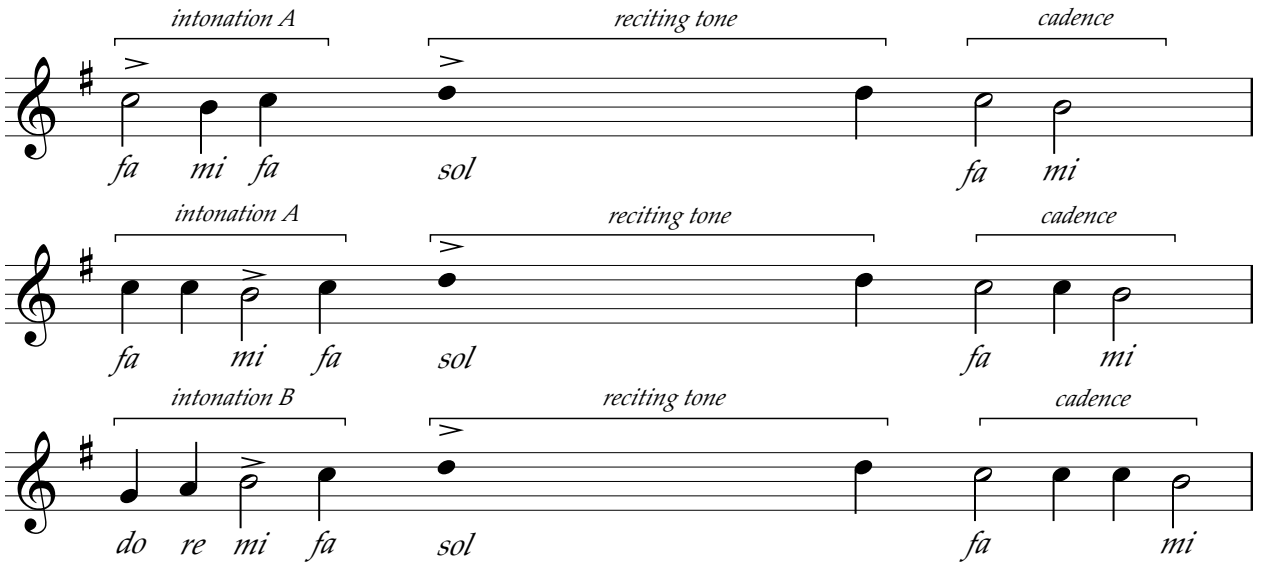
Tone 7

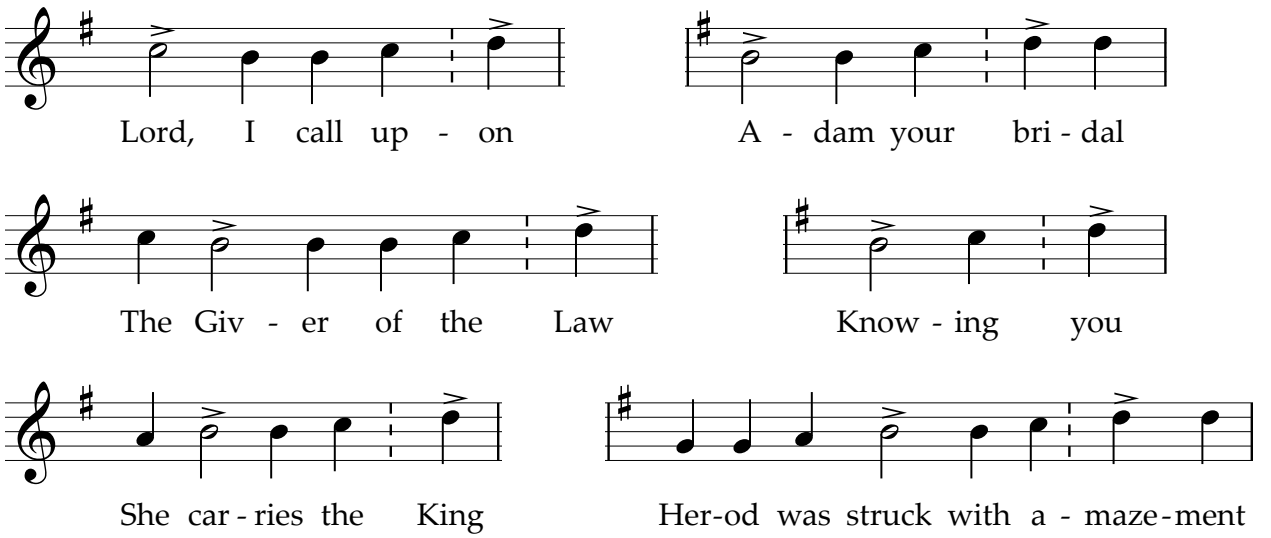
The sticheron melody for Tone 7 consists of two melodic phrases (A, B) which are sung in alternation up to the last line of the sticheron, and a final phrase. If a sticheron is divided into 6 textual phrases, the musical lines will consist of A, B, A, B, A and Final Phrase.

PHRASE A

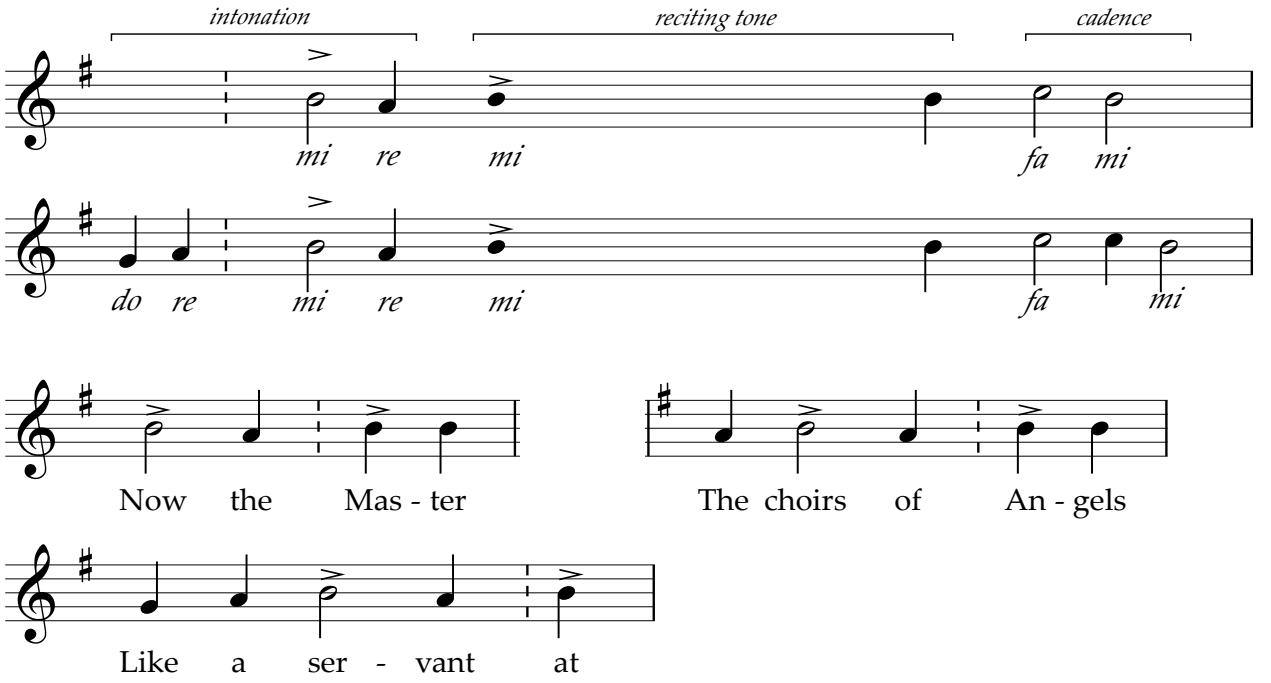
Although Tone 7 is the least used sticheron tone, it has the most variations for the beginning of its first phrase. The *reciting tone* can either be on *sol* or on *mi* and the first accented syllable of the phrase included in the *intonation* can be either on *fa* or *mi*.



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

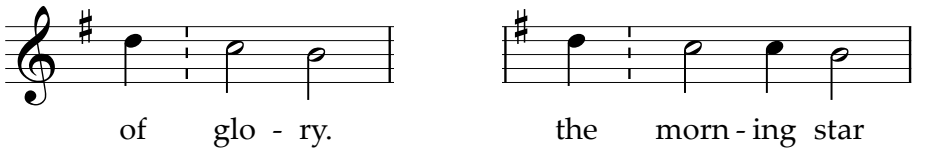


A variant of *Phrase A* uses *mi* for the *reciting tone*, approached by an *intonation* of two or more syllables, the first accented syllable being sung as a half note, also on *mi*.

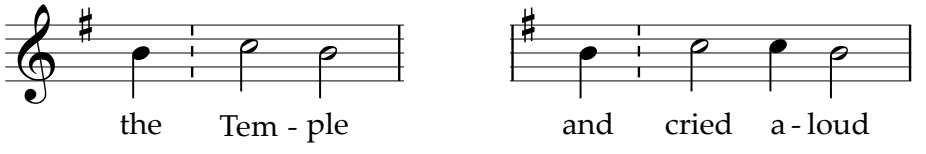


The *cadence* is used to sing two or more syllables, beginning with an accented syllable sung on *fa*, approached from the *reciting tone* of *sol* for the first version or *mi* for the variant.

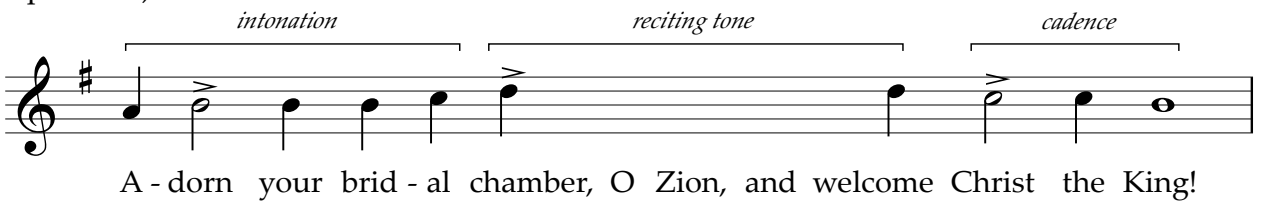
Phrase A cadence with *reciting tone* on *sol*.



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

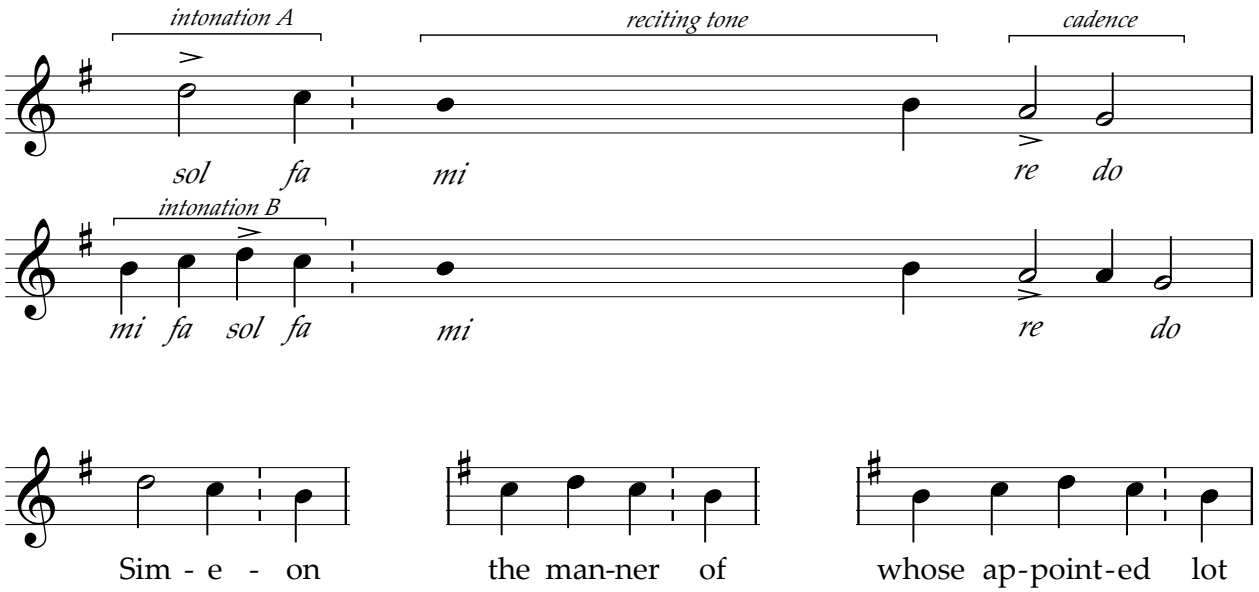


Example of *Phrase A* (from the feast of the Meeting of Our Lord, first sticheron at the Aposticha)

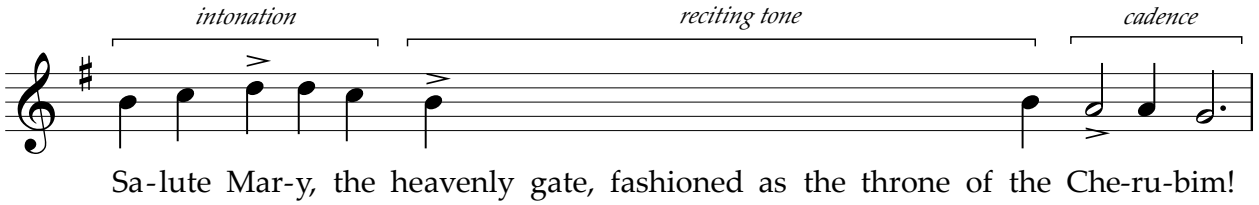


PHRASE B

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.

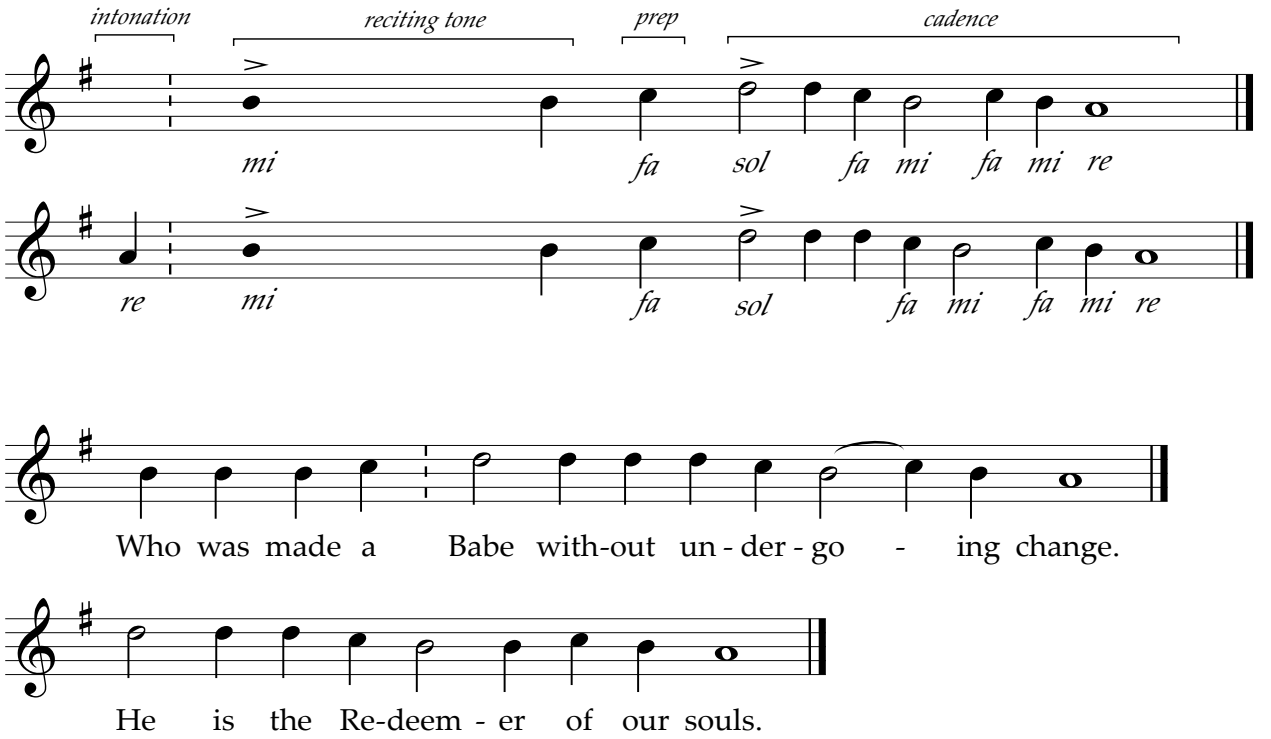


Example of *Phrase B* (from the feast of the Meeting of Our Lord, first sticheron at the Aposticha)

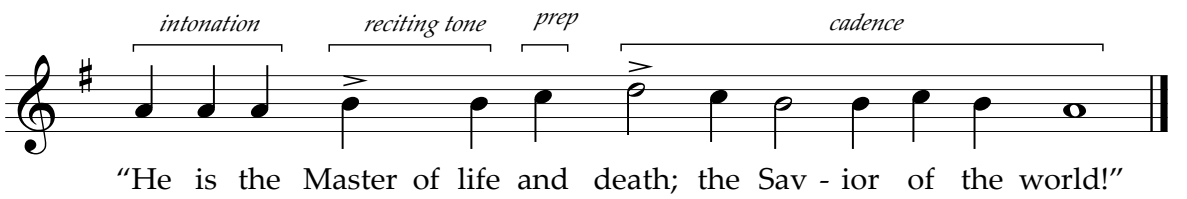


FINAL PHRASE

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*.



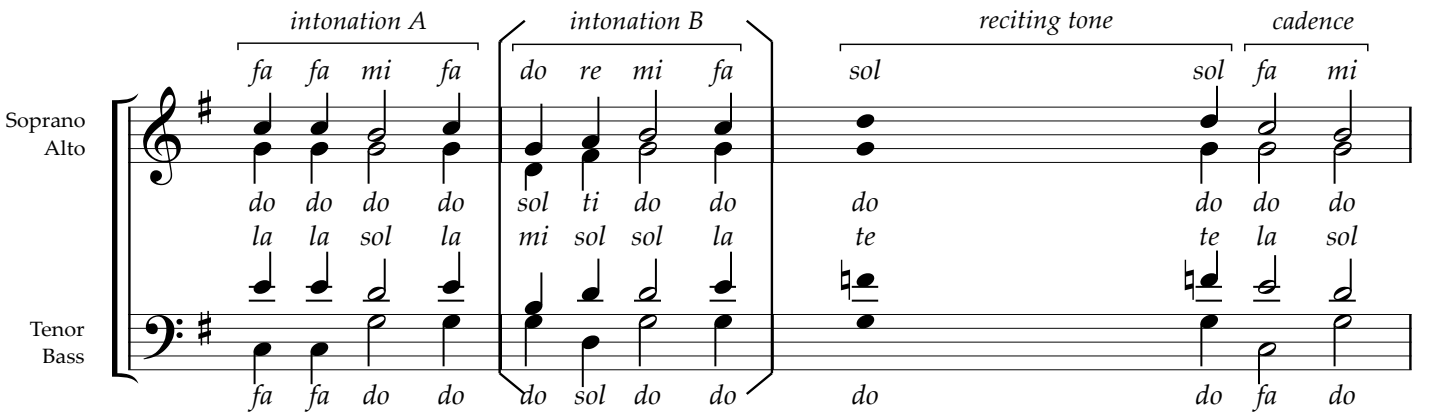
Example of *Final Phrase* (from the feast of the Meeting of Our Lord, first sticheron at the Aposticha)



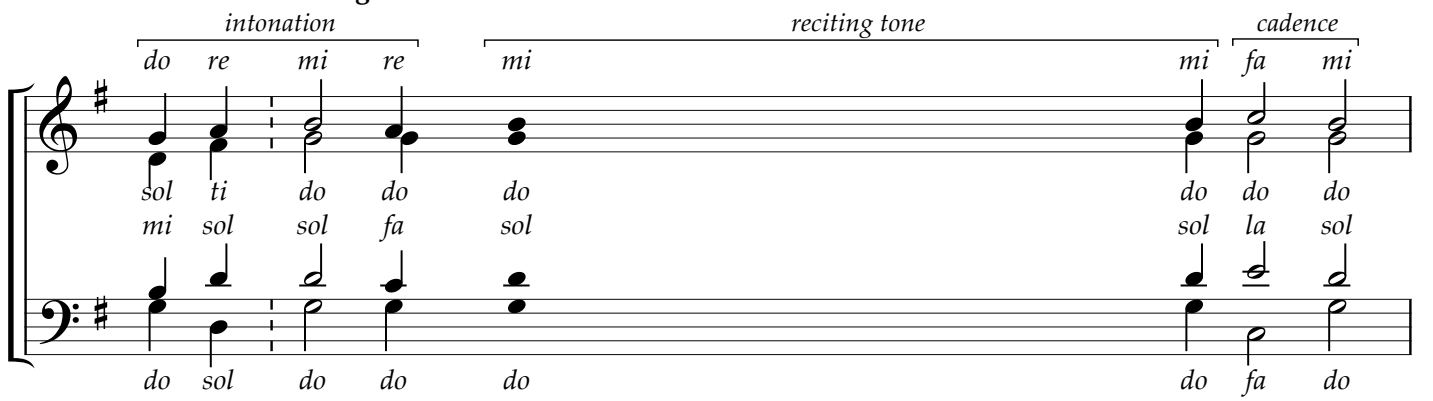
Melodic Phrases in Four-Part Harmony - Kievan, Tone 7

arr. from B. Ledkovsky

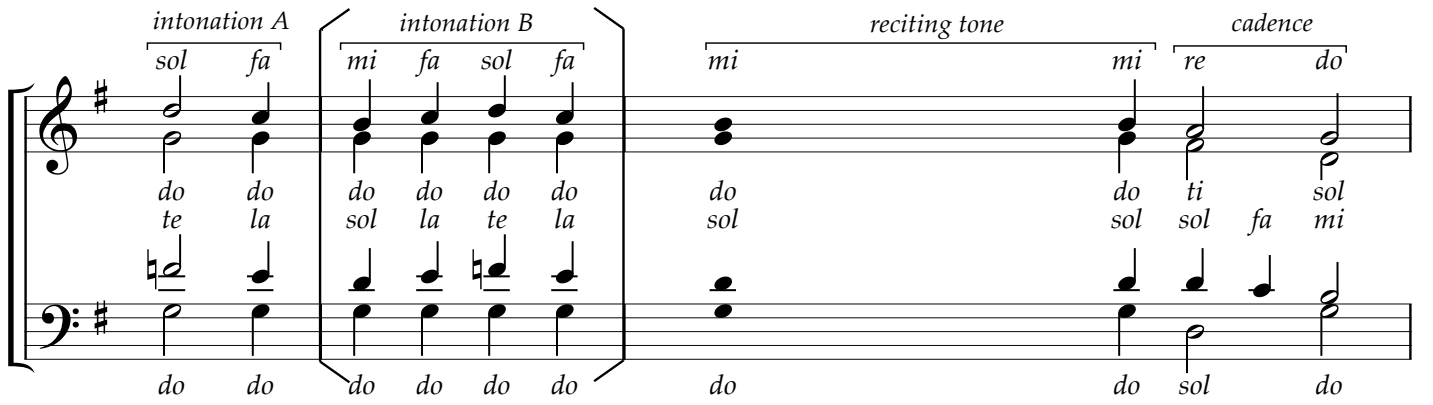
Phrase A (*reciting tone* on *sol*)



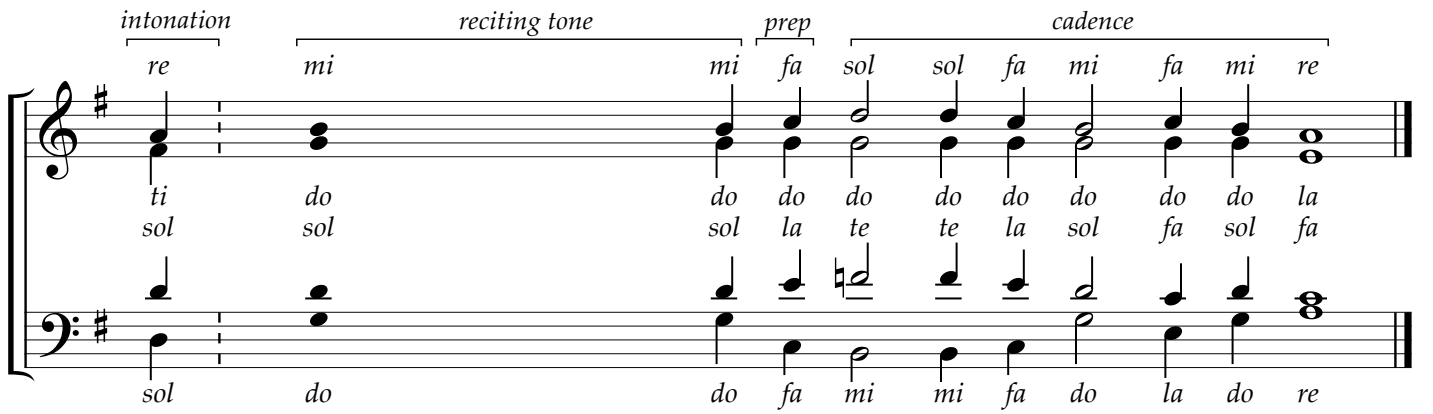
Phrase A (variant - *reciting tone* on *mi*)



Phrase B



Final Phrase

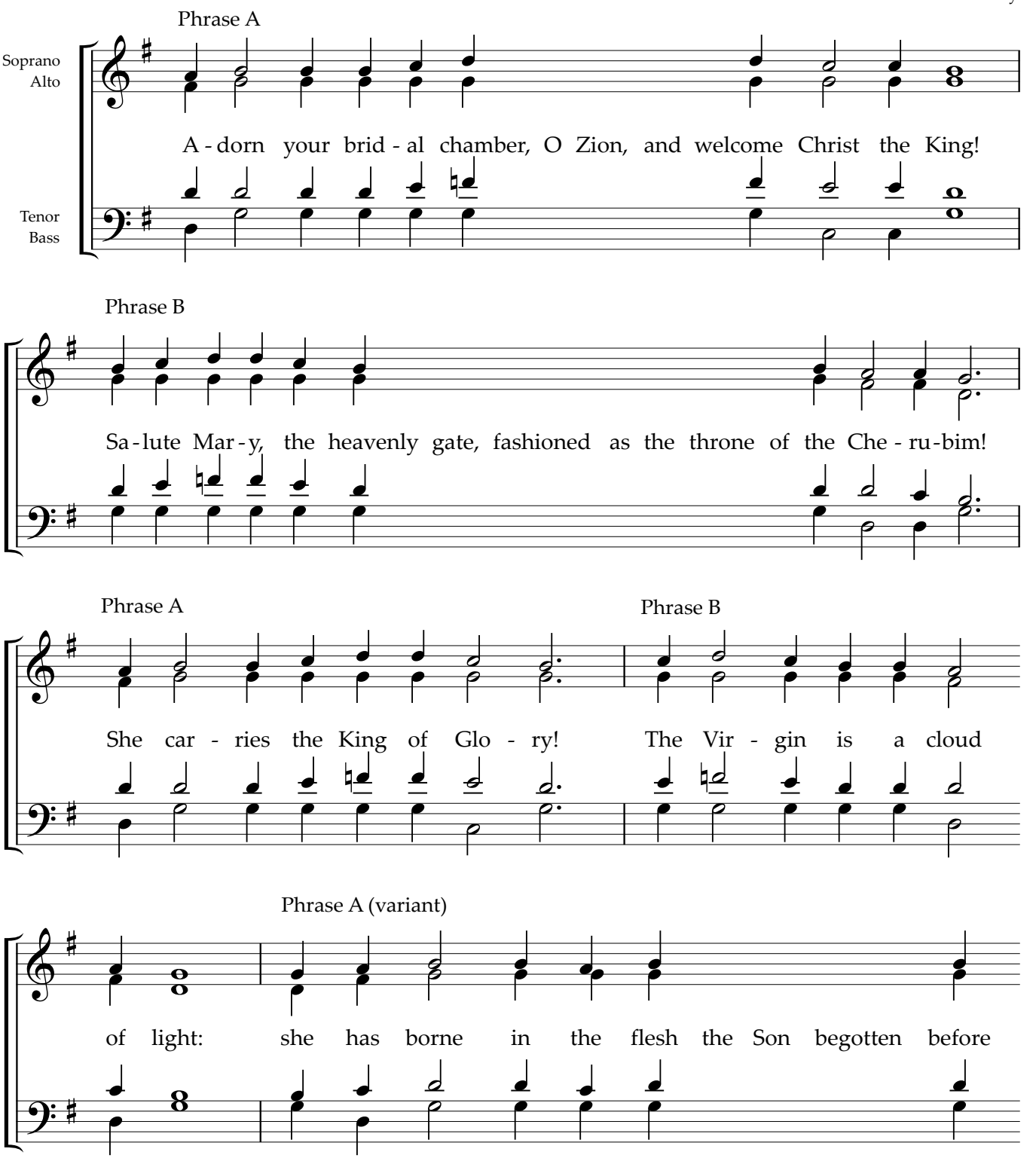


Stichera at the Aposticha

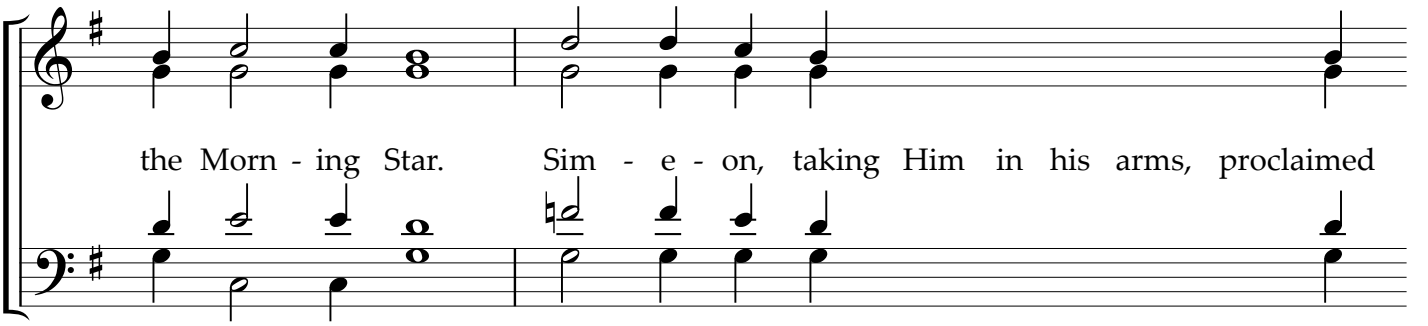
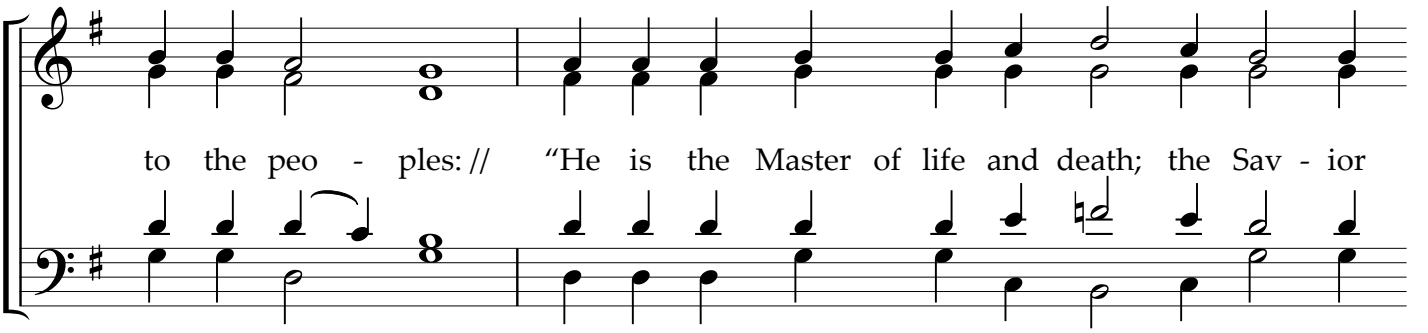
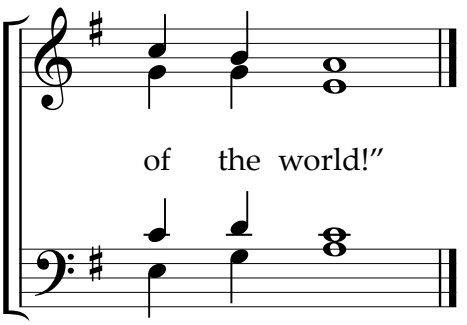
The Meeting of Our Lord - February 2

Kievan Chant
arr. from B. Ledkovsky

Tone 7



Phrase B



Final Phrase