

February 27, 2020

Byzantine Music Course

Mode 1, Heirmologic Roundup

Mode 1, Sticheraric

Mode Plagal 1, Heirmologic

Chanted Readings

Mode 1, Heimologic

Review
Let's sing!

Mode 1, Sticheraric Style

Sticheraric (Slow) Style in General
Parts of the Diatonic Scale it Uses

Its Range

Modulations

Sticheraric Style in General

Hymns are slower, more melodic form of chant than the Heirmologic style.

Heirmologic style uses 1—2 notes per syllable of text.

Sticheraric style uses anywhere from 1—4 notes or more per syllable of text.

This style can also contain longer chant phrases called *Melismata* (plural of *Melisma*) that occur on 1 or 2 words and can go on for 20 or more notes.

Sticheraric melodies are used in:

Introductory Psalms, most typically *Lord, I have cried...* at Vespers and *Let everything that breathes,* at Matins.

The hymns that follow these introductory verses are called *Stichera*; hence the name *Sticheraric*.

Stichera of Vespers and Lauds at Matins are written in both Sticheraric and Heirmologic styles and can be performed alternately to adjust for time.

The Resurrectional Evlogetaria (Benedictions) sung at Sunday Matins are sung in Heirmologic style, but are sung once a year in Sticheraric style on the Matins of Holy Saturday (Friday evening).

Doxasticá (literally “glory” verses, because they occur after the introductory verses *Glory to the Father..* and *Both now and ever, are also sung sticherarically*).

The final section of Psalm 103 is sung at Vespers, usually sung on the parish feast day when a bishop attends.

Called *Anoexantaria* because they begin with the verse *When You open Your hand, all things shall be filled with Your goodness* (Ἀνοίξαντός σου τὴν χεῖρα...).

All other hymns named *Idiomela* (Ἰδιόμελα), which means they possess their “own” melody.

Mode 1, Sticheraric Scale

Uses the same Diatonic scale as the Heirmologic style



Can have frequent, brief ascents into the upper tetrachord, Di to Ni'

Typically uses the lower tetrachord, from Pa to Di

And descents below Pa

Sample: *Lord, I have cried, from Vespers*

π
q
Lord, I have cried out to _____ You _____, hear me, hear _____ me _____, O _____ Lord. π
q

Lord _____, I cried out to _____ You, _____ hear _____ me _____. Hark---en to the voice _____

of _____ my sup-----pli-----ca-----tion π
q when I cry _____ out _____

_____ to _____ You _____, _____ hear me, hear _____ me, hear _____ me _____, O _____

_____ Lord. π
q

What are they?

Modulations

In Western music, modulation means a change of key, making the pitch higher or lower.

In Byzantine music, it is a temporary leap into the scale of another genre.

Example: Mode I can become chromatic for one word or phrase, then return to diatonic.

Typical words and phrases that invoke the chromatic genre:

corruption,

sinfulness,

the realm of Hades,

generation of Hebrews,

prodigal that I am.

Mode 1 can move into the enharmonic scale for a musical phrase.

Text Examples:

*In order to save the human race
And has delivered us from our sins
And He ascended to the heights*

How it's done

*Perform a cadence on Ga
Jump to high Ni'
Perform a descent back to Ga*

Example: Getting into and out of an Enharmonic Modulation

The pinball below the apostrophos indicates the enharmonic genre and is always placed on Zo, which has to be flatted.

From_ you, He be-came in----car-----nate, to save us from

our_ sins_ as the one who_ loves hū----mă-----

----ni-----ty.

Fthorà (φθορά), or Modulants

(or Pinballs)

Modulations are notated by little symbols called fthorá.

Φθορά means "corruption," "decay."

Here, we'll call them "modulants."

Think of them as on/off switches.

We will learn them as they come.

Mode Plagal 1st Heirmologic

Fast Melodies on the
High Diatonic Tetrachord

Basics of Mode pl. 1.

For its Heirmologic Style:

Diatonic Scale Same as Mode I, *but*

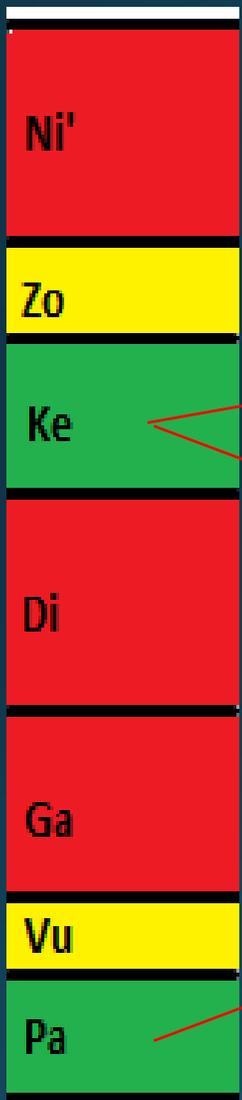
It uses the upper tetrachord of the scale. Usually sung on a lower pitch to keep it singable.

Melodies are normally within the range of Di to high Ni'.

If the melody descends to Ga, then Ga can have a sharp to prevent a possible tritone.

Another way this can be handled is to sharpen Di and keep Ga as is, creating a chromatic sequence.





It is attracted to high Ni'. It also forms its incomplete cadence on Ni'.

Its base note is on Ke.

Also, final cadences and catalyses are on Ke'.

It forms its complete cadence on Ke'.

Rarely, it will form a complete cadence on Pa, but it hops back to Ke, ASAP.

Intonation and Ison



This is the easiest and most basic intonation for beginners.



This intonation helps establish the pitch of *Di* below the base *Ke*.

The ison is basically held on 2 notes. It stays on *Ke*, then during a cadence, it drops 1 note to *Di*. If the melody should drop down to *Pa*, the ison and melody are sung in unison.

Catalysis



Typical Movements of Heirmologic Pl. 1

Next slide

(K)
x q Ke Ke Di Ke Zo Zo Ni' Ni', Ni'

(Δ) (Z)
Ni' Zo Ke Zo Zo Ni' Zo Ke. x q

(Δ) (K) (K)
Di Ke Zo Pa' Ni' Zo Ni' Ni' Pa' Vu'

(Δ)
Pa' Ni' Zo Ni', Ni' Pa' Ni' Zo Ke Di

(K) (M)
Ke Zo-Ni' Zo Ke Di Ke. x q Ke Zo Ni' Zo Ke Di

(Δ) (K)
Ga# Di Ke Zo-Ni' Zo-Ni' Zo/Ke Ke. x q

Background

Intoned (Chanted) Readings

Chanting a reading became a tradition when church buildings got bigger and its crowds more massive. This was done for acoustic purposes in the absence of microphones.

Readers had ekphonic symbols to guide them in their readings.

Once ekphonetics ceased to be included and the art of reading them was lost, the chanting style was passed on *literally* by oral tradition.

According to researchers in Byzantine music, our method of chanting the Epistle and Gospel is much the same today as it was during Byzantine times.

Style – the Basics

You look over the text and practice it before trying to chant it in church.

Imagine your pitch as being either high Ni' or Ga (with Zo flatted).

Here, we'll assume you're reading on Ga as your base note.

Launch sentences beginning with an unaccented syllable from low Ni, and move back up to Ga.

You can also stay on Ga to begin a new sentence so you don't sound monotonous.

Accent the importance of a phrase by raising the pitch briefly to Di. Return to Ga almost immediately.

Punctuation

Periods in the text: move down to Pa, 1 note per syllable, then return to Ga.

Commas in the text: move down to Pa and pause; return to Ga on the first syllable after the comma. You can also go all the way down to Ni on the syllables before a comma *IF* the rhythm of the accents in the syllables support it.

Quotations of other passages in the text: Pause at the comma before the quote, then rise to Di for the first phrase(s) inside the quotation marks. Come down to Ga again, usually after the first comma within the quotation.

Commas, Periods and Quotes

Brethren, since we have a high priest who has passed through the

heavens, Jesus, the Son of God, let us hold fast our confession.

As he says al-so in another place, "Thou art a priest for ever,

after the order of Melchizedek."

"A priest forever"
Because you are inside a quotation, when you perform an accent, the accent rises from Di to Ke.

Questions and the Final Sentence

Questions within the text: Lower the pitch to Vu and lower your volume also, as if you were going to speak the question instead of chant it full volume.

At the **last sentence of the reading**, descend to Ni and back to Ga, then on the syllables before the last comma, semicolon or what-have-you, perform a melisma, then proceed to the end, giving a second melisma to the final syllables of the reading.

A Question

וְאַתָּה כְּשֵׁנֶיךָ וְשָׁנֶיךָ לֹא יִסְּמוּ

“But thou art the same, and thy years will nev--er end.”

וְכֵן אָמַר יְהוָה אֱלֹהֵינוּ וְכֵן אָמַר יְהוָה אֱלֹהֵינוּ

But to what an--gel has He ever said, “Sit at my right hand till I make

אֶת־אֹיְבֵיךָ לְבֵרֵךְ לְרַגְלֶיךָ.”

thy enemies a stool for thy feet.”

Next Class is March 12, 2020

Assignment

Go through the Anastasimatarion_Mode_1 material for both Heirmologic and Sticheraric chants.

Start learning the Heirmologic chants for Mode pl. 1. This style is indicated by the presence of Ke as its base note. Play with the Sticheraric chants also, if you have the time. The Anastasimatarion_Mode_pl_1 is posted on the St. Caedmon website.