

revised

Pedagogically Expanded Apichimata A Quick and Dirty Guide to the Modes

*scanned
re-arranged
edited
word out. gr
for comparison
a bit better.*

Draft hastily done for chant class at SMI'07

**Text and Byzantine chant:
J. Suchy-Pilalis**

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

for fast - moving melodic

imaary on

Ne. Tone One ri - ses first to THI and it fin - ish - es on PA. *re Δ*
PA *re Δ*

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

in soft chromatic hymns, all A can be either flat or natural, because they are in between. ("micro-tone")

imaary on

Ne. This is Tone Two. To ZO it can as - cend and it can rest
THI *sol G*

on VOU but it ends _____ on THI. *sol G*

Mode 3/Tone 3 (enharmonic)

imaary on

Ne. Tone Three a - voids its home _____ note. It likes to pause on KE
GA *fa F*

and then it goes to PA. These al - ter - nate un - til the hymn _____ is _____ done. *G 4: F*

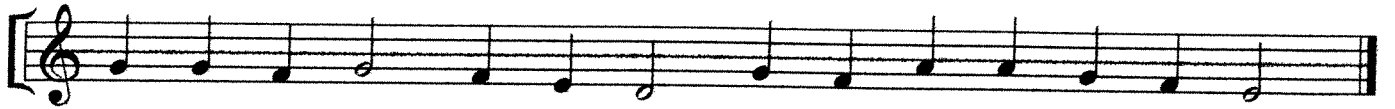
Byzantine chant melodies/settings:
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Mode Guide- 2

Mode4/Tone 4 (diatonic) - hymns except apolytikia and kathismata



Ne. Tone Four is di - a - ton - ic so ob - serve how ZO must shift
 VOU ^{mi} E



and go from THI down to PA. But it al - ways ends on VOU. ^{mi} E

[VOU - ZO - THI - PA - VOU]

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



Ne. Tone Four A - pol - y - ti - ki - a are al - ways sung as Tone Two.
 THI ^{sol} G



This is soft chro - mat - ic so ZO is nev - er flat. The bas - is — is

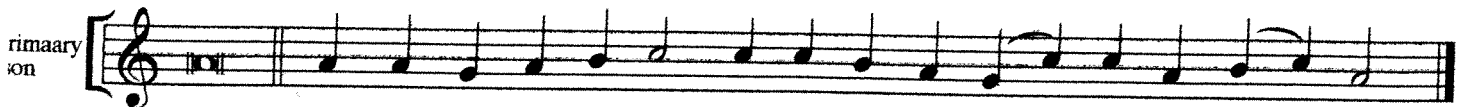


THI but the fi - nal ca - dence is on VOU.** ^{mi} E

**However, the ornamental terminal cadence for a hymn group cadences on THI

Handwritten note: - this (- A -) is the quick

Mode 1 Plagal/Tone 5 (diatonic) - "quick" heirmologic 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 ^{la} A

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)

Mode Guide- 3



Ne. PA and THI are fo - cal notes in hard chro - ma - tic.
 PA *fa*



This is true for both Tone Two and Tone Six.

*hard chro
 (PA - THI) - 1*

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



Ne. Tone Six heir - mo - lo - gic mel - o - dies are siim - i - lar to
 THI *al*



Tone Two but the fi - nal ca - dence is on VOU.**

**However, the ornamental terminal cadence for a hymn group cadences on THI.

*hard
 on THI
 but VI
 ends on
 VOU.*

Varys Mode/Tone 7 (enharmonic)**

7 is not "plagal" "epitrochos mousikos"



Ne. Var - ys is the Sev - enth Tone. Its stop - ping point on THI
 GA *fa F*



is a step a - way from GA.

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

Byzantine chant melodies/settings:
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Mode Guide- 4

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 Heir- mo - lo - gic mel - o - dies can ca - dence on THI
GA

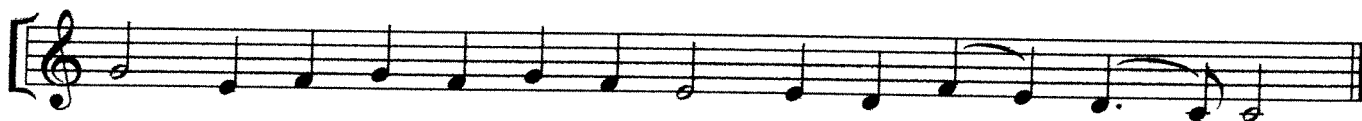


and will _____ end _____ on _____ GA.

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
NI



THI and on VOU less fre - quent - y, but they end _____ on _____ NI.