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. 

PA \text{ in } \text{ a}

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 \text{ on } THI. 

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. 

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Mode Guide 2

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

Ne. Tone Four is diaton ic so observe how ZO must shift

and go from THI down to PA. But it always ends on VOU.

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

Ne. Tone Four Apolytikia are always sung as Tone Two.

This is soft chromatic so ZO is never flat. The basis is

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

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

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.

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Mode 2/Tone 2 (hard chromatic) - antiphona, "quick" and "slow" kanons and sticheraric hymns
(Mode 2 Plagal/Tone 6 "slow" hermologic 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 hermologic melodies are similar to THI

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

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

Varys Mode/Tone 7 (enharmonic)**

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

GA 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

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

Tone Eight Stich-er-ar-ic mel-o-dies al-so ca-dence on THI and on VOU less fre-quen-ty, but they end on Ni.

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