

## 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

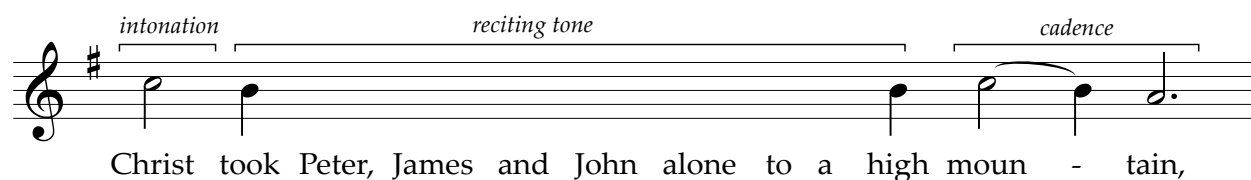
The very first line of the sticheron uses *Phrase A* (as opposed to A') which begins with an *intonation* of a half note on *fa* for the first accented syllable of the phrase. If this first phrase begins with one unaccented syllable, this is sung as a quarter note on *mi*; if two or more unaccented syllables,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

The musical notation for Phrase A is shown in two staves. The first staff illustrates the *intonation* (half note on *fa*) and the *reciting tone* (half note on *mi*). The second staff shows the *cadence* (half note on *fa*, followed by two descending seconds: *mi* and *re*). Below the staves, the lyrics are: "Lord, I call The Word of Your pre-cious Cross, O".

The *cadence* begins with a half note on *fa*, sung on the last internal accent, followed by two descending seconds. The *cadence* is used to sing one, two, or more syllables.

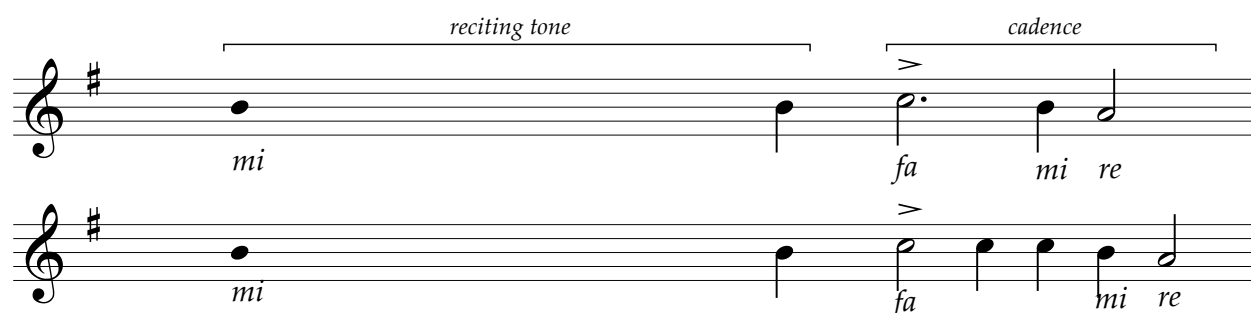
The musical notation for Phrase A is shown in two staves. The first staff illustrates the *intonation* (half note on *fa*) and the *reciting tone* (half note on *mi*). The second staff shows the *cadence* (half note on *fa*, followed by two descending seconds: *mi* and *re*). Below the staves, the lyrics are: "and Bride of God A - pos - tles, O Lord the Gen - tiles the Eld - er as on a throne".

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*.

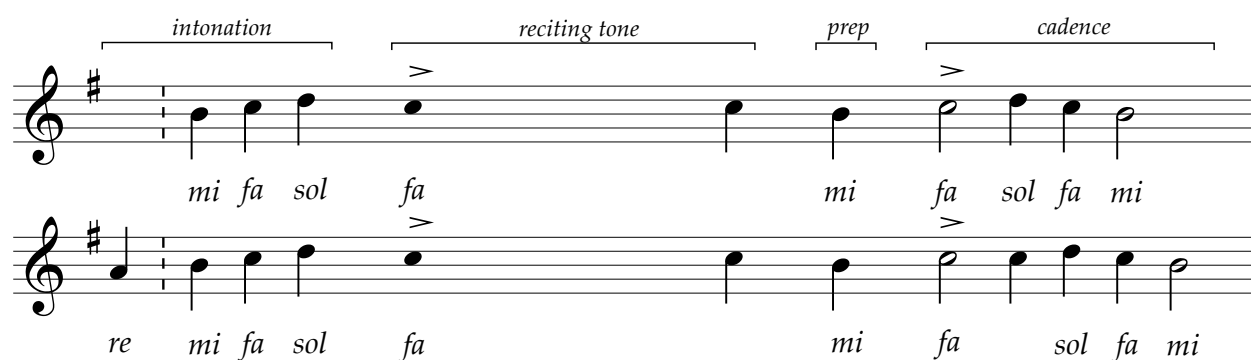


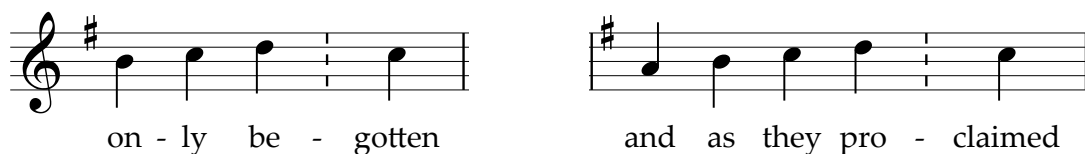
Example of *Phrase A'* (from the feast of Transfiguration, Doxastichon at the Praises)



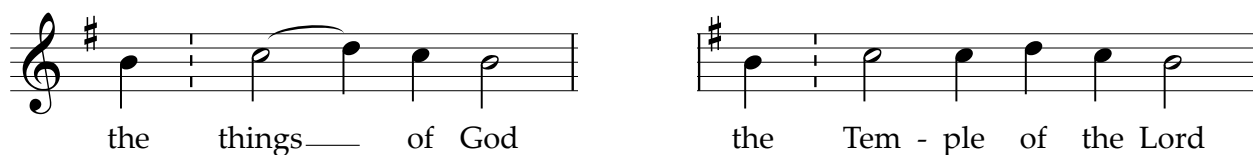
### PHRASE B

*Phrase B* begins with a three or four note *intonation*, used to sing three or more syllables, which serves as a *preparation* for the reciting pitch, sung on *fa*. The *reciting tone* will begin on an accented syllable.





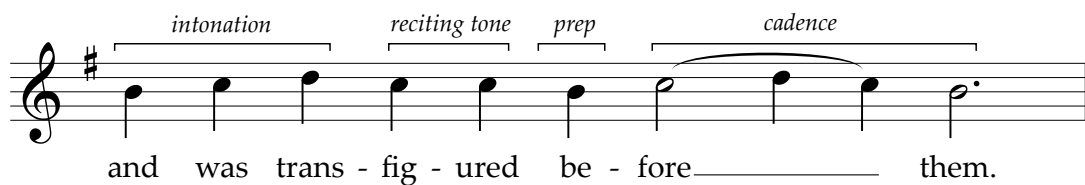
The *cadence* begins on the last internal accent of the phrase. It is used to sing two or more syllables and begins with a preparatory note, sung on *mi*.



Very short phrases might only have the *intonation* and the *cadence*.

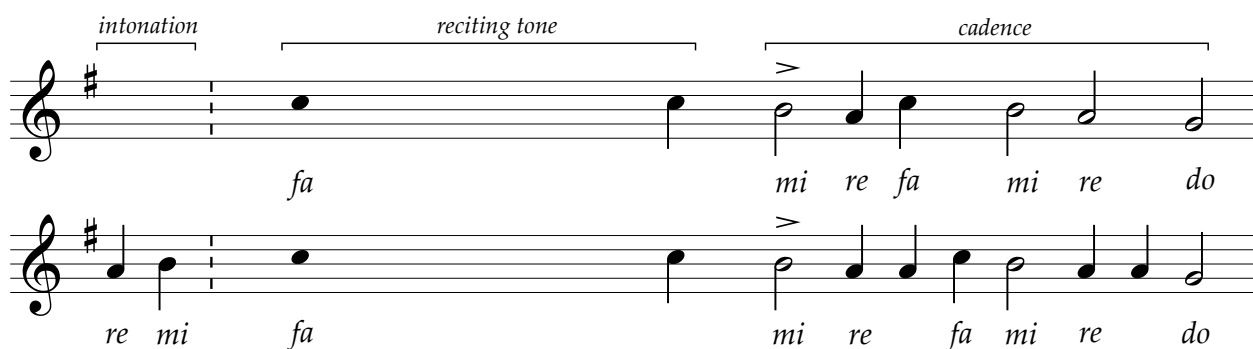


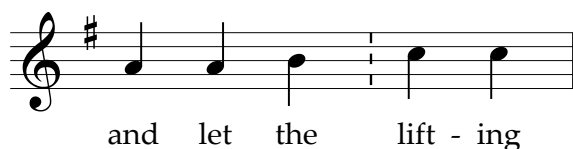
Example of *Phrase B* (from the feast of Transfiguration, Doxastichon at the Praises)



### PHRASE C

Most commonly, *Phrase C* begins directly with the *reciting tone*, sung on *fa*. (An alternative can be found in which an *intonation* is sung for unaccented syllables, beginning on *mi* (for one syllable) or *re* and *mi* (for more than one unaccented syllable).)





The *cadence* begins on the next to the last internal accented syllable, sung as a half note on *mi*. The *cadence* includes a short melodic pattern which can accommodate six or more syllables.

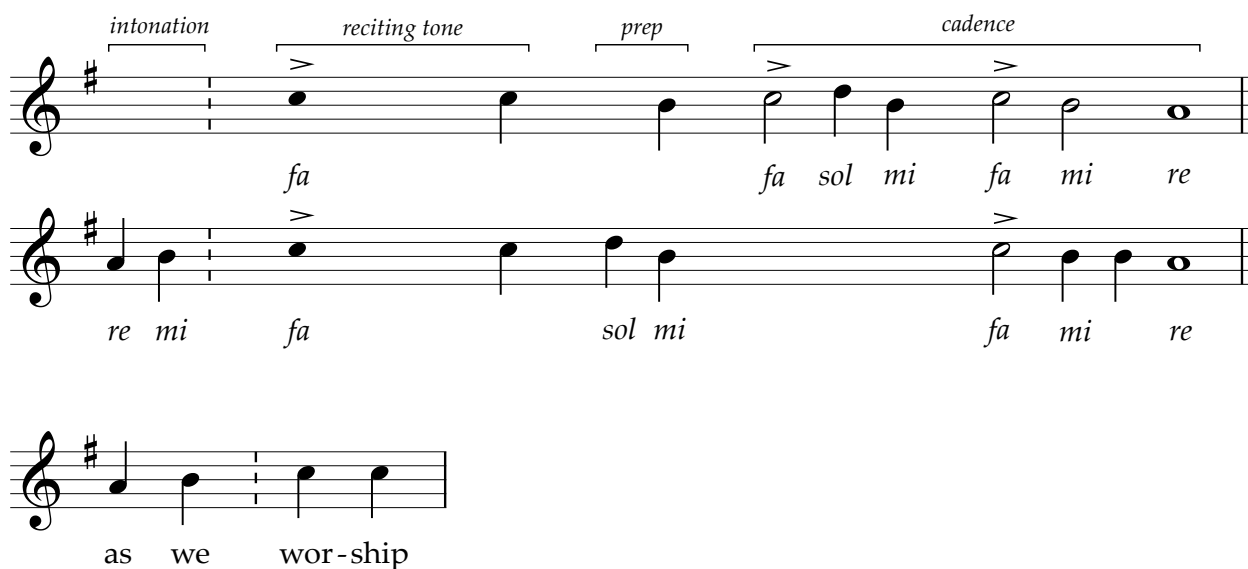


Example of *Phrase C* (from the feast of Transfiguration, Doxastichon at the Praises)

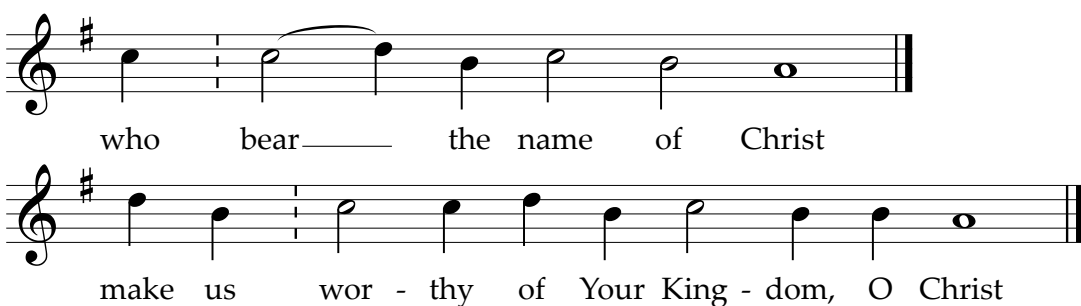


### FINAL PHRASE

If the *Final Phrase* begins with an accented syllable, it begins directly with the *reciting tone* (*fa*). If this *Final Phrase* begins with one unaccented syllable, this is sung as a quarter note on *mi*; if two or more unaccented syllables, then the initial unaccented syllables are sung on *re*, and the last unaccented syllable is sung on *mi*.



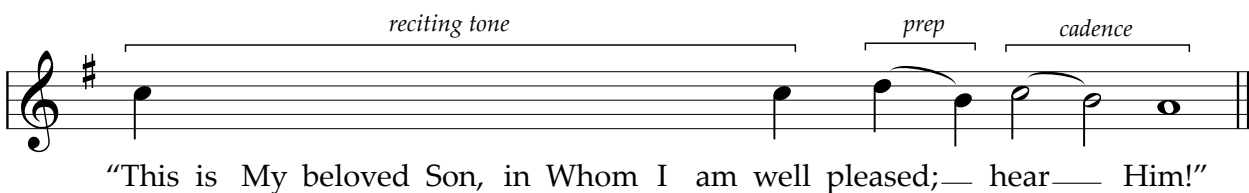
The *Final Phrase* concludes with an elongated final cadence, beginning on the second to last internal accent of the text. Long final phrases will usually have one or two preparatory notes before the beginning of the *cadence*; on *mi* if one preparatory note, and *re* and *mi*, if two. The first internal accented syllable is sung on *fa*, followed by two quarter notes, *sol* and *mi*, and the second accented note, sung also on *fa*. This is followed by a descending second, leading to the final syllable, which is sung on *re*.



A very short final phrase might use only the final cadence, beginning with an accented syllable.



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



# Melodic Phrases in Four-Part Harmony - Kievan, Tone 8

arr. from B. Ledkovsky

**Phrase A**

*intonation* *reciting tone* *cadence*

re mi fa mi mi fa mi re

la do do do do do do

fa sol la sol sol la sol fa

re do fa do do fa do re

**Phrase A'**

*reciting tone* *cadence*

mi mi fa mi re

do do do do do do

sol sol la sol la sol fa

do do fa do re

**Phrase B**

*intonation* *reciting tone* *prep* *cadence*

mi fa sol fa fa mi fa sol fa mi

do do do do do do do do do do

sol la te la la la te la sol

do do do fa fa do fa mi fa do

**Phrase C**

*reciting tone* *cadence*

fa fa mi re fa mi re do

do do do do do do ti sol

la la sol fa la sol fa mi

fa do la fa sol sol do

**Final Phrase**

*intonation*      *reciting tone*      *prep*      *cadence*

mi      fa      fa      mi      fa      sol      mi      fa      mi      re

do      do      do      do      do      do      do      do      do      la

sol      la      la      sol      la      te      sol      la      sol      fa

do      fa      fa      do      fa      do      do      fa      do      re

## Doxastichon at the Praises

*Transfiguration of Our Lord - August 6*

Kievan Chant

arr. from B. Ledkovsky

Tone 8

## Phrase A

Soprano Alto

Tenor Bass

Christ took Peter, James and John alone to a high moun - tain,

## Phrase B

## Phrase C

and was trans-fig-ured be - fore them. His face shone like the

## Phrase A'

sun, and His rai - ment be - came white as the light. Mo - ses and

## Phrase B

Elijah appeared talk - ing with Him. A bright cloud o - ver -



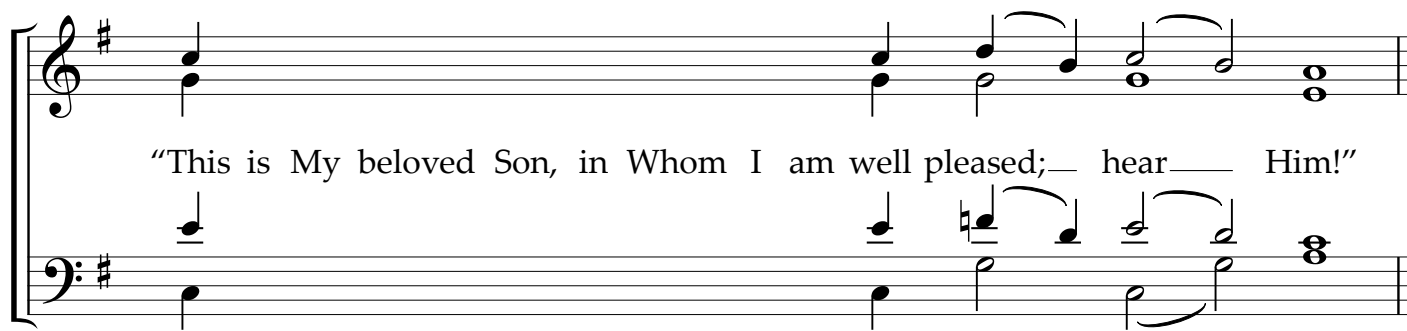
## Phrase C



shad - owed them and behold, a voice from the cloud— said: //

The musical notation for Phrase C consists of two staves, treble and bass, in the key of D major (one sharp). The melody is written in a style characteristic of Kievan chant, with a mix of quarter, eighth, and half notes, and rests. The lyrics are written below the notes. The phrase ends with a double bar line and a repeat sign (//).

## Final Phrase



"This is My beloved Son, in Whom I am well pleased;— hear— Him!"

The musical notation for the Final Phrase consists of two staves, treble and bass, in the key of D major (one sharp). The melody is written in a style characteristic of Kievan chant, with a mix of quarter, eighth, and half notes, and rests. The lyrics are written below the notes. The phrase ends with a double bar line.