on *mi*.





Example of Final Phrase (from the feast of the Nativity of the Theotokos, fourth sticheron at "Lord, I Call")



# Melodic Phrases in Four-Part Harmony - Kievan, Tone 6

arr. from B. Ledkovsky

**Phrase A**

*intonation* *reciting tone* *cadence*

Soprano  
Alto  
Tenor  
Bass

do re re re do re  
la la la la  
mi fa fa fa  
la re re re sol do la re

**Phrase B**

*reciting tone* *cadence*

mi mi re do  
do do do sol  
sol sol fa mi  
do do do do

**Phrase C**

*intonation* *reciting tone* *cadence*

re mi fa fa mi fa mi re do  
do do do do do sol  
fa sol la la sol fa mi  
la sol fa fa do do do do do

**Final Phrase**

*reciting tone* *prep* *cadence*

re re mi fa fa fa fa mi re do re  
la do do do do do do la ti sol la la  
fa sol la la la la sol fa mi la  
re do fa fa fa fa do re sol do la re

## Stichera on "Lord, I Call"

*Nativity of the Theotokos - September 8*

Kievan Chant

arr. from B. Ledkovsky

Tone 6

Phrase A

Phrase B

Soprano  
Alto

Tenor  
Bass

Today the gates of barrenness are o - pened, and the virgin gate

Phrase C

of God comes forth. To-day grace begins to bear its first fruit,

Phrase A

Phrase B

re-vealing to the world the Moth - er of God. Through her things on earth

Final Phrase

are joined with the heav - ens // for the sal - va - tion of our souls.