

**Singing the *Prostopinije*
Samohlasen Tones in English:**

A Tutorial

**Metropolitan Cantor Institute
Byzantine Catholic Metropolia of Pittsburgh
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The *Prostopinije* Samohlasen Melodies in English

For many years, congregational singing at Vespers, Matins and the Divine Liturgy has been an important element in the Eastern Catholic and Orthodox churches of Southwestern Ukraine and the Carpathian mountain region. These notes describes one of the sets of melodies used in this singing, and how it is adapted for use in English-language parishes of the Byzantine Catholic Church in the United States.

I. Responsorial Psalmody

In the liturgy of the Byzantine Rite, certain psalms are sung “straight through” – that is, the verses of the psalm(s) are sung in sequence, with each psalm or group of psalms followed by a doxology (“Glory to the Father, and to the Son...”). For these psalms, the *prostopinije* chant uses simple recitative melodies called **psalm tones**. These melodies are easily applied to any text, allowing the congregation to sing the psalms from books containing only the psalm texts themselves.

At certain points in the services, psalms or parts of psalms are sung with a response after each verse. These responses add variety to the service, provide a Christian “pointing” to the psalms, and allow those parts of the service to be adapted to the particular hour, day or feast being celebrated. The responses can be either fixed (one refrain used for all verses) or variable (changing from one verse to the next).

Psalms with Fixed Responses

An example of a psalm with a fixed response is the singing of Psalm 134 at Matins (a portion of the hymn called the *Polyeleos*):

V. Praise the name of the Lord, alleluia, praise him, servants of the Lord.
R. Alleluia, alleluia, alleluia.

V. Who stand in the house of the Lord, in the courts of the house of our God, alleluia.
R. Alleluia, alleluia, alleluia

V. Lord, your name stands forever, unforgotten from age to age.
R. Alleluia, alleluia, alleluia.

V. From Zion may the Lord be blessed, he who dwells in Jerusalem.
R. Alleluia, alleluia, alleluia.

Responsorial psalmody with a fixed refrain requires only two simple melodies: a one- or two-phrase melody for the psalm verse, and a melody for the refrain. Singing of the verses and the refrains can be done by all together, or divided between two “sides” of the church, or between cantor and congregation.

Psalms with Changing Responses

At certain services, psalm verses are sung in alternation with responses that vary with each verse; these responses are generally related to the liturgical day being celebrated. In Byzantine liturgy, each response is called a **sticheron** (plural **stichera**), and the associated psalm verse is called a **stich** (plural **stichoi**).

Note on terminology: The corresponding Slavonic terms are **stichera/stichiry** and **stich/stichi**. Because of the risk of confusion, we will use the Slavonic term for verse, **pripiv**, to refer to the psalm verse associated with a sticheron.

So for example, at Matins on a Sunday denoted “Tone 1”, we would sing the end of Psalm 141 this way:

Pripiv. Bring my soul out of prison and then I shall praise your name.

Sticheron. Accept our evening prayers, O holy Lord, and grant us forgiveness of sins. For you alone manifested resurrection to the world.

Pripiv: Around me the just will assemble because of your goodness to me.

Sticheron. O you peoples, walk around Zion and encompass her, and there give glory to him who rose from the dead. For his is our God who delivered us from our transgressions.

Note that, at least in the churches of the Carpathians, *the psalm verse is sung by the cantor; the stichera are sung by the people*, who have books with the liturgical texts, but no music except for an indication of the tone to be used.

Responsorial psalmody with varying responses (stichera) requires a melody in each tone for the psalm verse (pripiv), and a melody in each tone for the sticheron. The pripiv melody may consist of either a single phrase, or a pair or phrases for two half-verses, while the sticheron melodies must be adaptable to texts of any length.

II. The Samohlasen Melodies

The prostopinije chant provides several melodies in each tone for responsorial psalmody:

A **pripiv melody** for singing psalm verses. It consists of a single melodic phrase with a reciting tone (a fixed note on which a varying amount of text can be sung).

A **sticheron** melody for singing stichera when no special melody is indicated. Each samohlasen melody consists of several phrases, which are repeated in order to match the phrases of the text being sung.

A **bolhar (Bulgarian) melody**, used at festal Vespers and in the funeral service.

Special sticheron melodies called **podobny**, used when the liturgical books call for them, and named after the first words of the model text in the chant books. A podobnen may sometimes have its own pripiv melody.

The standard pripiv and sticheron melodies, taken together, are referred to as the **samohlasen melodies**.

Singing Samohlasen Melodies in Church Slavonic

The pripiv and sticheron melodies in the prostopinije tradition can be found in the standard chant books such as Father John Bokshai and Cantor Joseph Malinic's *Tserkovnoje Prostopinije* (1906), in the Octoechos section.

For example, here are the samohlasen melodies in Tone 1:

„Самогласенъ.“

Сл - ва ѿ - цю и Сл - ны, и сла - тво мѣ дѣ - - - хѣ.

„Стіхѣра.“

Бѣ - чѣ-на - а на - ша мо-ли-твы при-май свѣтъ Гѣ-спо - ди, и подѣждѣ намъ б-став-лѣ - ні - е
грѣхѣвъ, ѿ-кв ѣ-дѣнъ ѣ - сѣи ѿв-лѣи въ мі-рѣ во-скре-сі - - ні - - е.
И ны - нѣ и при-сѣвъ и въ вѣ - кѣ вѣ - кѣвъ ѿ - мѣнь.

Somewhat confusingly, the pripiv melody is labeled “samohlasen”; the sticheron melody is labeled “stichera”.

The model text for the pripiv melody is the doxology “Glory to the Father, and to the Son, and to the Holy Spirit.” Any Church Slavonic text can be sung to this melody by singing the first three syllables of the text to the first three notes; singing the last seven syllables to the notes on the last seven syllables of the text; and singing any text in between on the reciting tone (here, the repeated C).

The model text for the sticheron melody is the first Resurrectional sticheron of Sunday Vespers. The melody consists of two phrases which are repeated in alternation, and a

final phrase (up to the double bar). The last line above is not actually part of the sticheron melody; it is the second half of the doxology (“Now and ever and forever, Amen”) set to the pripiv melody.

Any Church Slavonic text to be sung to this sticheron melody is first divided into phrases; in the liturgical books, the phrases are separated by asterisks (*). The first text phrase is sung to the melody in the first measure; the second text phrase is sung to the melody in the second measure. The third, fourth, fifth phrases and so on – all the way up to the penultimate text phrases – are sung to these two melodies in alternation. (The third and fourth measures in the musical model above are examples of this.) The final text phrase is sung to the melody in the last measure – the **final phrase**.

To sing a particular text phrase to a particular melody, the same procedure is used as for the pripiv: the syllables in the text to be sung are matched to the syllables at the beginning and end of the model phrase, with any extra syllables sung on the reciting tone for the musical phrase. The model melody usually provides at least some guidance on how to sing a short text phrase.

This method for “applying” a samohlasen melody to a pripiv or sticheron text depends on the fact that text accents are often ignored when Church Slavonic is sung. These accents (which often differ from those in modern Slavic languages) are explicitly marked in the liturgical books, and ecclesiastical tradition holds that they are to be followed when text is read. But by immemorial tradition, the accents are ignored in church singing. (Note, however, that in some modern sources such as the Papp *Irmologion*, the melodies are sometimes altered to that text and musical accents coincide; and even in the Bokshai *Prostopinije*, expression marks may be used to ensure that the cantor accents the sung texts correctly.)

Singing Samohlasen Melodies in English

The same samohlasen melodies – pripiv and sticheron – can be used when divine services are sung in English. Some words about the history of this usage are in order.

The first generation of Greek Catholic cantors in North America, who were trained in the seminaries of Europe, applied the same principles that they had used in singing Church Slavonic texts: match English syllables to Slavonic syllables and sing. This easily produced results like the following:



Such singing, like the use of the Julian calendar, sometimes served to distinguish “devout” singing from “worldly” singing, but made the words of the hymns subservient to the music, and often caused “liturgical train wrecks” when two cantors counted syllables differently.

In the 1960’s and 1970’s, printed editions of prostopinije chant in English appeared which solved the problem in a different way: by abbreviating the melodies severely, they made it easy to sing English text with minimal counting of syllables. However, some bad accents remained, and much of the musicality of the chant was lost. These editions, by presenting the chant in measures with fixed time signature, also gave the false impression that prostopinije should be sung to a fixed rhythm.

The Metropolitan Cantor Institute of the Byzantine Catholic Archeparchy of Pittsburgh, building on both the memories and recordings of “old school cantors”, the experiments of the 1960’s and 1970’s, and further work done in the intervening years, has attempted to resolve this impasse by setting all music used in church for Vespers, Matins and the Divine Liturgy to prostopinije chant, embodying the following principles:

1. The prostopinije melodies should be used to present and enhance the liturgical texts to which they are sung. Therefore, English word accents and phrase emphasis should be preserved; “bad accents” must be avoided.
2. At the same time, the prostopinije melodies should not be changed or abbreviated. Where several traditional versions exist, one should be chosen for use, or alternatives should be indicated.

III. Word Accent and Musical Ictus

To understand what “bad accents” are and how to deal with them in English, it is appropriate to consider how English accents work. This is part of the broader subject of *prosody*, the study of versification and metrical structure in a given language.

English words with more than one syllable have strong (accented) and weak (unaccented) syllables. In the following example, strong and weak syllables are indicated by strong marks (´) and weak marks (˘):

Ǻccépt our évenĭng prayers, O hólŷ Lord, and grant us fōrgívenĕss of sins.

For you ǻlone mánĭfĕstĕd rĕsŭrrĕctĭon to the world.

When words are linked to form a phrase, some of the one-syllable words become accented, while others remain weak:

Ǻccépt oŭr évenĭng práyers, Ő hólŷ Lórd, ǻnd gránt ũs fōrgívenĕss ōf síns.

Fōr yóu ǻlone mánĭfĕstĕd rĕsŭrrĕctĭon tó thĕ wórlđ.

In any three consecutive syllables, an English speaker will select at least one of the weak syllables to accent slightly. Most English speakers will select the same syllable to accent, unless intending to provide a specific emphasis (e.g., “I bought a **shovel**”, meaning a shovel not a rake, versus “I **bought** a shovel”, meaning I didn’t just borrow one). As a result, when English prose is read aloud, two consecutive text accents will be separated by at most two intervening unaccented (weak) syllables.

For our purposes, we will divide English prose into groups (like poetic feet) that consist of a strong syllable, followed by one or more weak syllables. (Technically, these groups are said to be *arsic* or falling). Applying this procedure to each text phrase to be set to music, we have the following:

Principle 1: We can always divide an English text phrase into groups of 1-3 syllables called feet, each consisting of a strong syllable followed by zero, one or two weak syllables. The phrase may optionally begin with one or two weak syllables, which make a foot of their own.

Melodies, too, can have moments of stress and repose. We could call these moments of stress “musical accents”, but this might lead to a confusion with text accents. Instead we will use the plainchant term **ictus** – meaning a note which functions as a “crest” in a musical line.

An ictus can be created in several ways:

- By means of melody – a particularly high or low note can create an ictus.
- By means of rhythm – a held note can create an ictus, while the notes “off the beat” in a run of notes (a “melisma”) are generally weak
- By means of convention – the first note on a reciting tone usually creates an ictus.
- By explicit accentuation – an accent or dot, punctuating a note, may create an ictus.

We are now in a position to define what we mean by a “bad accent”. Almost every case in which a “bad” English accent occurs, happens when a weak text syllable is associated unnecessarily with an ictus.

Rule 2: When prostopinije melodies are used to sing English texts, they should be organized, presented, learned and used in such a way that each musical ictus receives a strong text syllable.

(This rule may be broken naturally in melismatic passages, when each syllable receives several notes; the perception of “bad accents” is muted in this case, as each syllable has more equal weight.)

Note that strong syllables can occur on non-ictic notes, such as the first or last note of a phrase, on a middle note of the reciting tone.

IV. The Parts of a Samohlasen Phrase

Samohlasen melodies are built out of phrases like the following:



The **reciting tone** (*rec.*) is a single pitch on which a variable amount of text is sung; the reciting tone thus provides the flexibility in the phrase. In printed music, the reciting tone is indicated with a whole note surrounded by double bars, with only the first and last notes on the reciting tone given note heads of their own: the note head over the first note shows whether it is to be held or not, and the note head over the last note makes it easier to see how the melody “leaves” the reciting tone. If only a few notes are sung on the reciting tone, the special notation may not be used at all.

The recitation syllables are sung on the reciting tone pitch using normal speech rhythms. The first note of the reciting tone is almost always accented musically (i.e., forms an ictus), and will always be indicated here with a horizontal line, like the one over “Lord” in the example above.

The **intonation** (*int.*) is a short series of notes that establishes the melody, and leads into the reciting tone. A phrase may begin immediately on the reciting tone, in which case there is no intonation.

The **cadence** (*cad.*) forms the conclusion of the phrase. It always begins with a musical accent (ictus), and can be organized around a fixed number of syllables, a fixed number of accents, or some combination of the two. In each cadence, one or more accented notes

determine the “curve” of the cadence; these notes are marked with an acute accent (shown above over the word “hear”).

In some cases, a **preparatory note or notes** (*prep.*) marks the transition from the reciting tone to the cadence. Coming as it does before the ictus that begins the cadence, the preparatory note (or the last preparatory note, if there are several) is always weak. If a strong syllable comes immediately before the cadence (this can occur with adjacent text accents like “Lórd Gód” or “kíng’s són”), then the last preparatory note may be slurred together with the previous note.

IV. The Samohlasen Tones in English

With this in mind, we can present the standard prostopinije melodies as used at the Metropolitan Cantor Institute. Although these melodies have been used throughout our chant books, the accompanying material on musical ictus is new; it is given here in order to provide a better theoretical and practical basis for singing the chant melodies with correct accent.

The **intonation** has no special notation of its own, unless it has an internal ictus.

The start of the **reciting tone** is indicated with a macron (or long mark, a horizontal line) over the first note; a slashed note is used to represent the rest of the reciting tone. In general, the final note of the reciting tone is not specially shown, unless it forms a unit with the preparatory notes to the cadence.

The **preparatory notes** may be indicated with a small notation in italics (*prep*) if necessary.

The **cadence** is indicated by one or more accent marks over the music, following the reciting tone. These accent marks show those notes that are always stressed; depending on the text, other notes may be stressed as well.

O Lord, I have cried to you, hear me.

The first note of the cadence is indicated with an accent. This does not by any means imply that there will not be other musical accents in the phrase; these can occur on the first note of the intonation (if the first syllable is strong), on any strong syllable in the reciting tone, and on the last note (if the last syllable is strong). But the reciting tone mark and the cadential accents show the main structural features of the melody.

Suppose we wish to sing the following text using this melody:

Accept our evening prayers, O holy Lord

Locate the first text accent that occurs AFTER the first syllable; we will call this the *first internal accent*. This accent will mark the start of the reciting tone.

Accēpt our evening prayers, O holy Lord

Next, locate the last text accent that occurs BEFORE the final syllable; this is the *final internal accent*. This accent will mark the start of the cadence.

Accēpt our evening prayers, O hóly Lord

So the intonation (two notes) will consist of the syllable “Ac-“; the reciting tone will be used to sing “-cept our evening prayers”. The cadence will consist of the three syllables “holy Lord”, and the weak syllable “O” that precedes it is sung on the preparatory note:

Ac - cept our eve - ning prayers, O Ho - ly Lord.

Now, how might this change for a different text?

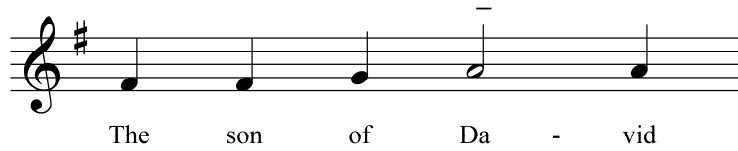
The intonation will always be used to sing the one, two or three syllables before the start of the reciting tone. (A three syllable intonation will only occur if the first syllable is strong.) So we have the following possibilities:

Ac - cept...

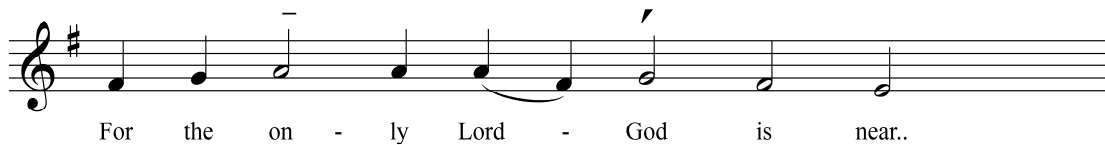
Let us praise...

Where are the soldiers...

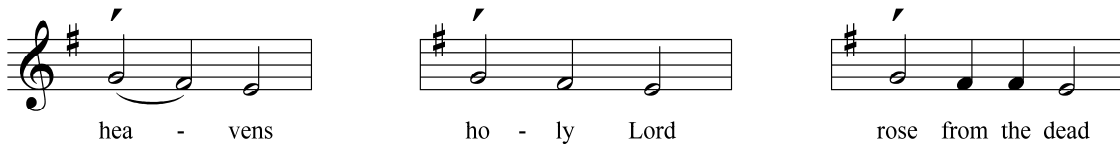
The reciting tone *normally* begins with the first internal accent; there is an exception, however. If the first four syllables follow the pattern *weak-strong-weak-strong* (for example, “The son of David...”) and the second accent is on a more important word, then that second accent may begin on the reciting tone, for emphasis:



As noted above, the cadence begins on the last internal accent. The syllable immediately before an accent is usually, but not always, weak. If the syllable immediately before the cadence is strong (for example, in the phrase “For the only Lord God is near”), then the preparatory syllable is slurred onto the end of the reciting tone, in order to prevent a bad accent:



The cadence will consist of two, three or four syllables, sung as follows:

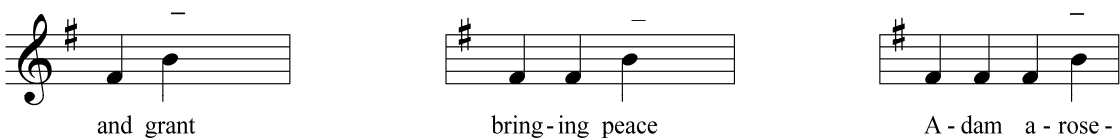


A set of tables, summarizing these possibilities for each tone and phrase, is in preparation.

The Sticheron Melody, Phrase B

Phrase B consists of a 1-3 note intonation on *ti*, a leap upwards to the reciting tone on *mi*, a single weak preparatory syllable, and a 4 note cadence.

The intonation is used to sing the syllables up to the first internal accent:



The preparatory note is used to sing the last syllable that comes before the cadence, whether that syllable is weak or strong.

The cadence begins on the last internal accent, and is used to sing two, three or four syllables:

whole - world hands with - joy sins to the cross

The Sticheron Melody, Phrase F

The final phrase of the sticheron melody is usually more melismatic; often it comprises more variation than the repeating phrases of the samohlasen sticheron melody, and accordingly requires more preparation.

The final phrase of the sticheron melody in Tone 1 is as follows:

The model phrase in the Slavonic chant books is short enough that the actual place of the reciting tone and of the accents in the intonation are unclear. Thus, the intonation could be set and sung in any of these forms:

For you a - lone__ man from - the de - ceit__ O - Lord, - ri - sen

The cadence can be used with a pair of accents:

of____ the____ e - ne - my.

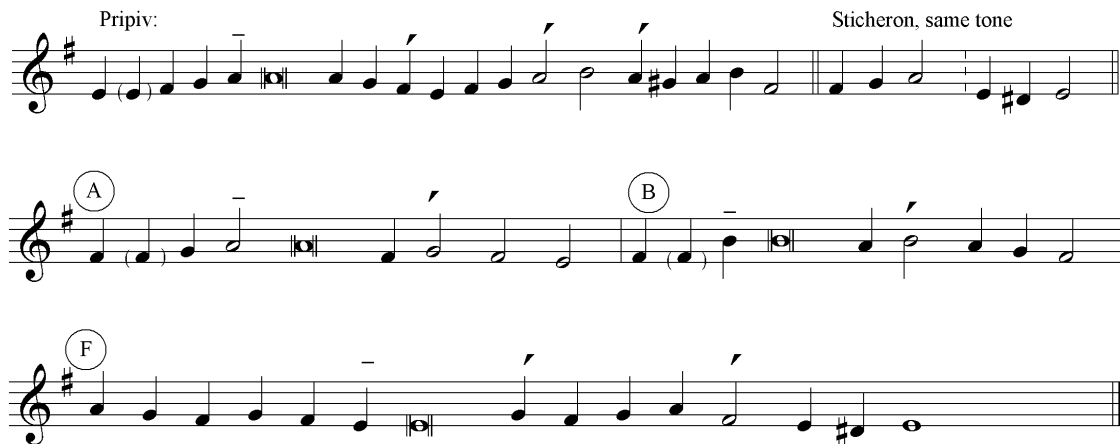
Alternatively, it can be used to sing from the final internal accent to the end. In this case, the two musical accents are the beginning and end of a single melisma on the accented note. The two quarter notes and the final half note are used to sing the last two or three syllables.



In most cases, the samohlasen cadences can be applied in several different ways to the same text; the cantor setting a text to music must decide how much text to sing over the cadence. Even after this is done, there may be several “right” ways to sing the cadence. In the future we hope to provide a clearer “formulary” for the cadential phrases, but for now we will simply illustrate the major features of each.

Recap

Once again, here is the pripiv melody, followed by the sticheron melody:



Learning the Samohlasen Melody in Tone 1

To fix the melody firmly in your mind, begin by humming (or singing on a single repeating syllable) the pripiv melody. Noting that the ending pitch is the same as the starting pitch of the sticheron melody, continue through the sticheron A phrase. Hum or sing the B phrase, then return to the A phrase. Repeat this once or twice, and conclude with the final (F) phrase. Look back at the first line to see the ending of the F phrase, and start the pripiv melody over again! When you can do this, passing from either the A phrase or B phrase to the final phrase, you will have a fair grasp of the melody involved.

Then sing through the Lamp-lighting stichera of Vespers in tone 1.

Samohlasen Tone 2

The Pripiv Melody

Here is the formula for the pripiv melody, which also indicates the starting and ending pitches for the sticheron melody in the same tone:

Pripiv:

Sticheron, same tone

The Sticheron Melody

The samohlasen sticheron melody in tone 2 consists of three repeating phrases (A, B and C) and a final phrase (F):

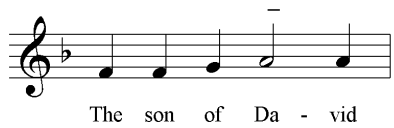
The Sticheron Melody, Phrase A

The A phrase consists of a two-note intonation, a reciting tone on *mi*, and a six-note cadence.

The intonation is used to sing the text up to the first internal accent:

Ac - cept... Let us praise... Where are the soldiers...

If the second syllable is accented, then the reciting tone may begin on the SECOND internal accent:



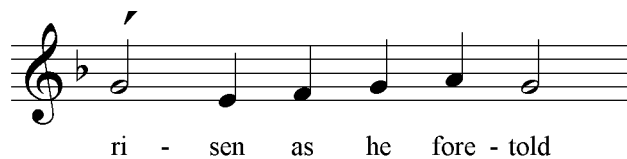
The cadence begins with the last internal accent that is followed by at least three syllables. (That is, count back three syllables from the end, and find the accent that occurs before that.) If this results in a cadence of four syllables:



If the cadence covers five syllables, it is sung differently depending on where the accent in the middle of the cadence falls:



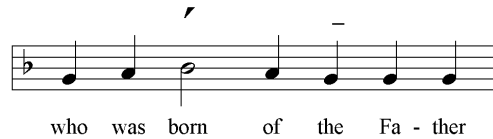
If the cadence covers six syllables, each is assigned its own note:



The Sticheron Melody, Phrase B

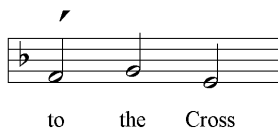
Phrase B consists of a 4 note intonation containing a single accent (sung on a half note), a reciting tone on *re*, a single weak preparatory syllable, and a 3 note cadence.

The first internal accent is sung on the half note in the middle of the intonation. If the next syllable is weak, it is sung on the following quarter note, and we continue with the reciting tone. In this particular case, **the reciting tone may begin on a weak syllable.**

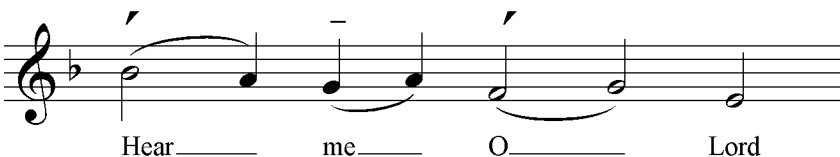


The preparatory note is used to sing the last syllable that comes before the cadence. If this syllable is strong, then the last note of the reciting tone and the preparatory note are slurred together.

The cadence begins on the last internal accent, and is used to sing two, three or four syllables:



If there is only one internal accent, then a short form of the melody is used, in which the intonation is omitted, and the internal accent begins the cadence:



The Sticheron Melody, Phrase C

Phrase C consists of a two note intonation beginning on *ti*, a reciting tone on *re*, two preparatory notes, and a 1-3 note cadence.

The intonation is used to sing the syllables up to the first internal accent.

The preparatory note is used to sing the syllable that comes before the cadence if that syllable is strong, or the two syllables before the cadence.

The cadence begins on the **last accent** (not the last internal accent), and is used to sing one, two, or three syllables:



The Sticheron Melody, Phrase F

The final phrase of the sticheron melody in Tone 2 is as follows:

Recap

Once again, here is the pripiv melody, followed by the sticheron melody:

Pripiv:



Sticheron, same tone



(A) (B)



(C) (F)



The image displays four lines of musical notation in G major (one flat). The first line is labeled 'Pripiv:' and shows a melody starting on G4, moving to A4, B4, C5, then a double bar line, followed by B4, A4, G4, F4, E4, D4. The second line is labeled 'Sticheron, same tone' and shows a melody starting on G4, moving to A4, B4, C5, then a double bar line, followed by B4, A4, G4, F4, E4, D4. The third line shows two phrases: (A) is the first part of the Pripiv melody (G4, A4, B4, C5), and (B) is the first part of the Sticheron melody (B4, A4, G4, F4, E4, D4). The fourth line shows two phrases: (C) is the second part of the Pripiv melody (B4, A4, G4, F4, E4, D4), and (F) is the final part of the Sticheron melody (B4, A4, G4, F4, E4, D4).

Learning the Samohlasen Melody in Tone 2

To fix the melody firmly in your mind, begin by humming (or singing on a single repeating syllable) the pripiv melody. Noting that the ending pitch is half a step below the starting pitch of the sticheron melody, continue through the sticheron A phrase. Hum or sing the B phrase, then the C phrase, then return to the A phrase. Repeat this once or twice, and conclude with the final (F) phrase. Look back at the first line to see the ending of the F phrase, and start the pripiv melody over again! When you can do this, passing from either the A phrase, B phrase or C phrase to the final phrase, you will have a fair grasp of the melody involved.

Then sing through the Lamp-lighting stichera of Vespers in tone 2.

Samohlasen Tone 3

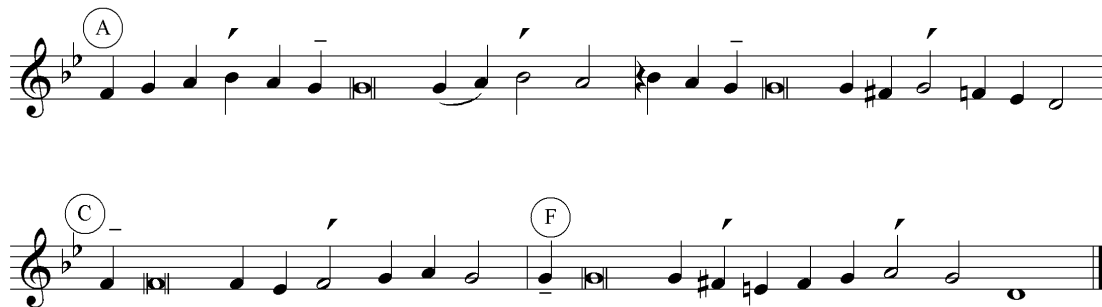
The Pripiv Melody

Here is the formula for the pripiv melody, which also indicates the starting and ending pitches for the sticheron melody in the same tone:



The Sticheron Melody

The samohlasen sticheron melody in tone 3 consists of three repeating phrases (A, B and C) and a final phrase (F):



The Sticheron Melody, Phrase A

The A phrase consists of a intonation *with an internal accent*, a reciting tone on *la*, two preparatory notes, and a two-note cadence.

The intonation has a single accent. Find the first text accent which is preceded by at least two text syllables; this is the syllable sung on the peak of the intonation.

The melody falls from the peak to the reciting tone; in this case, the reciting tone need not begin on an accented syllable. The note following the peak is always weak, so if the two consecutive accents occur, the peak and the note that follows it are slurred together: accent:

The cadence begins with the last accent, which may be followed by one or two weak syllables:

The preparatory syllable (the one before the final accent) is always slurred in the IEMC settings.

The Sticheron Melody, Phrase B

Phrase B consists of a two note intonation, a reciting tone on *la*, a single weak preparatory syllable, and a four note cadence.

The intonation is used to sing the text up to the first internal accent:

If the second syllable is accented, then the reciting tone may begin on the SECOND internal accent.

The preparatory note is used to sing the last syllable that comes before the cadence. If this syllable is strong, then the last note of the reciting tone and the preparatory note are slurred together.

The cadence begins on the last internal accent, and is used to sing two, three or four syllables.

The Sticheron Melody, Phrase C

Phrase C consists of a reciting tone on *so*, a single weak preparatory syllables, and a four note cadence.

The reciting tone is used to sing the syllable up to the last internal accent.

The preparatory note is used to sing the last syllable that comes before the cadence. If this syllable is strong, then the last note of the reciting tone and the preparatory note are slurred together:.

The cadence begins on the last internal accent, and is used to sing two, three or four syllables.

The Sticheron Melody, Phrase F

The final phrase of the sticheron melody in Tone 2 consists of a reciting tone on *la*, and a seven note cadence with two or three internal accents.

The second part of the cadence is easy, and begins with the last internal accent:

The first part of the cadence consists of four quarter notes, and begins at a text accent. If the cadence covers two internal accents, then the first part begins with an accent, and is divided as follows:

Alternatively, this part can have a second accent, falling on the third note of the four note pattern. (This means that neither of the poetic “feet” have more than two syllables:

Thus the same text phrase may sometimes be sung one or two different ways, depending on the preference of the cantor who is setting the music, or singing it *ad libitum*:

Recap

Once again, here is the pripiv melody, followed by the sticheron melody:

The image displays three staves of musical notation in G minor (one flat). The first staff shows the 'Pripiv' melody, starting on G4 and ending on G4. The second staff shows the 'Sticheron, same tone' melody, starting on B4 and ending on B4. The third staff shows the Sticheron melody with three phrases labeled A, C, and F. Phrase A starts on B4 and ends on B4. Phrase C starts on G4 and ends on G4. Phrase F starts on B4 and ends on B4. The notation includes various note values, rests, and accidentals.

Learning the Samohlasen Melody in Tone 3

To fix the melody firmly in your mind, begin by humming (or singing on a single repeating syllable) the pripiv melody. From the end of the pripiv melody, the pitch rises a third for the start of the sticheron melody. Hum or sing the A phrase of the sticheron melody, then the B phrase, then the C phrase; occasionally, vary the flow slightly by adding one of the repeated notes in the intonation, or by slurring the reciting tone to the preparatory note where appropriate. Return to the A phrase. Repeat this once or twice, and conclude with the final (F) phrase. Look back at the first line to see the ending of the F phrase, and start the pripiv melody over again! When you can do this, passing from A phrase, B phrase or C phrase to the final phrase, you will have a fair grasp of the melody involved.

Then sing through the Lamp-lighting stichera of Vespers in tone 3

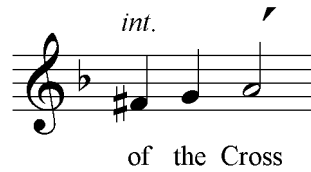
The cadence begins with the last internal accent, which may be followed by one, two or three syllables:



The Sticheron Melody, Second Introductory Phrase

The I2 phrase consists of an initial reciting tone (on *re*), two preparatory note, and a cadence of 1-3 notes.

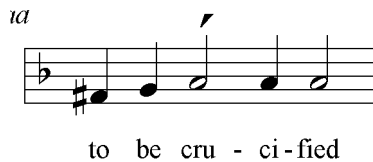
The cadence begins with the **final** accent. If this accent falls on the last syllable, then the second half note is omitted:



If the final accent is followed by one unaccented syllable, then both half notes are used:



If the final accent is followed by two unaccented syllables, then a quarter note is added in the middle of cadence:

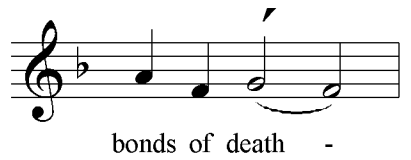


The two introductory notes are used to sing the two syllables before the final accent. They are always articulated (sung one note per syllable).

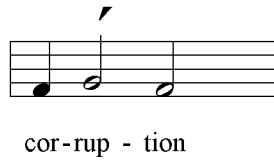
The Sticheron Melody, Phrase A

The A phrase consists of an initial reciting tone on *mi*, a single preparatory note, and a cadence of 1-3 notes.

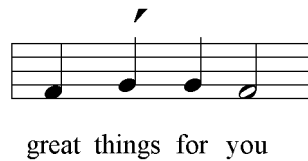
The cadence begins with the **final** accent. If this accent falls on the last syllable, then the two half notes are slurred:



If the final accent is followed by one unaccented syllable, then each gets one half notes:



If the final accent is followed by two unaccented syllables, then the first half note becomes two quarter notes:

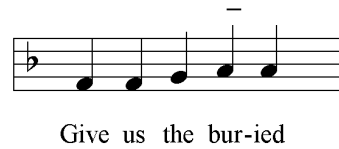
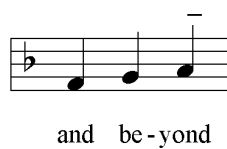
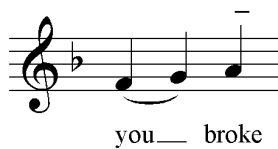


The preparatory note is used to sing the syllable that comes before the cadence.

The Sticheron Melody, Phrase B

Phrase B consists of a two note intonation, a reciting tone on *mi*, and a three note cadence.

The intonation is used to sing the text up to the first internal accent:



If the second syllable is accented, then the reciting tone might begin on the **SECOND** internal accent -- but there are no examples of this in the IEMC settings.

The cadence begins on the last internal accent, and is used to sing two, three or four syllables.

right__ hand been re - newed a - sun - der, O God

The Sticheron Melody, Phrase C

Phrase C consists of a two-note intonation, a reciting tone on *re*, a single weak preparatory syllable, and a four note cadence.

The intonation is used to sing the text up to the first internal accent:

and__ you He re - vealed There - fore we worship

If the second syllable is accented, then the reciting tone might begin on the SECOND internal accent. (There are no examples of this in the IEMC settings.)

The preparatory note is used to sing the last syllable that comes before the cadence.

The cadence begins on the last internal accent, and is used to sing two, three or four syllables.

hea - ven from the__ dead whom we re - ly

The Sticheron Melody, Phrase F

The final phrase of the sticheron melody in Tone 4 consists of an initial reciting tone on *do*, and a nine note cadence:

Note that this phrase consists of the entire first introductory phrase, followed by the cadence from the pripiv melody. The two accent marks in the sticheron melody mark the

beginning of each part of the cadence; this does not imply that there are other text accents in the cadential text.

Recap

Once again, here is the pripiv melody, followed by the sticheron melody:

The image displays musical notation for two types of melodies: Pripiv and Sticheron. The Pripiv melody is shown in a single line of music. The Sticheron melody is shown in four lines of music, each starting with a circled letter (II, I2, A, B, C, F) indicating a phrase. The notation includes treble clefs, a key signature of one flat (B-flat), and various note values and rests. The Sticheron melody is characterized by its repetitive structure, with phrases II, I2, A, B, and C being repeated, and phrase F serving as the final cadence.

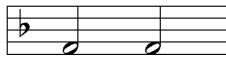
Learning the Samohlasen Melody in Tone 4

To fix the melody firmly in your mind, begin by humming (or singing on a single repeating syllable) the pripiv melody. From the end of the pripiv melody, the pitch stays the same for the start of the sticheron melody. Hum or sing the II phrase of the sticheron melody, then the I2 phrase, then the A phrase, then the B phrase, then the C phrase; occasionally, vary the flow slightly by adding one of the repeated notes in the intonation, or by slurring the reciting tone to the preparatory note where appropriate. Return to the A phrase. Repeat this once or twice, and conclude with the final (F) phrase. Look back at the first line to see the ending of the F phrase, and start the pripiv melody over again! When you can do this, passing from A phrase, B phrase or C phrase to the final phrase, you will have a fair grasp of the melody involved.

Then sing through the Lamp-lighting stichera of Vespers in tone 4.



Christ



won - der



van - i - shes

The preparatory note is used to sing the syllable that comes before the cadence.

The Sticheron Melody, Phrase B

Phrase B consists of a two note intonation, a reciting tone on *mi*, two preparatory syllables, and a three note cadence.

The intonation is used to sing the text up to the first internal accent:



was - led



The cre - ator



rath - er tell everyone -

If the second syllable is accented, then the reciting tone may begin on the SECOND internal accent.

The two preparatory notes are used to sing the two syllables that comes before the cadence. If this syllable immediately before the cadence is strong, then the two preparatory notes are slurred together and used to sing this syllable.

The cadence begins on the last internal accent, and is used to sing two, three or four syllables.



slaugh - ter



from the dead



De - vil to shame

The Sticheron Melody, Phrase C

Phrase C consists of a two note intonation, a reciting tone on *re*, three preparatory syllables, and a 1-3 note cadence.

The intonation is used to sing the text up to the first internal accent:



O - Lord



For by his



say - ing to those

If the second syllable is accented, then the reciting tone may begin on the SECOND internal accent.

The cadence begins with the last accent, which may be followed by one or two weak syllables, just as in the A phrase.

The preparatory notes is used to sing the syllables that come before the cadence. In the IEMC materials, these notes are sometimes slurred together.

The Sticheron Melody, Phrase F

The final phrase of the sticheron melody in Tone 5 consists of a reciting tone on *mi*, and a thirteen note cadence with three internal accents.

There is a tendency to lengthen the quarter note following the two eighth notes in the cadence. A slight lengthening is natural, but more than that tends to cause the cadence to halt in the middle.

Recap

Once again, here is the pripiv melody, followed by the sticheron melody:

The image shows three staves of musical notation in G-flat major (one flat). The first staff is labeled 'Pripiv:' and 'Sticheron, same tone'. The Pripiv melody consists of a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6. The Sticheron melody consists of a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6. The second staff is labeled 'A' and 'B'. The A phrase consists of a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6. The B phrase consists of a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6. The third staff is labeled 'C' and 'F'. The C phrase consists of a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6. The F phrase consists of a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6.

Learning the Samohlasen Melody in Tone 5

To fix the melody firmly in your mind, begin by humming (or singing on a single repeating syllable) the pripiv melody. From the end of the pripiv melody, the pitch rises a fourth for the start of the sticheron melody. Hum or sing the A phrase of the sticheron melody, then the B phrase, then the C phrase; occasionally, vary the flow slightly by adding one of the repeated notes in the intonation, or by slurring the reciting tone to the

preparatory note where appropriate. Return to the A phrase. Repeat this once or twice, and conclude with the final (F) phrase. Look back at the first line to see the ending of the F phrase, and start the previous melody over again! When you can do this, passing from A phrase, B phrase or C phrase to the final phrase, you will have a fair grasp of the melody involved.

Then sing through the Lamp-lighting stichera of Vespers in tone 5.

Samohlasen Tone 6

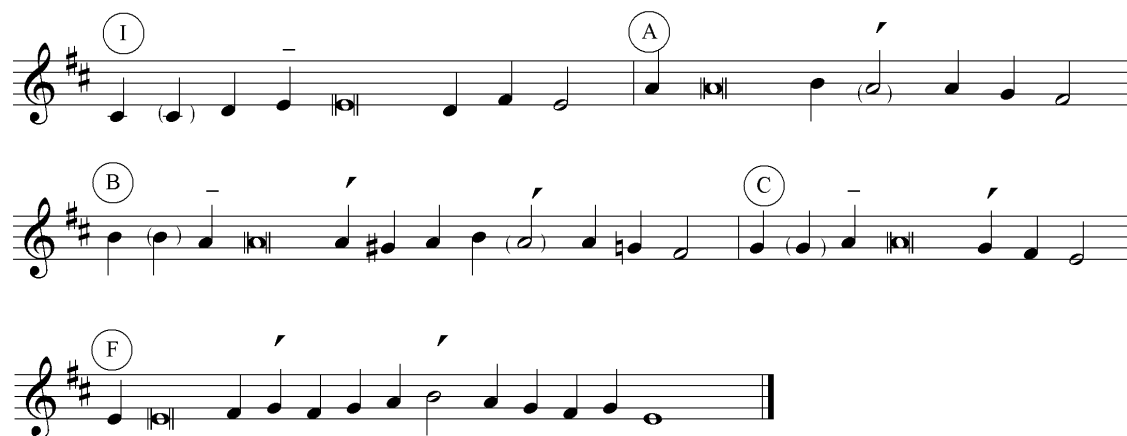
The Pripiv Melody

Here is the formula for the pripiv melody, which also indicates the starting and ending pitches for the sticheron melody in the same tone:



The Sticheron Melody

The samohlasen sticheron melody in tone 6 consists of an initial phrase (I), three repeating phrases (A, B and C) and a final phrase (F):



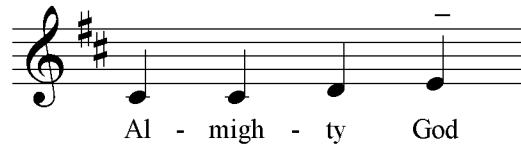
The Sticheron Melody, Initial Phrase

The initial phrase consists of a two-note intonation, a reciting tone on *re*, and a three note cadence.

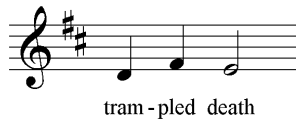
The intonation is used to sing the syllables before the first internal accent:



If the second syllable is accented, then the reciting tone may begin on the SECOND internal accent:



The three notes of the cadence are used to sing the last three syllables; these are never slurred. As a result, text accent(s) may fall on any of the three cadential notes.



The Sticheron Melody, Phrase A

The A phrase consists of a reciting tone on *so*, a single preparatory note, and a two or three note cadence. (The intonation in the Slavonic original has been omitted by the IEMC, as it is “not always used.”)

The cadence begins with the last internal accent. If this accent is followed by exactly one syllable, then the cadence begins with a quarter note; otherwise it begins with a half note:



The preparatory note is used to sing the syllable that comes before the cadence.

The Sticheron Melody, Phrase B

Phrase B consists of a one note intonation, a reciting tone on *so*, and a seven note cadence with at least two internal accents.

The intonation is used to sing the text up to the first internal accent:



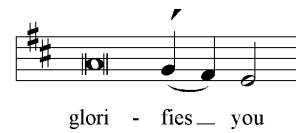
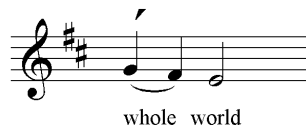
The cadence can be set many different ways, depending on the pattern of accents. Text accents always fall at the indicated places; in certain circumstances, the half note is omitted and only the following quarter note is sung.

The Sticheron Melody, Phrase C

Phrase C consists of a one note intonation, a reciting tone on *so*, and a three note cadence.

The intonation is used to sing the text up to the first internal accent, just as in the B phrase.

The cadence begins with the last internal accent. (If the last internal accent is followed by three syllables, then either sing the accent on the end up the reciting tone (see *Order of Matins on Sunday*, p. 245, “glorifies you”), or by singing the penultimate syllable on the first two notes of the cadence, as shown):



The Sticheron Melody, Phrase F

The final phrase of the sticheron melody in Tone 5 consists of a reciting tone on *re*, a single preparatory note, and a ten note cadence with at least two internal accents.

Recap

Once again, here is the pri piv melody, followed by the sticheron melody:

The image displays musical notation for the Pri piv and Sticheron melodies in Tone 6. The notation is written on a single staff in G major (one sharp) and 4/4 time. The Pri piv melody is the first line, starting with a whole note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5, and finally a whole note F5. The Sticheron melody is the second line, starting with a whole note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5, and finally a whole note F5. The Sticheron melody is divided into four phrases: I (G4), A (A4), B (B4), and C (C5). The final phrase (F) is a whole note F5. The notation includes various rhythmic markings such as accents and slurs.

Learning the Samohlasen Melody in Tone 6

To fix the melody firmly in your mind, begin by humming (or singing on a single repeating syllable) the pri piv melody. From the end of the pri piv melody, the pitch drops a minor third (from *re* to *ti*) a fourth for the start of the sticheron melody. Hum or sing the initial phrase of the sticheron melody, then the A phrase, then the B phrase, then the C phrase; occasionally, vary the flow slightly by adding one of the repeated notes in the intonation, or by slurring the reciting tone to the preparatory note where appropriate. Return to the A phrase. Repeat this once or twice, and conclude with the final (F) phrase. Look back at the first line to see the ending of the F phrase, and start the pri piv melody over again! When you can do this, passing from A phrase, B phrase or C phrase to the final phrase, you will have a fair grasp of the melody involved.

Then sing through the Lamp-lighting stichera of Vespers in tone 6.

Samohlasen Tone 7

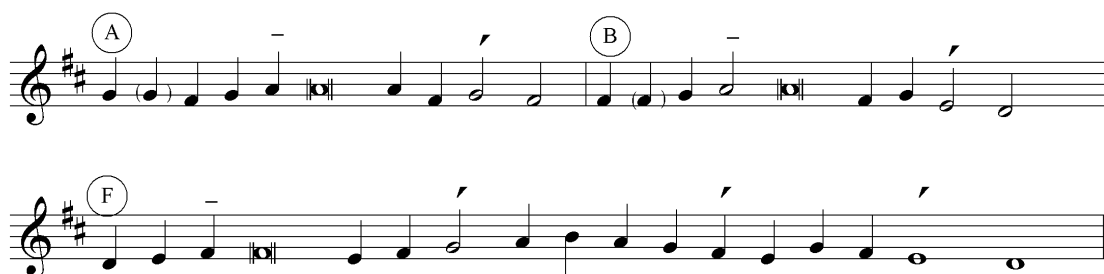
The Pripiv Melody

Here is the formula for the pripiv melody, which also indicates the starting and ending pitches for the sticheron melody in the same tone:



The Sticheron Melody

The samohlasen sticheron melody in tone 7 consists of two repeating phrases (A and B) and a final phrase (F):



The Sticheron Melody, Phrase A

The A phrase consists of a three note intonation, a reciting tone on *so*, a single preparatory note, and a two note cadence.

The intonation is used to sing **at least two syllables**. The reciting tone thus begins on the first accent that is preceded by two syllables:



The cadence begins with the final accent, and covers one, two or three syllables of text. In the case of a cadence covering three syllables, two different rhythms are attested in the IEMC setting of the stichera at Psalm 140:

Lord — Dav - id en - e - mies a-shamed of you

The preparatory notes is used to sing the one or two syllables that come before the final accent.

The Sticheron Melody, Phrase B

Phrase B consists of a two note intonation, a reciting tone on *so*, two preparatory notes, and a two note cadence..

The intonation is used to sing the text up to the first internal accent:

re - ccive and as God I will not hide

The cadence begins with the final accent, and covers one, two or three syllables of text:

Lord — Zi - on all of us

The preparatory notes is used to sing the one or two syllables that come before the final accent. If the syllable before the final accent is also accented, then the two notes are slurred; otherwise, they are sung separately

You des - stroyed Death — and cor - rup - tion

The Sticheron Melody, Phrase F

The final phrase of the sticheron melody in Tone 5 consists of a two note intonation, a reciting tone on *fa*, two preparatory notes, and an eleven note cadence with a held note at the beginning. The cadence is complicated enough that the entire phrase is usually set by hand. Note the two groups of four quarter notes.

Recap

Once again, here is the pripiv melody, followed by the sticheron melody:

The image displays three lines of musical notation in G major (one sharp). The first line shows the 'Pripiv' melody, starting with a treble clef and a key signature of one sharp. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second line shows the 'Sticheron, same tone' melody, starting with a treble clef and a key signature of one sharp. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third line shows the 'Sticheron, same tone' melody, starting with a treble clef and a key signature of one sharp. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The first line is labeled 'Pripiv:' and the second and third lines are labeled 'Sticheron, same tone'. The first line has a circled 'A' above the first note and a circled 'B' above the eighth note. The second line has a circled 'A' above the first note and a circled 'B' above the eighth note. The third line has a circled 'F' above the first note.

Learning the Samohlasen Melody in Tone 7

To fix the melody firmly in your mind, begin by humming (or singing on a single repeating syllable) the pripiv melody. From the end of the pripiv melody, the pitch rises a half step (from *mi* to *fa*) for the start of the sticheron melody. Hum or sing the A phrase of the sticheron melody, then the B phrase; occasionally, vary the flow slightly by adding one of the repeated notes in the intonation, or by slurring the reciting tone to the preparatory note where appropriate. Return to the A phrase. Repeat this once or twice, and conclude with the final (F) phrase. Look back at the first line to see the ending of the F phrase, and start the pripiv melody over again! When you can do this, passing from A phrase or B phrase to the final phrase, you will have a fair grasp of the melody involved.

Then sing through the Lamp-lighting stichera of Vespers in tone 7.

Samohlasen Tone 8

The Pripiv Melody

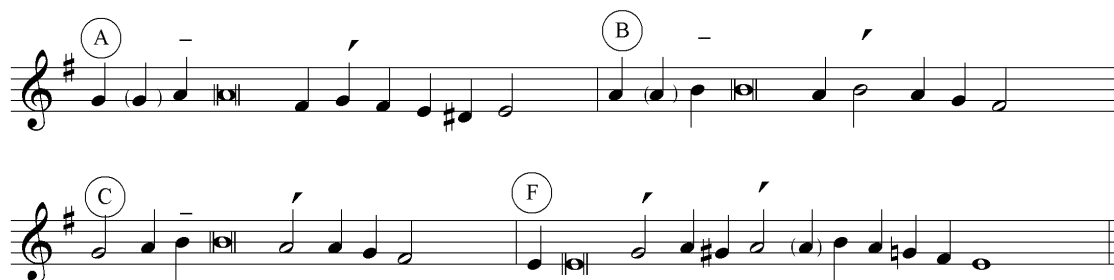
Here is the formula for the pripiv melody, which also indicates the starting and ending pitches for the sticheron melody in the same tone:



In the Bokshai *Prostopinije*, the fourth half note is an F rather than an A, making the phrase *la ti do ti*; the IEMC here follows the Papp *Irmologion* instead.

The Sticheron Melody

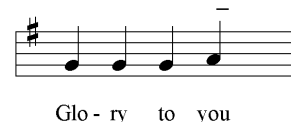
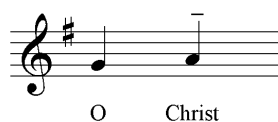
The samohlasen sticheron melody in tone 8 consists of three repeating phrases (A, B and C) and a final phrase (F):



The Sticheron Melody, Phrase A

The A phrase consists of a one note intonation, a reciting tone on *re*, a single preparatory note, and a five note cadence.

The intonation is used to sing the syllables up to the first internal accent. (The Slavonic original begins with a half note; the IEMC has chosen to start with a quarter note instead.)



The cadence to sing anywhere from two to five syllables.

Note that in there are two possibilities if the cadence covers four syllables, since three syllables are sung on four notes. The first syllable is always strong (since the cadence starts on an accent).

The preparatory note is used to sing the syllables that come before the cadence. If this syllable is strong, then it is sung on the reciting tone and the preparatory note, slurred together.

The Sticheron Melody, Phrase B

Phrase B consists of a one note intonation, a reciting tone on *mi*, a single preparatory note, and a four note cadence..

The intonation is used to sing the text up to the first internal accent, just as in phrase A.

The cadence begins with the last internal accent, and covers two, three or four syllables of text:

An additional quarter note may be added if the cadence is used to sing **two** internal accents, with a single syllable between the two accents, and the first of the two accented syllables is the textually more important of the two:

The preparatory note is used to sing the syllable that come before the cadence. If the syllable before the cadence is also accented, then this syllable is sung on the reciting tone and the preparatory syllable, slurred together.

The Sticheron Melody, Phrase C

Phrase C consists of a two note intonation, a reciting tone on *mi*, and a four note cadence.

The intonation is used to sing the text up to the first internal accent. (The Slavonic original begins the intonation with a quarter note; the IEMC has chosen to change this to a half note.)

The cadence begins with the last internal accent, and covers two, three or four syllables of text, using the usual pattern.

The Sticheron Melody, Phrase F

The final phrase of the sticheron melody in Tone 8 consists of a reciting tone on *la*, following by a nine note cadence with a two held notes, one at the beginning and one in the middle. The cadence is complicated enough that the entire phrase is usually set by hand.

Recap

Once again, here is the pripiv melody, followed by the sticheron melody:

The image shows three staves of musical notation in G major (one sharp). The first staff is labeled 'Pripiv:' and 'Sticheron, same tone'. The Pripiv melody consists of a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The Sticheron melody consists of a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, and a quarter note E4. The second staff shows the Sticheron melody with a circled 'A' above the first note (G4) and a circled 'B' above the eighth note (F#4). The third staff shows the Sticheron melody with a circled 'C' above the first note (G4) and a circled 'F' above the eighth note (F#4).

Learning the Samohlasen Melody in Tone 8

To fix the melody firmly in your mind, begin by humming (or singing on a single repeating syllable) the pripiv melody. From the end of the pripiv melody, the pitch rises a minor third step (from *la* to *do*) for the start of the sticheron melody. Hum or sing the A phrase of the sticheron melody, then the B phrase, then the C phrase; occasionally, vary the flow slightly by adding one of the repeated notes in the intonation, or by slurring

the reciting tone to the preparatory note where appropriate. Return to the A phrase. Repeat this once or twice, and conclude with the final (F) phrase. Look back at the first line to see the ending of the F phrase, and start the previous melody over again! When you can do this, passing from the A, B or C phrase to the final phrase, you will have a fair grasp of the melody involved.

Then sing through the Lamp-lighting stichera of Vespers in tone 8.