

Tone 7:

Melodic Type 1a

SERBIAN OSMOGLASNIK - TONE 7

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, hear me!


Phrase B


 Hear me, O Lord! Lord I

Phrase A'


 call up - on Thee, hear me!

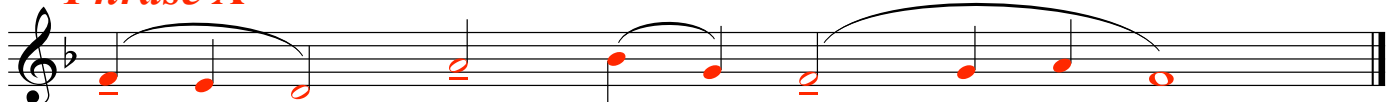
Phrase B'


 Re - ceive the voice of my prayer

Phrase A''


 when I call up - on Thee.


Phrase X


 Hear me, O Lord!

Phrase A

2. 
 Let my prayer a - rise in Thy sight as in - cense,

Phrase B


 and let the lift - ing up of my hands

Phrase A'

be an even - ing sac - ri - fice.

Phrase X

Hear me, O Lord!

Phrase A

3. Bring my soul out of pris - - on that

I may praise Thy Name.

Phrase B*

Come, let us re - joice in the Lord

Phrase A'

who de - stroyed the do - min - ion of death

Phrase B*'

and en - light - ened the race of men!

Phrase A''

Let us sing to Him with the bod - i - less hosts!

Phrase B-X(elision)

O our Mak - er and Sav - - ior,

glo - - - ry to Thee!

Two distinctive B phrase structures

Example 1) Phrase B

Two different types of **B** phrase within Tone 7. The essential difference is the structural emphasis **Example 2** places on the pitch B. Both phrase types function in an antecedent consequent relationship with phrase **A** and thus are interchangeable within the Tone. However, there are definite tendencies for when and how each will be used - see Structural Analysis.

Example 2) Phrase B*

Example 3) Phrase B* & B sometimes combined

Tonal Analysis: Tone 7 and its authentic counterpart Tone 3 are unique among the tones in basically featuring a single melodic type throughout the Tone. This is in fact more true of Tone 7 which shows very little difference even between its type 1a and 1b melodies, with the latter being slightly less melismatic than the former. The Tone 7 type-1a melody has an octave gamut extending from the dominant pitch C above and below the tonic F. The scale is major and there are no chromatic inflections. The Tone is one of the easiest to learn. The majority of hymns in this melodic type will begin on a metrically stressed leading tone E. Occasionally, the tonic F may be used as a pick-up to the E. One of the signature features of any Tone 7 melody is the E, F, G ascent and the repeating G's at the beginning of any opening phrase 'A' which has as its cadence the tonic pitch F. The 'B' phrase can begin a variety of different ways but will always end on the supertonic G. As such, the 'B' phrase typically alternates with the 'A' phrase throughout the Tone and together they form an antecedent-consequent relationship. There are, however, two slightly different but motivically distinct types of phrase 'B'. This is most evident when we compare the 'B' phrases of the "Lord I Call...Let My Prayer" with those of the first stihir "Bring My Soul". **Examples 1 & 2** above illustrate this difference. Observe that in addition to the highlighted motivic distinctions between the two phrases, there are also structural differences. There might be a strong argument for labeling these two phrases 'B' and 'C' so as to indicate these differences. However, because of their similar cadences and aforementioned relationship with Phrase A, they have much more in common than a contrasting (B, C) phrase labeling would suggest. For this reason we will adopt the simple use of an asterisk(*) in our analysis to indicate the alternate type of phrase B shown in example 2. This will assist the reader in seeing where and how each of the phrase types is used within the Tone. The 'C' phrase is only rarely used in melodic type 1a; it is more common in type 1b, as it is always used in the prokeimena for this tone. Where it occurs, phrase 'C' will always follow a distinctive path down to the low dominant followed by an ascent up to the cadential pitch on the tonic F. An example of phrase C is given on page 4 with its distinctive features highlighted in red. The closing phrase 'X' typically moves from the tonic pitch F down to the sub-mediante D, before cadencing on an ornamented tonic F as shown in the "Lord I Call" and "Let My Prayer Arise." Observe that all phrase endings typically alternate between the tonic and supertonic pitches.

The Tone 7 melody is certainly one of the more attractive in a four part setting. Its wide range and purely diatonic character, together with its emphasis on primary tonal functions like the dominant and pre-dominant, allow for a colorful 4-part arrangement. An ison, if used, would have to alternate between the dominant C and the tonic F.

Example 4) The less common phrase C:

from the Dogmatikon (Tone 7)

de - vout - ly we pray to you:

Structural Analysis: The Tone 7 type 1a melody follows a fairly simple phrase order of mostly alternating 'A, B' phrases (see Table I on pg 5). This alternation underscores the tonal simplicity of Tone 7 which features only two cadential pitches, the supertonic G and the tonic F. These generally alternate together with the phrase structures to form a very clear antecedent-consequent relationship between the phrase pairs. In several instances the 'B' and 'A' phrases may be elided into a single extended phrase exhibiting this same tonal and structural relationship (see #7 in Table I). The phrase 'C' is only rarely used in the "Lord I Call" stichera. In both of its occurrences, it appears near the end of a lengthy stihir. It likely serves as a point of contrast in such cases. Of course, the 'C' phrase is used cadentially in all Tone 7 prokeimena and in most antiphons. We can see examples of the phrase 'C' used in this fashion in the Slava Hymns (see Table I). Observe also that it is possible for phrase B to succeed itself.

A very important aspect of the Tone 7 type 1a structure is the variance and uses of both the 'A' and the 'B' phrases. The 'B' phrase in particular is present in two basic forms as shown in Examples 1 & 2 on pg 3. The first of these forms, which we are simply labeling phrase 'B', is used exclusively in the "Lord I Call...Let My Prayer" prototypes, and only incidentally in the stichera, typically toward the middle or end as a point of variety. The second of these forms, which we are labeling 'B*' is exclusively featured within the stichera and is always used to begin the stihir. This practice should be observed whenever adapting Tone 7 stichera text to this melody. The 'A' phrase can also appear as a segmented structure. We are not going so far as to call it a composite phrase as with some of the other tones, but a close examination of the way it is used in the verse settings will certainly illustrate this to the reader. Most commonly it is segmented around the supertonic G as shown in Example 5 below, thus creating its own antecedent-consequent form. It may also be segmented around the half note F as in the #5 verse "Out of the Depths" from the Osmoglasnik. Example 6 shown below further illustrates the degree to which the 'A' phrase can be compressed and still retain its complete form. It is the flexibility of the 'A' phrase that allows it to be elided with the 'B' phrase, alternate with the 'B' phrase, or be used entirely alone as the basis of a complete verse.

Example 5) A single phrase A extended and segmented:

from the Verse #8 (Tone 7)

For Thy Name's sake I have wait - ed pa - tient - ly for Thee, O Lord.

My soul has wait - ed pa - tient - ly for Thy word.

My soul has trust - ed in the Lord.

Example 6) A single phrase A compressed:

from the Dogmatikon (Tone 7)

the or - der of na - ture is o - ver - ruled.

TABLE I: Tone 7 - Type-1a Phrase Structures**from the on-line Serbian Osmoglasnik: Tone 7 (pg 249)**

1. Lord I Call.....	A, B, A', B', A'', X
2. Let My Prayer arise.....	A, B, A', X
3. Bring my Soul (verse).....	A
Come, Let Us Rejoice (stihir).....	B*, A, , B*', A', B-X
4. The Righteous (verse).....	A
For our sake (stihir).....	B*, A, B, B*'-A', X
5. Out of the Depths (verse).....	A1, A2
When the apostles (stihir).....	B*, A, B*', A', B, X
6. Let Thine Ears (verse).....	A
Thou wast held (stihir).....	B*, A, B*', B, B*''-A', B, C, B*''' , X
7. If Thou, O Lord (verse).....	A
Fulfilling the prophecy (stihir).....	B*, A, B*'-A', B*''-A'', B, X
8. For Thy Name (verse).....	A
Thou didst descend (stihir).....	B*-A, B*'-A', B, X
9. Glory...Now.....	A, A
Dogmatikon.....	B*, B*', B*''-A, B, A', B*''' , A'', B', C, X
28. Let Every Breath Praise.....	A, B, A', X
all verses.....	A
all stichera	B*, [A, B or B*] repeat as necessary.... X

(from the Anthology of Serbian Chant vol 2: pg 135)

Slava hymns

O Holy Martyrs..... A, B, C

Glory to Thee..... B*, A, B, C

Performance Suggestions: The Tone 7 type-1a melody should move at a more moderate tempo (not fast) with the half-note receiving the basic pulse and with the quarter-notes felt metrically in groups of twos and fours following the accent patterns of the text (groups of threes are rarely encountered in this melodic type). Stress marks have been appended to noteheads where appropriate to serve as an aid in performing the chants. Cadential structures have been highlighted in red; these structures together with any variants should be adhered to as closely as possible. The examples on **Table I** should be studied, sung and familiarized before proceeding to the exercise below.

Exercise: 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 250-251 of the Serbian Osmoglasnik on-line.

A

The righteous await me for Thou wilt deal bountifully with me.

B***A****B**

For our sake, O Savior, // Thou didst endure the Cross and burial! // By Thy death Thou didst slay death as God. //

B*' --**A'****X**

We fall down before Thy Resurrection on the third day! // O Lord, glory to Thee!

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