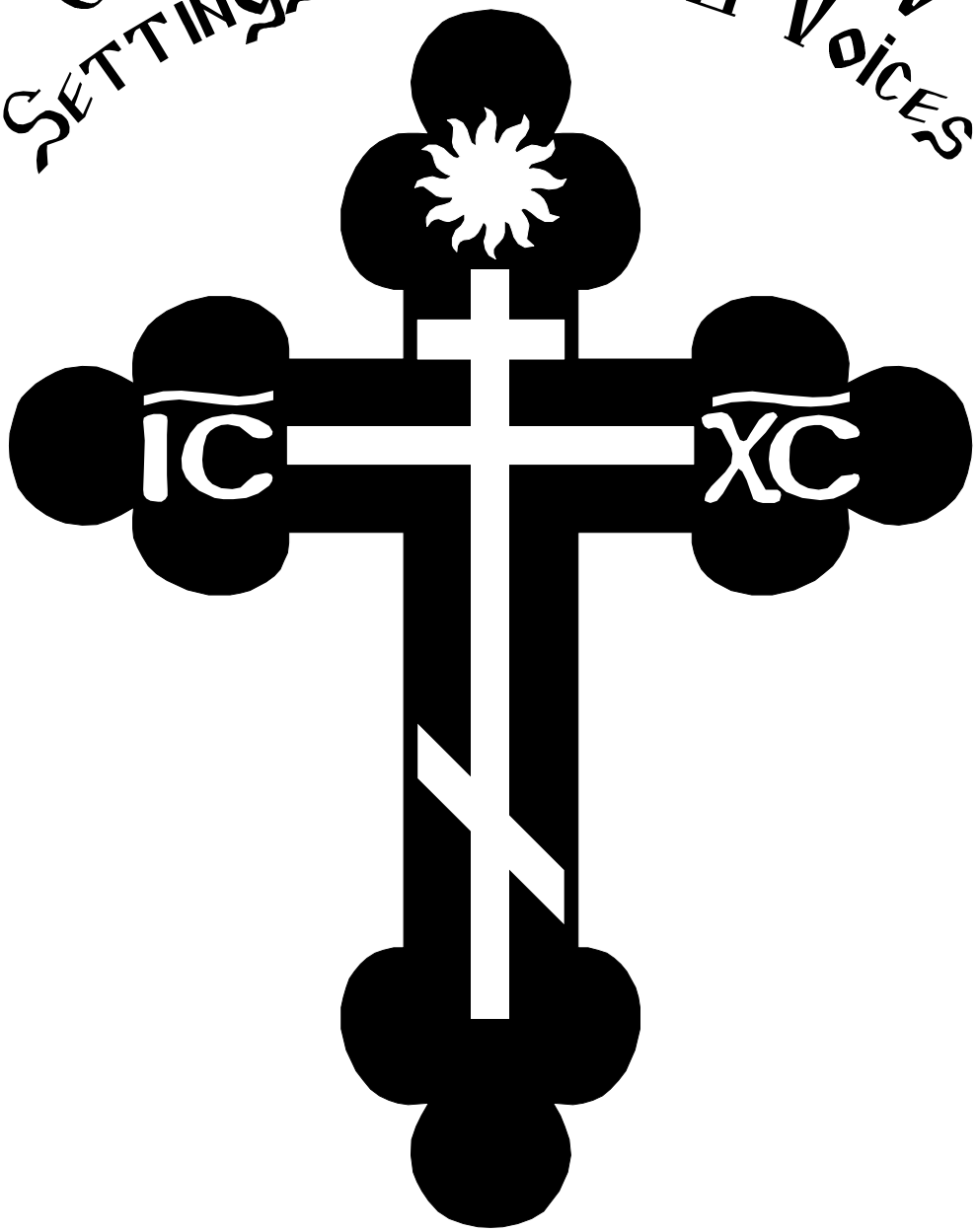
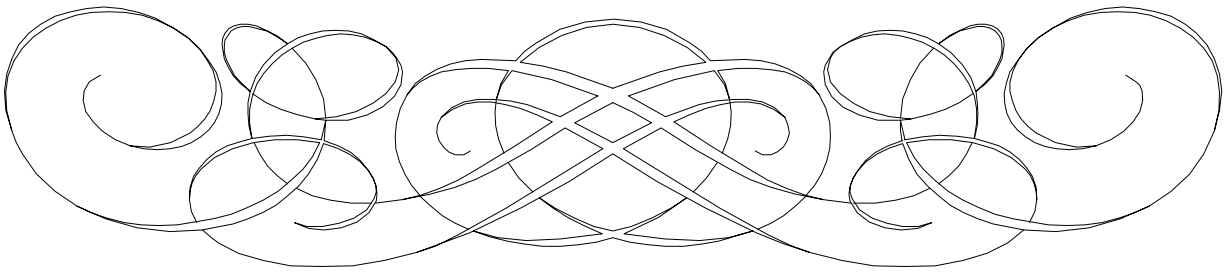
Troparian/Samoglas Guide
Obikhod Lvov-Bakhmetev
Settings for SATB Voices





This book is based on the current practice St. Vladimir's Seminary in Crestwood, New York, and therefore, much of the Orthodox Church in America. I have used some terminology not commonly found in today's liturgical language.

A *Samoglas* tone is a melodic pattern that is used for a stikheron. This is used for the opening psalm and stikhira or verses of Psalm 140 at vespers ("Lord, I call…"), for the apostikha, certain hymns, *sidalen*, antiphons and the praises used at matins. Generally, if a text consists of a verse followed by a psalm verse and another verse and is not a prokeimenon, it will use the *Samohlas* tone. This is the current practice. Keep in that this is done as a convenience at the expensive of not using the appointed *sidalen* Troparion melodies, the *Bulgarski* tones, *Samopodnij*, and other tones that exist for special purposes. Also the *Samoglas* Psalm tone has been left out that would be are sung between the verses have a related tone.

The Troparion tone is used for both troparia and kontakia. This tone is also often used for Hypokoe hymns at matins, and for *God is the Lord*.

An appendix has been added the also provides the model melodies for prokeimena.

This and other free liturgical settings and music are available from Unmercenary Sacred Music at http://unmercenary.com/index.html.

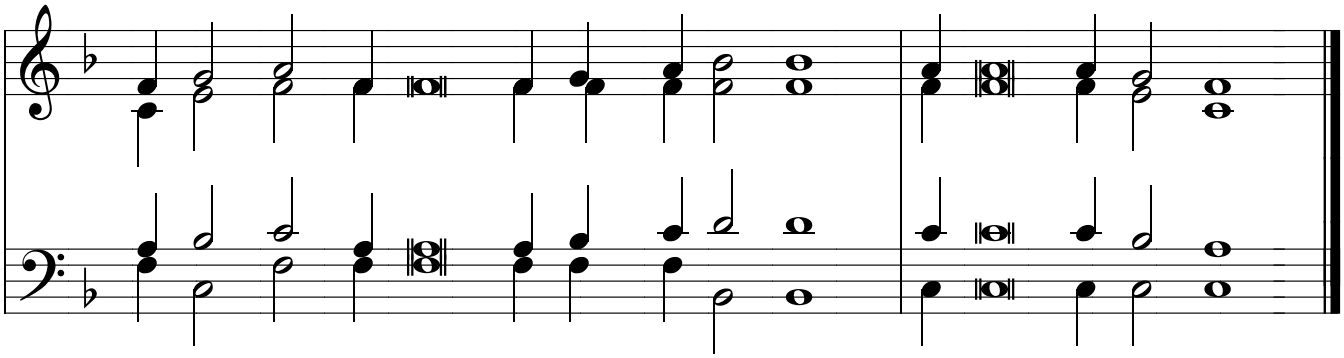
Version 3.1 (20160906)

TONE ONE

Troparion/Kontakion

Phrase 1

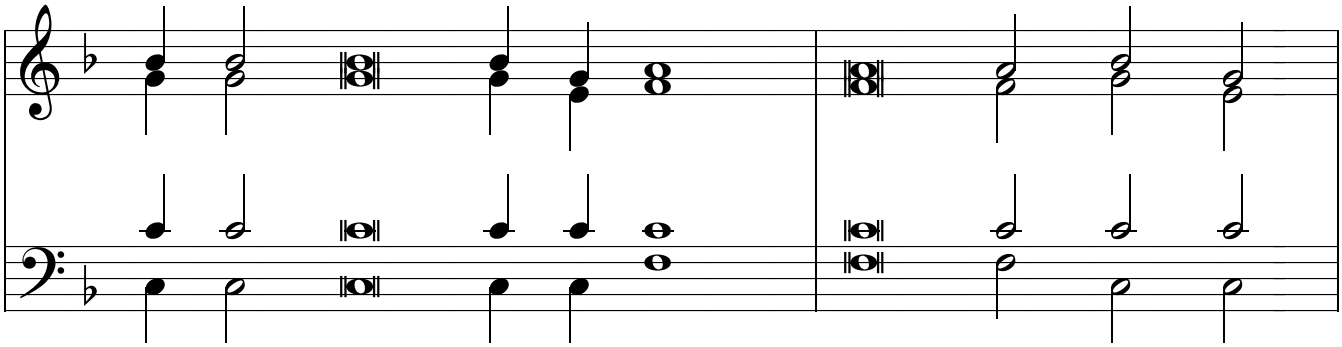
Phrase 2



Samoglas

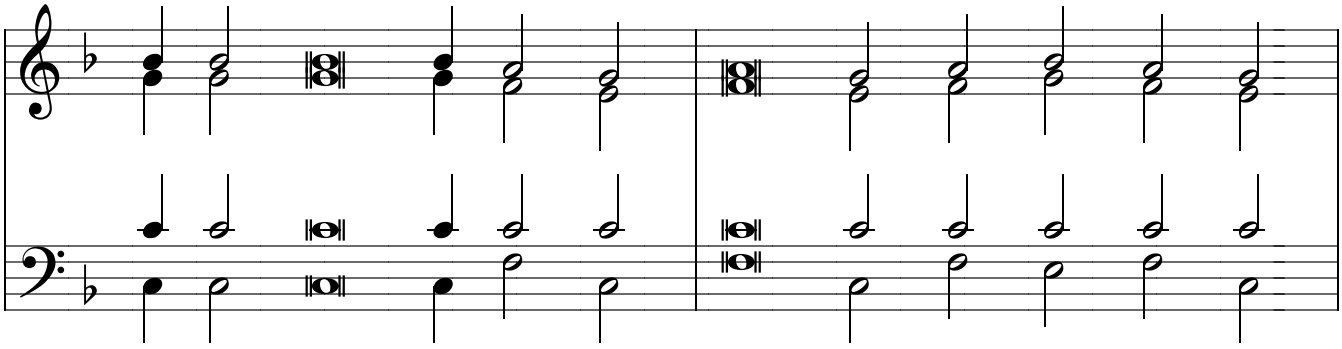
Phrase 1

Phrase 2

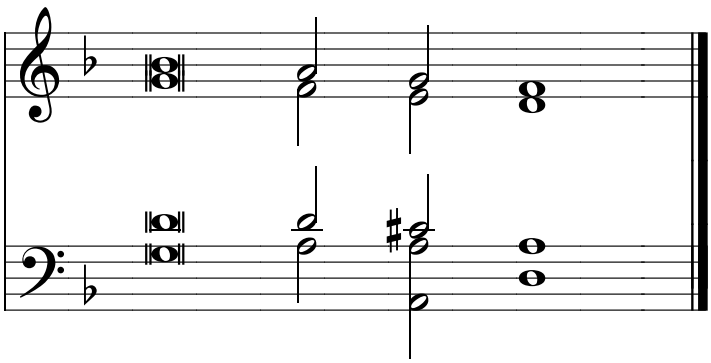


Phrase 3

Phrase 4



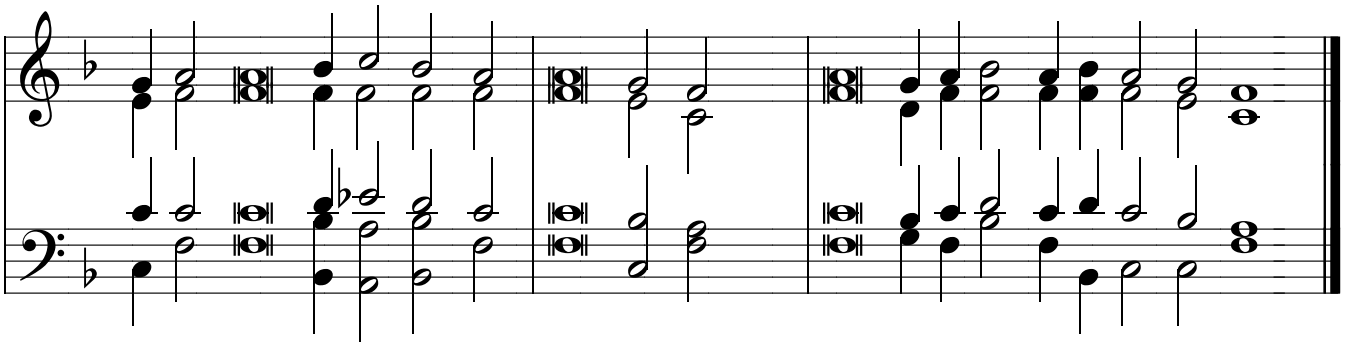
Termination



TONE TWO

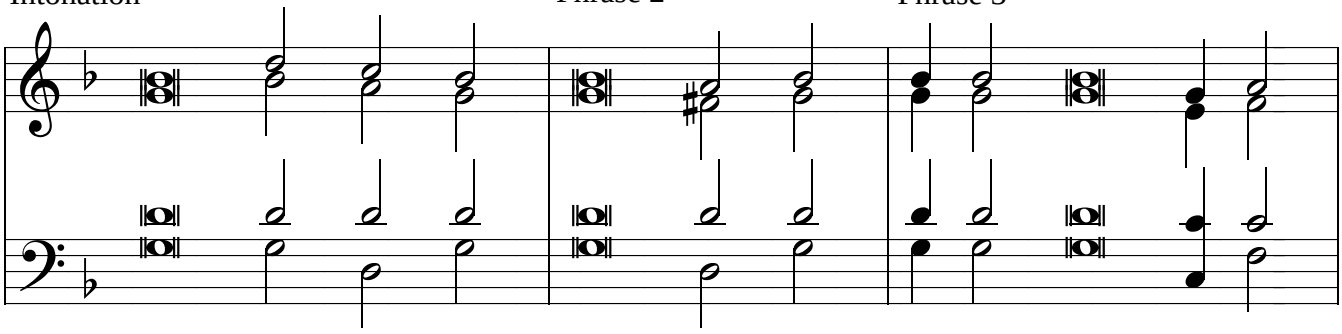
Troparion/Kontakion

Phrase 1 | Phrase 2 | Termination

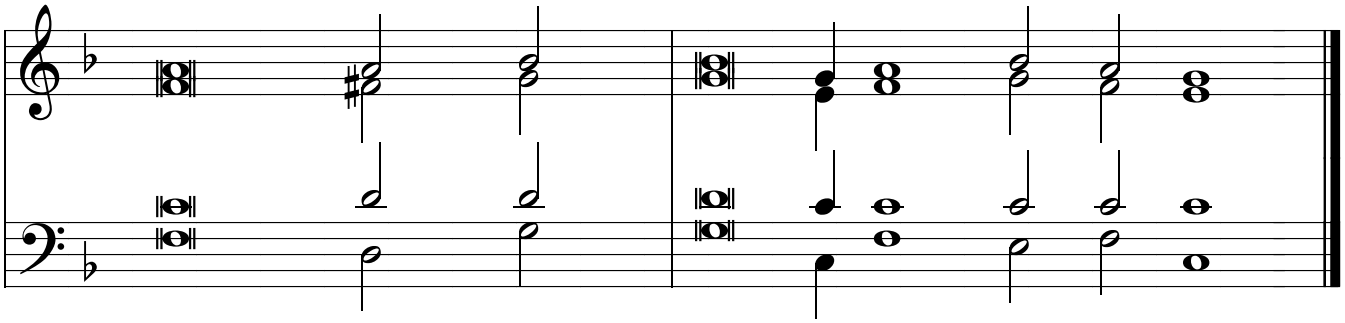


Samoglas

Intonation | Phrase 2 | Phrase 3



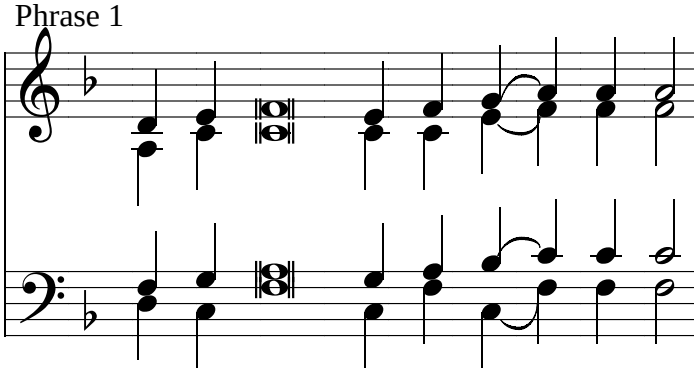
Phrase 4 | Termination



TONE THREE

Troparion

Phrase 1



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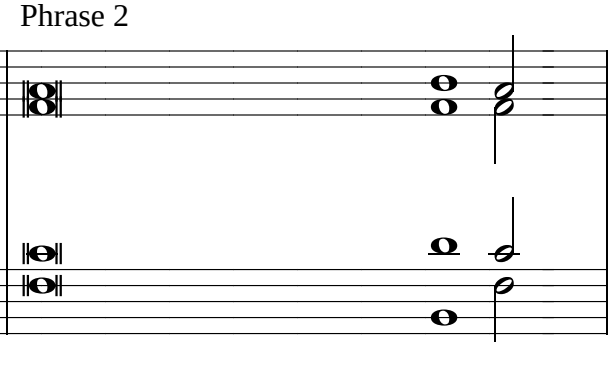

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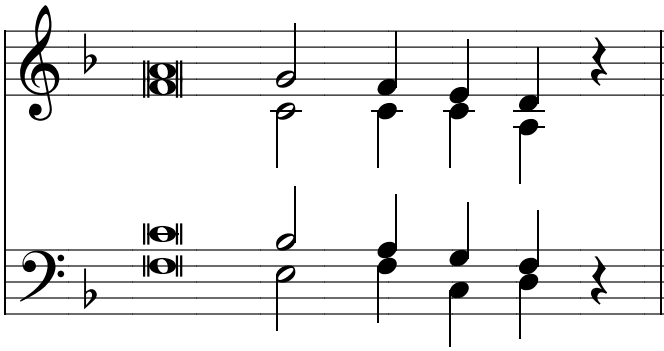

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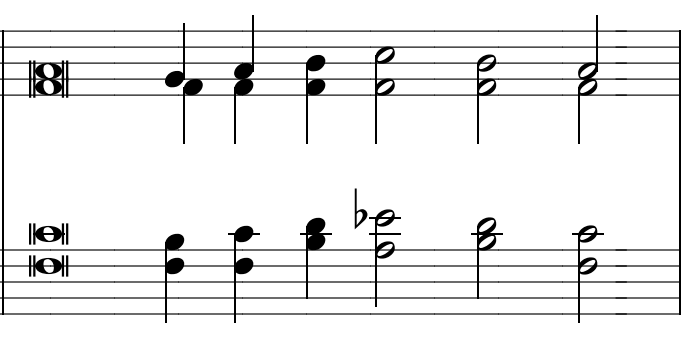
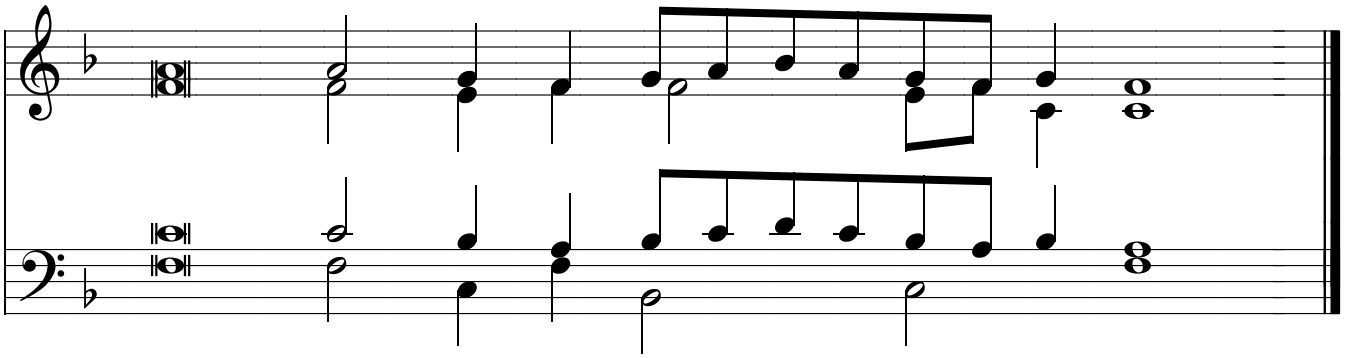


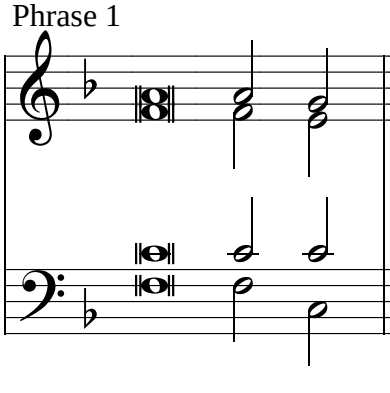
Termination



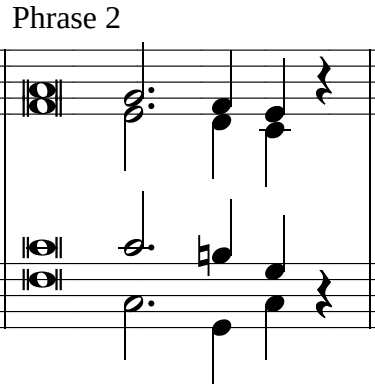
Tone 3 Troparion Melody usage note: If there are only three measures, use following pattern: 1, 2, Termination. For larger pieces, use: 1, 3, 1, 2, 3, 1, 4, Termination can follow phrase 2, 3, or 4.

Samoglas

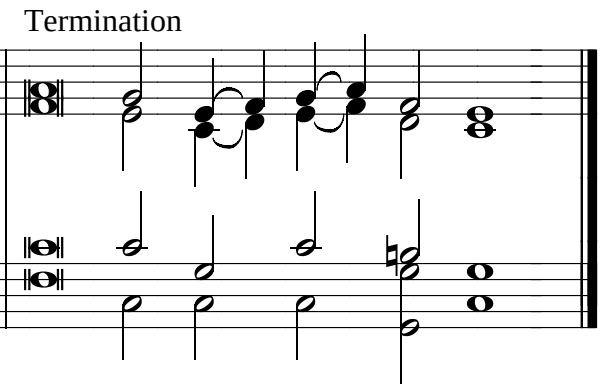
Phrase 1



Phrase 2

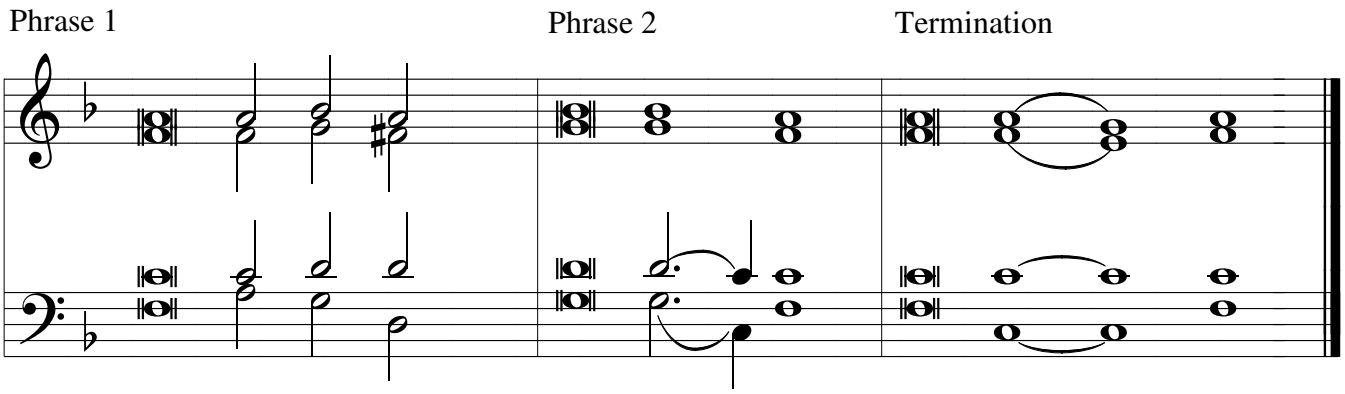


Termination

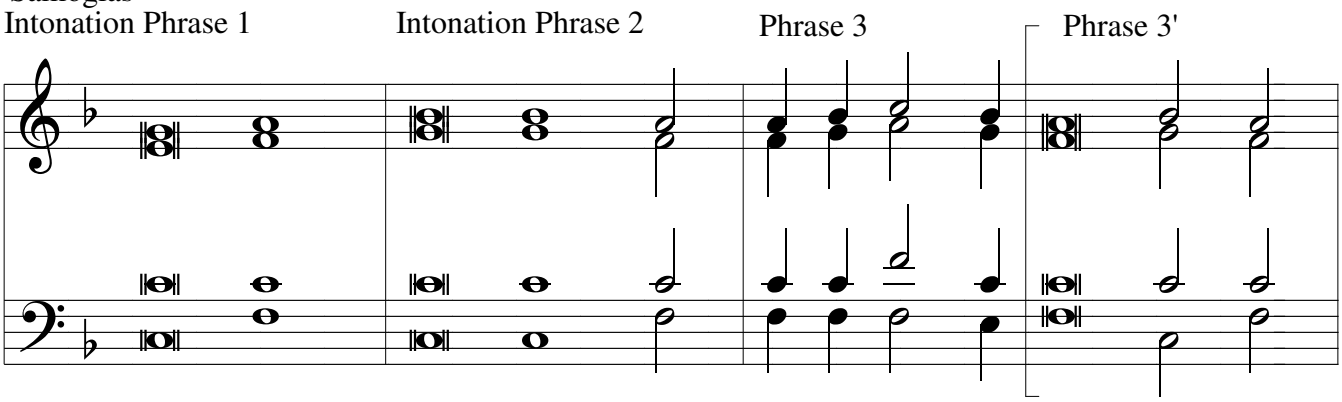


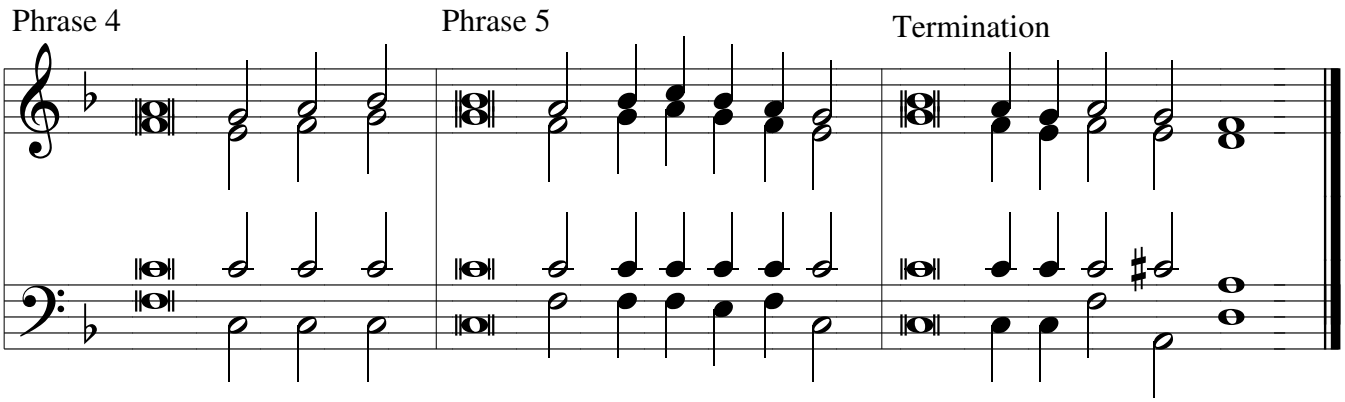
TONE FOUR

Troparion/Kontakion



Samoglas



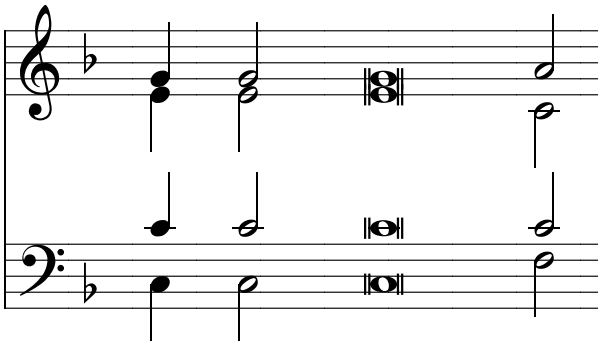


For a sticheron that exceeds six phrases, repeat goes to phrase 3' (second half of phrase 3).

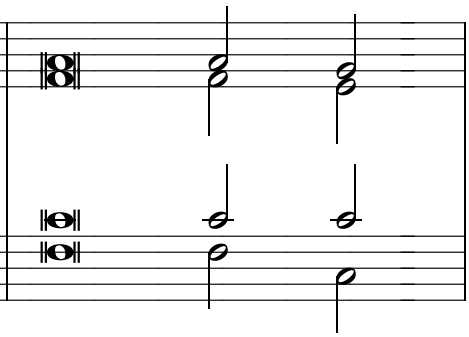
TONE FIVE

Troparion/Kontakion

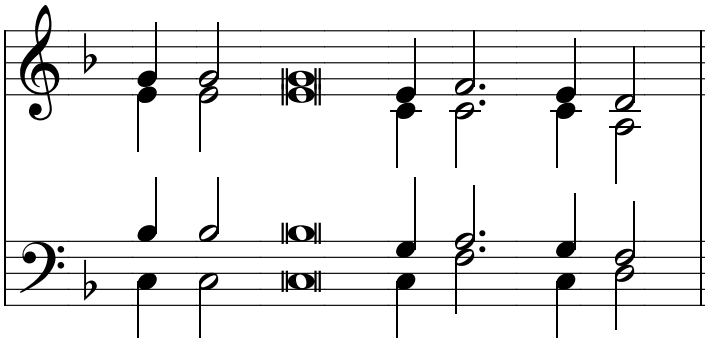
Phrase 1



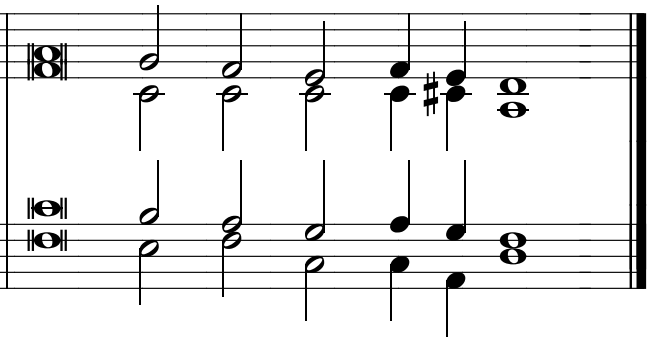
Phrase 2



Phrase 3

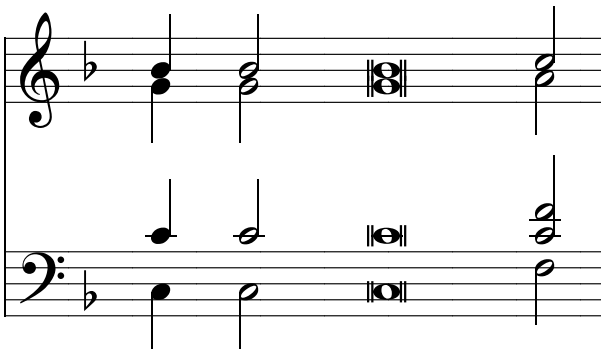


Termination

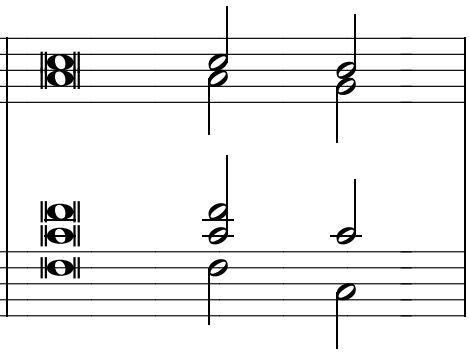


Samoglas

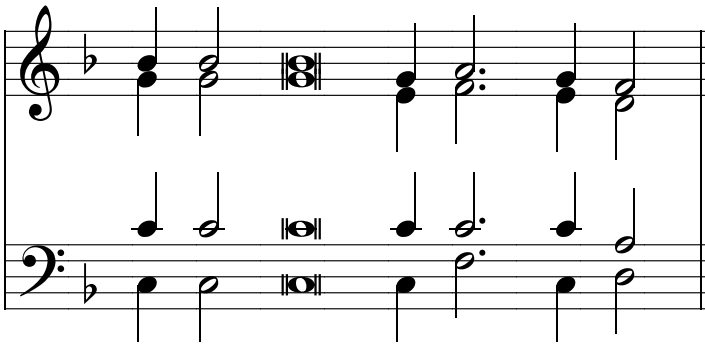
Phrase 1



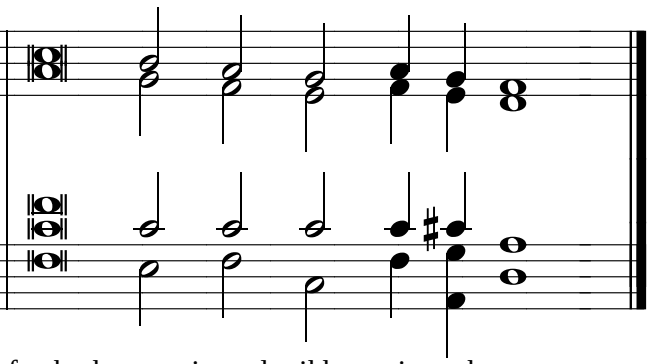
Phrase 2



Phrase 3

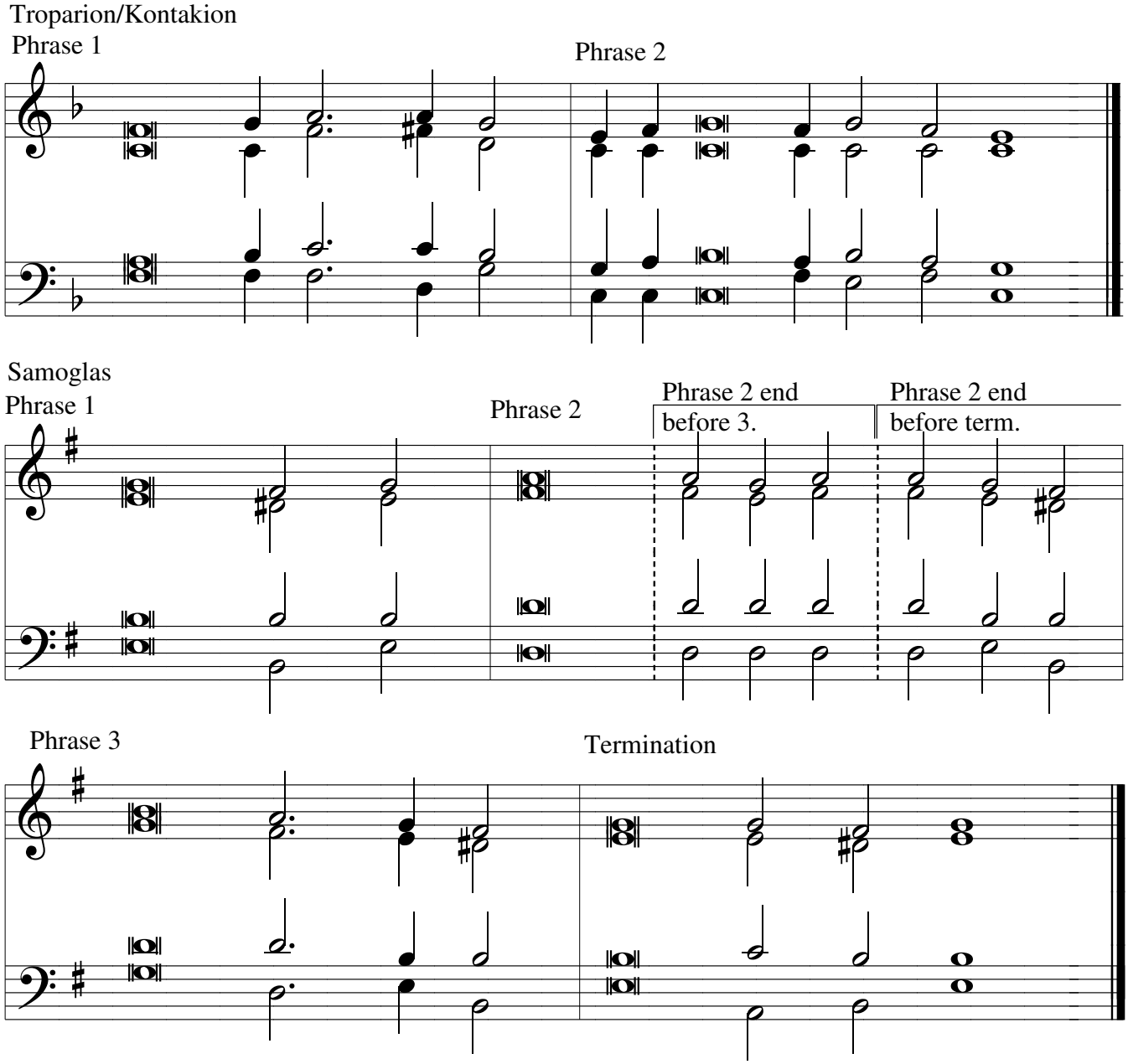


Termination



Keep in mind that many choirs use the Troparion tone for both troparia and stikhera since the *samoglas* tone starts the same at tone one and often causes confusion and the harmonization of it (a seventh with the third missing) often leads to choirs not staying in tune.

TONE SIX

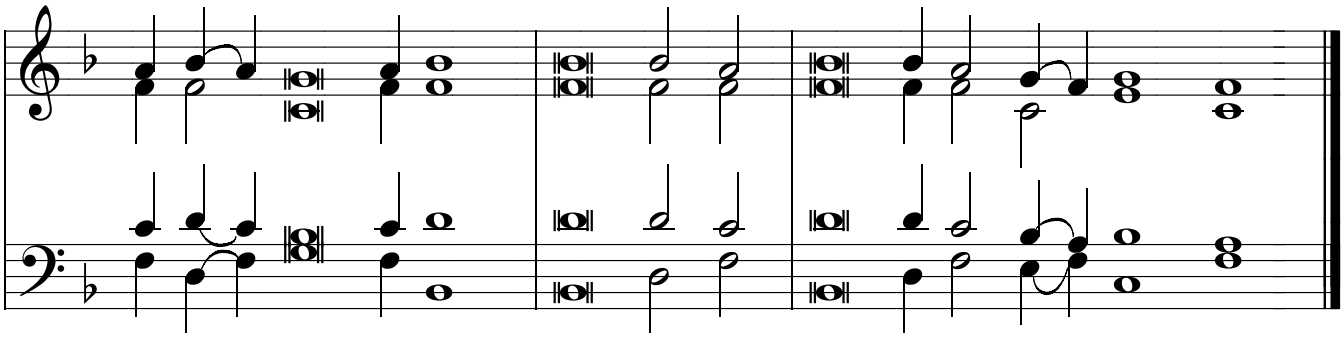

Troparion/Kontakion
Phrase 1
Phrase 2
Samoglas
Phrase 1
Phrase 2
Phrase 2 end
before 3.
Phrase 2 end
before term.
Phrase 3
Termination

TONE SEVEN

Troparion/Kontakion

Phrase 1

Phrase 2



Hold first note as a half-note if first syllable is accented.

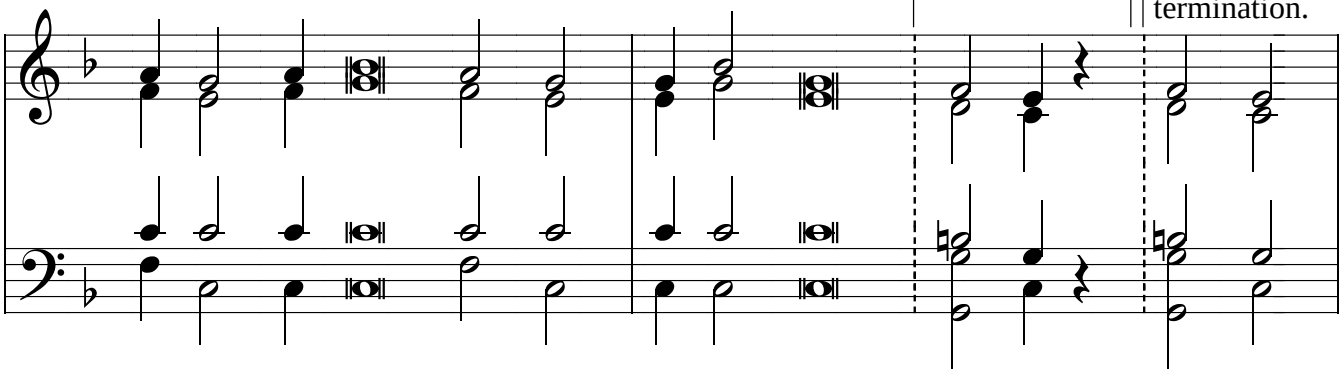
Samoglas

Phrase 1

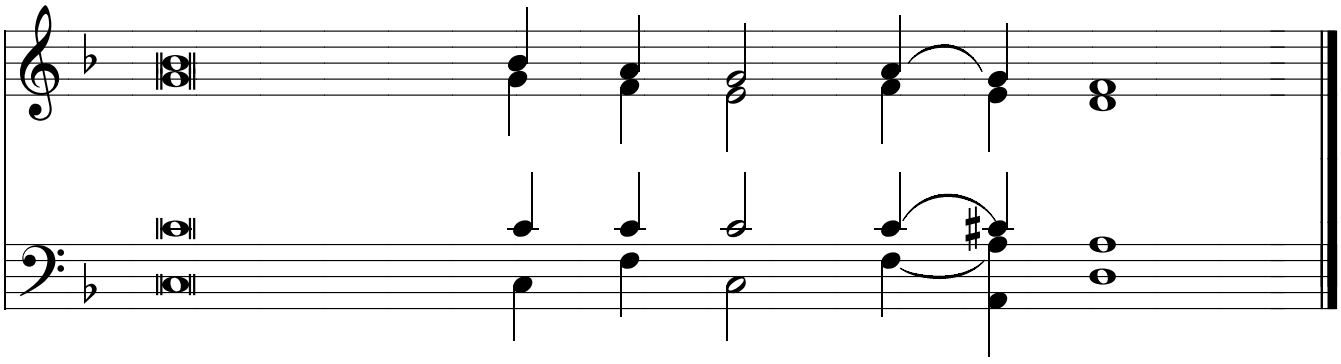
Phrase 2

Normal Ending

Ending before termination.

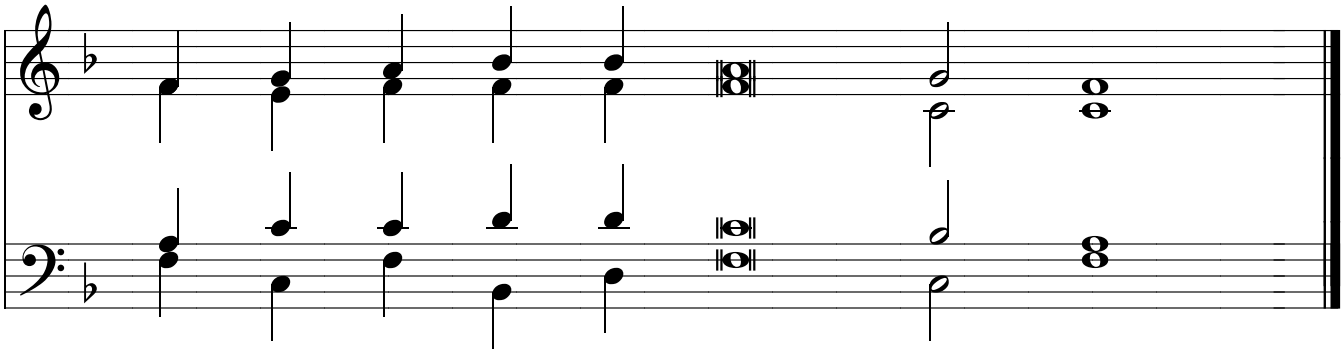


Termination

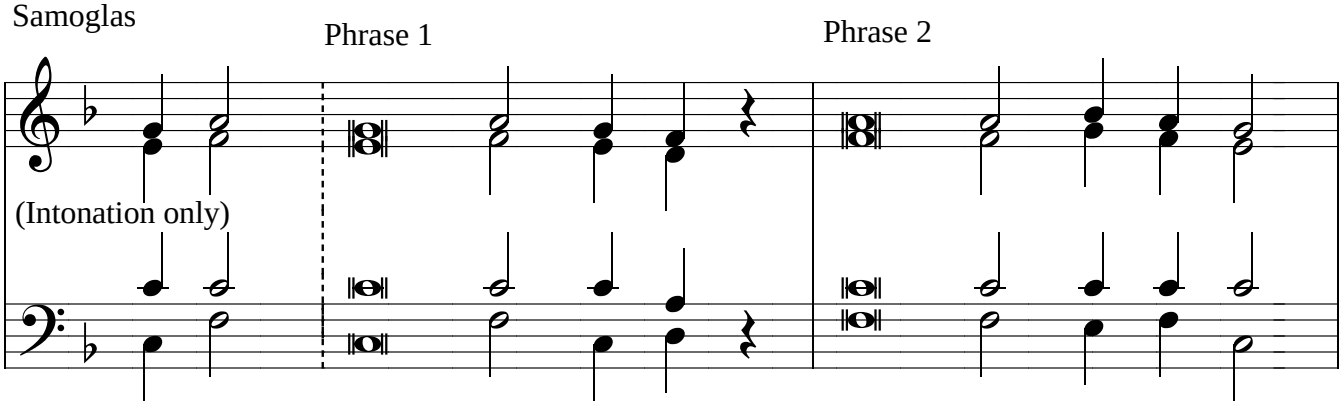


TONE EIGHT

Troparion/Kontakion
One repeating phrase

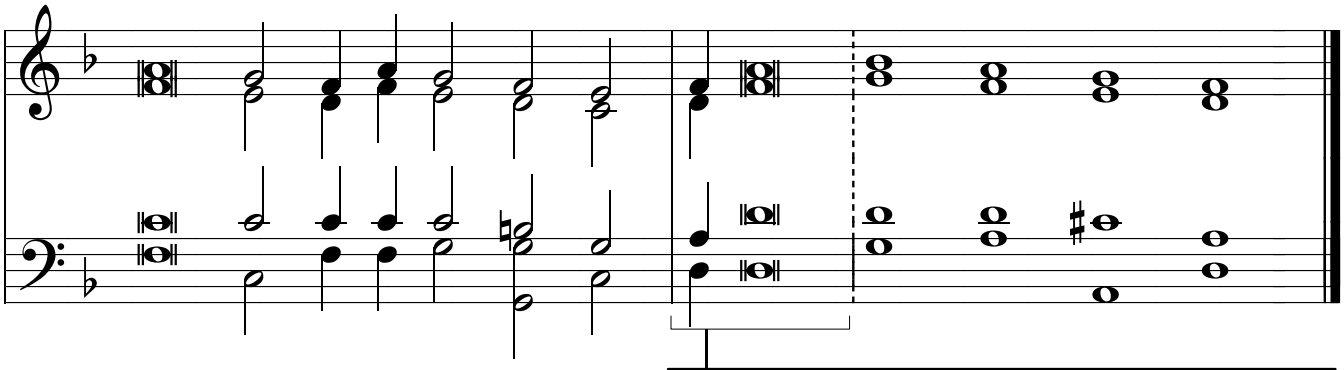


Samoglas



Phrase 3

Termination

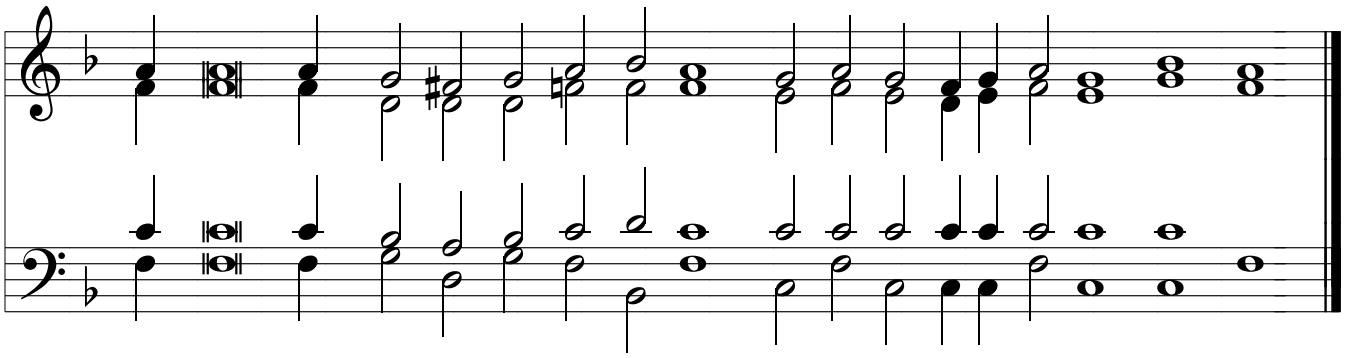


Although these two notes are in the official setting, in practice they are almost never used. Instead, one would chant on the G chord (B/G/D/G) and use the last three notes as the terminating cadence.

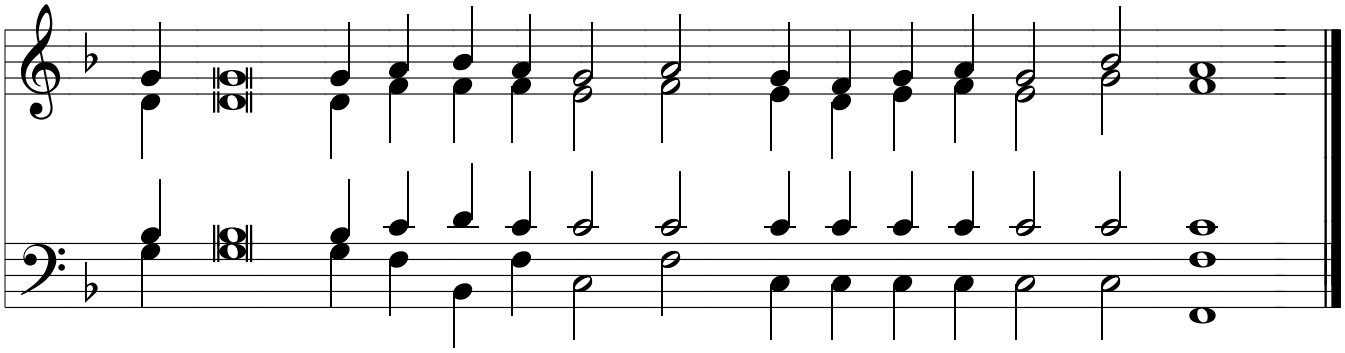
APPENDIX I

Prokeimenon Tones

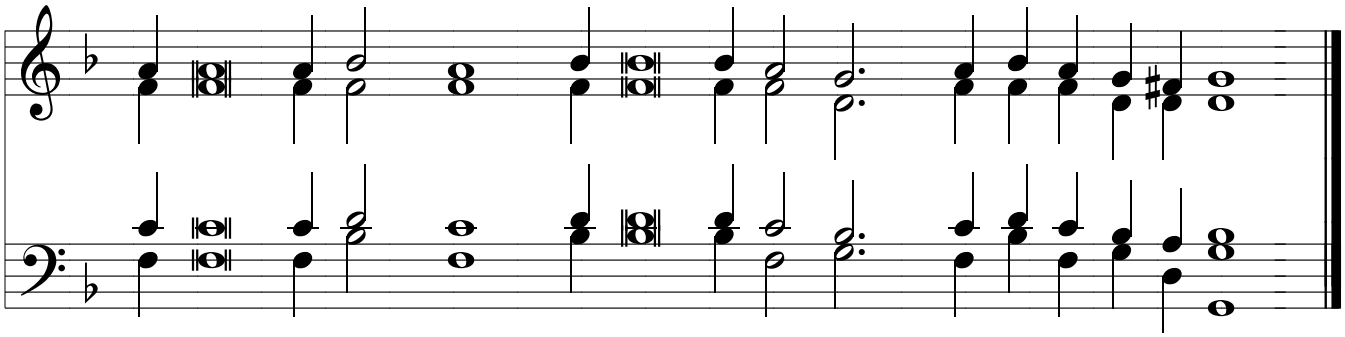
TONE 1



TONE 2



TONE 3



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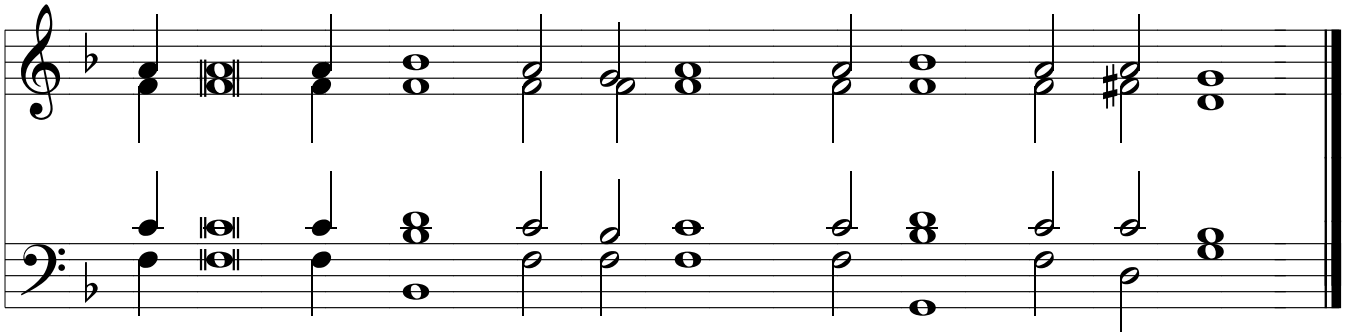
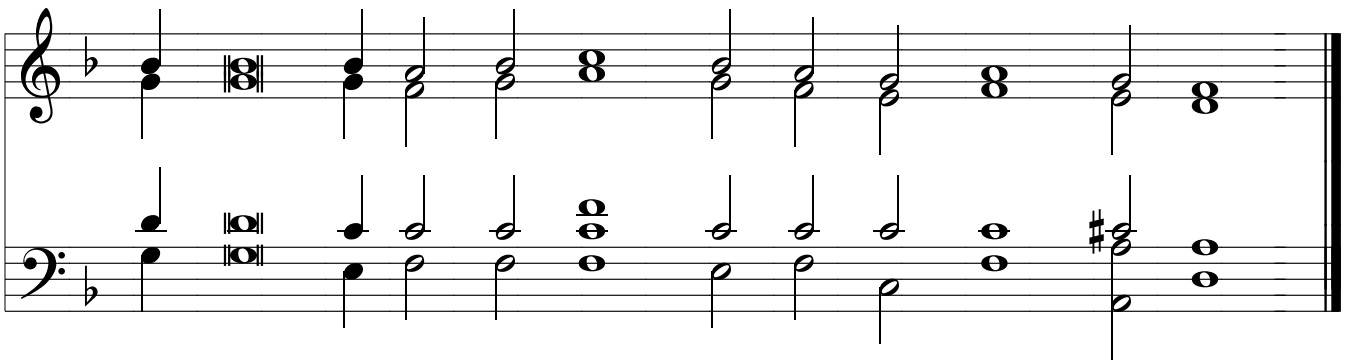


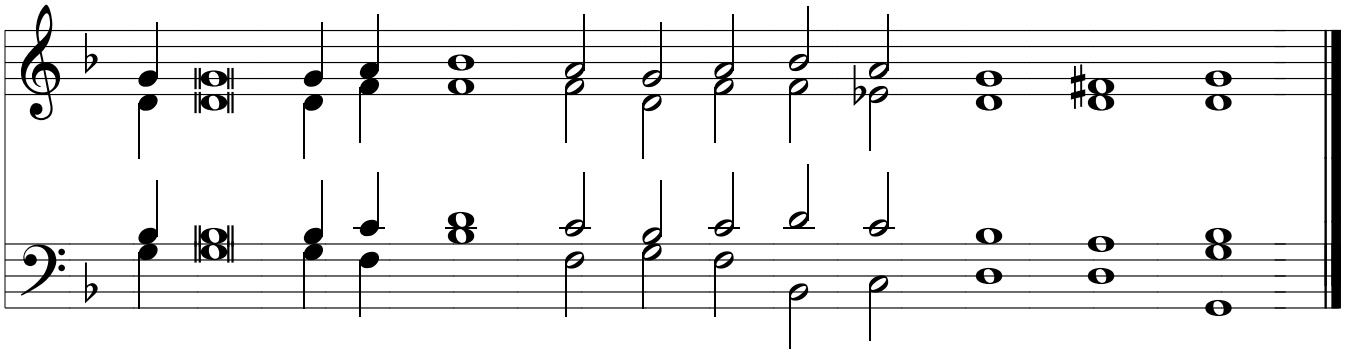
APPENDIX I

Prokeimenon Tones

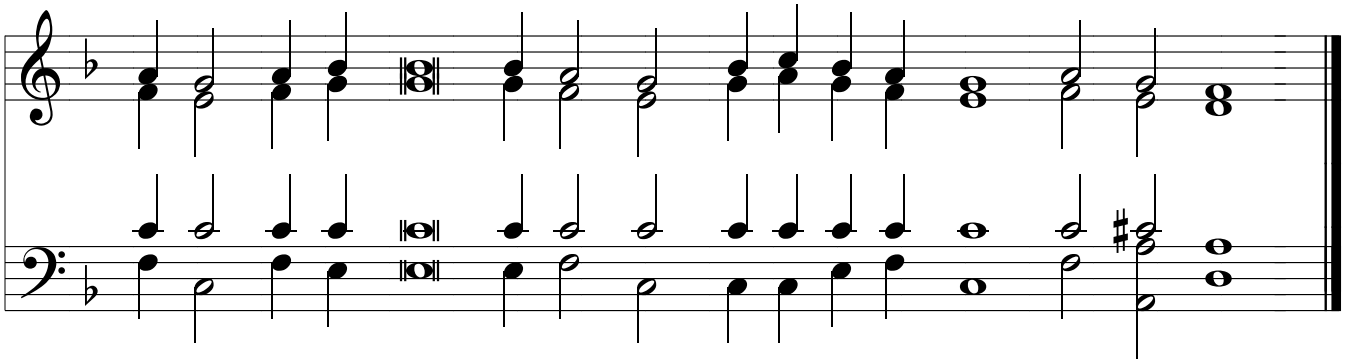
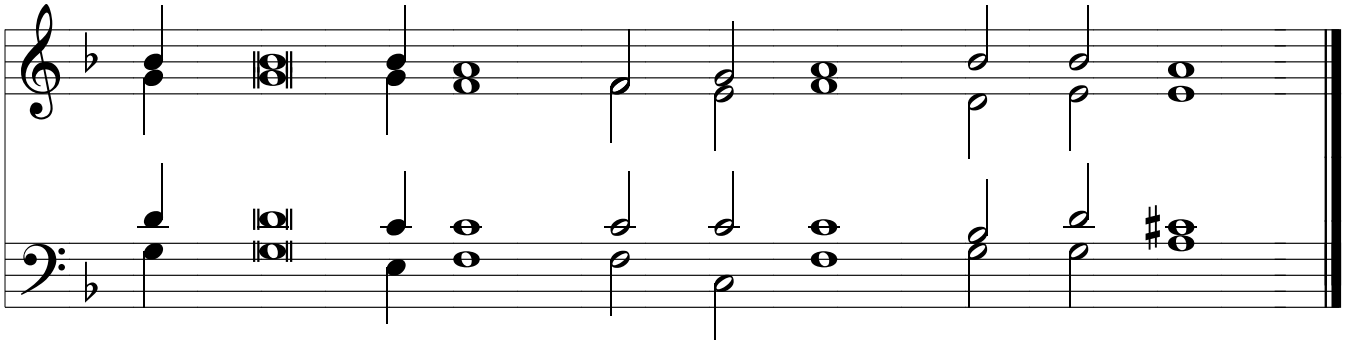
TONE 5



TONE 6



TONE 7



TONE 8