

Tone 5:
Melodic Type 1

SERBIAN OSMOGLASNIK - TONE 5


VESPERS

Lord I Call Upon Thee

Cadential structure highlighted in red noteheads.
Click on any RED text to link to sound files

[Audio link](#)

Phrase A

1. 

Lord I call up - on Thee,

Phrase B




hear me! Hear me, O Lord!

Phrase C



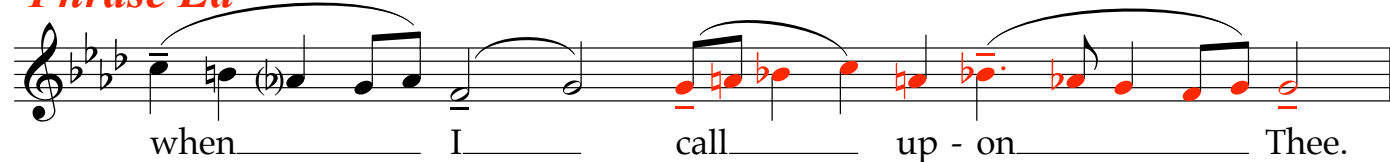
Lord I call up - on Thee, hear me!

Phrase Da or: (voice of my prayer.)




Re - ceive the voice of my prayer

Phrase Ea



when I call up - on Thee.

Phrase X



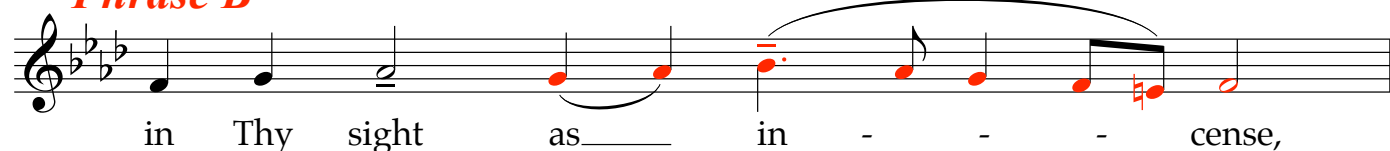
Hear me, O Lord!

Phrase A

2. 

Let my prayer a - rise

Phrase B



in Thy sight as in - - - cense,

Phrase C



and let the lift - ing up of my

Phrase D



hands be an even - ing sac - ri - fice.

Phrase X



Hear me, O Lord!

Phrase A1

Verse

3. 

Bring my soul out of pris - - on

Phrase A2



that I may give thanks to Thy Name.

Tonal Analysis: The Tone 5 - type 1 melody is used for the "Lord, I Call" and for "The Praises" and for any other hymn where the Slavic term "Samoglasen" (Greek "Idiomelon") would be specified. The style of the hymn is generally melismatic and is in a minor mode. This particular tone presents significant challenges both for the singer and for the analyst because of the complexities of its tonal and formal structure. The first three phrases are clearly distinct and are thus analyzed **A**, **B** & **C**, respectively. The fourth and fifth phrases share a cadential structure that is identical to that used in the verses for the tone (see #3 above), however these two phrases have clearly distinct features at their beginnings which are indelible aspects of the melodic type. As such I have chosen to label them '**Da**', and '**Ea**', respectively to reflect these aspects. Arguably, verses such as #3 above could be said to begin with phrase **D**, or **Da**. However, that absence of the distinctive low C at the beginning points to a different function for the above within the melodic type. The '**A1**' phrase above clearly initiates a process by starting on the tonic. The '**Da**' phrase is always continuing a process initiated by the phrase '**C**' which always precedes it. Phrase **C** propels the melody to its lowest point from which phrase **Da** continues. Hence, the low C at the beginning of the phrase '**Da**' is not simply a pick up, but rather a continuation of the structure of the preceding phrase. In every other respect phrases **A1** and **Da** may appear identical, but this structural difference should not be overlooked since it underscores the different function of each phrase within the melodic type. A related issue is whether in fact phrase **A** is really a composite phrase made up of **A1** and **A2**. The relationship is not quite as evident as it is for other tones featuring composite phrases. The central problem is the use of the pitch F early in the '**A1**' phrase. This pitch is typically absent from phrase **A** until the approach to the cadence near the middle of the phrase. That said, there are clear similarities between the way the two phrases fluctuate around the G, Bb gamut and are basically both prolongations of the pitch G. This tonal similarity, coupled with the formal propriety of labeling the verse structures **A1**, **A2** rather than somewhat counterintuitively as **B**, **A**, is certainly a factor in the labeling decision.

Phrase B - cadential variants*Phrase C - cadential variant**Phrase X - cadential variants*

Tonal Analysis (continued): Looking at the phrases from a tonal standpoint we can clearly see that phrase **A** is a prolongation of the supertonic pitch G on which it typically begins and ends. The rather concise phrase **'B'** typically begins on a mediant Ab or tonic F and always ends with a progression from Bb or C down to the tonic F. Phrase **C** is tonally distinct as it always progresses down to a low C which is tonicized by way of the D natural and Eb. Although they can present a bit of a challenge in learning the Tone, it is very important to maintain these modal inflections. As previously mentioned, the phrase **'Da'** begins on the low C and ascends through the Bb to the cadence on the supertonic G, hence the structural similarity to phrase **A**. Phrase **Ea** reaffirms the G supertonic cadence via a distinctive melodic form which is generally unaltered wherever it is used. This phrase is in effect an inverted arch featuring the use of an augmented second, protracted F and G half notes, and a cadential progression very similar to phrase **A** or **A2**. The final phrase **'X'** is, much like the phrase **A**, a prolongation of the supertonic pitch G.

The gamut of the Tone 5 melody rests securely within the octave C below F to C above, with the pitch G as the final. Harmonizations of Tone 5 can be quite chromatically complex and will generally feature F (minor) and occasionally C (minor) as the tonal center, with the prevalent supertonic G being harmonized with the dominant function (C Major). The pitch C could be used as an ison throughout the tone, although there would be a strong impulse to shift to F at the end of any **'B'** phrase, or to use F as a penultimate note in cadential phrase **X**. These would certainly be performer options.

Example 1) B-C Elided Phrases

Phrase B

We of - fer - Thee - our - even - ing

Phrase C

wor - ship, O - Nev - er - set - ting Light.

elision

Structural Analysis: The Tone 5 type 1 melody actually has a fairly simple structure. The complexities that do exist are primarily in the diversity of phrases and in the chromatic inflections which pepper the melody. But the structure itself basically revolves around the four phrases 'B, C, Da, & Ea' which are recycled in rotation as can be seen from the **Table I** examples below. With the exception of the "Lord I Call" and "Let My Prayer Arise", the 'A' Phrase is never directly used. Its presence is strictly in the verses and "Glory...now...", although its cadential structure is maintained in the 'Da' and 'Ea' phrase endings. A closer examination of this four phrase rotation shows that it revolves around the cadential sequence of pitches F, C, G, & G respectively, a fact which in no small part accounts for its tonal balance and structural coherence. It is also worth noting that some of the stichera repeat the 'B' phrase at the outset. Beyond that it seems clear from the examples that the rotation can be broken off at any phrase before the cadential phrase 'X'. Stichera #6, 7 and 9 further illustrate the use of phrase elisions. These are in fact complete but otherwise contrasting phrases that are elided or joined together to form a larger structure which the text generally demands. This is similar to the composite phrasing exemplified elsewhere, but differs in that a) it is not systematically applied throughout the melodic type, and b) the elided phrases are otherwise complete melodic structures in and of themselves; they are never compacted into a composite phrase to be used elsewhere, but are basically just joined together around a common pitch or location within the musical system.

Example 1 from stihir #6 on the preceding page illustrates this technique.

Included in **Table I** is the festal hymn in Tone 5 "The Magi, Kings of Persia" from the Anthology volume 2. It follows the same basic structure as the Dogmatikon from the Osmoglasnik but is slightly more elaborate especially with regard to phrase Ea. An even more elaborate use of the Tone 5 melody can be observed in the Aposticha hymn for the vespers of Great and Holy Friday "When Joseph with Nicodemus" (see pgs 220-222 of the Anthology volume 2). This chant also follows the same basic Tone 5 form described above, but features a stunningly beautiful melismatic expansion of the 'Ea' phrase in all three of its occurrences within the hymn. An audio rendition of this hymn can be accessed [here](#).

TABLE I: Tone 5 - Type-1 Phrase Structures

from the on-line Serbian Osmoglasnik: Tone 5 (pg 165)

1. Lord I Call.....	A, B, C, Da, Ea, X
2. Let My Prayer arise.....	A, B, C, Da, X
3. Bring my Soul (verse).....	A1, A2
By Thy Precious Cross (stihir).....	B, C, Da, X
4. The Righteous (verse).....	A1, A2
Christ who granted Resurrection (stihir).....	B, B', C, Da, Ea, B", X
5. Out of the Depths (verse).....	A1, A2
O Great Wonder (stihir).....	B, C, Da, Ea, B', X
6. Let Thine Ears (verse).....	A1, A2
We Offer Thee (stihir).....	B-C, Da, Ea, B-C', Da, X
7. If Thou, O Lord (verse).....	A1, A1, A2
We Glorify Christ (stihir).....	B, B', C, Da, Ea, B-X
8. For Thy Name (verse).....	A1, A1, A2
My Soul has Trusted (stihir).....	B, B', C, Da, Ea, B', C', Da', Ea', B", C, X
9. Glory....Now.....	A, A
Dogmatikon.....	B, C, Da, Ea, B', C', Da', Ea', B-X
28. Let Every Breath Praise.....	A, B, C, X
all verses.....	A1, A2

(from the Anthology of Serbian Chant vol 2: pg 325-326)

at the Nativity Compline

Glory...Now.....	A, A
The Magi, Kings of Persia.....	B, C, Da, Ea, B', C', Da', (E'), X

Performance Suggestions: The Tone 5 type-1 melody should flow at a slow to moderate tempo with the half-note receiving the basic pulse and with the quarter-notes felt metrically in groups of twos or fours, following the accent patterns of the text. Stress marks have been appended to noteheads where appropriate to serve as an aid in performing the chant. Cadential structures have been highlighted in red; these structures, together with the variants illustrated on pg 3, should be adhered to as closely as possible. The examples on **Table I** should be studied, sung and familiarized before proceeding to the exercises below. As the greater part of the gamut lies below the starting pitch G, it is often the mistake of someone singing this melodic type to start too low in their range and then strain at the low notes. Keep this in mind when performing this melody in a register suitable to your own voice. The fact that it extends a full octave can greatly narrow the margin of comfortable starting pitches.

Exercise 1: Memorize the "Lord I Call" melody, then try adapting the following pointed text using the phrases indicated at the points suggested. Try to preserve the distinctive cadential formula within each phrase, and try to observe the stress patterns of the text. After you've sung it a few times, compare your work to the setting found on [pg 166 of the Serbian Osmoglasnik on-line](#).

B

By Thy precious Cross, O Christ, Thou hast put the Devil to shame, //

C

and by Thy Resurrection Thou hast blunted the sting of sin. //

Da

X

And saved us from the gates of death! // We glorify Thee, O Only begotten One!

Exercise 2: Using the following form - verse **A1, A2**; stihir **B, C, Da, Ea, B, X** - try pointing the verse and stihir below and then singing it. After you've tried it a few times compare your work to the version found in the [on-line Serbian Osmoglasnik on pg 168](#).

Verse:

Out of the depths I cry to Thee, O Lord! Lord hear my voice.

Stihir:

O great wonder! The Creator of the invisible suffered in the flesh in His love for man, and rose immortal!

Come, O sons of nations let us worship Him! For delivered from error by His tender-heartedness,

we have learned to sing of One God in three Persons!

[Click here to access audio and pdf's for the "Lord I Call" stichera and Dogmatikon in the 8 Tones in both English and Church Slavonic.](#)