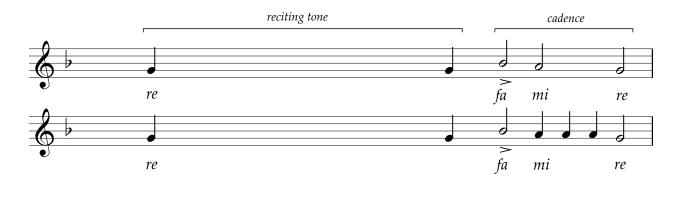
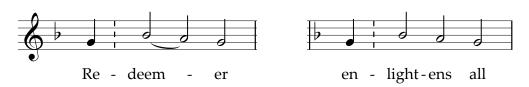
Common Chant Tone 2 Tone 2

The sticheron melody for Tone 2 consists of four (4) melodic phrases (A, B, C, D) and a Final Phrase for the last line of the text. The first phrase (A) is only used for the first textual line of the sticheron. Phrases B, C, and D are then sung in rotation, depending upon the number of phrases in the text. Thus, if there are 9 lines in the text, the sequence of the melodic phrases are: A, B, C, D, B, C, D, B, and Final Phrase.

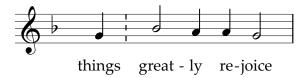
PHRASE A

Phrase A consists of a *reciting tone* (on *re*,) and a *cadence* beginning with a half note (on *fa*) on the last internal accent, followed by two descending seconds.

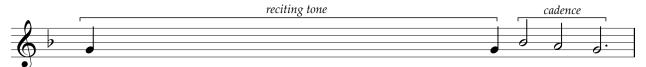




If there is more than one syllable following the internal accented syllable of the *cadence*, then the syllables between the accented syllable and the last syllable are sung as quarter notes.



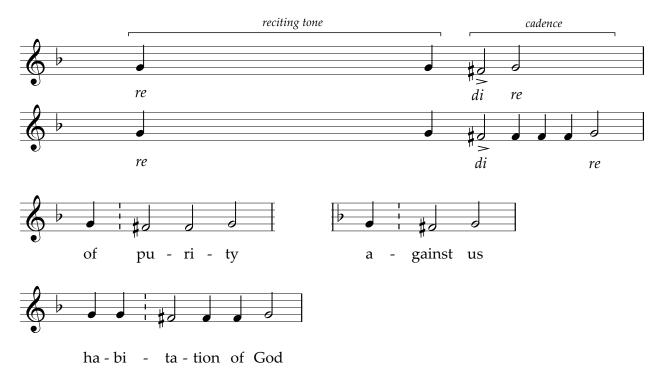
Example of *Phrase A* (From the feast of the Annunciation, the Post-Gospel Sticheron at Matins).



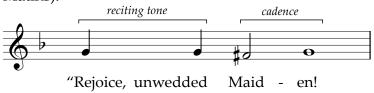
Today Gabriel announces the good tidings to her who is full of grace:

PHRASE B

Phrase B consists of a *reciting tone* on *re*, followed by a *cadence*, beginning on the last internal accent, and is used to sing two or more syllables.

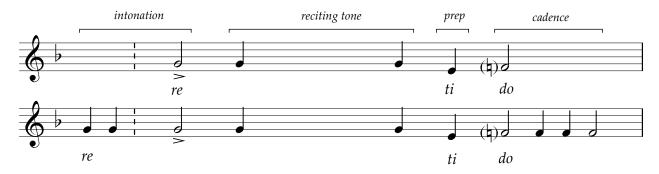


Example of *Phrase B* (from the feast of the Annunciation, the Post-Gospel Sticheron at Matins).

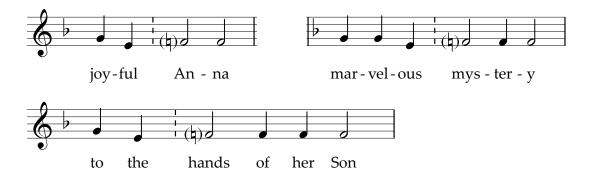


PHRASE C

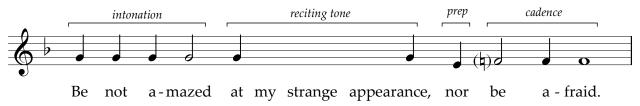
Phrase C consists of an *intonation*, *reciting pitch*, and *cadence*. The first accented syllable of the *intonation* is a half note on *re*, If the phrase begins with unaccented syllables, the syllables preceding the accented syllable are quarter notes sung on the same pitch (*re*).



The *cadence* begins on the last internal accented syllable, prepared by a descending third on the last syllable of the *reciting tone*. When more than one syllable follows the internal accented syllable of the *cadence*, then these additional syllables are quarter notes, sung on the same pitch as the internal accent.

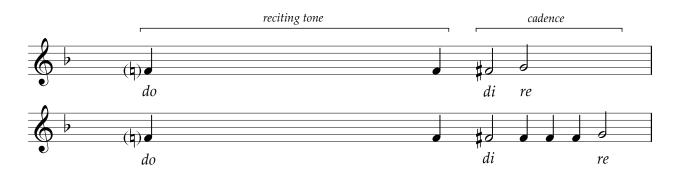


Example of *Phrase C* (from the feast of the Annunciation, the Post-Gospel Sticheron at Matins).

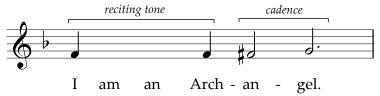


PHRASE D

Phrase D consists of a *reciting tone* on *do* and a *cadence*, identical to the cadence of *Phrase B*.

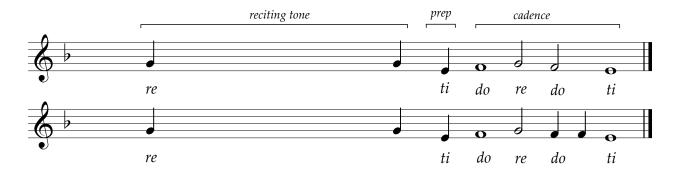


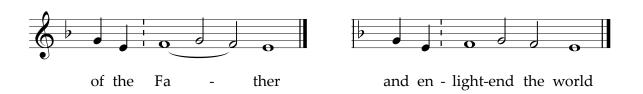
Example of *Phrase D* (from the feast of the Annunciation, the Post-Gospel Sticheron at Matins).



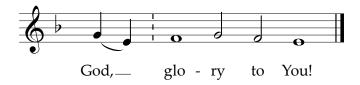
FINAL PHRASE

The *Final Phrase* consists of a *reciting tone* on *re* and the *cadence*, prepared by a descending third before the final internal accented syllable of the phrase.





If the last internal accent is preceded by a one syllable accented word, then that word is slurred with two quarter notes, *re* and *ti*.

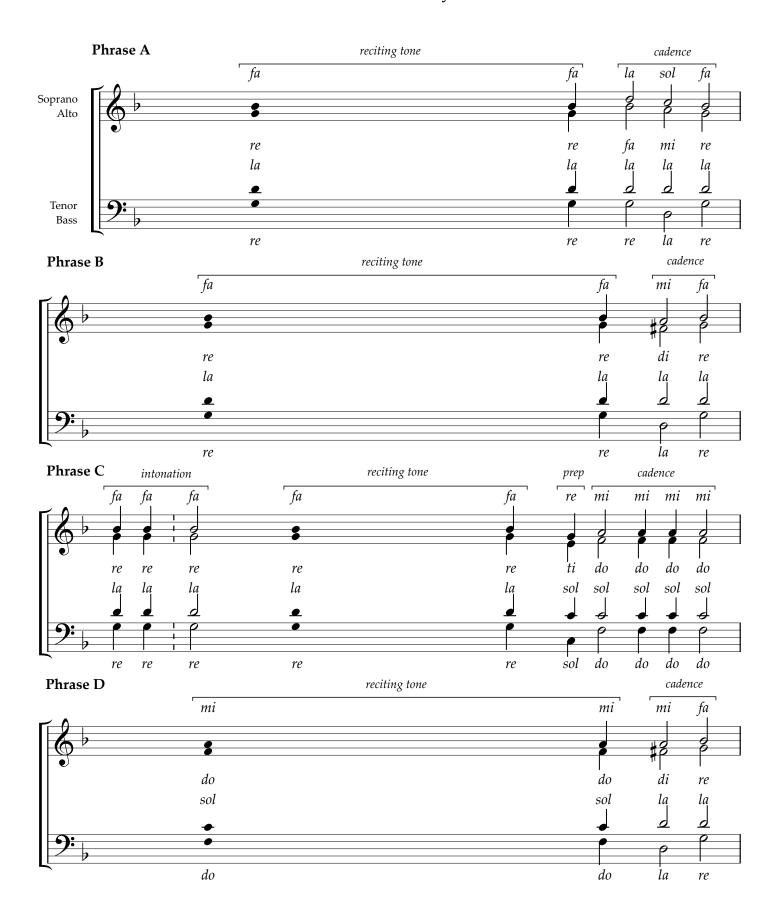


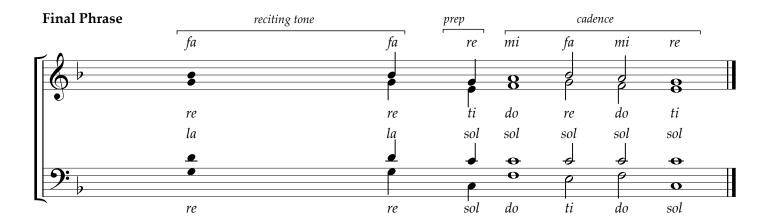
Example of *Final Phrase* (from the feast of the Annunciation, the Post-Gospel Sticheron at Matins).



You shall remain inviolate and shall give birth to the Lord."

Melodic Phrases in Four-Part Harmony - Common Chant, Tone 2





Post-Gospel Sticheron

Annunciation of the Theotokos - March 25

