The First Tone / Tone 1

The First Tone uses the diatonic scale but it begins and ends on $D/Pa$.

The First Tone – Heirmological Mode

Example: *O Lord Save Thy People*

In every Tone there is a main note (i.e., tonic note or ison) and a dominant note. The main note in this mode is $D$ called $Pa/Re$ and the dominate note is $G$ called $Dhi/Sol$. In the Heirmological Mode of the First Tone, a $B$ flat, rather than a $B$ natural, is frequent since the melody rarely ascends to $C$. If the melody does ascend to $C$ or higher then $B$ is natural on the ascent and flat on the descent. Beginning with the first accented syllable, everything seems to center around $G$ until the end of the hymn. The ison remains consistently on $D/Pa$, so the feeling of it is never lost. At the final cadence, the ison may drop to middle $C/Ni$, before returning to $D/Pa$ (i.e., the ison).

Medial and Final Cadences

When chanting, it is important to be aware of medial and final cadences (i.e., incomplete and final endings). Medial cadences end on a dominate note and are identified by a comma, semicolon or by an incomplete thought in the text. As mentioned above the dominate note in this mode is $G/Dhi$. Other ending notes that may be used (sparingly) for medial cadences are $A/Ke$ and $F/Gha$. Be careful not to over use $A/Ke$ because you may slip into Tone 5 since it is it’s dominating note. The use of $F/Gha$ is more frequently used in the Sticheric Mode of the First Tone. Final cadences are identified by a period or a complete thought in the text and always end on $D/Pa$ (i.e., the ison).
Byzantine Music Formula

*Mode 1 / Tone 1 ~ Heirmologic ~ Diatonic Ending on Pa / D*

Diatonic Scale - Not to be confused with the D minor scale because of the use of B flat.

1. \( \text{Pa Vou Gha Dhi Ke Zo Ni Pa Pa Ni Zo Ke Dhi Gha Vou Pa} \)

2. \( \text{Ni Pa Pa Dhi Gha Vou Pa} \)

Initial Cadences

3. \( \text{Dhi Dhi Dhi Gha Dhi} \)

4. \( \text{Pa Dhi Dhi Gha Dhi Ke Dhi} \)

5. \( \text{Pa Gha Vou Pa Ni Vou Pa} \)

6. \( \text{Vou Pa Pa Ni Gha Vou Pa} \)

7. \( \text{Ni Pa Pa Vou Ni Vou Pa} \)
Medial Cadences on $Pa/D$ from $Pa/D$
Medial Cadences on $Dhi/G$ from $Pa/D$

27
\begin{music}
\begin{music Staff}
\begin{music Staff}
\end{music Staff}
\end{music Staff}
\end{music}

28
\begin{music}
\begin{music Staff}
\begin{music Staff}
\end{music Staff}
\end{music Staff}
\end{music}

29
\begin{music}
\begin{music Staff}
\begin{music Staff}
\end{music Staff}
\end{music Staff}
\end{music}

30
\begin{music}
\begin{music Staff}
\begin{music Staff}
\end{music Staff}
\end{music Staff}
\end{music}

31
\begin{music}
\begin{music Staff}
\begin{music Staff}
\end{music Staff}
\end{music Staff}
\end{music}

32
\begin{music}
\begin{music Staff}
\begin{music Staff}
\end{music Staff}
\end{music Staff}
\end{music}

33
\begin{music}
\begin{music Staff}
\begin{music Staff}
\end{music Staff}
\end{music Staff}
\end{music}

Medial Cadences on $Dhi/G$ from $Dhi/G$

34
\begin{music}
\begin{music Staff}
\begin{music Staff}
\end{music Staff}
\end{music Staff}
\end{music}

35
\begin{music}
\begin{music Staff}
\begin{music Staff}
\end{music Staff}
\end{music Staff}
\end{music}
36. Dhi Ke Ke Dhi
37. Dhi Ke Dhi
38. Dhi Ni
39. Dhi Ke Gha
40. Dhi Gha Dhi
41. Dhi Ke
42. Dhi Ke Ke
43. Dhi Gha Gha Vou
44. Dhi Ke Zo Ni Zo
45. Dhi Ke Zo Ni
Medial Cadences on Pa/D from Dhi/G

Dhi Dhi Gha Gha Vou Pa

Dhi Gha Gha Vou Dhi Pa

Dhi Dhi Gha Vou Dhi Dhi Gha Vou Pa

Dhi Dhi Gha Vou Gha

Dhi Gha Dhi Ke

Dhi Gha Vou
Medial Cadences on \(G^h a/F\) from \(P^a/D\)

\[\text{Pa Dhi Gha Dhi Ke Dhi Gha}\]

Medial Cadences on \(D^h i/G\) from \(G^h a/F\)

\[\text{Gha Vou Gha}\]

Medial Cadences on \(G^h a/F\) from \(D^h i/G\)

\[\text{Dhi Dhi Gha Vou Gha Gha}\]

\[\text{Dhi Ke}\]

\[\text{Dhi Gha}\]
Dhi Vou

Dhi Zo

Gha Pa Vou Gha Vou Pa

Gha Vou Pa Vou Gha Pa

Gha Vou Dhi Gha Vou Pa

Gha Dhi Dhi Gha

Gha Vou Pa

Gha Dhi Gha

Medial Cadences on \textit{Pa}/D from \textit{Gha}/F
Medial Cadences on $Ke/A$ from $Pa/D$

Medial Cadences on $Dhi/G$ from $Ke/A$
Medial Cadences on Ke/A from Dhi/G

Final Cadences
Final Cadences for Theotokia
By Thy passion, O Christ, we were freed from the passions, and by Thy Resurrection we were delivered from corruption. Lord, glory be to Thee.

The Lord is king; He is clothed with majesty. The Lord is
clothed with strength and He hath girt Himself.

Aposticha #2

Let creation rejoice, let the heavens be glad, let the nations clap their hands with joy. For Christ our Saviour hath nailed our sins to the Cross; and in slaying death, He hath granted us life. And as the Friend of man, He hath raised up the whole race of fallen Adam.

First Mode - Brief Aposticha
Verse #3

Καὶ γὰρ ἐστερέωσε

For He established the world which shall not be shaken.

Aposticha #3

Βασιλεὺς ὑπάρχων

Though King of heaven and earth, O Invisible

One, Thou wast crucified willingly out of love for man. On meeting Thee below, Hades was embittered; whilst the souls of the righteous, on receiving Thee, were gladened. And Adam, on seeing Thee, the Creator...
tor, in the nether-most parts, did arise. O wonder!

How did the Life of all taste of death? were it not that He willed to enlighten the world that doth cry out and say: Thou that art risen from the dead, Lord,

glory be to Thee.

Verse #4

Ho-li-ness be-com-eth Thy house, O Lord, un-to length of days.
Byzantine Music Formula

Mode / Tone 2 ~ Sticheric and Troparia ~ Soft-Chromatic Ending on Di / G

Soft-Chromatic Scale

1

Dhi Ke Dhi Gha Vou Dhi

Apichima

3

Dhi Ke Dhi Gha Vou Dhi

Initial Cadences

4

Dhi Vou Gha Dhi

5

Dhi Dhi Gha Dhi Vou Gha Dhi

6

Dhi Ke Dhi Gha Vou Gha Dhi Dhi

7

Dhi Dhi Dhi Ke Dhi Gha Dhi

8

Dhi Vou Vou Gha Dhi Ke Zo Ke Dhi
Dhi Gha Dhi Ke Zo Dhi Ke Zo Ni Zo Ke Dhi

Dhi Ke Ni Zo Ke Dhi Ke Zo Ni Zo Ke Dhi

Dhi Ke Zo Zo Ni Zo

Dhi Vou Gha

Medial Cadences on Dhi/G from Dhi/G

Dhi Zo Ke Dhi Dhi

Dhi Zo Ke Dhi

Dhi Ke Zo Ke Dhi

Dhi Zo Ke Dhi Gha Dhi

Dhi Gha Dhi Ke Zo Dhi
Medial Cadences on *Vou*/*E* from *Dhi*/*G*

Dhi Gha Vou Gha Dhi Ke Dhi Gha Vou

Dhi Vou Dhi Ke Ke Ke Dhi Gha Vou
Medial Cadences on $Dhi/G$ from High $Zo/B$
Dhi Gha Dhi

Medial Cadences on *Dhi/G* from High *Zo/B*

Zo Ke Dhi Ke Zo

Zo Ke Dhi Ke
Final Cadences for Stichera

Dhi Gha Dhi Dhi Ke Ke Dhi Dhi Dhi

Dhi Gha Vou Gha Dhi Dhi Ke Ke Dhi Dhi

Ke Dhi Gha Dhi Vou Gha Dhi Dhi Ke Zo Ke Dhi Dhi

Dhi Gha Vou Gha Dhi Ke
Final Cadences for Troparia

Dhi Vou Gha Dhi Ke Dhi Dhi

Ke Dhi Gha

Final Cadences for Theotokia
Byzantine Music Formula

Mode / Tone 2 ~ Brief Melody ~ Hard-Chromatic Ending on Pa / D

Hard-Chromatic Scale

1

\[ \text{Ni Pa Vou Gha Dhi Ke Zo Ni Ni Zo Ke Dhi Gha Vou Pa Ni} \]

Apichima

3

\[ \text{Pa Dhi Gha Vou Pa} \]

Initial Cadences

4

\[ \text{Ke Dhi Dhi Gha Dhi} \]

5

\[ \text{Ke Zo Dhi Ke Zo Ke Dhi} \]

6

\[ \text{Pa Pa Vou Gha Gha Dhi Dhi} \]

7

\[ \text{Vou Gha Dhi Ke Zo Ke Dhi} \]

8

\[ \text{Pa Pa Vou Gha Gha Vou Pa Ni Pa} \]
Medial Cadences on \( Pa/D \) from \( Pa/D \)
Pa Ke Dhi Gha

Pa Vou Pa Ni

Pa Gha Dhi Gha

Pa Dhi Gha Vou

Pa Pa Vou Gha

Pa Vou Gha Dhi

Pa Vou Gha

Pa Gha Dhi
Medial Cadences on \(Pa/D\) from \(Dhi/G\)

36

\[
\begin{align*}
\text{Dhi Dhi Gha Vou Pa}
\end{align*}
\]

37

\[
\begin{align*}
\text{Dhi Vou Dhi Dhi Gha Vou Pa}
\end{align*}
\]

38

\[
\begin{align*}
\text{Dhi Gha Vou Vou Gha Vou Pa}
\end{align*}
\]

39

\[
\begin{align*}
\text{Dhi Gha Vou Pa Gha Vou Pa}
\end{align*}
\]

40

\[
\begin{align*}
\text{Dhi Dhi Gha Vou Dhi Dhi Gha Vou Pa}
\end{align*}
\]

41

\[
\begin{align*}
\text{Dhi Dhi Gha Vou}
\end{align*}
\]

42

\[
\begin{align*}
\text{Dhi Dhi Gha Vou Gha}
\end{align*}
\]

43

\[
\begin{align*}
\text{Dhi Ke Dhi Gha Vou}
\end{align*}
\]
Medial Cadences on $Dhi/G$ from $Pa/D$

59

\[ \begin{array}{c}
\text{Pa Gha Dhi Ke Dhi}
\end{array} \]

60

\[ \begin{array}{c}
\text{Pa Ke Zo Ke Dhi Dhi}
\end{array} \]

61

\[ \begin{array}{c}
\text{Pa Vou Gha Dhi Dhi Dhi}
\end{array} \]
Pa Vou Pa Vou Gha Dhi

Pa Dhi Gha Vou Gha Dhi

Pa Vou Gha Dhi Ke Dhi

Pa Gha Dhi Ke

Pa Dhi Ke

Pa Zo Zo

Pa Ke Dhi

Pa Vou Pa

Pa Dhi Gha
Medial Cadences on $Dhi/G$ from $Dhi/D$

\begin{align*}
\text{Dhi Dhi Dhi Gha Vou Dhi} \\
\text{Dhi Zo Zo Ke Dhi} \\
\text{Dhi Gha Vou Gha Dhi} \\
\text{Dhi Gha Gha Dhi Ke Dhi} \\
\text{Dhi Zo Ke Zo Ke Dhi} \\
\text{Dhi Ke Ni Zo Ke Dhi} \\
\text{Dhi Ke Zo Dhi Ke Zo Ke Dhi} \\
\text{Dhi Dhi Gha Vou} \\
\text{Dhi Ke Zo Ke}
\end{align*}
Dhi Dhi Ke

Dhi Pa Pa

Dhi Gha Vou Pa

Diatonic Formula

Pa Ni Zo Ke Zo Ni Pa

Final Cadences

Dhi Gha Vou Pa
Gha Dhi Gha Vou Pa

Vou Dhi Gha Vou Pa

Dhi Gha Dhi Gha Vou Pa Vou Vou Pa

Dhi Gha Vou Gha

Dhi Gha Dhi Ke
**Slow Stichera**

Second Mode

**Verse #1**

Bring my soul out of prison that I may confess Thy Name.

**Stichera #1**

Come, let us worship the Word, Who was born of the Father before ages, and was incarnate of the Virgin Mary; for having endured the Cross, He was delivered over to burial,
as He willed; and arising from the dead, He saved me, an erring man.

The righteous shall wait patiently for me until Thou shalt reward me.

Having nailed to the Cross the handwriting that
was against us, Christ our Saviour hath blotted it out, and hath destroyed the dominion of death. We worship

His arising on the third day.

Verse #3

Out of the depths have I cried unto Thee, O Lord;

O Lord, hear my voice.
God is with us. Understand, all ye nations, and submit yourselves: For God is with us.

Hear it to the ends of the earth: For God is with us.

Ye mighty shall be defeated: For God is with us.

Even if ye should prevail again ye shall be defeated: For God is with us.
Whatsoever plan ye conceive, the Lord shall destroy it: For God is with us.

Whatsoever word ye shall speak shall not abide among you: For God is with us.

Thy terror we shall never fear nor be disturbed by it: For God is with us.

The Lord our God Him shall we bless and only Him do we fear: For God is with us.
And if I trust in Him it shall be a blessing to me: For God is with us.

And I shall trust in Him and shall be saved by Him: For God is with us.

Lo, I and the children whom God hath given me: For God is with us.

The people that walked in darkness have seen a great Light: For God is with us.
And they that dwelt in the land of the shadow of death, on them hath the Light shined: For God is with us.

For a Child was born unto us, a Son was given to us: For God is with us.

And the government shall be upon His shoulder: For God is with us.

And of His peace there shall be no end: For God is with us.
And His name shall be called Messenger of the Divine Will: For God is with us.

Wonderful Counselor: For God is with us.

Mighty God, Master, Prince of peace: For God is with us.

Father of the age to come: For God is with us.

Glory to the Father and the Son and the Holy Spirit: For God is with us.
Both now and ever and to the ages of ages. Amen: For God is with us.
God is with us. Understand, all ye nations, and submit yourselves: For God is with us.
Byzantine Music Formula

Mode 3 / Tone 3 ~ Heirmologic ~ Enharmonic Ending on Gha / F

Enharmonic Scale

Initial Cadences

Medial Cadences on Dhi/G from Dhi/G
Medial Cadences on Ke/A from Dhi/G

Dhi Ke Zo Ke Dhi Ke Zo Dhi

Dhi Ke Zo Ke Dhi Ke Dhi

Dhi Ke Zo

Dhi Dhi Gha Vou Gha Dhi Ke Ke

Dhi Ke Dhi Gha Gha Dhi Ke

Dhi Dhi Ke Dhi Gha Gha Dhi Ke

Dhi Dhi Vou Gha Dhi Ke Ke
Medial Cadences on Pa/D from Dhi/G

Dhi Ke Dhi Gha Vou Gha Dhi Gha Vou Pa

Dhi Ke Dhi Gha Vou Gha Dhi Gha Vou Pa

Dhi Ke Dhi Gha Vou Gha
Medial Cadences on *Pa/D* from *Pa/D*

36
\[\text{Pa Vou Gha}\]

Medial Cadences on *Dhi/G* from *Pa/D*

37
\[\text{Pa Zo Ke Dhi Gha Dhi}\]

38
\[\text{Pa Zo Ke Dhi Ke Dhi}\]

39
\[\text{Pa Dhi Zo Ke Dhi}\]

40
\[\text{Pa Dhi Dhi Ke Zo Ke Dhi}\]

41
\[\text{Pa Dhi Dhi Ke Dhi Dhi}\]

42
\[\text{Pa Dhi Ke}\]

43
\[\text{Pa Vou Gha}\]
Medial Cadences on *Ke/A* from *Pa/D*

48

\[\text{Pa Zo Ke Dhi Dhi Dhi}\]

49

\[\text{Pa Ke Ni Ni Zo Ke Dhi Ke}\]

50

\[\text{Pa Ke Zo Ni Ni Zo Ke Dhi Ke}\]

51

\[\text{Pa Ke Ke Ni Zo Ke}\]

52

\[\text{Pa Vou Gha Dhi Ke Ke}\]

53

\[\text{Pa Dhi Gha Vou Gha Dhi Ke Ke}\]
Medial Cadences on Ke/A from Ke/A

64

\[ Ke \ Gha \ Gha \ Dhi \ Ke \]

65

\[ Ke \ Zo \ Zo \ Dhi \ Ke \]

66

\[ Ke \ Ni \ Zo \ Ke \ Dhi \ Ke \]

67

\[ Ke \ Ni \ Ni \ Zo \ Ke \ Dhi \ Ke \]

68

\[ Ke \ Ke \ Zo \ Ke \ Dhi \ Gha \ Dhi \ Ke \]

69

\[ Ke \ Zo \ Ni \ Pa \ Ni \ Zo \ Ke \ Dhi \ Ke \]

70

\[ Ke \ Zo \ Ni \ Ke \ Zo \ Zo \ Dhi \ Ke \]

71

\[ Ke \ Zo \ Ni \ Ke \ Zo \ Zo \ Zo \ Dhi \ Ke \]

72

\[ Ke \ Dhi \ Ke \ Zo \ Ni \ Zo \ Ke \]

73

\[ Ke \ Zo \ Ni \ Zo \ Ke \ Zo \ Ke \]
Medial Cadences on $Pa/D$ from $Ke/A$

Ke Dhi Ke Dhi Gha Vou Pa

Ke Zo Ke Dhi Gha Vou Pa

Ke Dhi Dhi Gha Dhi Gha Vou Pa
Final Cadences on Gha/F

Pa Ke Ke Ke Dhi Gha Dhi Dhi Ke Dhi Gha Vou Gha

Dhi Dhi Ke Dhi Gha Vou Gha

Ke Ke Zo Ke Dhi Ke Dhi Gha Vou Gha

Ke Dhi Gha
Bring my soul out of prison that I may confess Thy Name.

By Thy Cross, O Christ our Saviour, the dominion of death hath been destroyed, and the deception of the devil hath been abolished; and the race of man, having been saved by faith, doth ever offer praise to Thee.
Verse #2

The righteous shall wait patiently for me until Thou shalt reward me.

Stichera #2

All things have been enlightened by Thy Resurrection, O Lord, and Paradise is opened again; and, whilst acclaiming Thee, the whole of creation doth ever offer praise to Thee.
Out of the depths have I cried unto Thee, O Lord; O Lord, hear my voice.

I glorify the might of the Father and the Son, and the power of the Holy Spirit do I praise, even the indivisible, uncreated Godhead, the

Triinity one in essence, reigning unto e-
Let Thine ears be attentive to the voice of my supplication.

Thy precious Cross do we worship, O Christ, and Thy Resurrection do we praise and glorify; for by Thy wounding are we all healed.

Verse #4

Γενηθήτω τὰ ὅτα σου

Stichera #4

Τὸν Σταυρὸν Σου

www.stanthonymsmonastery.org/music/Vespers.htm
The Fourth Tone

Heirmological Mode

Example: *I Shall Open My Mouth* from the Akathist Canon

In every Tone there is a main note (i.e., tonic note or ison) and a dominant note. In this Mode the main note is $E$ called *Vou/Mi* and the dominant note is $G$ called *Dhi/Sol*. In this form of the Heirmological Mode the $B$ is *natural* if the melodic phrase ascends to $C$ or higher or if the melodic phrase rests on $B$, otherwise it is *flat*. The ison remains consistently on $E/Vou$, although at times it may ascend to the $G/Dhi$ if the melodic formula ascends above $B/Zo$. It is common that inexperienced ison-chanter will drone on $C/Ni$ rather than $E/Vou$. This is incorrect and should never be done.

Medial and Final Cadences

When chanting, it is important to be aware of medial and final cadences (i.e., incomplete and final endings). Medial cadences end on a dominate note and are identified by a comma, semicolon or by an incomplete thought in the text. As mentioned above the dominate notes in this mode are $G/Dhi$. Final cadences are identified by a period or a complete thought in the text and always end on $E/Vou$ (i.e., the ison).
Byzantine Music Formula

Mode / Tone 4 ~ Heirmologic ~ Diatonic/Legetos

Diatonic Scale

1

\[ \text{Ni Pa Vou Gha Dhi Ke Zo Ni Ni Zo Ke Dhi Gha Vou Pa Ni} \]

Apichima

2

\[ \text{Dhi Gha Vou Legetos} \]

Initial Cadences

3

\[ \text{Vou Gha Dhi Dhi Gha Dhi Ke Dhi Gha Gha Vou Vou} \]

4

\[ \text{Vou Vou Gha Pa Vou Gha Dhi Ke Zo Ke Dhi} \]

5

\[ \text{Vou Vou Vou Ke Dhi Gha} \]

6

\[ \text{Pa Pa Vou Gha} \]

7

\[ \text{Vou Ke Dhi Gha Vou Pa Vou} \]

8
Medial Cadences on Pa/D

Vou Gha Gha Gha Vou Dhi Pa
Vou Pa Vou Gha Gha Vou Dhi Pa
Vou Ni Ni Pa Vou Gha Gha Vou Dhi Pa
Vou Ke Dhi Pa Vou Gha Gha Vou Dhi Pa
Vou Gha Vou Dhi
Vou Gha Vou Dhi
Medial Cadences on *Vou / E*

```
\begin{align*}
\text{vou pa ni pa vou} \\
\text{vou gha gha vou pa vou} \\
\text{vou vou gha vou pa ni pa vou} \\
\text{vou ke dhi gha vou pa vou} \\
\text{vou gha dhi gha}
\end{align*}
```
Medial Cadences on $Dhi/G$

28
\[\text{\textbf{Dhi}}\]

29
\[\text{\textbf{Gha}}\]

30
\[\text{\textbf{Dhi}}\]

31
\[\text{\textbf{Gha}}\]

32
\[\text{\textbf{Dhi}}\]

33
\[\text{\textbf{Dhi}}\]

34
\[\text{\textbf{Dhi}}\]

35
\[\text{\textbf{Dhi}}\]

36
\[\text{\textbf{Dhi}}\]
Final Cadences

Dhi Ke Dhi Gha Ke Dhi Gha Gha Vou Vou

Dhi Gha Vou Dhi Gha Vou

Dhi Gha Vou Gha Dhi Gha Vou

Gha Dhi Ke
Katavasia from the Akathist Canon

ODE 1

1.1

I shall open my mouth to chant and with the Spirit shall I be filled, and words shall I now pour forth unto the Mother and Queen; and I shall be seen in joyous jubilation, acclaiming exultantly all of her wondrous deeds.
Katavasia from the Akathist Canon

ODE 3

3.1

Make steadfast, O holy Theotokos, thou living and never-failing spring, all

them that form a company and gather for to

praise thy name; and by thy grace divine, O

Maid, deem them all worthy of glory's crowns.
Seat-ed in His ho-ly glo-ry on the Throne of Di-vin-i-

ty, Je-sus, God tran-scend-ent, com-eth on a

light cloud as King of all; and He hath saved by His

pure and un-de-filed hand them that cry to

Him: Glo-ry, O Christ, to Thy sov'-reign might.

Katavasia from the Akathist Canon

ODE 4

4.1
All creatures were sore amazed at thy divine and great glory, Maid, O pure Virgin, who hast not known wedlock; for thou didst hold in thy whom the God of all, and gavest birth to the timeless son, Who doth grant salvation unto all them that acclaim thy name.
On this divine and most honoured feast of God's all-holy Mother let all of godly mind now celebrate; come, let us faithful now clap our hands, and send up glory unto the God Whom she hath borne.
Katavasia from the Akathist Canon

ODE 7

7.1

No created thing, but only the Creator would the godly minded Youths adore and worship as God; but manfully

trampling down threats of fire they cried out: O supreme ly praised and all-acclaimed One, blest art Thou, O Thou Lord God of our Fathers.
Katavasia from the Akathist Canon

ODE 8

Three guilt-less Youths cast in the furnace were saved by the Off-spring which the The-o-to-kos bear,
then in figure and in type, now in very truth and deed; and He hath gathered all the world, which cri-eth out in chant: Ye works of His, O sing the Lord's prais-es, and ex-alt Him great-ly for ages and all ages.
Let ev'ry earth-born man up-leap
in the spirit and now hold his torch on high; and let all the bodiless,
et-ic hosts now cele-brate joyously the The-o-to-kos' sublime and sa-cred fes-
ti-val, as they cry out: Re-
joice, thou all-bless-ed one, ev-
vir-gin and pure Moth-er of our God.
Plagal of the First Tone / Tone 5

Plagal of the First Tone / Tone 5 – Heirmological Mode

Example: *The Evloghitaria* from Orthros

In every Tone there is a main note (i.e., tonic note or ison) and a dominant note. The main note in this mode is *A* called *Ke/La* and the dominate note is *C* called *Ni/Do*. Since this Mode of Tone 5 is high-pitched based on *A/Ke* of the diatonic scale it is often chanted on a lower pitch for vocal comfort keeping in mind that in Byzantine music pitch is relative. The *B* is *natural* if the melodic phrase ascends to *C* or higher. The ison remains consistently on *A/Ke*, so the feeling of it is never lost. At the final cadence, the ison may drop to *G/Dhi* before returning to *A/Ke*.

**Medial and Final Cadences**

When chanting, it is important to be aware of medial and final cadences (i.e., incomplete and final endings). Medial cadences end on a dominate note and are identified by a comma, semicolon or by an incomplete thought in the text. As mentioned above the dominate note in this mode is *C/Ni*. Final cadences are identified by a period or a complete thought in the text and always end on *A* (i.e., the ison).
Byzantine Music Formula

Mode Plagal 1 / Tone 5 ~ Heirmologic ~ Diatonic Ending on Ke / A

Diatonic Scale

Apichima

Initial Cadences

Medial Cadences on Ke/A from Ke/A
Medial Cadences on \textit{Ni/C} from \textit{Ke/A}

\begin{music}
\begin{music}
\newtime{28}{\text{Ke Pa Ni Ni Zo Ni}}
\newtime{29}{\text{Ke Zo Ke Dhi Ke Zo Ni}}
\newtime{30}{\text{Ke Zo Ni Pa Ni Zo Ke Zo Ni}}
\newtime{31}{\text{Ke Pa Ni Zo Ni Pa Ni Zo Ke Zo Ni}}
\newtime{32}{\text{Ke Ke Dhi Ke Zo Zo Ni Ni}}
\newtime{33}{\text{Ke Dhi Ke Zo}}
\newtime{34}{\text{Ke Zo Pa Ni}}
\newtime{35}{\text{Ke Ke Zo Dhi}}
\newtime{36}{\text{Ke Zo Ni}}
\end{music}
\end{music}
Medial Cadences on $Ni/C$ from $Ni/C$

49
\begin{align*}
\text{Ni} & \quad \text{Pa} & \quad \text{Pa} & \quad \text{Ni} & \quad \text{Zo} & \quad \text{Ni} \\
\end{align*}

50
\begin{align*}
\text{Ni} & \quad \text{Zo} & \quad \text{Ni} & \quad \text{Zo} & \quad \text{Ke} & \quad \text{Zo} & \quad \text{Ni} \\
\end{align*}

51
\begin{align*}
\text{Ni} & \quad \text{Pa} & \quad \text{Vou} & \quad \text{Gha} & \quad \text{Vou} & \quad \text{Pa} & \quad \text{Ni} & \quad \text{Zo} & \quad \text{Ni} \\
\end{align*}

52
\begin{align*}
\text{Ni} & \quad \text{Pa} & \quad \text{Ni} & \quad \text{Zo} \\
\end{align*}

53
\begin{align*}
\text{Ni} & \quad \text{Zo} & \quad \text{Zo} & \quad \text{Ni} \\
\end{align*}

54
\begin{align*}
\text{Ni} & \quad \text{Pa} & \quad \text{Pa} & \quad \text{Ni} & \quad \text{Zo} & \quad \text{Ni} \\
\end{align*}

55
\begin{align*}
\text{Ni} & \quad \text{Zo} & \quad \text{Zo} & \quad \text{Ni} \\
\end{align*}

56
\begin{align*}
\text{Ni} & \quad \text{Pa} & \quad \text{Pa} & \quad \text{Ni} & \quad \text{Zo} & \quad \text{Ni} \\
\end{align*}
Medial Cadences on Ke/A from Ni/C

57
\[ \text{Ni Ke Zo Zo Dhi Ke} \]

58
\[ \text{Ni Zo Ke Zo Ni Zo Ke Ke} \]

59
\[ \text{Ni Zo Ni Zo Ke Dhi Gha Dhi Ke} \]

60
\[ \text{Ni Zo Ni Zo Ke Ni Ni Zo Ke Ke} \]

61
\[ \text{Ni Zo Ni Ke Zo Ke Zo Zo Ni Zo Ke} \]

62
\[ \text{Ni Pa Ni Zo Ke Zo Ke Zo Zo Ni Zo Ke} \]

63
\[ \text{Ni Zo Zo Ni Zo Ke Zo Zo} \]

64
\[ \text{Ni Ke Zo Ni Zo Ke} \]

65
\[ \text{Ni Zo Ke Zo Ke} \]

66
\[ \text{Ni Zo Ni Ni Zo Ke Zo Ni Zo Ke} \]
Ni Zo Ke Dhi Ke Zo Ni Zo Ke
Ni Zo Ni Dhi
Ni Zo Ke Dhi Ni
Ni Zo Ni Zo Ke
Ni Zo Ni Zo Ke
Ni Zo Ke Dhi Ke Zo Ni Zo Ke
Final Cadences

Ke Ke Ke Dhi Gha Dhi Ke

Ke Zo Ke Dhi Gha Dhi Ke Zo Ke

Ke Dhi Gha Dhi Ke Zo Zo Ke Ke
Aposticha #1

Thee, O Christ our Saviour, Who wast incarnate and yet wast not parted from the Heavens, do we magnify with voices of song. For as the Lord Who loveth man, Thou didst accept the Cross and death for the sake of our race. Despoiling the gates of Hades, Thou didst arise on the
third day, saving our souls.

Verse #2

The Lord is king, He is clothed with majesty. The Lord is

clothed with strength and He hath girt Himself.

Aposticha #2

When Thy side was pierced, O Giver of life, Thou didst pour forth

streams of forgiveness, life and salvation for all. Thou didst

accept death in the flesh, thereby granting us immor-
tal - i - ty. And, whilst dwell - ing in the grave, Thou didst free _
us, and glo - ri - ous - ly as God, didst raise us up to -
gether with Thy - self. Where - fore, we cry _ out: O Friend of _
man, Lord, _ glo - ry be to Thee.

Verse #3

Kai γὰρ ἐστερέωσε

For He es-tab - lished the world which shall not be shak - en.

Aposticha #3

Σένη σου ἡ σταύρωσις

Strange_ is Thy cru - ci - fix - ion and de - scent in - to
Ha - des, O Friend of man. For Thou didst de - spoil it
and didst glo - ri - ous - ly raise up with Thy - self the cap - tives of
old, since Thou art God; Thou didst o - pen Par - a - dise, and make us
wor - thy there - of. Where - fore, do Thou grant for - give - ness of
sins al - so un - to us who glo - ri - fy Thine a - ris - ing
on the third day; and deem us wor - thy to dwell in Par - a -
dise, since Thou a - lone_ art com - pas - sion - ate.
Verse #4

Τῷ ὁίκῳ σου πρέπει

Ho-li-ness be-com-eth Thy house, O Lord, un-to length of days.

Aposticha #4

Ὁ δὶ ἡμῶς σαρκί

O Thou Who didst ac-cept the pas-sion in the flesh for our sake, and didst a-rise on the third day: do Thou heal the pas-sions of our flesh; and raise us up from griev-ous trans-gres-
sions, O Friend of man, and save us.
By speaking the Truth you turned away the emperor, and gained the favor of the King of kings. Refusing to be silent when it was time to speak, you bravely defended the faith, O holy mother Kassiani. Devoted unto God, you enriched the Church, with your holy life and great deeds giving to those in need. Inspired by God, you illumined the
Church, with your sacred hymns and spiritual songs, filling our souls with godliness. Intercede with Christ your groom to grant us His great mercy.
Byzantine Music Formula

Mode pl. 2 / Tone 6 ~ Irmologic and Troparia ~ Soft-Chromatic Ending on Vou / E

Soft-Chromatic Scale

1

2

3

4

5

6

7

8

9

Dhi Ke Dhi Gha Vou

Initial Cadences

Ke Ke Dhi Gha Dhi

Ke Dhi Dhi Ke Gha Dhi

Dhi Ke Zo Ke Ke Dhi

Ke Dhi Dhi Ke Zo Ni Zo Ke Dhi

Ke Dhi Dhi Vou Gha Dhi Gha Vou

Dhi Gha Dhi Ke
Dhi Dhi Ke Zo

Medial Cadences on *Vou/E* from *Vou/E*

Vou Gha Ke Ke Dhi Gha Vou

Vou Dhi Gha Ke Ke Dhi Gha Vou

Vou Dhi Dhi Gha Gha Dhi Ke Dhi Gha Vou

Vou Gha Vou Pa Vou

Vou Gha Vou Pa Vou
Medial Cadences on Vou/E from Dhi/G

Dhi Vou Gha Gha Vou Pa Vou

Dhi Ke Dhi Gha Vou Gha Vou

Dhi Gha Ke Ke Dhi Gha Vou

Dhi Gha Ke Dhi Gha Vou Gha Vou

Dhi Gha Gha Dhi Dhi Ke Dhi Gha Vou

Dhi Gha Gha Dhi Dhi Gha Dhi Gha Vou

Dhi Gha Dhi Gha Dhi Dhi Ke Dhi Gha Vou

Dhi Ke Zo Ke Dhi Gha Dhi Ke

Dhi Ke Dhi Gha Ke

Dhi Ke Dhi Gha Dhi Gha
Medial Cadences on $Dhi/G$ from $Vou/E$
Vou Ke Ke Dhi Gha Dhi
Vou Dhi Ke Zo Ke Dhi Gha Dhi
Vou Gha Vou Gha Dhi
Vou Gha Dhi Ke Dhi Ke Dhi
Vou Zo Zo Ke Ke Dhi Ke Dhi
Vou Ke Ke Ke Dhi Ke Dhi
Vou Zo Ni Zo Ke Zo Ke Dhi
Vou Ke Ke Ke Dhi Zo Ke Dhi
Vou Dhi Ke Zo Zo Ke Dhi
Vou Pa Vou Gha Dhi Ke Ke Gha Dhi
Medial Cadences on $Dhi/G$ from $Dhi/G$

58

59

60

61

62

63

64

65

66

Dhi Zo Ke Dhi Gha Dhi

Dhi Dhi Gha Vou Gha Dhi Dhi

Dhi Dhi Gha Vou Ke Dhi

Dhi Gha Dhi Ke Zo Ke Dhi

Dhi Vou Gha Dhi Ke Ke Dhi

Dhi Gha Dhi Vou Gha Dhi

Dhi Ke Ni Zo Ke Dhi Gha Dhi
Dhi Ke Dhi
Dhi Ke Zo
Dhi Gha Dhi
Final Cadences

87
88
89
90
91
92
93
94
95
Final Cadences for Theotokia

Dhi Vou Gha Dhi Ke Dhi
Byzantine Music Formula

Mode pl. 2 / Tone 6 ~ Sticheric Melody ~ Hard-Chromatic Ending on Pa / D

Hard-Chromatic Scale

1

\[\begin{align*}
\text{Ni} & \quad \text{Pa} & \quad \text{Vou} & \quad \text{Gha} & \quad \text{Dhi} & \quad \text{Ke} & \quad \text{Zo} & \quad \text{Ni} & \quad \text{Ni} & \quad \text{Zo} & \quad \text{Ke} & \quad \text{Dhi} & \quad \text{Gha} & \quad \text{Vou} & \quad \text{Pa} & \quad \text{Ni}
\end{align*}\]

Apichima

3

\[\begin{align*}
\text{Pa} & \quad \text{Vou} & \quad \text{Gha} & \quad \text{Dhi} & \quad \text{Gha} & \quad \text{Vou} & \quad \text{Pa}
\end{align*}\]

Initial Cadences

4

\[\begin{align*}
\text{Ke} & \quad \text{Zo} & \quad \text{Ke} & \quad \text{Dhi}
\end{align*}\]

5

\[\begin{align*}
\text{Zo} & \quad \text{Ke} & \quad \text{Zo} & \quad \text{Ke} & \quad \text{Dhi}
\end{align*}\]

6

\[\begin{align*}
\text{Pa} & \quad \text{Vou} & \quad \text{Gha} & \quad \text{Dhi}
\end{align*}\]

7

\[\begin{align*}
\text{Gha} & \quad \text{Dhi} & \quad \text{Gha} & \quad \text{Vou} & \quad \text{Pa}
\end{align*}\]

8

\[\begin{align*}
\text{Ke} & \quad \text{Ke} & \quad \text{Ni} & \quad \text{Zo} & \quad \text{Ke} & \quad \text{Zo} & \quad \text{Ke} & \quad \text{Dhi}
\end{align*}\]
Medial Cadences on Pa/D from Pa/D
Medial Cadences on $Dhi/G$ from $Pa/D$

27
\begin{music}
\cbar\r\dsharp\quad &\r\quad &\r\quad &\r\quad &\r
\text{Pa} & \text{Gha} & \text{Vou} & \text{Gha} & \text{Dhi}
\end{music}

28
\begin{music}
\cbar\r\dsharp\quad &\r\quad &\r\quad &\r\quad &\r
\text{Pa} & \text{Vou} & \text{Pa} & \text{Vou} & \text{Gha} & \text{Dhi}
\end{music}

29
\begin{music}
\cbar\r\dsharp\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r
\text{Pa} & \text{Vou} & \text{Gha} & \text{Dhi} & \text{Dhi}
\end{music}

30
\begin{music}
\cbar\r\dsharp\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r
\text{Pa} & \text{Dhi} & \text{Vou} & \text{Gha} & \text{Dhi} & \text{Dhi}
\end{music}

31
\begin{music}
\cbar\r\dsharp\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r
\text{Pa} & \text{Vou} & \text{Gha} & \text{Dhi} & \text{Gha} & \text{Dhi}
\end{music}

32
\begin{music}
\cbar\r\dsharp\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r
\text{Pa} & \text{Vou} & \text{Gha} & \text{Dhi} & \text{Gha} & \text{Dhi}
\end{music}

33
\begin{music}
\cbar\r\dsharp\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r
\text{Pa} & \text{Vou} & \text{Gha} & \text{Dhi} & \text{Ke} & \text{Dhi}
\end{music}

34
\begin{music}
\cbar\r\dsharp\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r
\text{Pa} & \text{Zo} & \text{Zo} & \text{Ke} & \text{Dhi} & \text{Ke} & \text{Dhi}
\end{music}

\begin{music}
\cbar\r\dsharp\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r\quad &\r
\text{Pa} & \text{Vou} & \text{Gha} & \text{Dhi} & \text{Gha} & \text{Dhi}
\end{music}
Pa Gha Dhi Vou Gha Dhi Gha Dhi
Pa Dhi Ke Dhi Gha Vou Gha Dhi Gha Dhi
Pa Ke Dhi Dhi Vou Gha Dhi Gha Dhi
Pa Zo Ni Zo Ke Zo Ni Zo Ke Dhi
Pa Vou Gha Dhi Vou Gha Dhi Gha Dhi
Pa Pa Vou Gha Pa Vou Gha Dhi Gha Dhi
Pa Zo Ni Zo Ke
Pa Vou Gha Gha
Pa Ke Ke Zo Ni Zo Ke
Medial Cadences on $Dhi/G$ from $Dhi/G$
Medial Cadences on Pa/D from Dhi/G

Dhi Gha Dhi Gha Vou Pa Vou Pa Pa

Dhi Ke Dhi Gha Dhi Gha Vou Pa Vou Pa Pa
Medial Cadences on Ke/A from Pa/D

Pa Ke Zo Ni Zo Ke

Pa Gha Dhi Ke Dhi Ke

Pa Ke Dhi Gha Dhi Ke
Medial Cadences on $Dhi/G$ from $Ke/A$

133
\[\begin{array}{c}
\text{Ke Ke Zo Ni Zo Ni Pa Ni Zo Ke Dhi}
\end{array}\]

134
\[\begin{array}{c}
\text{Ke Zo Ke Dhi Ke}
\end{array}\]

135
\[\begin{array}{c}
\text{Ke Zo Dhi Gha Dhi}
\end{array}\]

136
\[\begin{array}{c}
\text{Ke Ni Zo Ke}
\end{array}\]

137
\[\begin{array}{c}
\text{Ke Ni Zo Ke}
\end{array}\]

138
\[\begin{array}{c}
\text{Ke Ni Zo Ke}
\end{array}\]

139
\[\begin{array}{c}
\text{Ke Ni Zo Ke}
\end{array}\]

Medial Cadences on $Ke/A$ from $Dhi/G$

140
\[\begin{array}{c}
\text{Dhi Gha Dhi Ke Dhi Ke}
\end{array}\]
Medial Cadences on Ke/A from Ke/A

Ke Dhi Ke Zo Ke Zo Ke

Ke Gha Dhi Ke Dhi Ke

Ke Dhi Gha Vou Gha Dhi Ke Dhi Ke Zo Ke
Medial Cadences on \( Pa/D \) from \( Ke/A \)

Final Cadences

\[
\begin{align*}
\text{Dhi Gha Dhi Gha Vou Pa Vou Pa Pa} \\
\text{Dhi Dhi Ke Dhi Gha Gha Vou Pa Vou Pa Pa} \\
\text{Dhi Ke Dhi Gha Gha Dhi Gha Vou Pa Vou Gha Vou Pa Pa}
\end{align*}
\]
Now that the day hath come to a close, I thank Thee, O Lord, and pray that the evening with the night may be sinless; grant this to me, O Saviour and save me.

Now that the day hath passed, I glorify Thee, O Master, and pray that the evening with the night may be without offence; grant this to me, O Saviour and save me.

Now that the day hath run its course, I praise Thee, O Holy One, and pray that the
evening with the night may be undisturbed; grant this to me, O Saviour, and save me.
Have mercy on us, O Lord, have mercy on us; for laying aside all defence, we sinners offer unto Thee as Master, the supplication: Have mercy on us.

O Lord, have mercy on us, for in Thee have we put our trust; be not exceeding wroth with us nor remember our iniquities, but look down upon us even now, as Thou art compassionate, and deliver us from our enemies; for Thou art our God, and we are Thy
people; we are all the work of Thy hands,

and we call upon Thy name

Open unto us the door of thy compassion, O blessed Theotokos. As we set our hope in thee, may we not be confounded; through thee may we be delivered from our adversities, for thou art the salvation of the race of Christians.
Were not Thy saints our intercessors, O Lord, and Thy goodness compassionate toward us. How could we have dared to praise Thee, O Savior whom the angels bless ceaselessly?

Wherefore, O Thou who knowest the secret things of the heart, spare our souls.

Greatly have mine iniquities multiplied, O Theootokos. Wherefore, I take refuge in thee, O pure one, seeking salvation. Visit my
weak soul and intercede with thy Son our

God, to grant me forgiveness of the sins I have committed, O thou who alone art

blessed.
Bring my soul out of prison that I may confess

Thy Name.

Conquering Hades, O Christ, Thou didst ascend the Cross, that with Thyself Thou mightest raise them that sat in the darkness.

Verse #1

Stichera #1
death, O Thou Who art free among

The dead. Thou Who dost pour forth life from

Thine own light, O omnipotent Savior

Thy have mercy on us.

Verse #2

The righteous shall wait patiently for me until Thou

shall reward me.
Having trampled on death, Christ is risen to-day, as He said, and hath granted joy unto the world; that while crying out, we all may thus chant the hymn: O Well-spring of life, O Unapproachable Light, O omnipotent Saviour, have mercy on us.
Byzantine Music Formula

Grave Mode / Tone 7 ~ Heirmologic ~ Enharmonic Ending on Gha / F

Enharmonic Scale

1

\[ \begin{align*}
&\text{Gha Dhi Ke Zo Ni Pa Vou Gha Gha Vou Pa Ni Zo Ke Dhi Gha}
\end{align*} \]

Apichima

2

\[ \begin{align*}
&\text{Ni Gha Gha Zo Ke Dhi Gha}
\end{align*} \]

Initial Cadences

4

\[ \begin{align*}
&\text{Gha Gha Zo Ke Dhi Ke Ke Gha Dhi}
\end{align*} \]

5

\[ \begin{align*}
&\text{Gha Gha Zo Ke Dhi Dhi Ke Dhi Gha Dhi}
\end{align*} \]

6

\[ \begin{align*}
&\text{Dhi Gha Gha Gha Gha Vou Vou Gha Dhi Dhi Dhi}
\end{align*} \]

7

\[ \begin{align*}
&\text{Dhi Ke Zo}
\end{align*} \]

8

\[ \begin{align*}
&\text{Dhi Ke Zo}
\end{align*} \]
Medial Cadences on $Pa/D$ from $Gha/F$

Medial Cadences on $Pa/D$ from $Dhi/G$
Medial Cadences on $Gha/F$ from $Gha/F$

18

19

20

21

22

23

24

25

26
Medial Cadences on $Gha/F$ from $Dhi/G$

27
\[ \text{Dhi Gha Vou Pa Vou Gha} \]

28
\[ \text{Dhi Gha Ke Dhi Gha Vou Gha} \]

29
\[ \text{Dhi Gha Dhi Gha Vou Pa Vou Gha} \]

30
\[ \text{Dhi Ke Dhi Gha Vou Pa Vou Gha} \]

31
\[ \text{Dhi Ke Dhi Gha Dhi Ke Zo Ke Dhi Gha} \]

32
\[ \text{Dhi Ke Dhi Gha Ke Dhi Gha Vou Gha} \]

33
\[ \text{Dhi Pa Vou Gha Dhi} \]

34
\[ \text{Dhi Gha Vou Pa Ni Pa Vou Gha Gha} \]

35
\[ \text{Dhi Gha Vou Pa Vou Gha Vou Pa Ni Pa Vou Gha Gha} \]
Dhi Gha Vou Gha Vou Pa Ni Pa Vou Gha Gha
Dhi Gha Vou Gha Dhi Gha Vou Pa Ni Pa Vou Gha Gha
Dhi Vou Gha Vou Pa Ni Pa Vou Gha Gha
Dhi Gha Dhi Gha Vou Pa
Dhi Gha Vou Pa
Dhi Gha Vou Pa Ni Pa Vou Gha Gha
Medial Cadences on $Dhi/G$ from $Pa/D$

Pa Dhi Ke Zo Ke Dhi Ke Zo Ke Dhi

Pa Vou Gha

Medial Cadences on $Dhi/G$ from $Gha/F$

Gha Dhi Vou Gha Dhi

Gha Gha Vou Pa Vou Gha Dhi

Gha Dhi Gha Gha Vou Gha Dhi
Medial Cadences on $Dhi/G$ from $Dhi/G$
Final Cadences

Dhi Dhi Gha Vou Pa Vou Gha

Dhi Ke Dhi

Dhi Ke Dhi
Verse #1

Bring my soul out of prison that I may confess Thy Name.

Stichera #1

Come, let us rejoice in the Lord Who crushed the dominion of death, and enlightened the race of man. Let us cry out with the bodiless hosts: O our Creator and Saviour, glory be to Thee.
Verse #2

The righteous shall wait patiently for me until Thou shalt reward me.

Stichera #2

The Cross and burial hast Thou endured for us, O Saviour; and, as God, Thou hast slain death by death. Wherefore, we worship Thy Resurrection on the third day. Lord, glory be to Thee.
Verse #3

Out of the depths have I cried un - to Thee, O Lord; O Lord, _

hear my voice.

Stichera #3

On see - ing the a - ris - ing of the Cre - a - tor,

the a - pos - tles mar - velled, cry - ing out with an - gel - ic praise:

This_ is the glo - ry of the Church; this is the wealth of_ the

King - dom! O Thou_ Who didst suf - fer for us,
Lord, glory be to Thee.

Verse #4

Γενηθήτω τὰ ὀτα σου

Let Thine ears be attentive to the voice of my supplication.

Stichera #4

Κάν συνελήφθης

Though Thou wast taken captive by lawless men, O Christ, yet thou art my God, and I am not ashamed. Thou wast smitten on the back; I do not deny it. Thou wast nailed_
to the Cross, and I conceal it not. In Thine arising
do I boast, for Thy death is my life. O omnipotent and manifold Lord, glory be to Thee.

Verse #5

If Thou should-est mark iniquities, O Lord, O Lord, who shall stand?

For with Thee there is forgiveness.

Stichera #5

In fulfillment of David's prophecy, in Sion
Christ unveiled His majesty to His disciples, revealing Himself as the One Who is praised and everglorified with the Father and the Holy Spirit; once, being without flesh as the Word, but now for us becoming incarnate, being put to death as man, and arising according to His power, as the Friend of man.

www.stanthonysonastery.org/music/Vespers.htm
Plagal of the Fourth Tone / Tone 8

Heirmological Mode on C

Example: Receive Me Today from the Divine Liturgy

There are two forms of the Herimologic Mode that are based in the diatonic scale. One has an ison on C/Ni and the other on F/Gha. “In the latter case, a B-flat is used consistently, not because the scale is enharmonic, but because the scale is transposed up to F and the intervals from the C scale are kept the same. This is why you might see a hymn like “Receive Me Today” transcribed as a C major melody and the Troparion of the Resurrection, transcribed as an F major melody, yet they are both in the same Tone” (Stanley Takis “Name that Tone!). In every Tone there is a main note (i.e., tonic note or ison) and a dominant note. The main note in this mode is C called Ni/Do and the dominate notes are G called Dhi/Sol and E called Vou/Mi. In this form of the Heirmologival Mode the B is natural if the melodic phrase ascends to C or higher otherwise it is flat. The ison remains consistently on middle C/Ni, although at times it may ascend to the G/Dhi if the melodic formula ascends above B/Zo.

Medial and Final Cadences

When chanting, it is important to be aware of medial and final cadences (i.e., incomplete and final endings). Medial cadences end on a dominate note and are identified by a comma, semicolon or by an incomplete thought in the text. As mentioned above the dominate notes in this mode are G/Dhi and E/Vou. Final cadences are identified by a period or a complete thought in the text and always end on middle C (ie., the ison).
Byzantine Music Formula

Mode / Tone 8 ~ Heirmologic ~ Diatonic Ending on Ni / C

Diatonic Scale

\[
\begin{align*}
\text{Ni Pa Vou Gha Dhi Ke Zo Ni Ni Zo Ke Dhi Gha Vou Pa Ni}
\end{align*}
\]

Apichima

\[
\begin{align*}
\text{Ni Pa Vou Ni Ni Ni Vou Dhi Dhi Gha Vou Pa Ni}
\text{Neh ah - yee - eh}
\end{align*}
\]

Initial Cadences

\[
\begin{align*}
\text{Ni Vou Gha Dhi Ke Zo Dhi Dhi Dhi Dhi Gha Dhi Gha Vou Vou}
\end{align*}
\]

Medial Cadences on Ni / C from Vou / E

\[
\begin{align*}
\text{Ni Zo Ke Dhi Ke Zo Ke Dhi Dhi Dhi Vou Dhi Gha Vou Pa Ni}
\end{align*}
\]
Medial Cadences on $Ni/C$ from $Ni/C$

Vou Vou Pa Vou Vou Ni Pa Vou Ni

Vou Dhi Dhi

Ni Gha Gha Dhi Gha Vou Pa Vou Gha Vou Pa Ni

Medial Cadences on $Ni/C$ from $Dhi/G$

Dhi Dhi Gha Vou Pa Gha Gha Vou Pa Ni

Dhi Pa Vou Vou Ni Pa Vou Ni

Dhi Ke Dhi Gha Dhi
Medial Cadences on \textit{Vou/E} from \textit{Ni/C}

21. \[ \text{Ni Ni Dhi Gha Vou Vou} \]

22. \[ \text{Ni Ni Pa Vou Pa Vou Gha Vou Gha Vou} \]

23. \[ \text{Ni Ke Dhi Dhi} \]

Medial Cadences on \textit{Vou/E} from \textit{Vou/E}

25. \[ \text{Vou Vou Gha Vou Pa Ni Pa Vou} \]

26. \[ \text{Vou Vou Vou Ni Pa Vou Gha Vou} \]
Medial Cadences on $Vou/E$ from $Dhi/G$

**27**

Medial Cadences on $Dhi/G$ from $Ni/C$

**33**

**34**

**35**
Medial Cadences on $Dhi/G$ from $Vou/E$

Vou Vou Gha Vou Gha Dhi

Vou Gha Dhi

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Final Cadences on Ni/C
Plagal of the Fourth Tone / Tone 8

Heirmological Mode on F

Example: “From the heights Thou didst descend” Troparion of the Resurrection

There are two forms of the Hirmologic Mode that are based in the diatonic scale. One has an ison on C/Ni and the other on F/Gha. “In the latter case, a B-flat is used consistently, not because the scale is enharmonic, but because the scale is transposed up to F and the intervals from the C scale are kept the same. This is why you might see a hymn like “Receive Me Today” transcribed as a C major melody and the Troparion of the Resurrection, transcribed as an F major melody, yet they are both in the same Tone” (Stanley Takis “Name that Tone!). In every Tone there is a main note (i.e., tonic note or ison) and a dominant note. The main note in this mode is F called Gha/Fa and the dominant notes are G called Dhi/Sol and A called Ke/La. This form is usually used for Troparia but not limited to them. The ison changes between F/Gha, Middle C/Ni, D/Pa and G/Dhi but always ends on F/Gha.

Medial and Final Cadences

When chanting, it is important to be aware of medial and final cadences (i.e., incomplete and final endings). Medial cadences end on a dominant note and are identified by a comma, semicolon or by an incomplete thought in the text. As mentioned above the dominant notes in this mode are G/Dhi and A/Ke. Final cadences are identified by a period or a complete thought in the text and always end on F/Gha (i.e., the ison).
Byzantine Music Formula

Mode / Tone 8 ~ Troparia Mode ~ Diatonic Ending on Gha / F

Diatonic Scale - Transposed from C / Ni to F / Gha

Apichima

Initial Cadences
Medial Cadences on $Gha/F$ from $Gha/F$

9

\begin{music}
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\end{music}

Gha Dhi Gha Vou Gha

10

\begin{music}
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\end{music}

Gha Vou Gha Dhi Gha Vou gha

11

\begin{music}
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\end{music}

Gha Dhi Ke Ke Gha

12

\begin{music}
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\end{music}

Gha Dhi Vou Gha Dhi Gha

13

\begin{music}
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\end{music}

Gha Dhi Dhi Vou Pa

14

\begin{music}
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\end{music}

Gha Dhi Dhi Dhi Pa Vou Gha

15

\begin{music}
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\end{music}

Medial Cadences on $Gha/F$ from $Dhi/G$

17

\begin{music}
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\new Staff
\new Time \context \time 4/4
\end{music}

Dhi Dhi Dhi Pa Vou Gha Dhi Gha Vou Gha
Medial Cadences on $Dhi/G$ from $Gha/F$
Gha Dhi Vou Gha Dhi Dhi

Gha Dhi Ke Zo Ke Dhi Ke Zo Ke Dhi

Gha Zou Ke Dhi

Gha Dhi Ke

Gha Dhi Ke
Medial Cadences on *Dhi/G* from *Dhi/G*
Final Cadences

Dhi Dhi Gha Vou Pa Zo Ke Dhi Dhi Gha Vou Pa Vou Gha

Dhi Gha Vou Pa Vou Gha
Bring my soul out of prison that I may confess Thy Name.

An evening hymn and rational adoration do we offer unto Thee, O Christ; for Thou

wast well-pleased to have mercy on us, through the Resurrection.

www.stanthonysmonastery.org/music/Vespers.htm
Verse #2

The right-eous shall wait pa-tient-ly for me un-til Thou shalt re-ward me.

Stichera #2

Lord, O Lord, cast us not a-way from Thy pres-ence,

but be well-pleased to have mer-cy on us, through the Res-ur-rec-tion.

Verse #3

Out of the depths have I cried un-to Thee, O Lord; O Lord, hear my voice.
Re-joice, O ho-ly Si-on, thou moth-er
of the church-es and dwell-ing-place of God; for thou wast
first to re-ceive re-mis-sion of sins, through the Res-ur-
rec-tion.

Verse #4

Let Thine ears be at-ten-tive to the voice of my sup-pli-ca-tion.
The Word, Who was be-gotten of God the Fa-ther be-

fore the ag-es, and Who in these lat-ter times was in-
car-nate of her who knew not wed-lock, hath, of His

own will, en-dured cru-ci-fix-ion and death, and,

by the Res-ur-rec-tion, hath saved man who was slain of___

old.

Stichera #4

'O ëx Ïeóů
Verse #5

Εάν ἀνομίας

If Thou should-est mark in-iq-ui-ties, O Lord, O Lord, who shall stand?

For with Thee there is for-give-ness.

Stichera #5

Τὴν ἐκ νεκρῶν

We glo-ri-fy Thy Res-ur-rec-tion from the dead, O Christ, whereby Thou didst free the race of Ad-am from the tyr-an-ny of Ha-des; and, as God, Thou hast be-stowed up-
on the world life ev-er-last-ing and great mer-cy.
Verse #6

For Thy Name’s sake have I patiently waited for Thee, O Lord; my soul hath waited patiently for Thy word, my soul hath hoped in the Lord.

Stichera #6

Glo - ry be to Thee, O Christ Sav - iour, On - ly - be - got - ten Son of God, Who wast nailed to the Cross and didst arise from the tomb on the third day.
How to become a Great Chanter
by David Jacobs

“Let the servant of God sing in such a manner that the words of the text rather than the voice of the chanter cause delight.” These words of St. Jerome are essential if one is to become a great chanter in the Orthodox Church. Great is used here in an unusual manner to describe someone who is filled with humility desiring only to serve Jesus Christ by directing the faithful to Him through the words of the text. Do not be intimidated when I say “great” chanter. Are we not all called to be perfect as God the Father is perfect? We are not just to be called Christians but Holy and Saintly Christians set apart from the world. As for a chanter, he should strive with all his strength to be great for the glory of God. A great chanter is someone who cares little about showing off his singing voice with long drawn out hymns but on the contrary is someone who chants in simple yet beautiful melodies that bring the faithful to pray along with him. A great chanter is someone who knows he has no place at the chanters stand. He knows that he is not worthy to stand in the place of the highest of angels who sing before the throne of God unceasingly. Indeed, a great chanter hangs his head low when complimented by the congregation because, knowing his sin, he knows he is not worthy of such praise. A great chanter knows that he is not great and can do nothing without the grace that comes from God alone. It is this grace that washes away sin and looks past all shortcomings so that a finite voice can proclaim the infinite blessings bestowed on us through Jesus Christ, our Savior, and not only proclaim it but set it on the hearts of those hearing the Word.

The purpose of the chanter is to lead the congregation in prayer with minimal distraction. To accomplish this, the chanter must be a prayerful person who studies scripture and the theology of the Orthodox Church. If a chanter does such things he will find it easier not to have idol conversations during the services but will remain attentive to the prayers being offered to God by the priest. Ultimately, the chanter will achieve this goal by not bringing any attention to himself.

If the Church were a ship, the chanter who is prepared would be like the water moving the ship in a peaceful manner toward God. When a chanter is not prepared, he is like a wild storm stirring up the sea and crashing waves against the ship, which will toss the faithful back and forth. A chanter who is self absorbed with the sound of his own voice and is not properly prepared will cause the congregation to be physically and spiritually distracted. However, if the chanter is prepared then the sea will be calm and the ship will move toward God in a peaceful and prayerful manner. Therefore, like a ship moves serenely on a calm sea, the chanter is great when he is so serene that he goes unnoticed.
Tips on Chanting Liturgical Text in English

Step One – Identify Medial and Final Cadences

A chanter must begin by considering the tone / mode a liturgical text is calling for. Then he needs to consider where medial and final cadences will take place within that body of text. A good rule of thumb is when a phrase ends with a comma it calls for a medial cadence; when a phrase ends with a period it calls for a final ending, which in most cases is the ison note. Use a pencil to mark medial and final cadences. For some tones that have a variety of ending notes, it may be a good idea to decide which note you want to end the phrase on and write it next to the word. This allows the chanter to have a sense of direction rather than enter the text blind. Remember, the more you know the text, the clearer it will be for the people and the better it will be understood by all including you.

SAMPLE: Akathist Canon / Ode 1 / Tone 4

I shall open my mouth and it will be filled with the Spirit [MEDIAL] (G), and I shall speak forth to the Queen and Mother [FINAL] (E). I shall be seen joyfully singing her praises [MEDIAL] (G), and I shall delight to sing of her wonders [FINAL] (E).

Step Two – Identify Content Words

Suggested resource;
• http://zzcad.com/parse.htm

After establishing your medial and final cadences take some time to analyze each sentence of the text identifying content words. Content words are words that carrying meaning outside of the sentence such as main verbs, nouns, adjectives, adverbs and negative auxiliaries. These are the words a chanter should stress by holding the same note, using more than one note, or ascending to a higher note.

• Main Verbs = The most important verb in a sentence; without it, the sentence would not be complete.

Examples include: OPEN, FILL, SPEAK, GIVE, RAISE, PRAISE

• Nouns = a person, place, thing, or idea

Examples include: JESUS, GOD, LORD, SPIRIT, THEOTOKOS, HEAVEN, HELL, DEVIL, VIRGINITY

• Adjectives = words that describe or modify a noun in the sentence and is placed before a noun

Examples include: HOLY, GREAT, PURE, VIRGIN
• **Adverbs** = An Adverb can modify a Verb or an Adjective. They can be placed anywhere in the sentence and are most commonly, but not always, identified with a ‘-ly’ attached to the verb.

Examples include: QUICKLY, LOUDLY, NEVER

• **Negative auxiliaries** = DON’T, AREN’T, CAN’T

Words that you want to avoid stressing by holding, using more than one note or ascending to a higher note are the following structure words.

**Pronouns** = replacements or substitutes for nouns and noun phrases, and that have very general reference

Examples include: I, YOU, HE, THIS, WHO, WHAT, THEE, THOU

**Prepositions** = words at the beginning of a prepositional phrase that function as modifiers of verbs, nouns, or adjectives, and that typically express a spatial, temporal, or other relationship

Examples include: IN, BY, TO, ON, AT, INTO, SINCE

**Articles** = impart specificity to the noun or to single out the referent from the class named by the noun

Examples include: A, AN, THE

**Conjunctions** = function as connectors between words, phrases, clauses, or sentences

Examples include: AND, BUT, BECAUSE, HOWEVER

**Auxiliary verbs** = a verb that combines with another verb in a verb phrase to help form tense, mood, voice, or condition of the verb it combines with

Examples include: DO, BE, HAVE, CAN, MUST, DID, AM

**SAMPLE: Akathist Canon / Ode 1 / Tone 4**

I shall **open** my **mouth** and it will be **filled** with the **Spirit,**

**vb.**  **n.**  **vb.**  **n.**

and I shall **speak forth** to the **Queen** and **Mother.**

**vb.**  **adv.**  **n.**  **n.**

I shall be **seen joyfully singing** her **praises,**

**adj.**  **adv.**  **vb.**  **n.**

and I shall **delight** to **sing** of her **wonders.**

**vb.**  **vb.**  **n.**
Step Three – Identify the Accent of Content Words
Suggested resource:
• Dictionary.com

Once you have found all Content Words of the sentence it is time to identify the accent of each content word if necessary. It is on the accent that a content word is properly stressed.

Example; **Ho-ly, The-o-to-kos, Je-sus, Spir-it**

**SAMPLE: Akathist Canon / Ode 1 / Tone 4**

I shall **o-pen** my **mouth** and it will be **filled** with the **Spir-it**, [MEDIAL] (G)

<table>
<thead>
<tr>
<th>vb.</th>
<th>n.</th>
<th>vb.</th>
<th>n.</th>
</tr>
</thead>
</table>

and I shall **speak forth** to the **Queen** and **Moth-er**. [FINAL] (E)

<table>
<thead>
<tr>
<th>vb.</th>
<th>adv.</th>
<th>n.</th>
<th>n.</th>
</tr>
</thead>
</table>

I shall be **seen joy-ful-ly** **sing-ing** her **prais-es**, [MEDIAL] (G)

<table>
<thead>
<tr>
<th>adj.</th>
<th>adv.</th>
<th>vb.</th>
<th>n.</th>
</tr>
</thead>
</table>

and I shall **de-light** to **sing** of her **won-ders**. [FINAL] (E)

<table>
<thead>
<tr>
<th>vb.</th>
<th>vb.</th>
<th>n.</th>
<th></th>
</tr>
</thead>
</table>

After you have finished step three the only thing left to do is chant through the text. It is important to note that these rules are just guidelines that are not necessarily foolproof with how every text works with a given tone.