

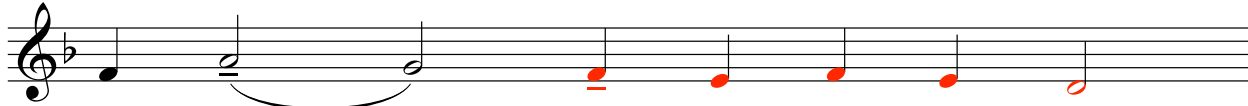
Tone 8:

Melodic Type 4

from MY SOUL MAGNIFIES THE LORD

[Audio link](#)

Phrase A

27. 
My soul mag - ni - fies the Lord,

Phrase B



and my Spir - it re - joice - es in God my Sav - ior!


Phrase A'

REFRAIN: 
More hon - or - a - ble than the cher - u - bim,



and more glo - rious be - yond com - pare than the ser - a - phim!

Phrase Cb



With - out de - file - ment you gave birth to God the Word;

Phrase X (ossia)

(ossia)



True The - o - to - kos we mag - ni - fy you!

Phrase X



True The - o - to - kos we mag - ni - fy you!

Elevation of the Cross Irmos - Tone 8

Phrase A

[Audio link](#)

Mag - ni - fy, O my soul,

Phrase B

the most pre - cious Cross of the Lord.

Phrase A'

You are the mys - tic - al Par - a - dise, O The - o - to - kos,

Phrase B'

through which Christ blos - somed;

Phrase A''

Through Him the life - bear - ing Wood of the Cross

Phrase Cb

was plant - ed on earth.

Phrase X

Now at its e - le - va - tion, as we bow in wor - ship

be - fore it, we mag - ni - fy you!

Tonal Analysis: The Tone 8 - Melodic Type 4 melody is exclusive to the Canon in the eighth tone. As such it is the melody of certain festal irmosi such as the Elevation of the Cross on the previous page. Tonally, this melody is situated between the lower and upper dominant pitches (C - C) of F major. An upper neighboring D is commonly used in the final phrase extending the gamut to a major 9th - fairly wide for a chant melody. The opening phrase 'A' commonly begins on either an F or a pick up C and moves to an emphasized mediant A before falling to the cadential pitch D at the end of the phrase. The consequent phrase 'B' typically moves from the leading tone E in step-wise fashion to a Bb above before falling to the cadential pitch C, the lowest point of the melody and the cadential note for all 'B' phrases. This paired phrase relationship is then repeated once or twice and then terminated by a phrase 'Cb' which begins much like the phrase 'B' but cadences on the tonic F creating a tonal resolution to the rotation of phrases. A final phrase 'X' follows and extends the melody up to a climactic C before falling to the cadential pitch F much like the previous phrase. The rotation of cadential pitches (phrase endings) is thus D, C, D, F, F as in the page 1 example or D, C, D, C, D, F, F as in the Irmos on page 2. The page 2 example shows more of the elaborations commonly used with a festal irmos and is a couple of phrases longer than the page one example.

Structural Analysis: The table below shows the generally simple and consistent phrase order for this melodic type. All the odes of the canon have the same basic five phrase form. This carries over into the final ode for which the first two phrases are used for the verses and the latter three for the refrain. The entire 'Magnificat' beginning on page 250 of the *Anthology of Serbian Chant - Vol 2* should be sung and studied to see how these first two phrases are both expanded and shortened to fit the varying lengths of the verse texts. The "Elevation of the Cross" irmos shows the same basic structure but with a longer refrain requiring a repetition of the 'A' and 'B' phrases. The "Hymn to the Theotokos" has a fairly long opening verse prior to the "more honorable" refrain. Here the second phrase 'Cb' resolves the melody to the tonic prior to the the verse continuing in normal form with a pair of phrases leading down to the dominant. The reader may observe four very consistent features:

- 1) All hymns begin with the phrase A cadencing on the submediant pitch D.
- 2) All verses end with phrase 'B' on the dominant pitch C.
- 3) All hymns and hymn refrains end with phrase 'X' on the tonic F.
- 4) The phrase 'Cb', which also ends on the tonic F, always precedes the final phrase 'X'.

TABLE I: Tone 8 - Type 4 Phrase Structures

Canon from the <u>Anthology of Serbian Chant - Vol 1 (246)</u>	
Ode I	A, B, A', Cb, X
(all subsequent Odes have this same form)	
Ode XI -My Soul Magnifies.....	A, B (verse) //A', Cb, X (refrain)
Irmos from the <u>Anthology of Serbian Chant - Vol 2 (295)</u>	
Elevation of the Cross Irmos.....	A, B, (verse) //A', B, A, Cb, X (refrain)
Irmos from the <u>Anthology of Serbian Chant - Vol 2 (95)</u>	
Hymn to the Theotokos - tone 8.....	A, Cb, A', B (verse) //A", Cb", X (refrain)

Performance Suggestions: The Tone 8 type-4 melody should flow at a moderately fast pace, with the half-note receiving the basic pulse and with the quarter-notes falling metrically in groups of twos and occasional threes, 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 should be adhered to as closely as possible. Festal Irmosi using this melodic type should move at a slower tempo to accommodate the more frequent eighth note elaborations. The examples on Table I should be studied, sung and familiarized before proceeding to the exercises below.

Exercise 1: Practice singing the hymn on page 1 until you have it memorized. Then, using the melodic phrases as a model, try adapting it to the pointed text for the canon ode below. Feel free to adjust the melody as needed, but try to maintain the cadential formula (phrase endings) and try to follow the accent patterns of the text in rendering the rhythm correctly. After you've completed the exercise you can compare your work to the version found in the **online Anthology of Serbian Chant Vol 1 (p246)**

A
The staff of Moses performed miracles, //
B
striking like a cross and dividing the sea, //
A'
drowning Pharoah and his chariots//
Cb
but saving Israel in their flight, //
X
who sang the song of victory!

Exercise 2: Try pointing the following canon ode texts and singing them to the same melodic form used in the ode above. Compare your work with the musical setting on page 246-247 on the Anthology of Serbian Chant Vol 1.

Ode III - Thou didst establish the heavens with wisdom in the beginning, Thou didst set the earth upon the waters!
Now establish me on the rock of Thy commandments, O Christ, for none is holy but Thee, O only Lover of Man!

Ode IV - Thou art my strength, O Lord, my power, my God, and my joy! Without leaving the Father's bosom,
Thou hast visited our wretchedness! Therefore, with the prophet Habakkuk I cry to Thee,
"Glory to Thy power, O Lover of Man!"