Pedagogically Expanded Apichimata
A Quick and Dirty Guide to the Modes

Draft hastily done for chant class at SMI'07

Text and Byzantine chant:
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Mode 1/Tone 1 (diatonic) - "quick" heirmologic and sticheraric hymns (slow heirmologic and sticheraric hymns and papadika are also based on PA).

Ne. Tone One rises first to THI and it finishes on PA. sol fa

Mode 2/Tone 2 (soft chromatic)- apolytikia and kathismata hymns ("slow" sticheraric hymns share the same structural notes but different melodic formulae).

Ne. This is Tone Two. To ZO it can ascend and it can rest on VOU but it ends on THI. sol fa

Mode 3/Tone 3 (enharmonic)

Ne. Tone Three avoids its home note. It likes to pause on KE and then it goes to PA. These alternate until the hymn is done. ca sol fa

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Mode 4/Tone 4 (diatonic) - hymns except apolytikia and kathismata

Ne. Tone Four is di-a-ton-ic so ob-serve how ZO must shift VOU wi E

and go from THI down to PA. But it al-ways ends on VOU. wi E

Mode 4/Tone 4 (soft chromatic) - apolytikia and some kathismata (the other kathismata are special melodies in hard chromatic)

Ne. Tone Four Apolytikia are al-ways sung os Tone Two.

This is soft chromat-ic so ZO is nev-er flat. The bas-is is

THI but the final cadence is on VOU.** - i E

**However, the ornamental érmi-inal cadence for a hymn group cadences on THI

Mode 1 Plagal/Tone 5 (diatonic) - "quick" hemiologic and sticheraric hymns (the slow sticheraric and papadika hymns are based on PA)

Ne. Tone Five will rest on NI and it will end up on the note KE.

KE KE A

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Mode 2/Tone 2 (hard chromatic) - antiphona, "quick" and "slow" kanons and sticheraric hymns
(Mode 2 Plagal/Tone 6 "slow" heirmologic hymns also use this scale with different formulae)

Ne. PA and THI are focal notes in hard chromatic.
PA

This is true for both Tone Two and Tone Six.

Mode 2 Plagal/Tone 6 (soft chromatic) - apolytikia, kathismata, anavathmoi, kanons and "quick" sticheraric hymns

Ne. Tone Six heirmologic melodies are similar to THI

Tone Two but the final cadence is on VOU.**

**However, the ornamentalermal cadence for a hymn group cadence on THI.

Varys Mode/Tone 7 (enharmonic)**

Ne. Varys is the Seventh Tone. Its stopping point on THI
GA for F

is a step away from GA.

**there is also Varys diatonic from ZO but that is in less common use

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Mode 4 Plagal/Tone 8 from GA (diatonic as if Ni were transposed to GA, thus the ZO is always flat) - apolytikia, some kathismata, kanons

Ne. Most Tone Eight Hie-ro-mo-lo-gic mel-o-dies can ca-dence on THi

and will end on GA.

Mode 4 Plagal/Tone 8 from Ni (diatonic) - quick and slow sticheraric hymns

Ne. Tone Eight Stich-er-ar-ic mel-o-dies al-so ca-dence on

THi and on VOU less fre-quent-y, but they end on Ni.