Дóмъ ст҃ы́хъ жéнъ мѵ̀роно́сицъ

Holy Myrrh-bearers

Ὁ Οἶκος τῶν Ἁγίων Μυροφόρων

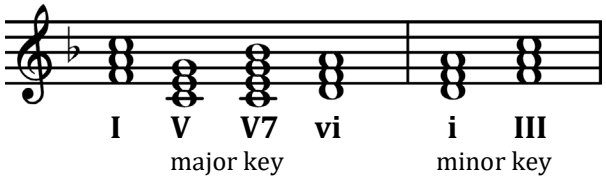
Understanding the Guide for Giving Pitches for the Melodies of the Eight Tones

The *Guide for Giving Pitches for the Melodies of the Eight Tones* is a single-page reference to aid choir members in providing starting notes for choral singing.

Starting Chords

The starting chords for the melodies of the eight tones are:

I	major tonic	*do mi sol*
V	dominant	*sol ti re*
V7	dominant seventh	*sol ti re fa*
vi	submediant	*la do mi*
i	minor tonic	*la do mi*
III	mediant	*do mi sol*



The Guide lists the chord sung at the start of each of the five melodies in each of the eight tones. The initial chord is generally the tonic (I or i) or the dominant (V) chord. Each chord consists of the root, the third (3rd) and the fifth (5th). Dominant seventh chords also include the seventh (7th). The Guide also specifies the starting note of the melody, which is most commonly sung by the soprano voice; exceptions are noted.

For several melodies, the starting chord is dependent on the text being sung. In a few instances, the chord that begins a melody is different when unstressed syllables precede the first stressed syllable. The Guide provides the unstressed chord on the left and the stressed chord on the right (I root / V 5th). For example, the Tone 2 troparion melody starts on the third of the tonic chord when the first syllable is stressed, but on the fifth of the dominant chord when it begins with unstressed syllables (V 5th / I 3rd).

Giving Pitches

The pitches are given by singing the notes that make up the starting chord, which allows the singers to hear the pitch on which each voice begins. Four patterns are used. The Guide provides these patterns, with the starting note of the melody underlined.

root 3rd root 5th, root – When the melody begins on the root of the chord, the pitches are given by singing the root, the third, the root again, down to the fifth, and finally the root again. This pattern is used for both major and minor triads.

5th 3rd root – If the first pitch in the melody is the third of the starting chord, the pitches are given from high to low: the fifth, the third, and the root.

root' 5th 3rd root, – If the melody begins with the fifth of the dominant (V 5th), four descending pitches are given: the higher root, the fifth, the third, and the lower root.

root 3rd 5th 7th 5th root – When the first chord is the dominant seventh (V7), pitches are given from lowest to highest, then back down: the root, the third, the fifth, the seventh, the fifth again, and finally the root again. This same pattern is used whether the melody starts on the fifth (V7 5th) or the seventh (V7 7th) of the chord.

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Guide for Giving Pitches for the Melodies of the Eight Tones

Tone	Refrain	Sticheron	Troparion	Prokeimenon	Irmos
1	**V7** 7th	**V7** 7th	**I** root / **V** 5th	**I** 3rd	**I** root
2	**V7** 5th	**V7** 5th	**V** 5th / **I** 3rd	**I** 3rd	**I** root / **I** 3rd
3	**I** 3rd	**V** 5th	**i** root	**V** 5th	= Sticheron
4	**I** root	**V** 3rd	**I** root ▲	**I** root	**V7** 5th ▲
5	**I** root	**V** 5th	= Sticheron	**I** 3rd	**I** root
6	**i** root	**i** root	**I** root	**i** root ▲	**i** root / **III** root
7	**I** 3rd	**I** root / **I** 3rd	**I** 3rd	**V** 3rd	= Sticheron
8	**I** root / **vi** root	**vi** r / **V** 3rd / **I** r *	**I** root	**V** 5th	**V** 3rd / **V7** 5th

Melody Start Note	Chord melody start note	Pitches	Solfege
root	**I** root or **III** root	root 3rd root 5th, root	*do mi do sol, do*
	i root or **vi** root	root 3rd root 5th, root	*la do la mi, la*
third (3rd)	**I** 3rd	5th 3rd root	*sol mi do*
	V 3rd	5th 3rd root	*re ti sol*
fifth (5th)	**V** 5th	root' 5th 3rd root,	*sol' re ti sol,*
	V7 5th	root 3rd 5th 7th 5th root	*sol ti re fa re sol*
seventh (7th)	**V7** 7th	root 3rd 5th 7th 5th root	*sol ti re fa re sol*

▲ melody in the Alto

first syllable **stressed**
↓
I root / **V** 5th
↑
first syllable **un**stressed

* **I** root when the first syllable is stressed, **V** 3rd if beginning with one unstressed syllable, or **vi** root if with two or more unstressed syllables