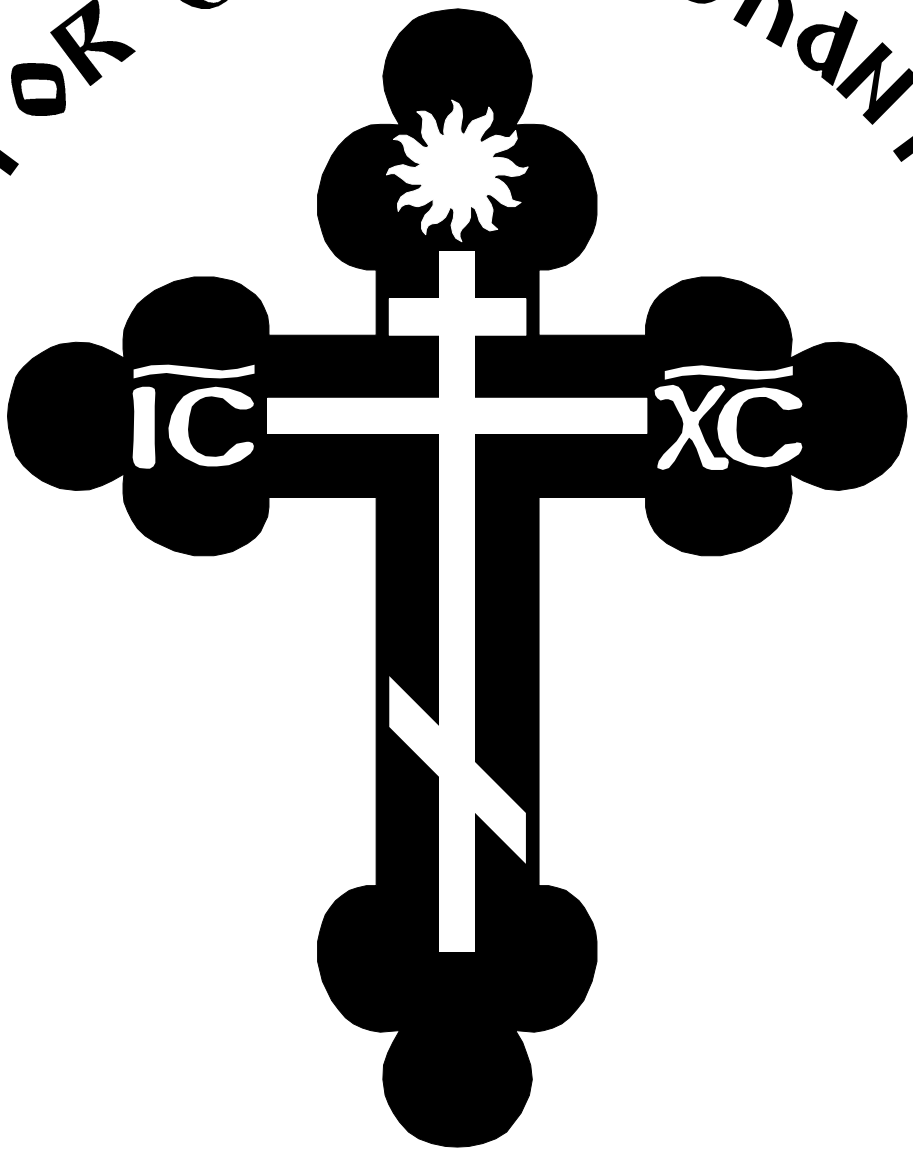
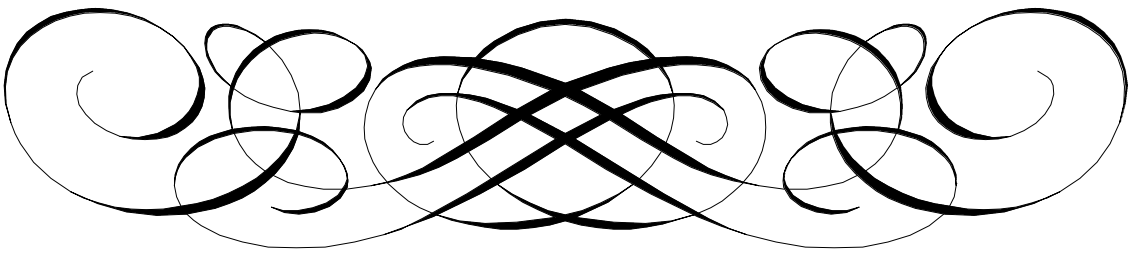
Octoechos Guide for Obikhod Chant





This guide was created to help cantors and singers understand the various tones used in Obikhod Chant. The music here has been selected based on the *Obikhod Notnago Penia* and *Sputnik Psalmschika.* While there are several choices in Russian chant, I have picked one for each of the tones, except for prokeimenon.

I have harmonized the music for five-part: Soprano, alto, tenor, baritone, and bass. The harmony is in usually in the alto line except for the *irmoi,* which is in the soprano line. If all five voices cannot be covered, several options can be taken. If one has three feminine voices, the soprano sings the top line, the first alto sings the second set of notes, and the second alto sings the tenor line. Note that the tenor line is written in a clef that has been raised an octave, therefore the second alto must sing middle C where it is written as C above middle C. A similar arrangement can be used for soprano, alto, and tenor. In this case, the tenor sings the soprano line an octave lower, soprano sings the alto line, and alto sings tenor. If there are only two voices, the top two lines are used.

Each of the eight tones has several melodies that are used.

1. *Samohlas*. This consists of two parts:
   a) Stikhira tone. This is used for the opening psalms and stikhira or verses of Psalm 140 at vespers ("Lord, I call…"), for the apostikha, certain hymns, sidalen, and antiphons 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.
   b) Psalm tone. The psalm verses that are sung between the verses have a related tone. I have included them on their own page. Each one consists of two or three parts. A complete division of a palms verse uses all of the tone.
2. Troparion and kontakion tones. They use the same tone. However, some have different tones for troparion and kontakion. When troparion and kontakion are seperated by a doxology, the doxology is sung in the same tone.
3. Prokeimenon/Alleluia tones. The prokeimenon and alleluia both use these same tones. The verses for both are sung *recitativo.* The *Znammeny* or *Stolp* version is more difficult than the standard *Obikhod* tone.
4. *Irmosi* tones. These tones are used for the *irmoi* of the canon for matins.
5. *Bulharski* tones. The *Bulharski* or Bulgarian tones consists of a single melody for special feastal hymns. Tone seven does not exist. The Bulgarian may or may not actually be from Bulgaria. But they are used in the Galician, Carpatho-Rusyn, Russian, and Kievan traditions. They will be included in a later edition.
6. Other melodies such as *Podobny* and *Samopodobny* exist, but their usage is not wide spread.

This and other free liturical settings and music are available from Unmercenary Sacred Music at http://members.aol.com/umercen/page/index.html.

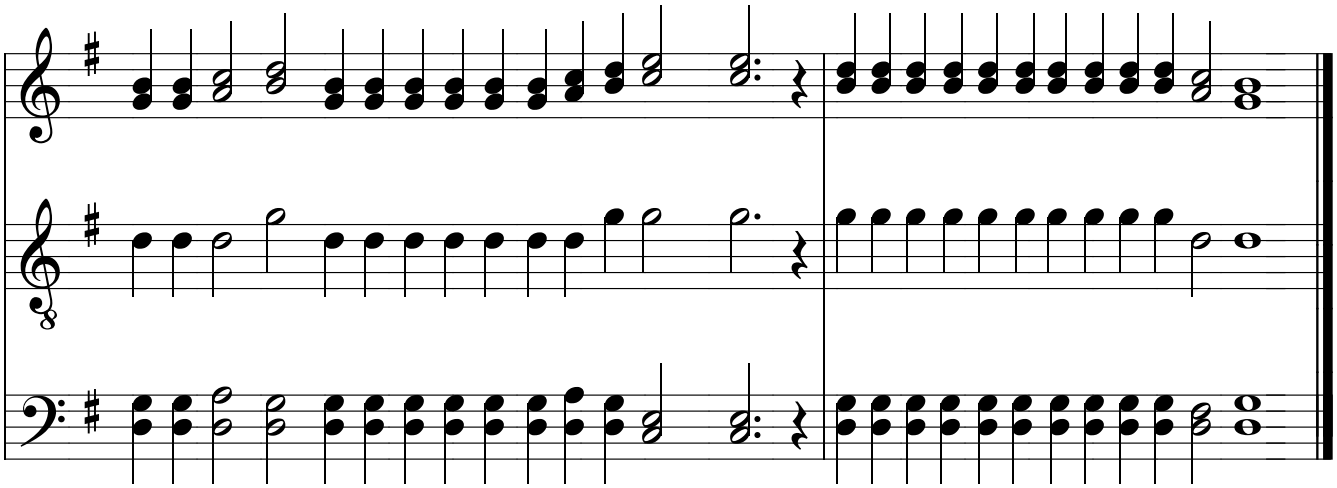
Version 1.0 (20000211)

TONE ONE

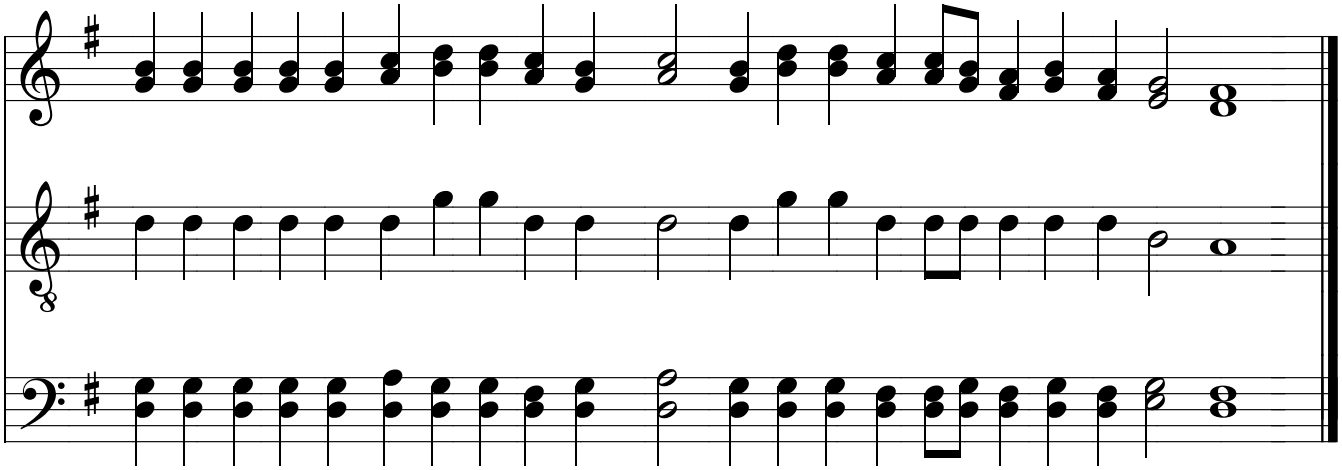
Troparion/Kontakion

Phrase 1

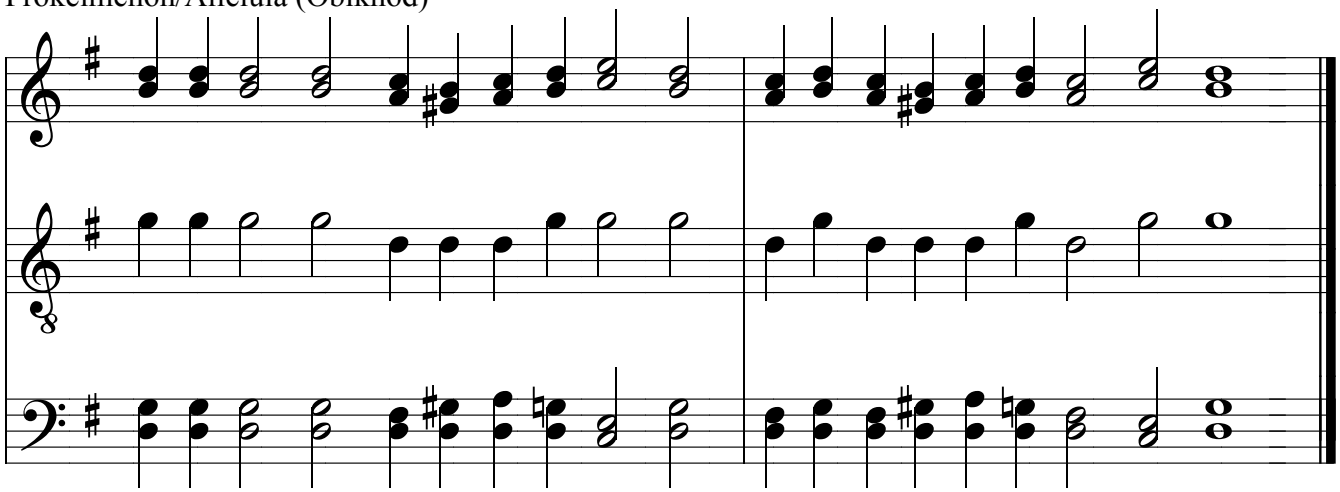
Phrase 2



Prokeimenon/Alleluia (Znamenny)

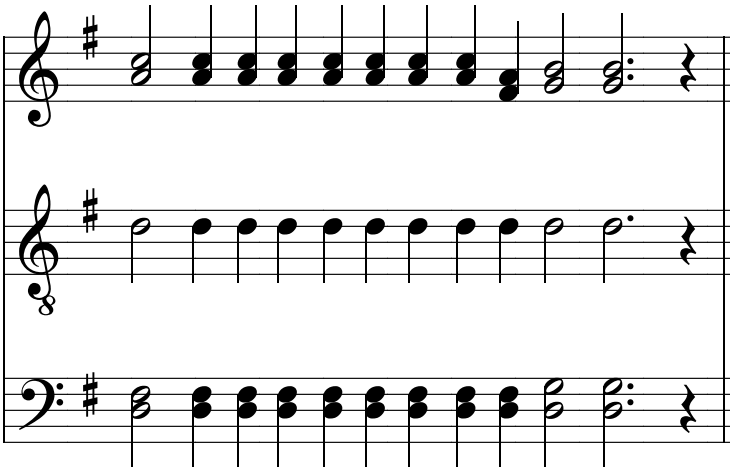


Prokeimenon/Alleluia (Obikhod)

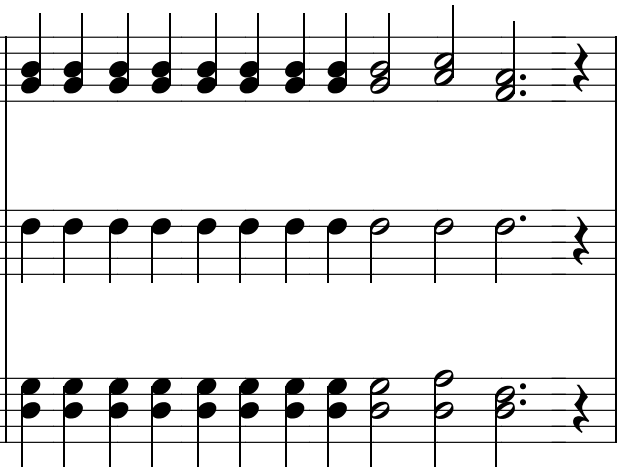


Samoglas (Obikhod)

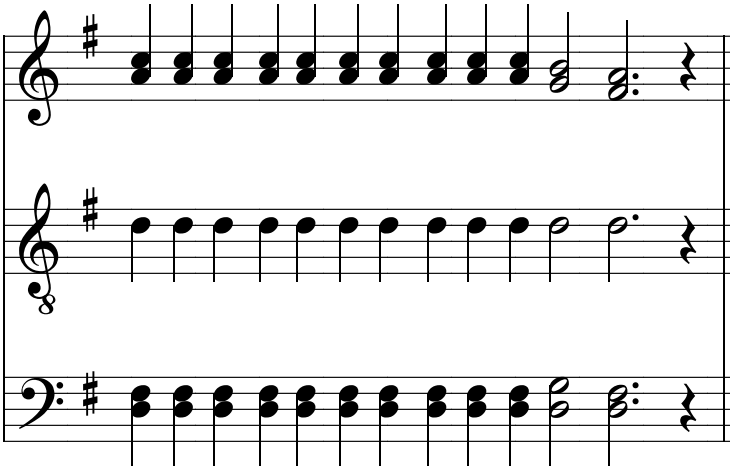
Phrase 1



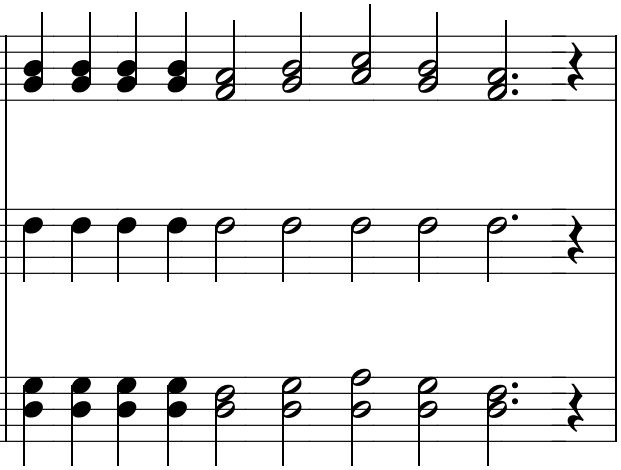
Phrase 2



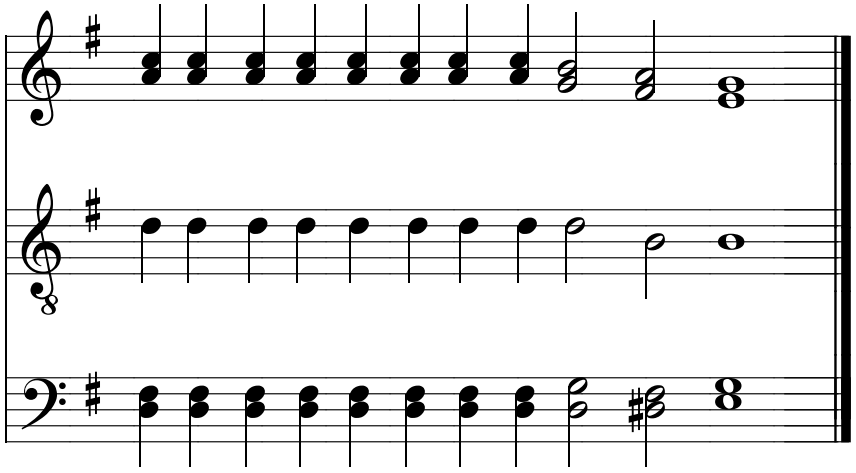
Phrase 3



Phrase 4



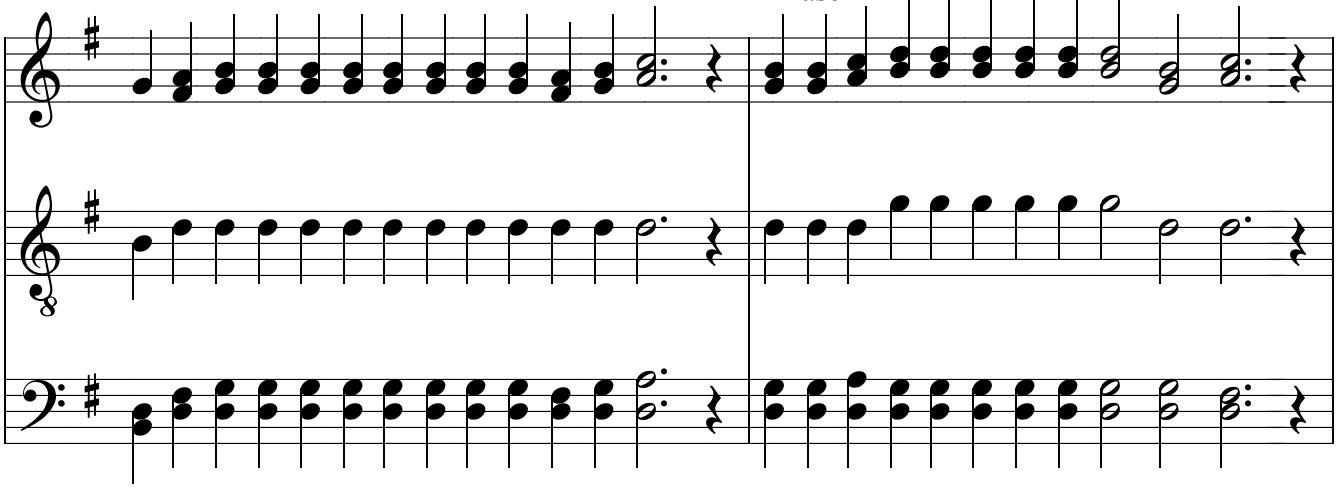
Termination



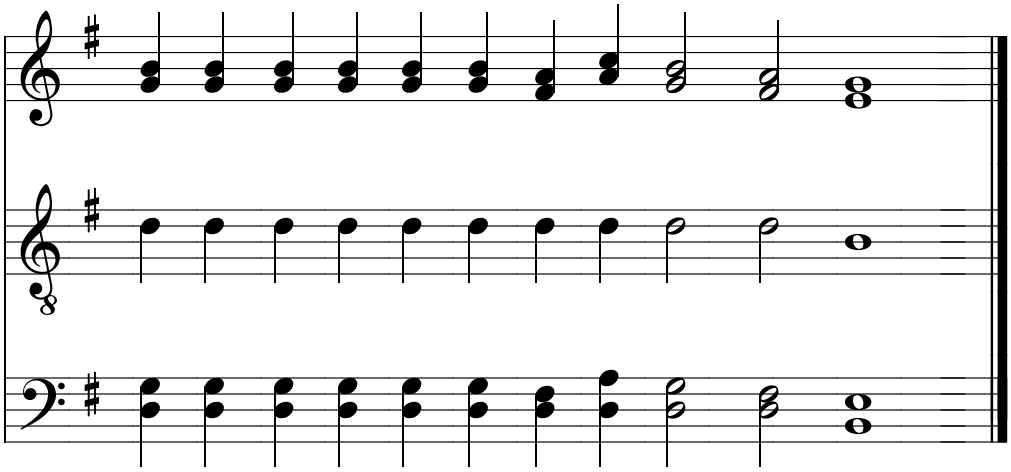
Irmos

Phrase 1

Phrase 2



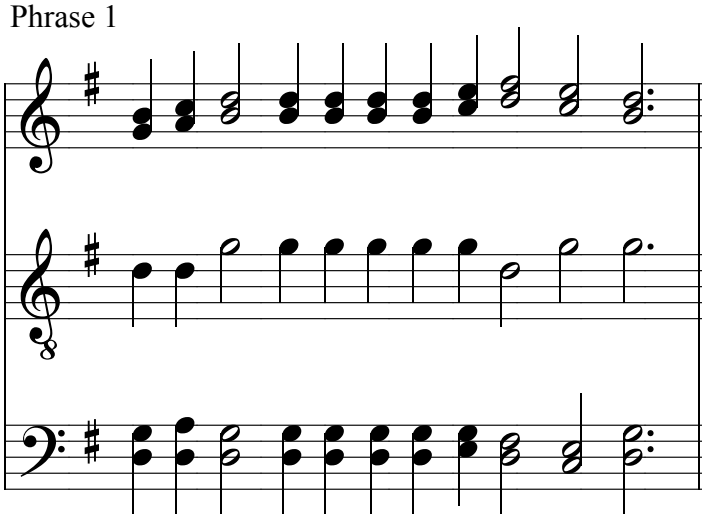
Termination



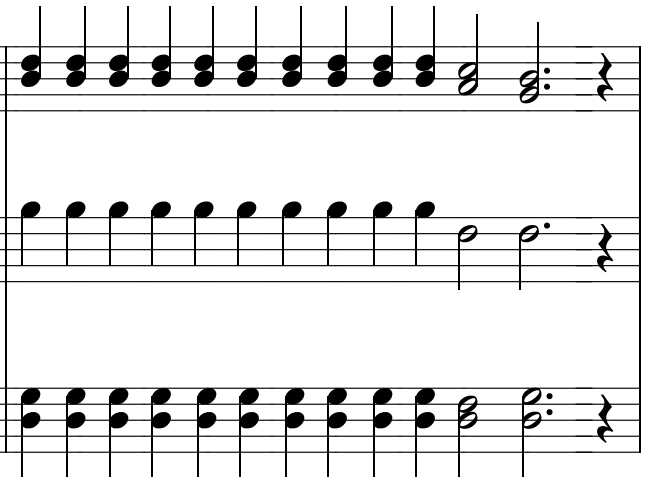
TONE TWO

Troparion/Kontakion

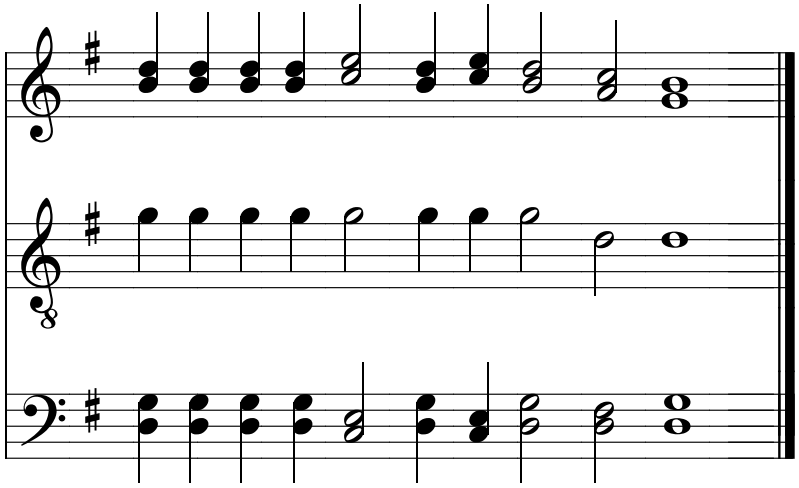
Phrase 1



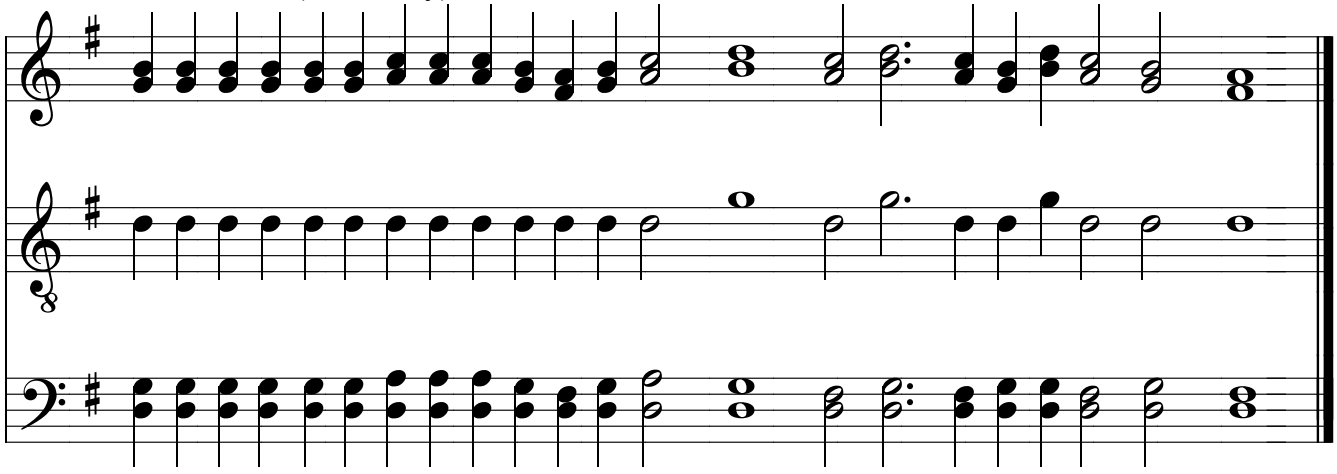
Phrase 2



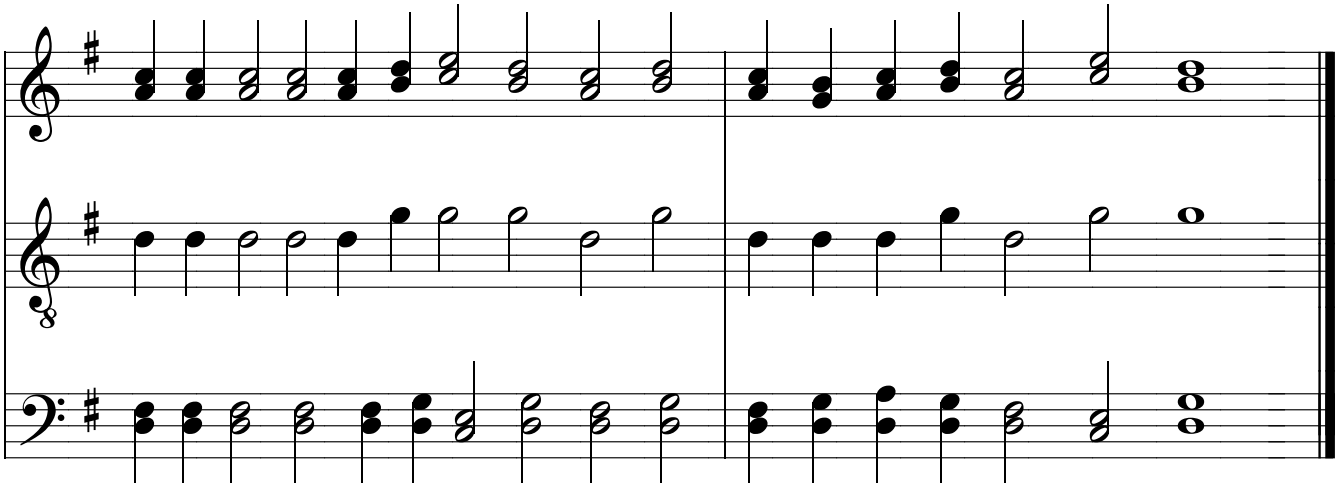
Termination



Prokiemenon/Alleluia (Znamenny)

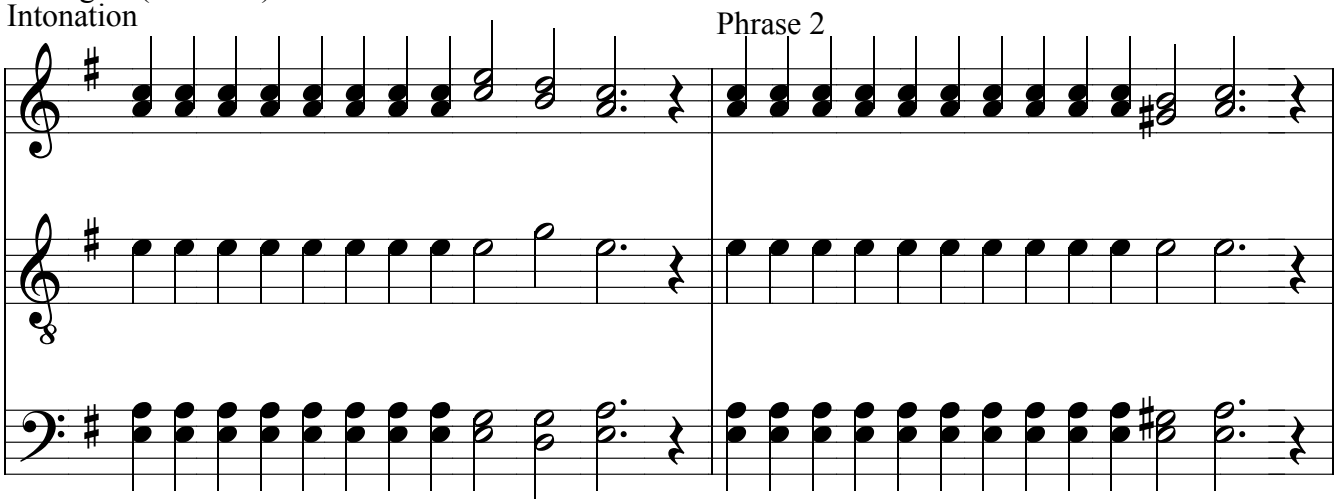


Prokeimenon/Alleluia (Obikhod)



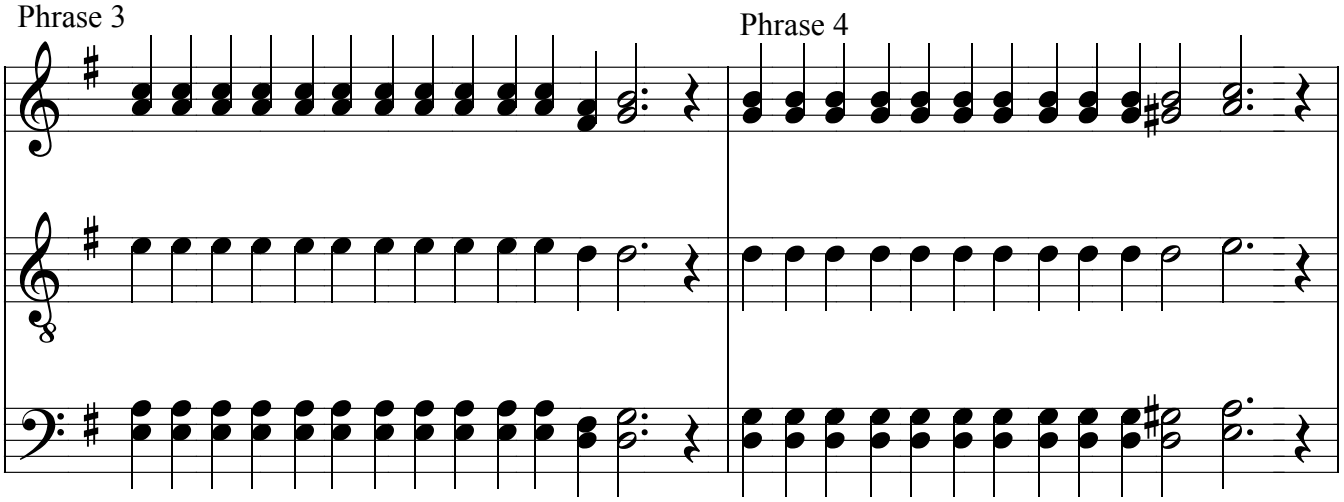
Samoglas (Obikhod)

Intonation



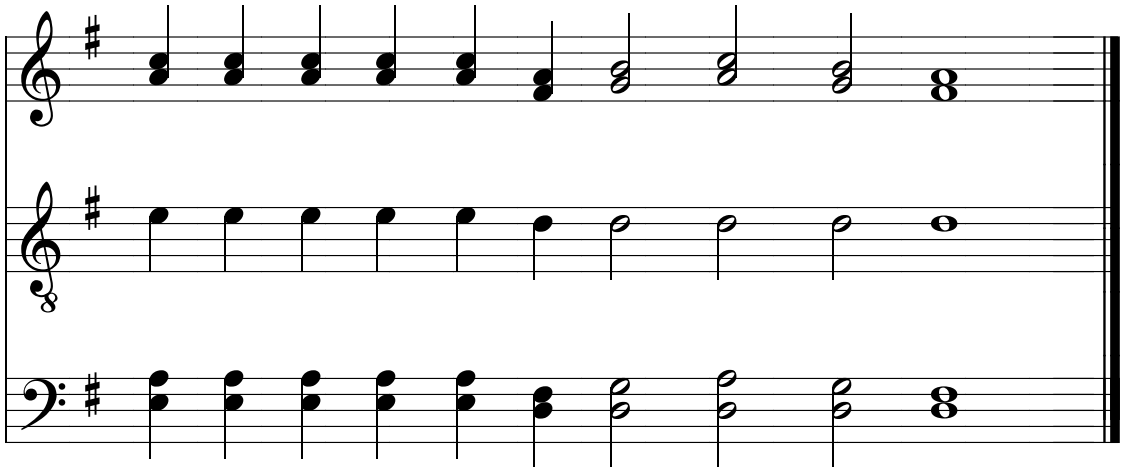
Phrase 2

Phrase 3



Phrase 4

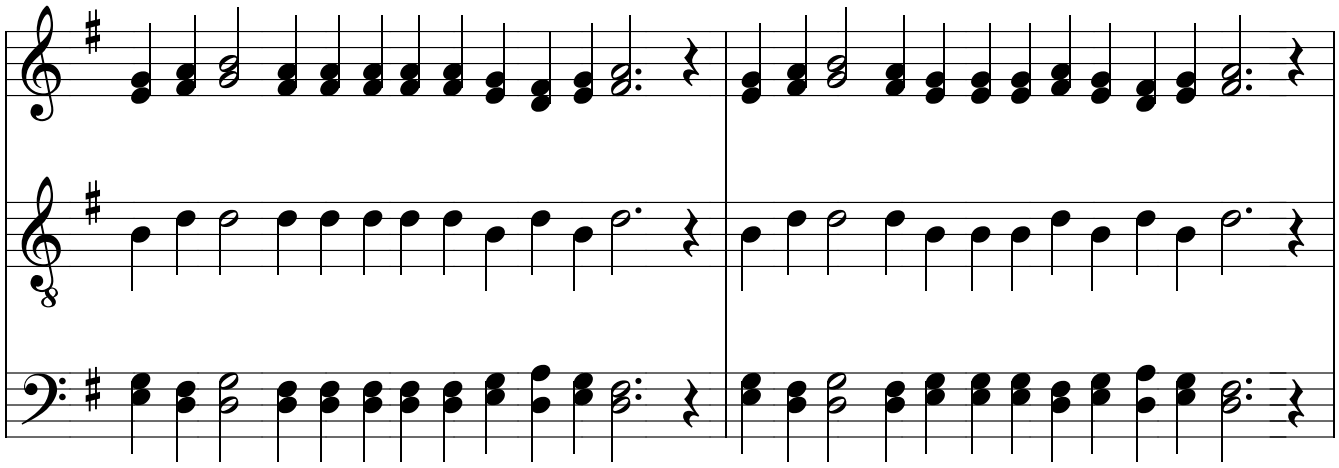
Termination



Irmos

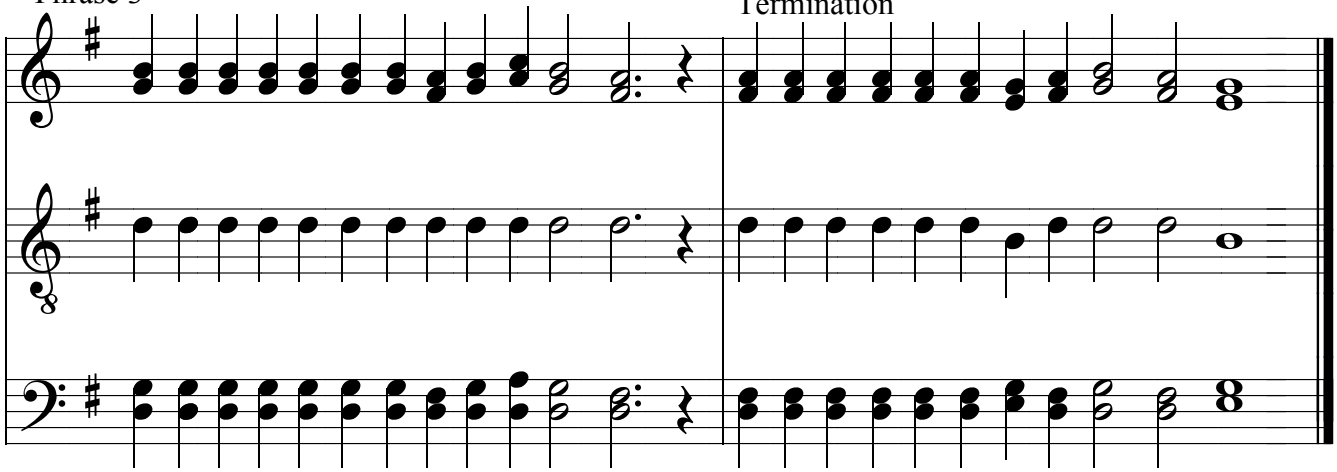
Phrase 1

Phrase 2



Phrase 3

Termination

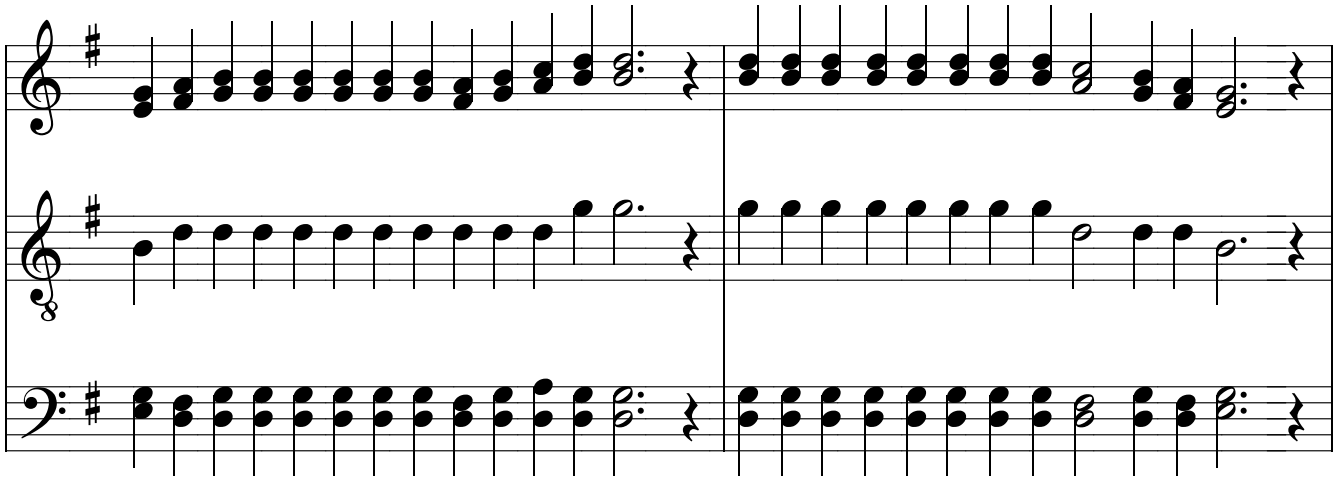


TONE THREE

Troparion/Kontakion

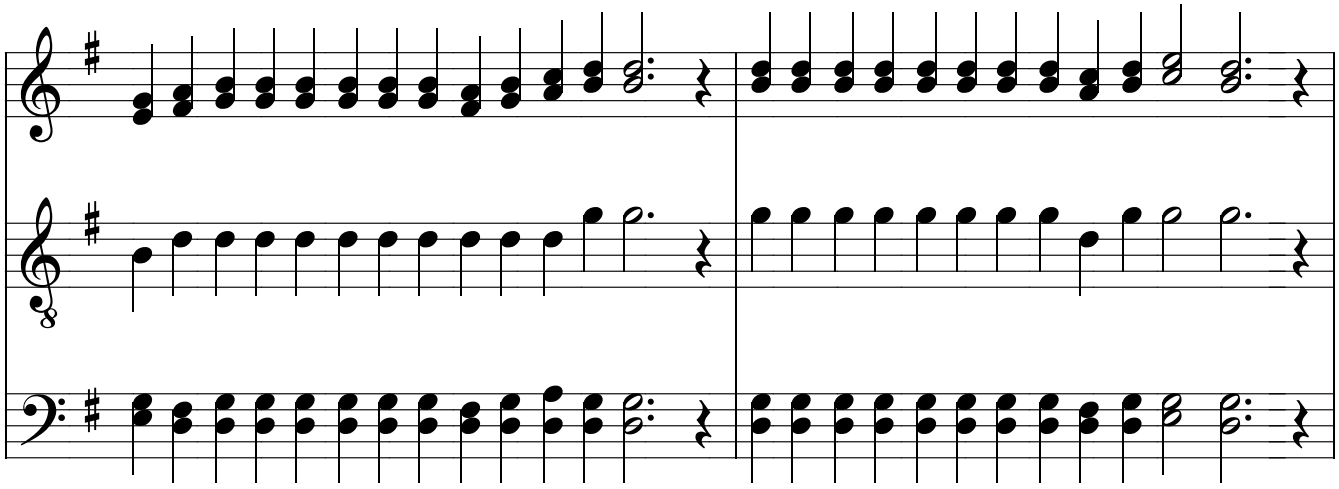
Phrase 1

Phrase 3



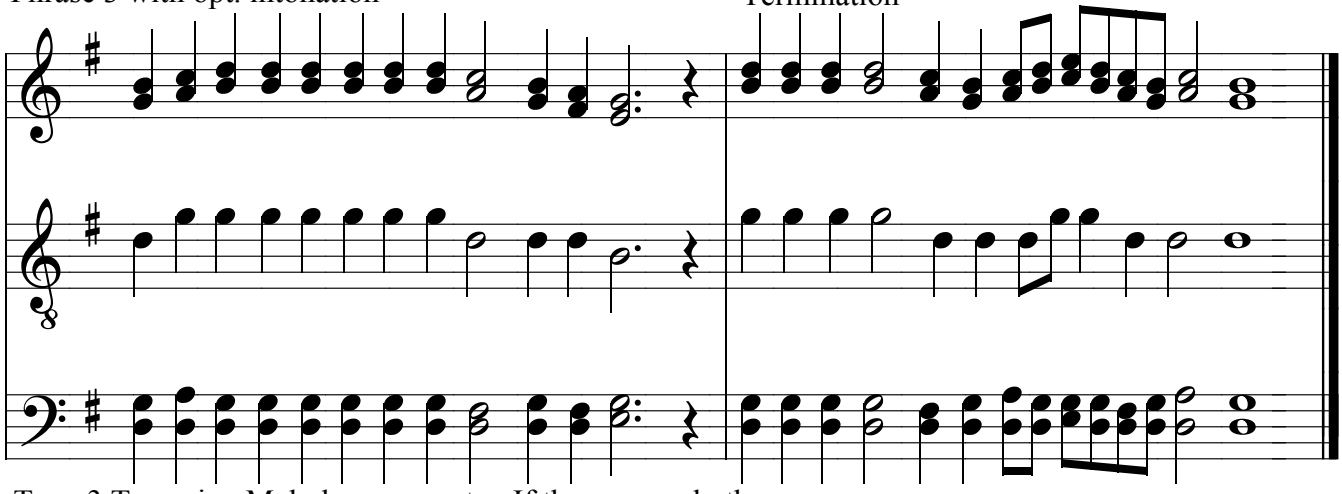
Phrase 1

Phrase 2



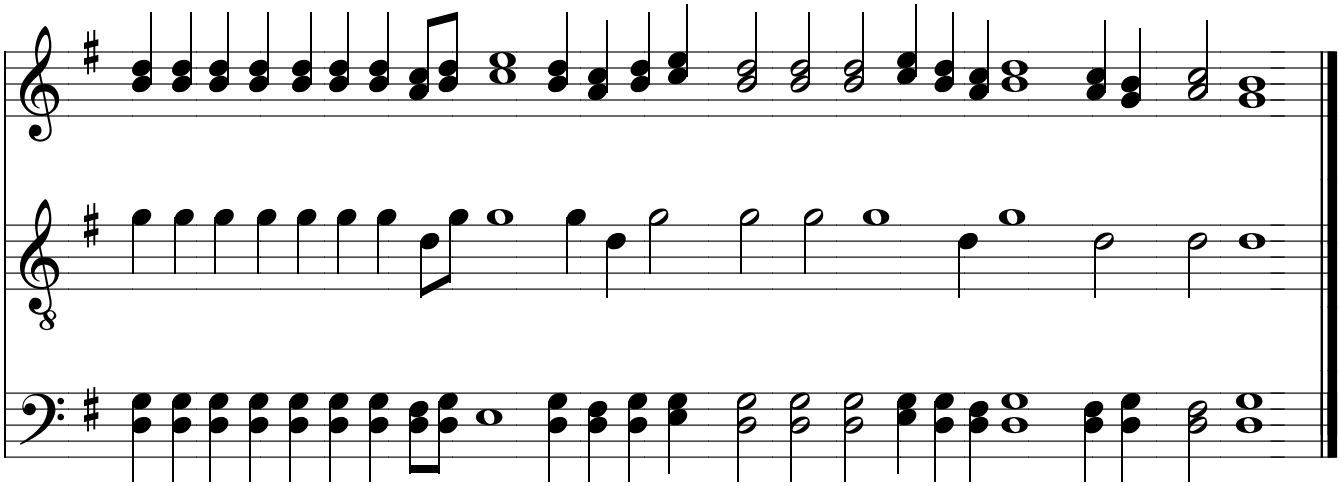
Phrase 3 with opt. intonation

Termination

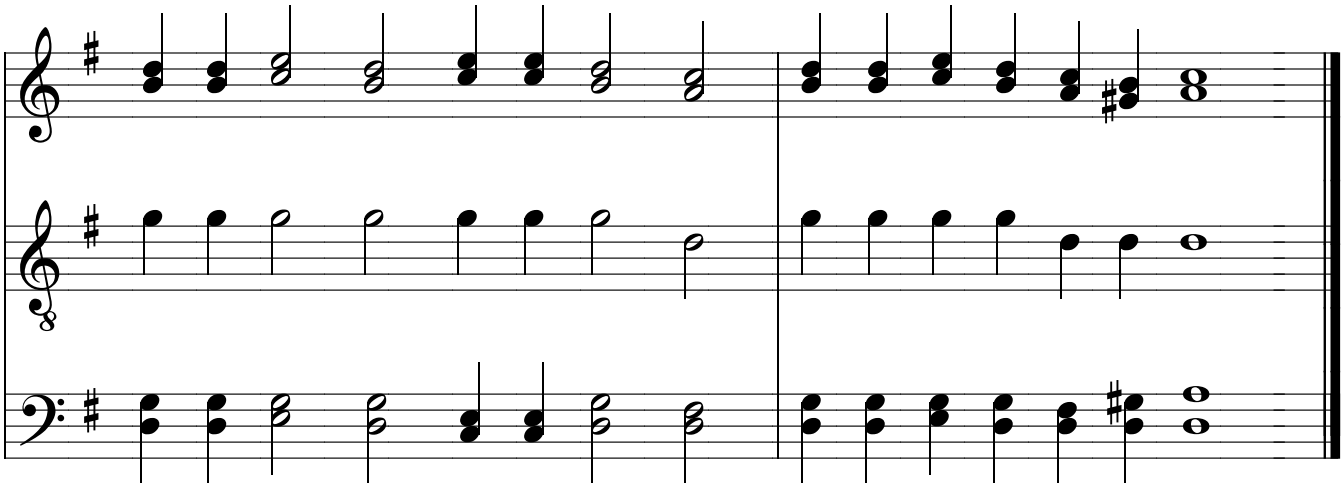


Tone 3 Troparion Melody usage note: If there are only three measures, use following pattern: 1, 2, Termination. For larger peices, use: 1, 3, 1, 2, 3 (with intonation), repeating 1, 2, 3 pattern. Termination can follow phrase 2 or 3.

Prokeimenon/Alleluia (Znamenny)



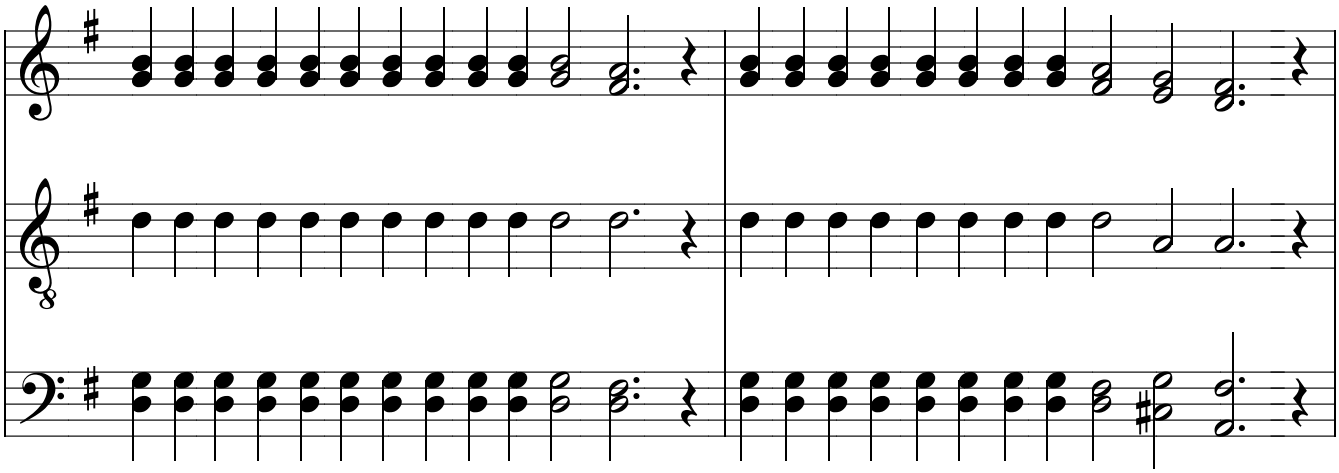
Prokeimenon/Alleluia (Obikhod)



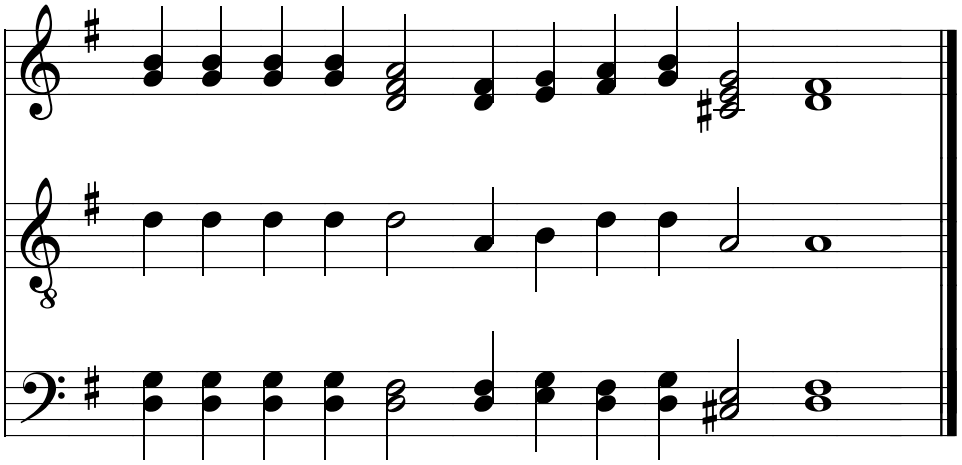
Samoglas

Phrase 1

Phrase 2



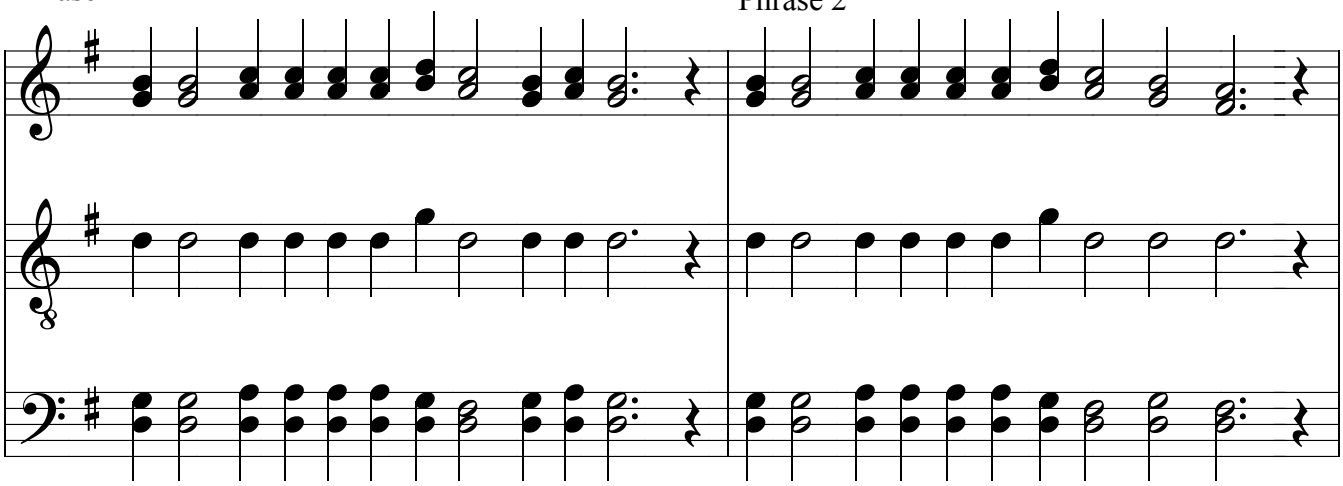
Termination



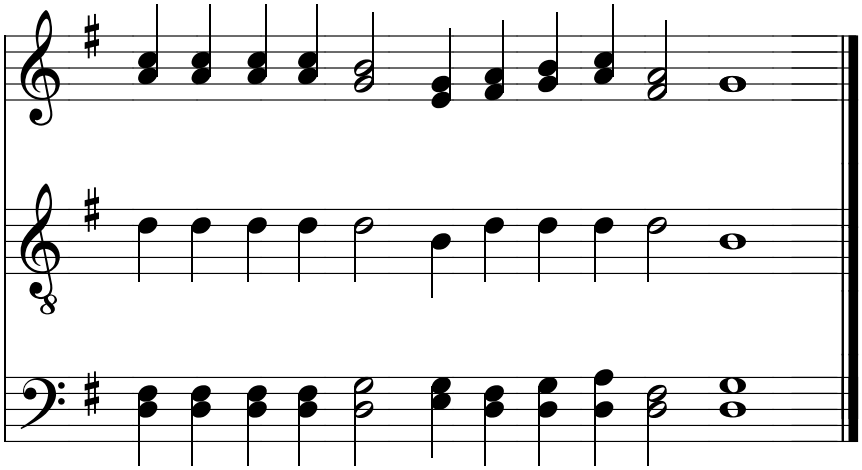
Irmos

Phrase 1

Phrase 2



Termination

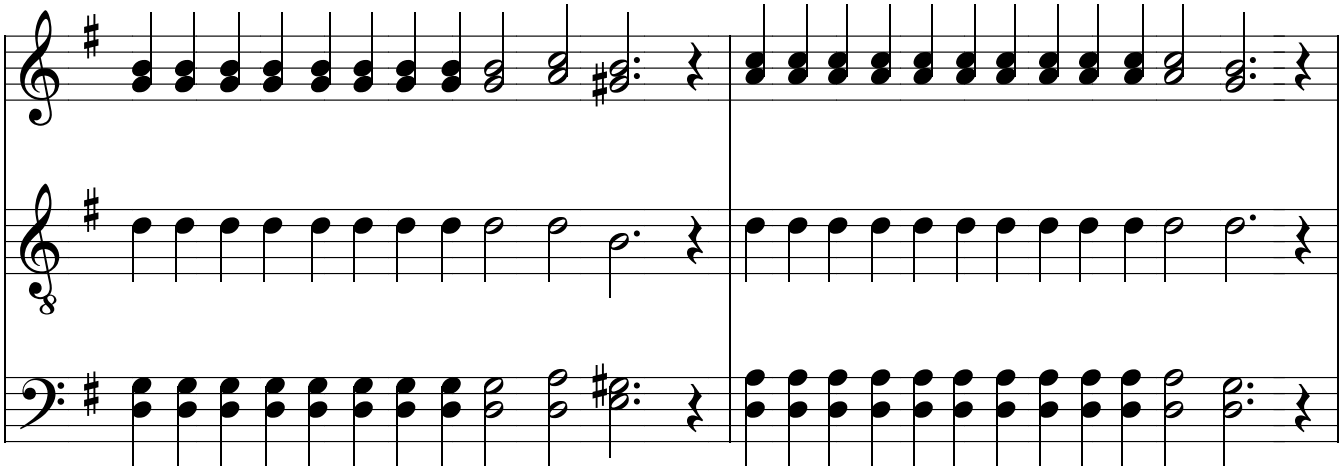


TONE FOUR

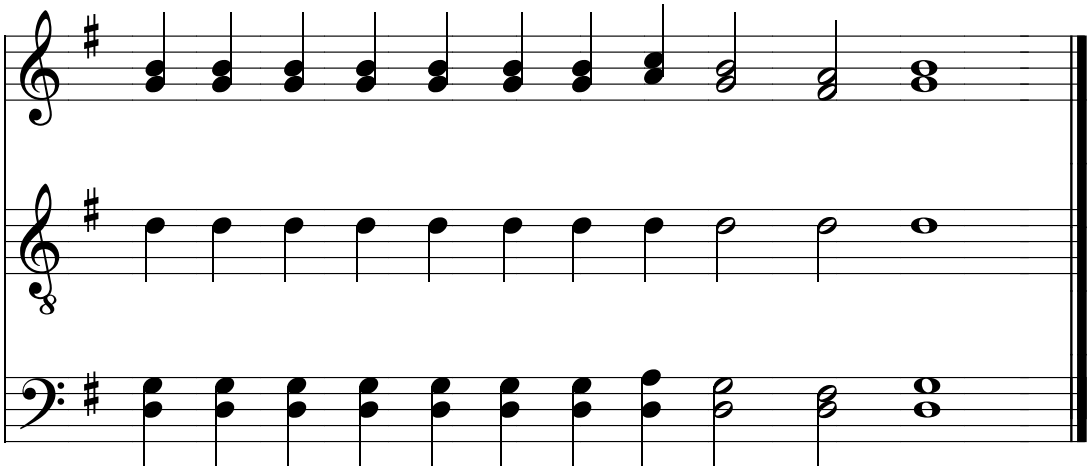
Troparion/Kontakion

Phrase 1

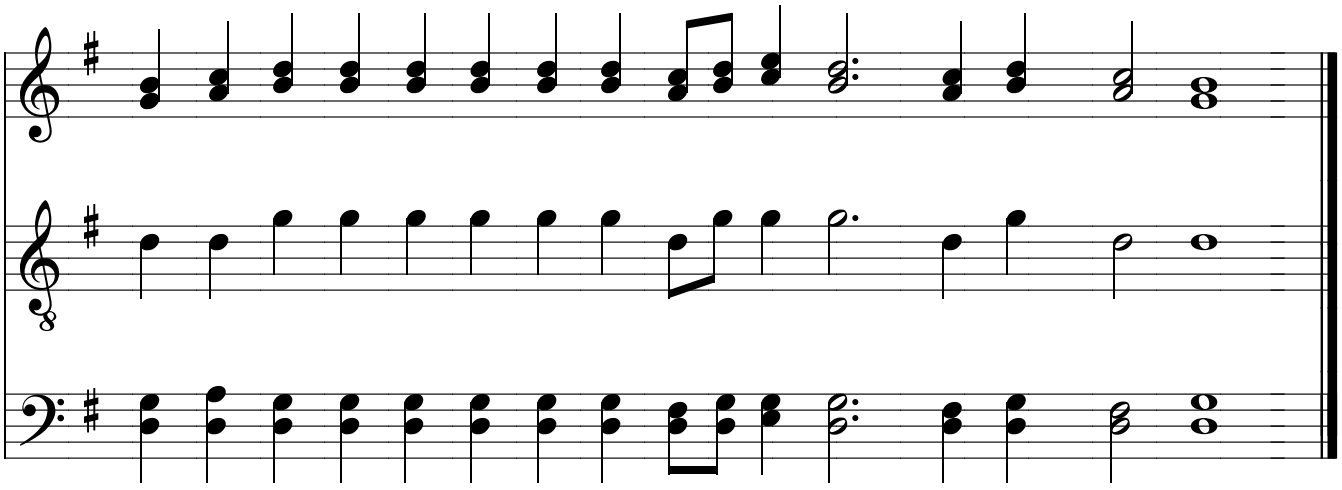
Phrase 2



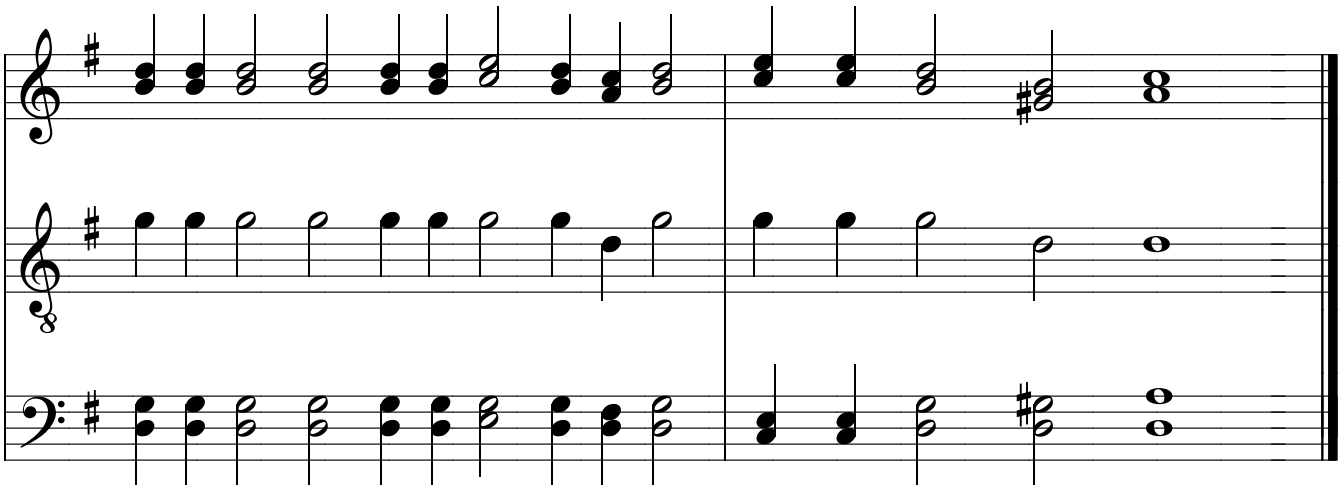
Termination



Prokeimenon/Alleluia (Znamenny)



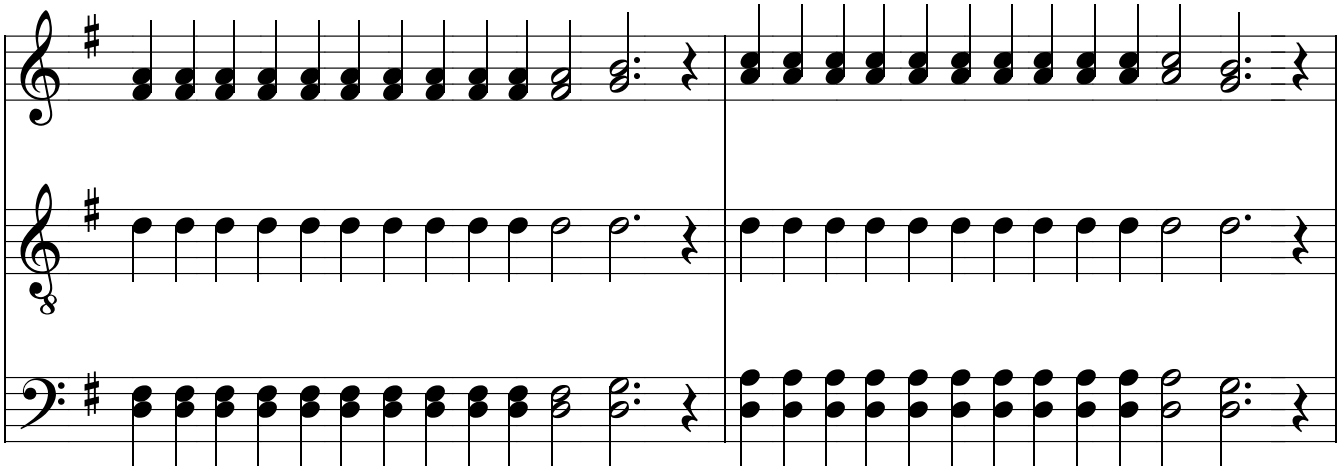
Prokeimenon/Alleluia (Obikhod)



Samoglas

Intonation Phrase 1

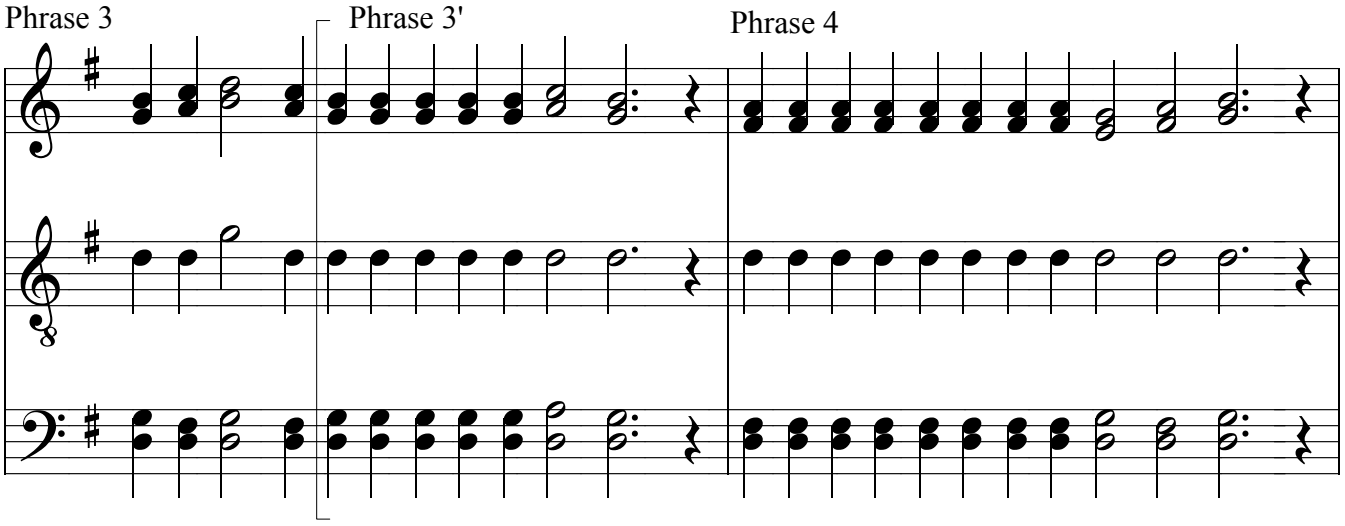
Intonation Phrase 2



Phrase 3

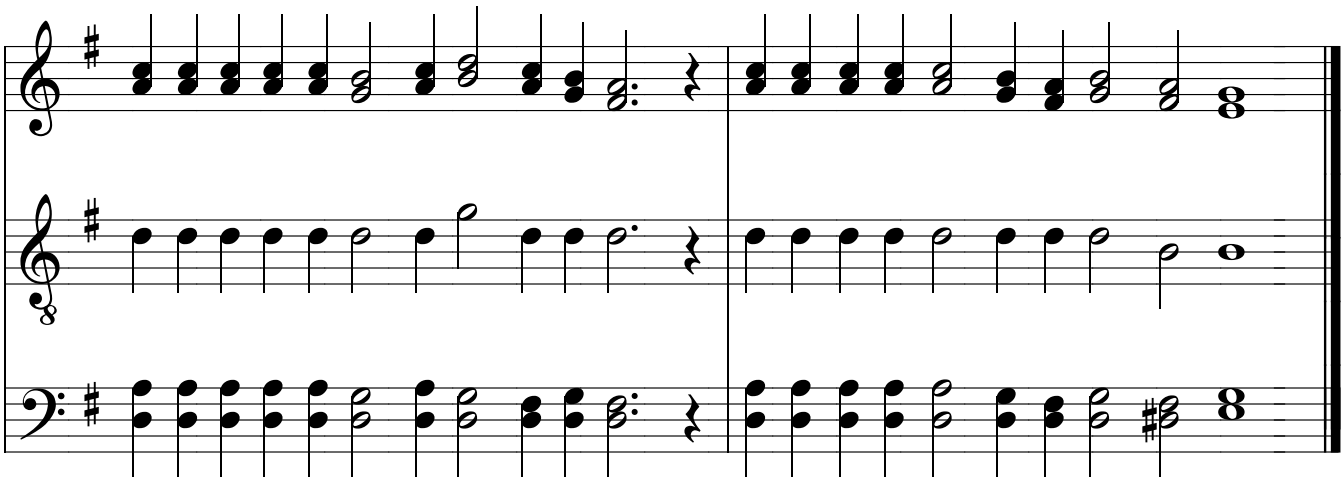
Phrase 3'

Phrase 4



Phrase 5

Termination

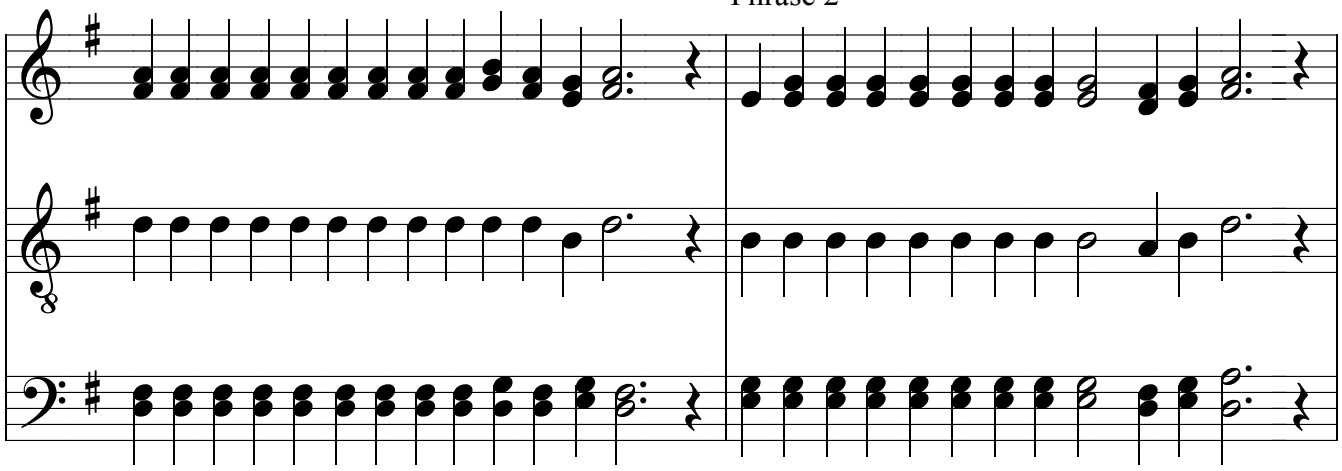


For a sticheron that exceeds six phrases, repeat goes to phrase 3' (second half of phrase 3).

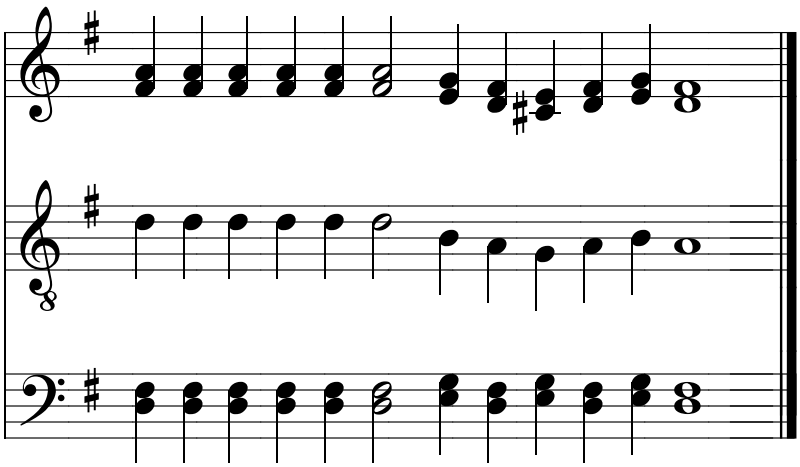
Irmos

Phrase 1

Phrase 2



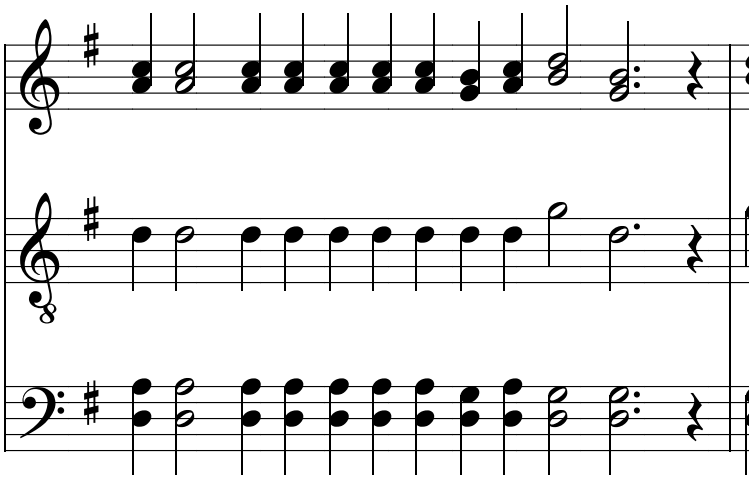
Termination



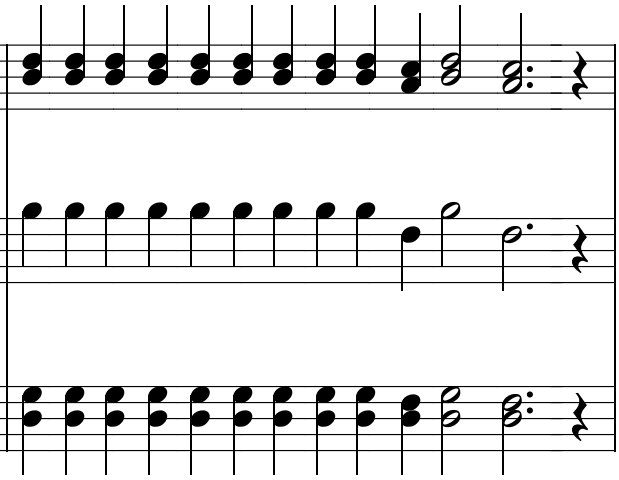
TONE FIVE

Troparion/Kontakion

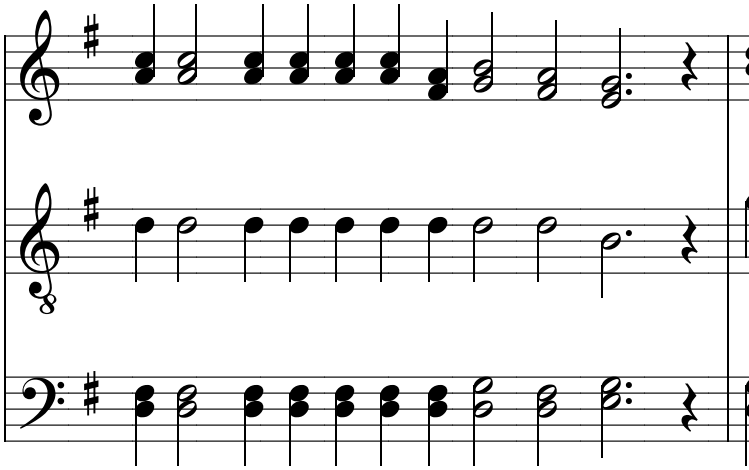
Phrase 1



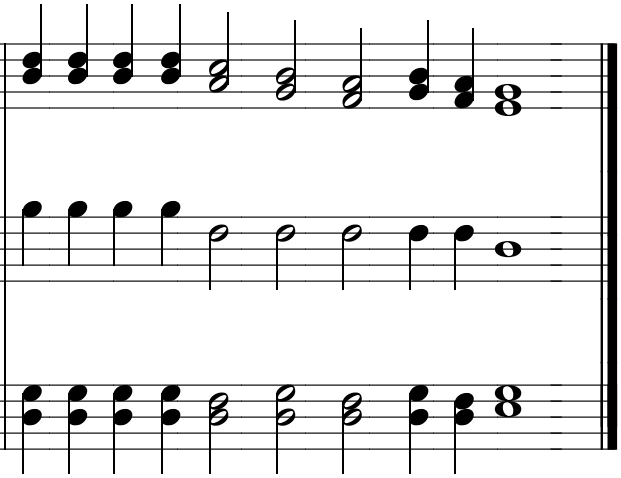
Phrase 2



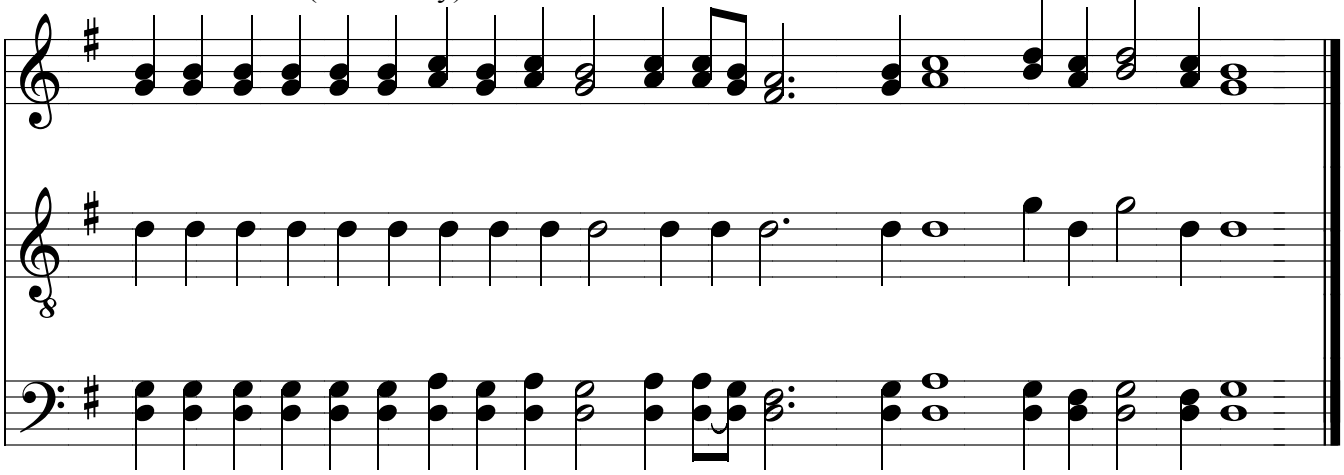
Phrase 3



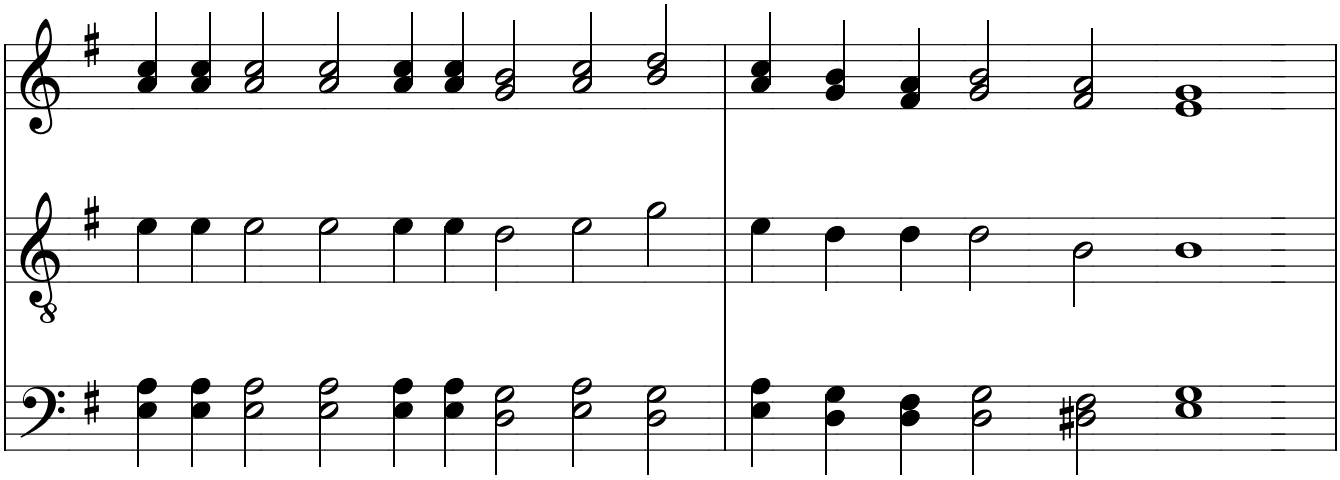
Termination



Prokeimenon/Alleluia (Znamenny)

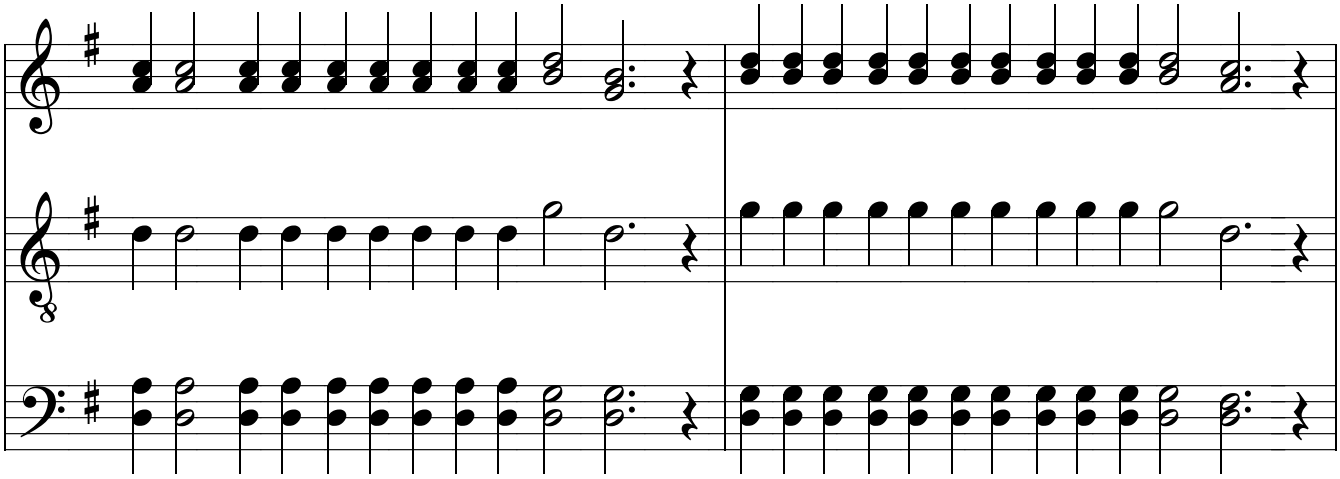


Prokeimenon/Alleluia (Obikhod)



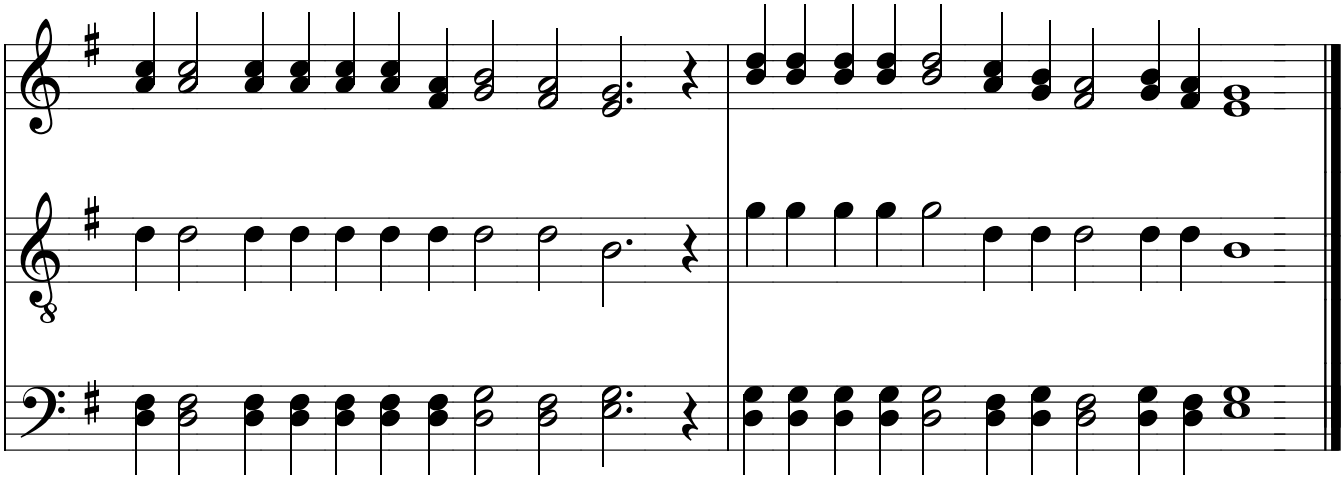
Samoglas

Phrase 1



Phrase 2

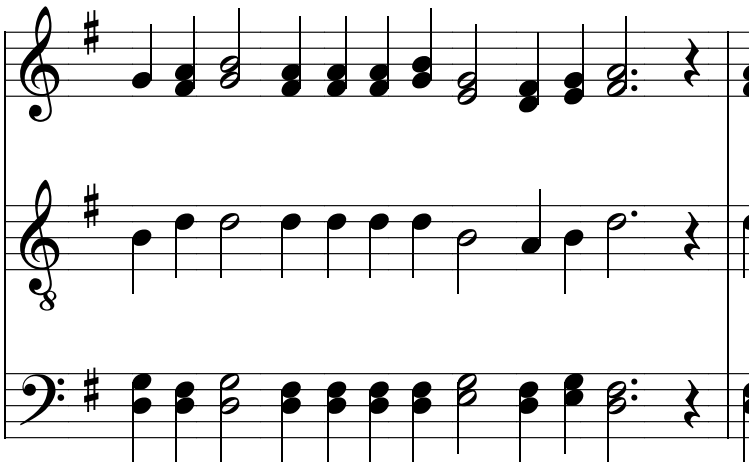
Phrase 3



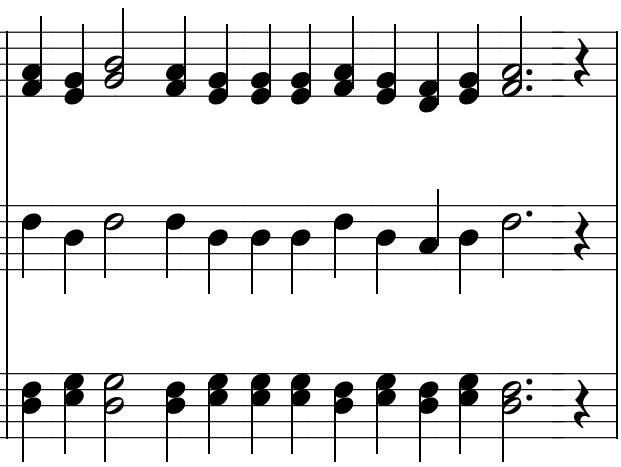
Termination

Irmos

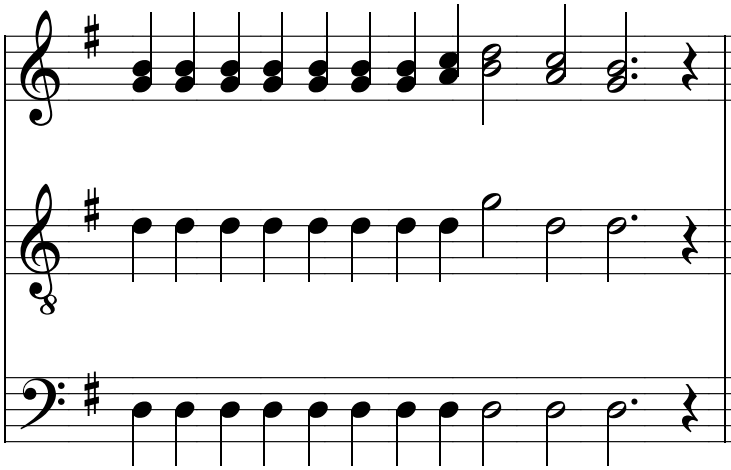
Phrase 1



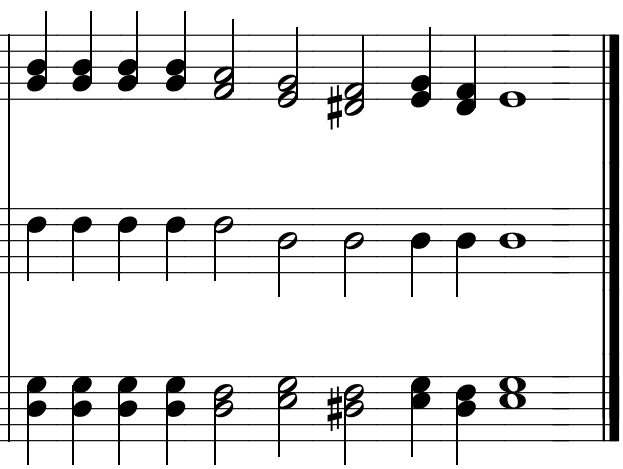
Phrase 2



Phrase 3



Termination

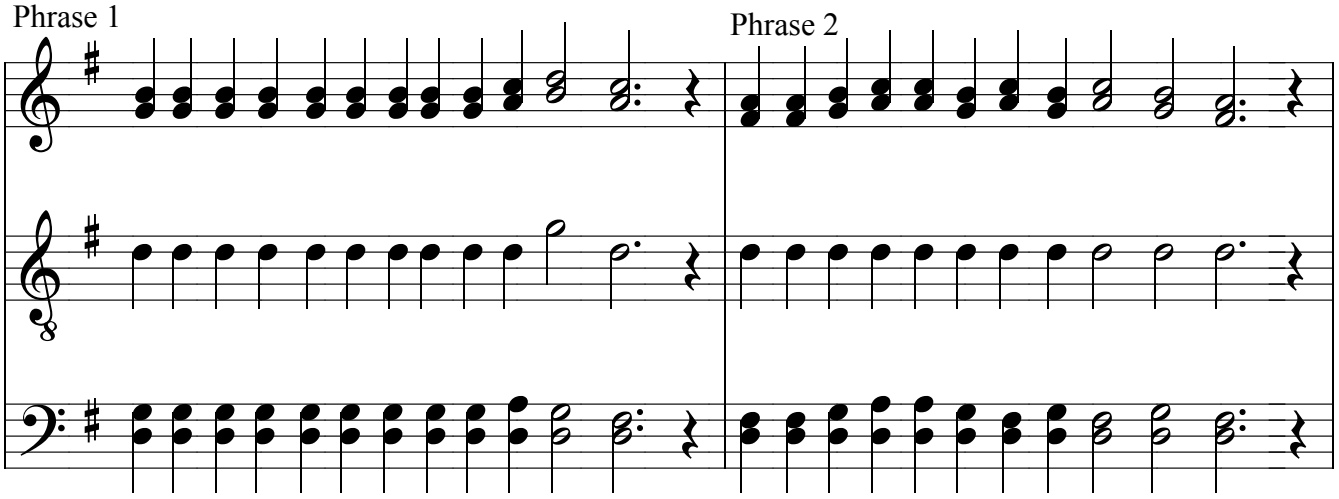


TONE SIX

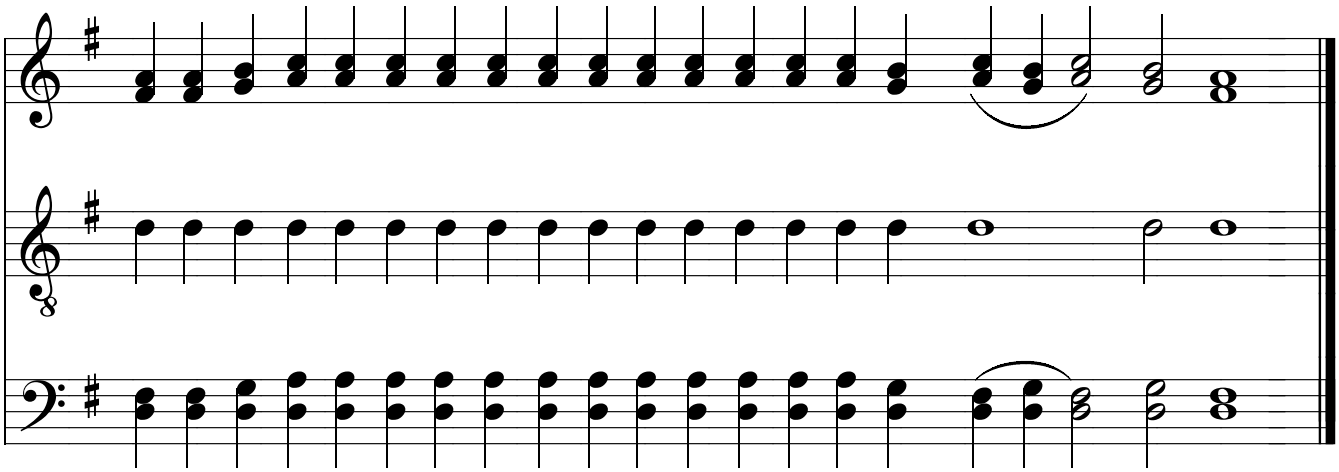
Troparion/Kontakion

Phrase 1

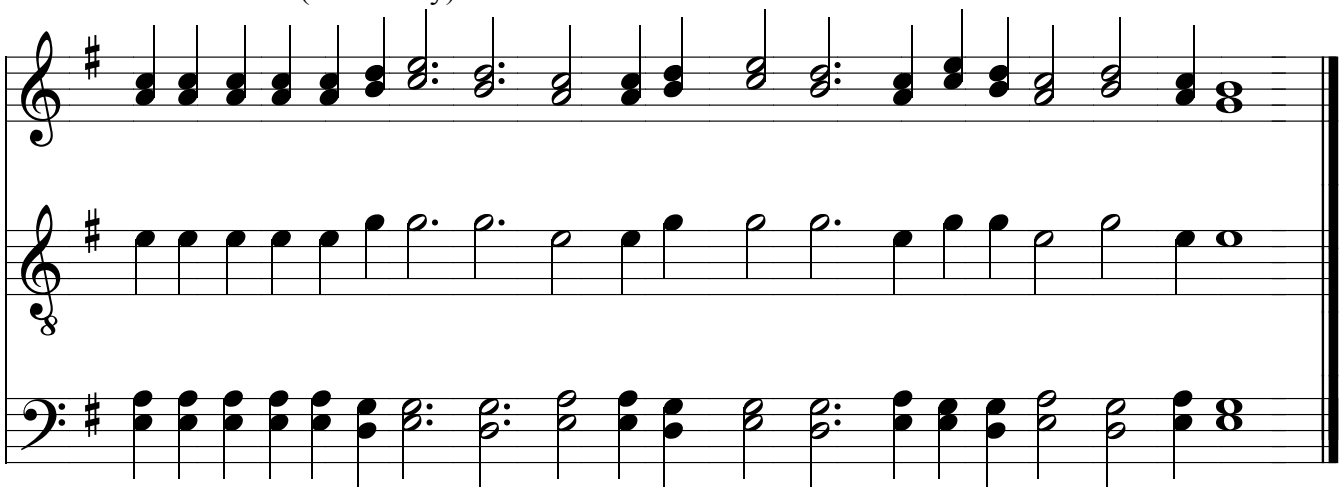
Phrase 2



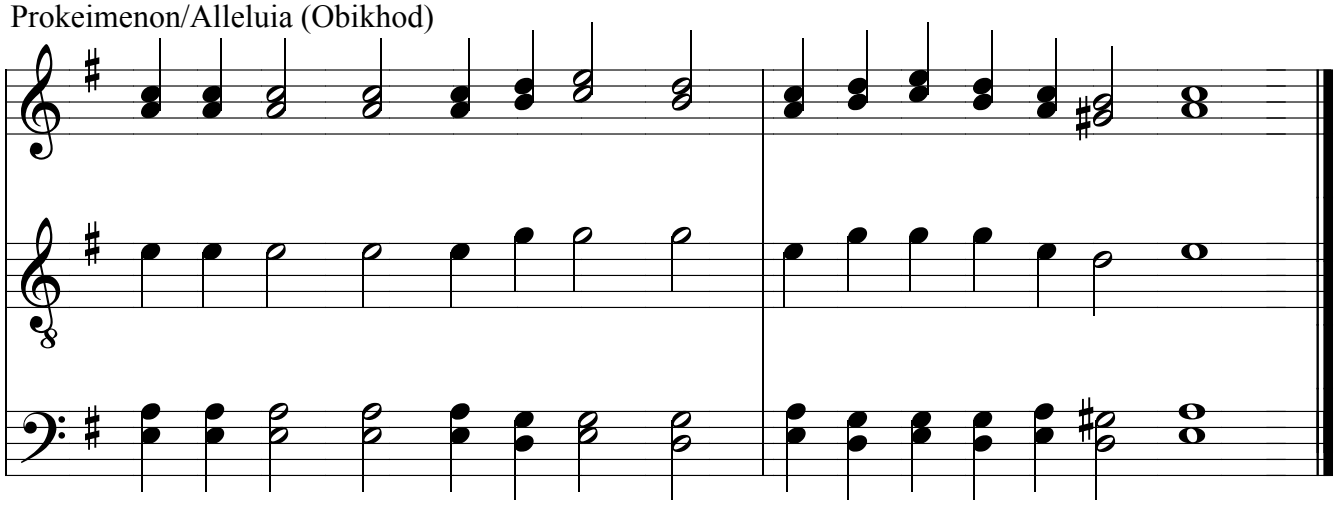
(Phrase 2 as Termination)



Prokeimenon/Alleluia (Znamenny)



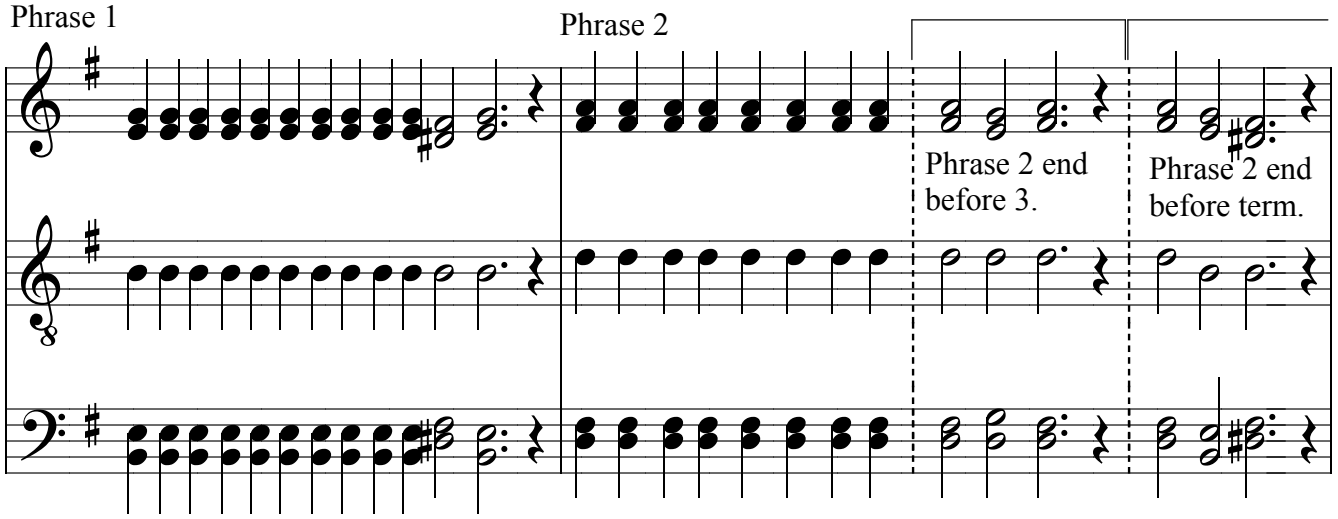
Prokeimenon/Alleluia (Obikhod)



Samoglas (Obikhod)

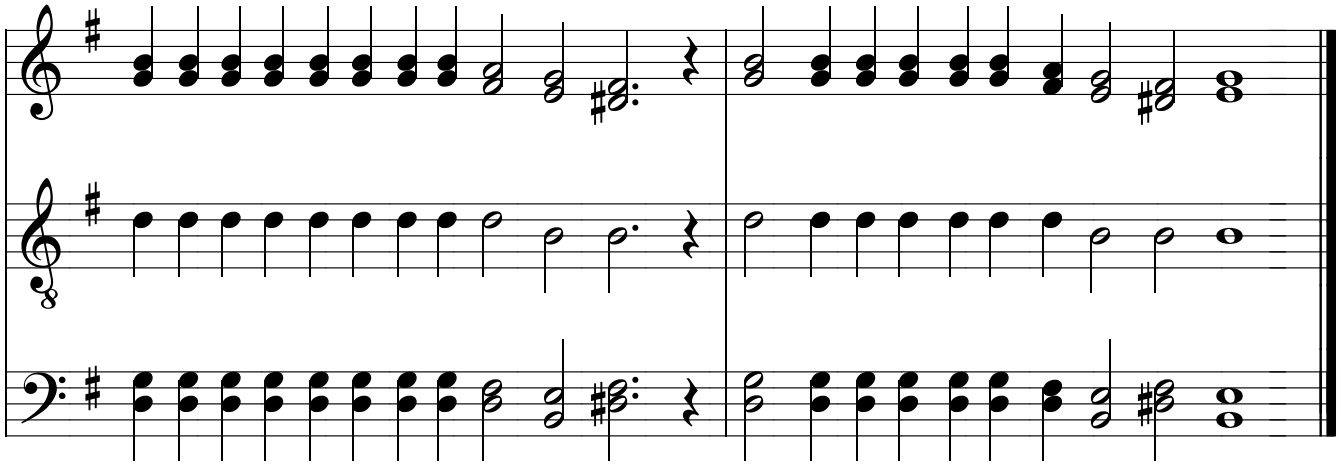
Phrase 1

Phrase 2



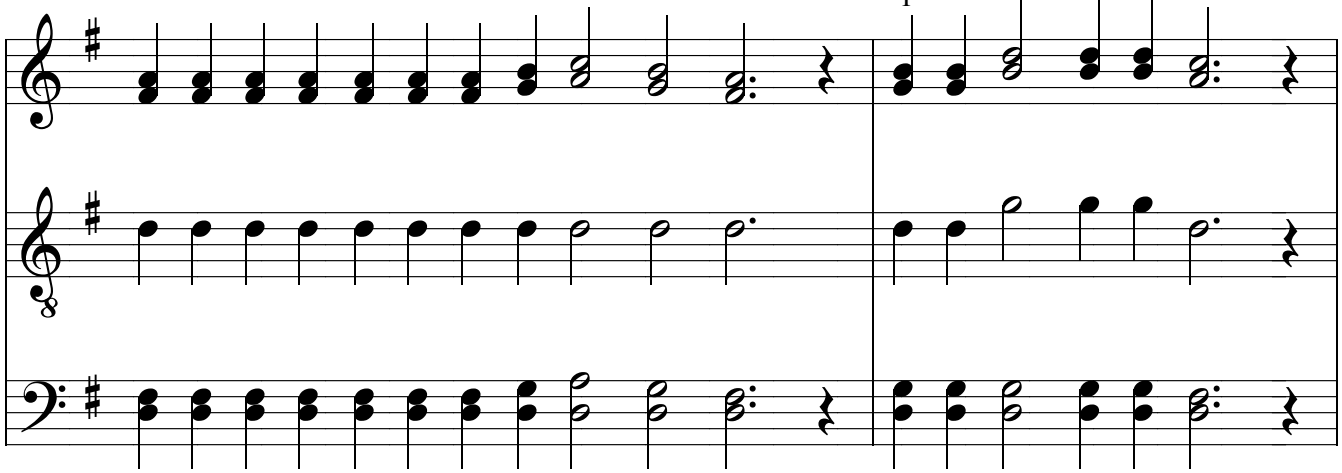
Phrase 3

Termination



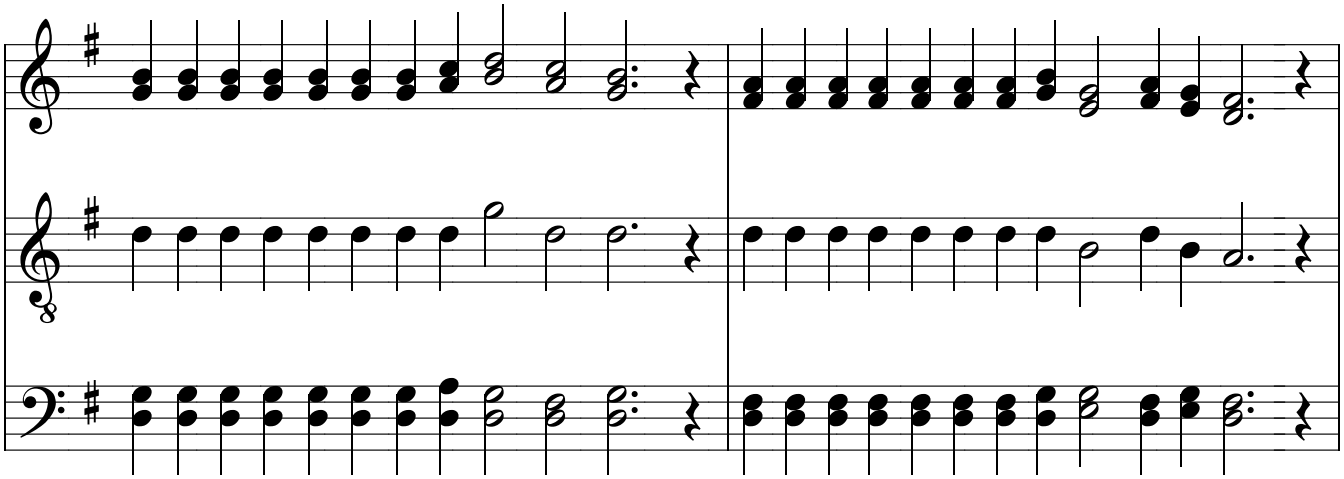
Irmos

Phrase 1



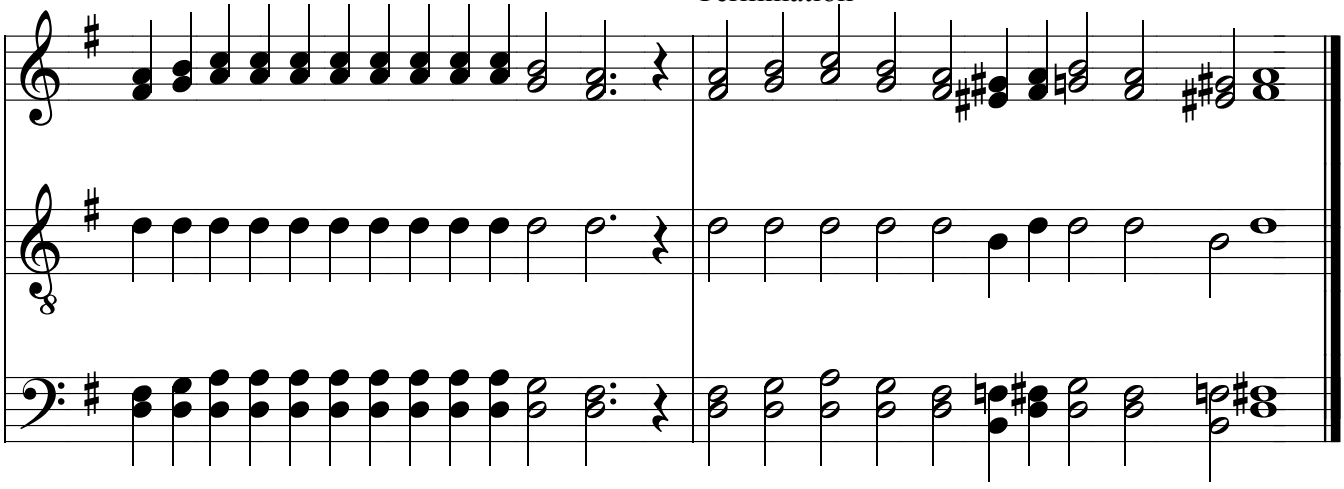
Optional Phrase 2

Phrase 3



Phrase 4

Phrase 5



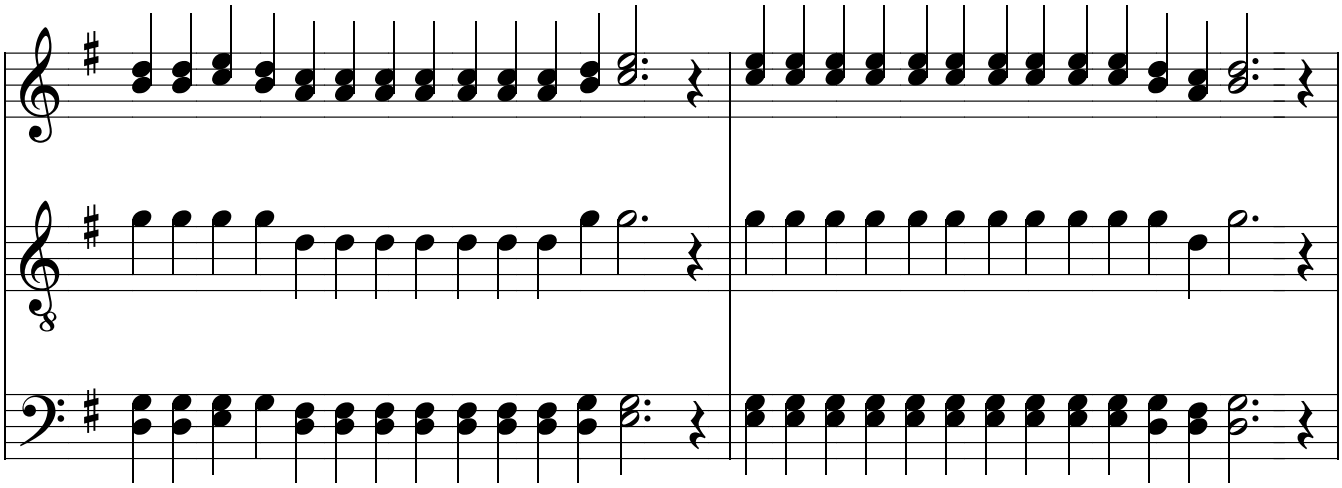
Termination

TONE SEVEN

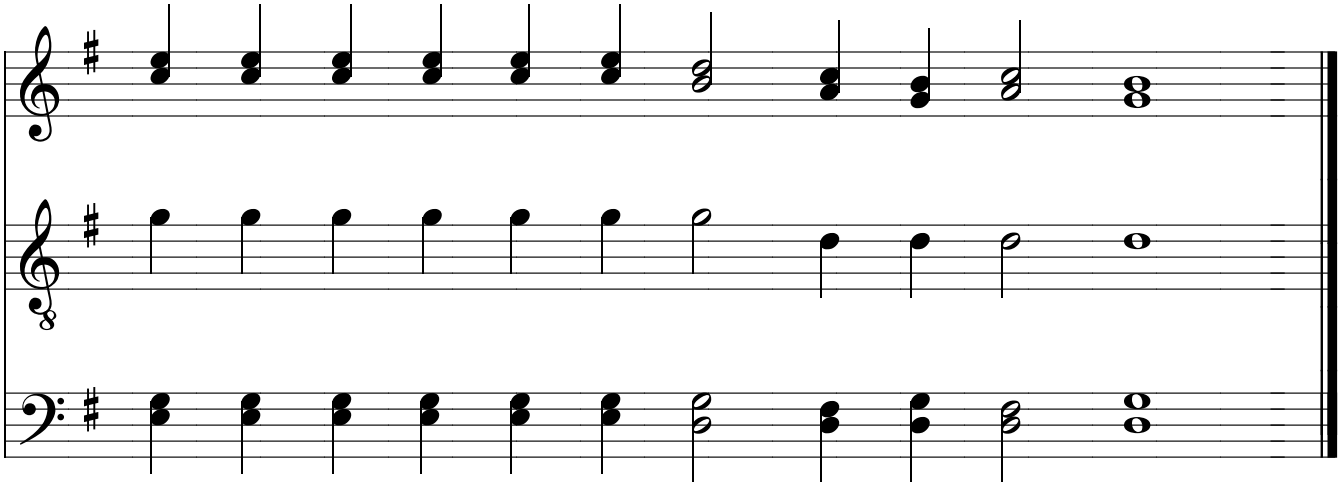
Troparion/Kontakion

Phrase 1

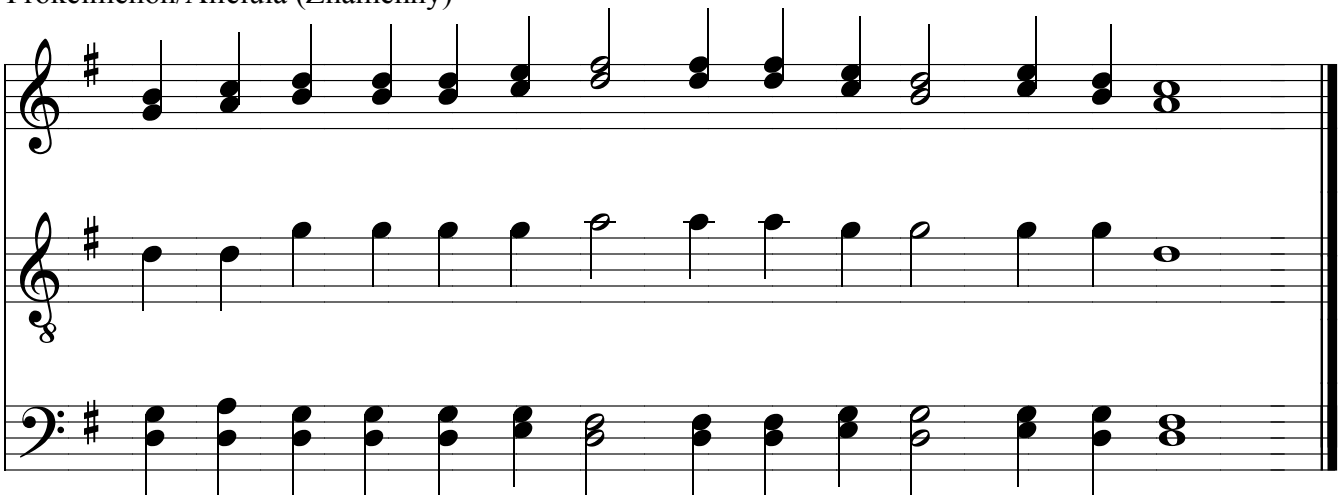
Phrase 2



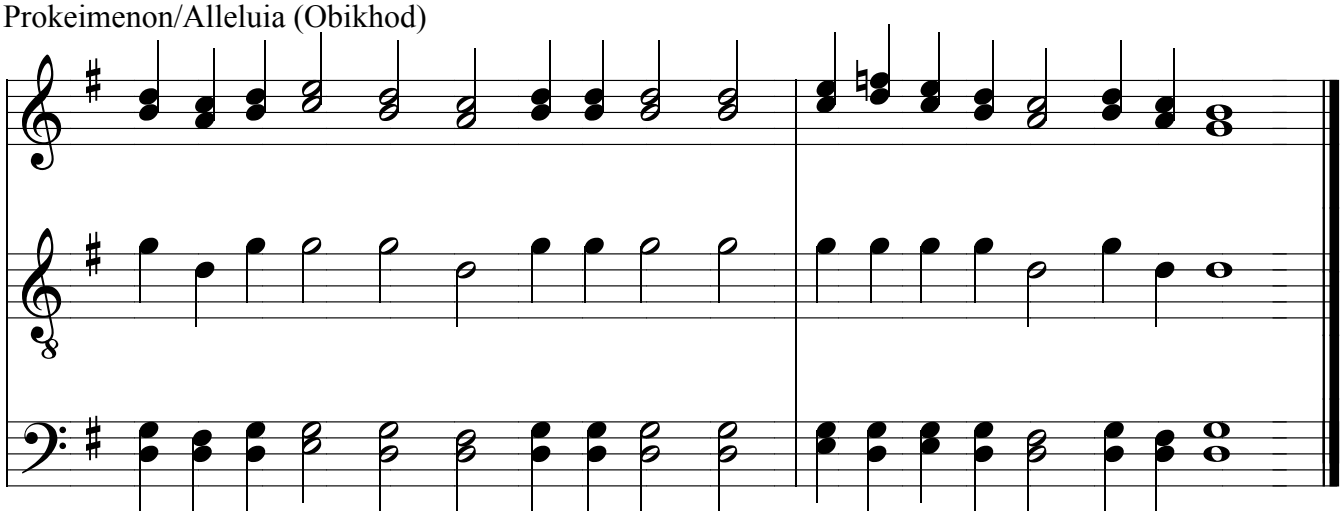
Termination (replaces Phrase two the last time).



Prokeimenon/Alleluia (Znamenny)



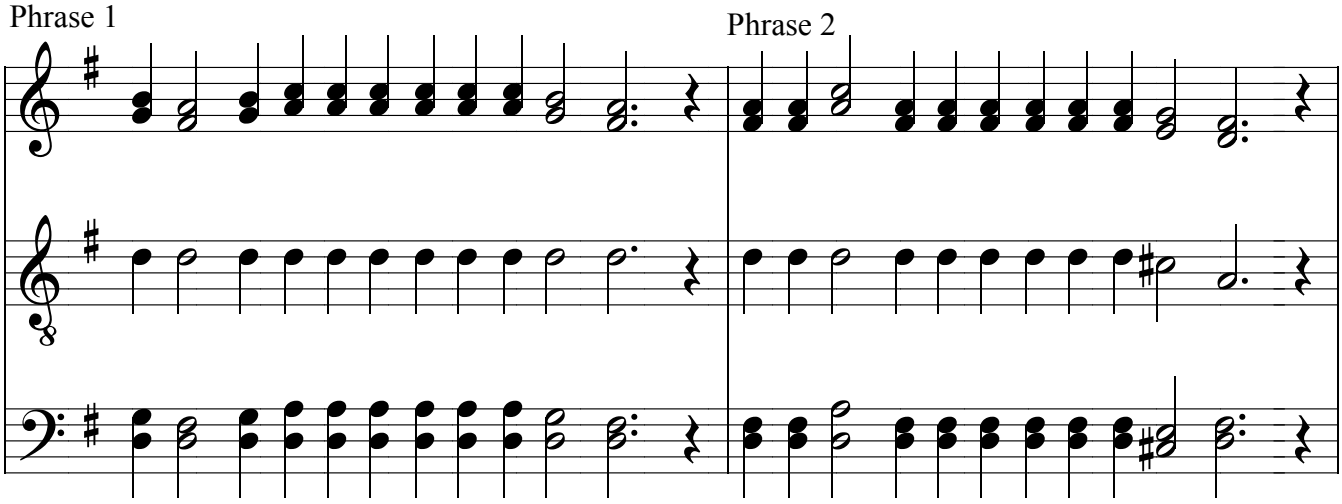
Prokeimenon/Alleluia (Obikhod)



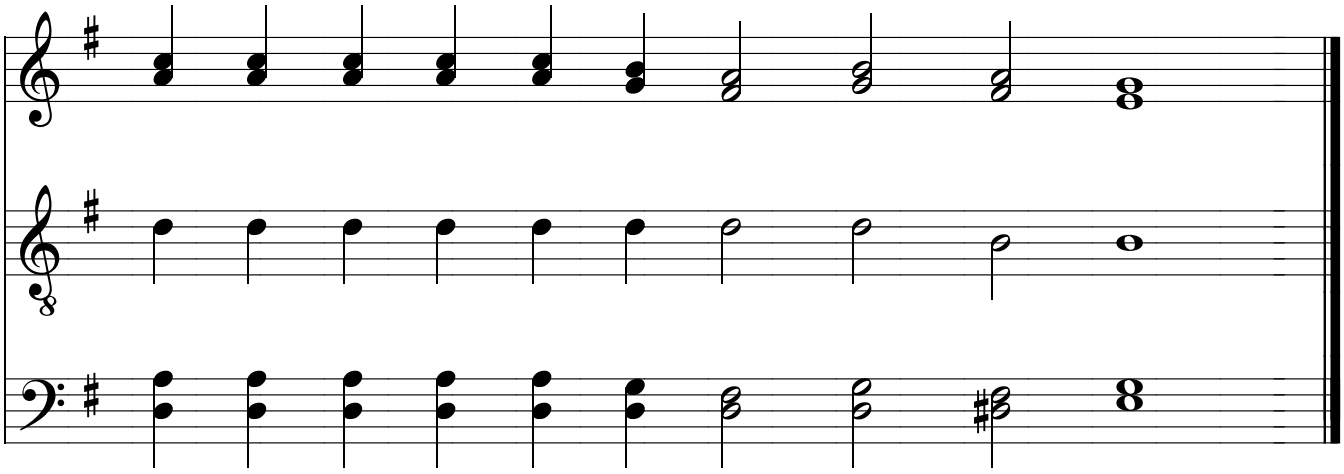
Samoglas

Phrase 1

Phrase 2



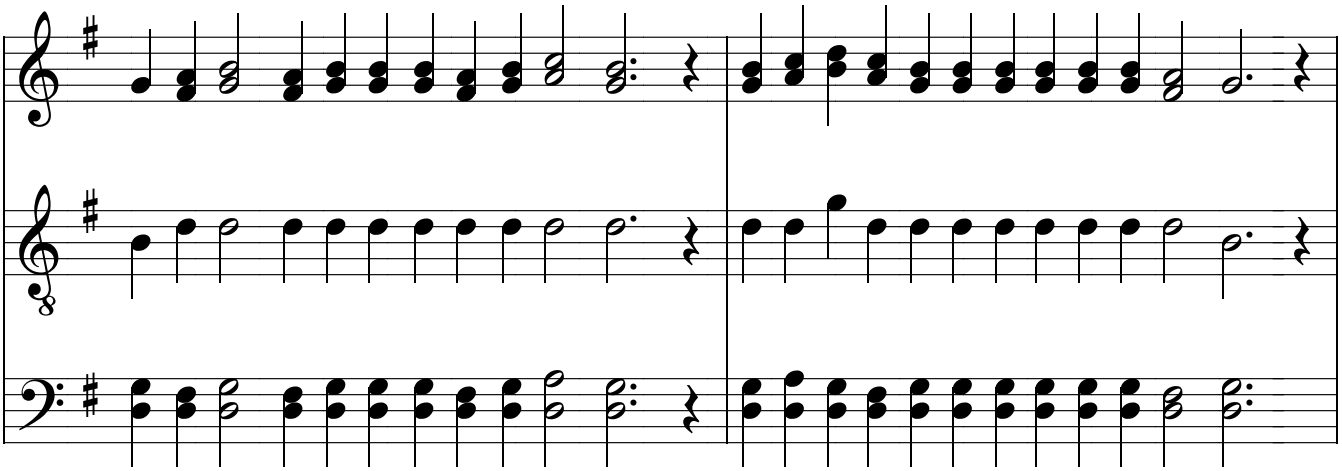
Termination



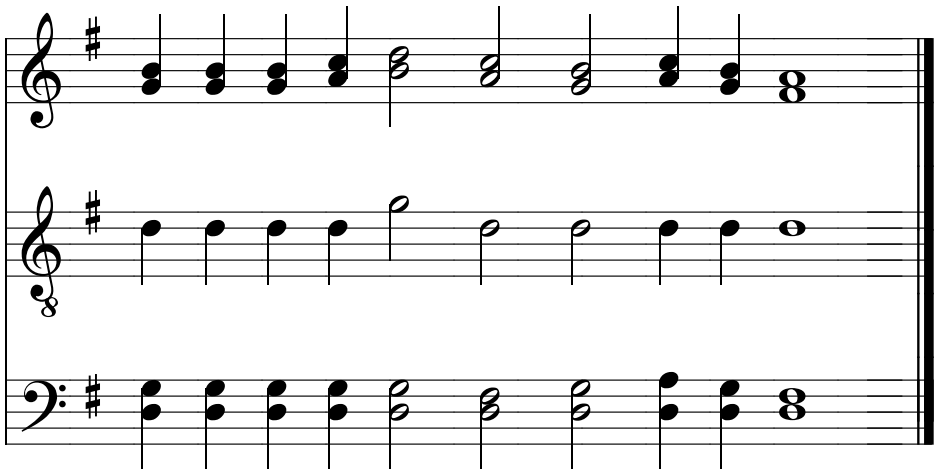
Irmos

Phrase 1

Phrase2

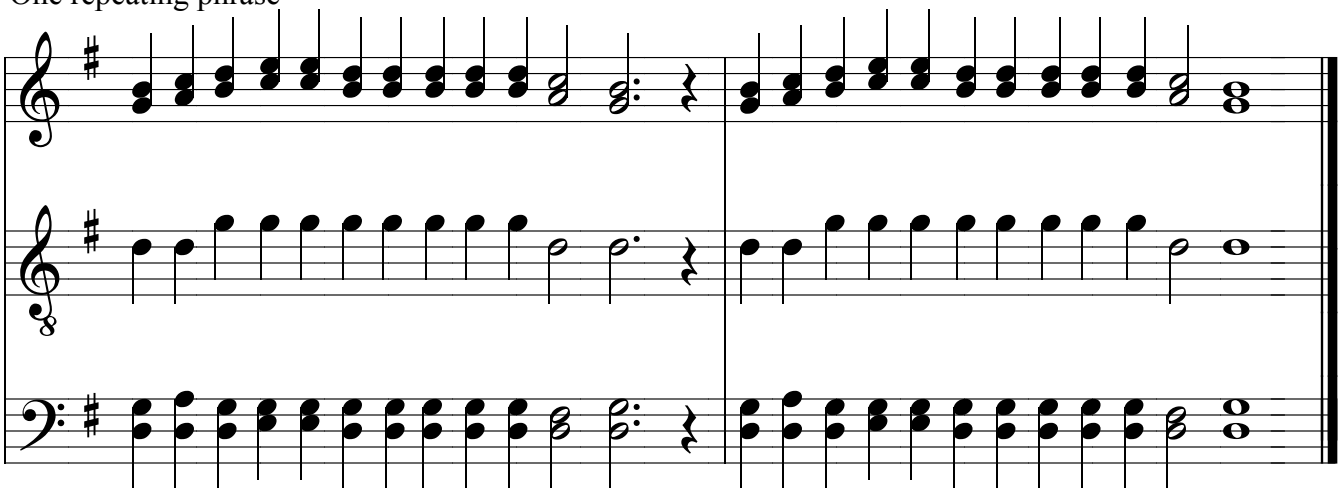


Termination

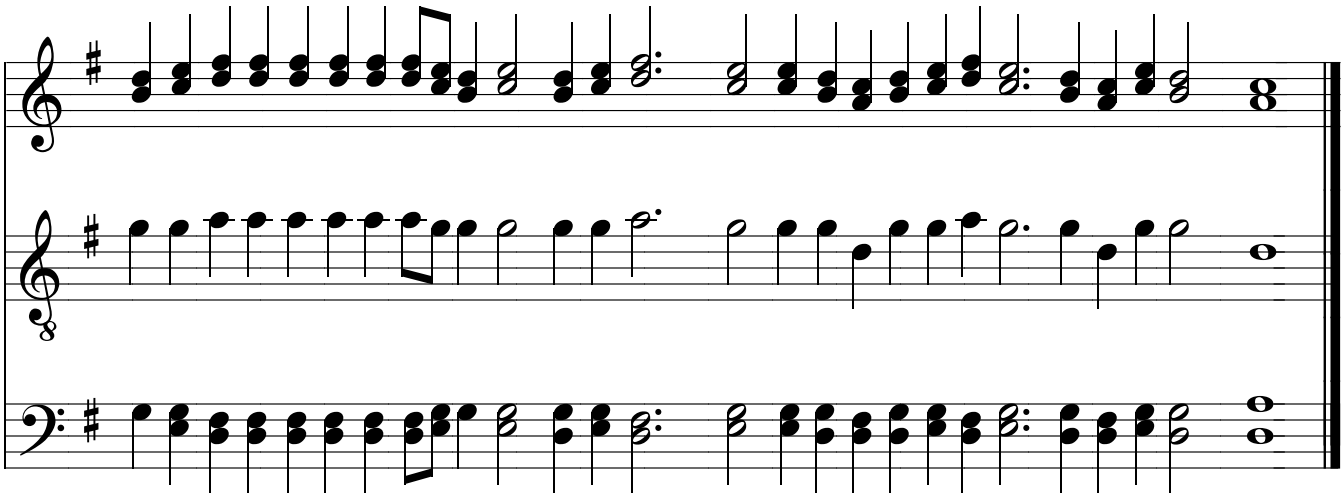


TONE EIGHT

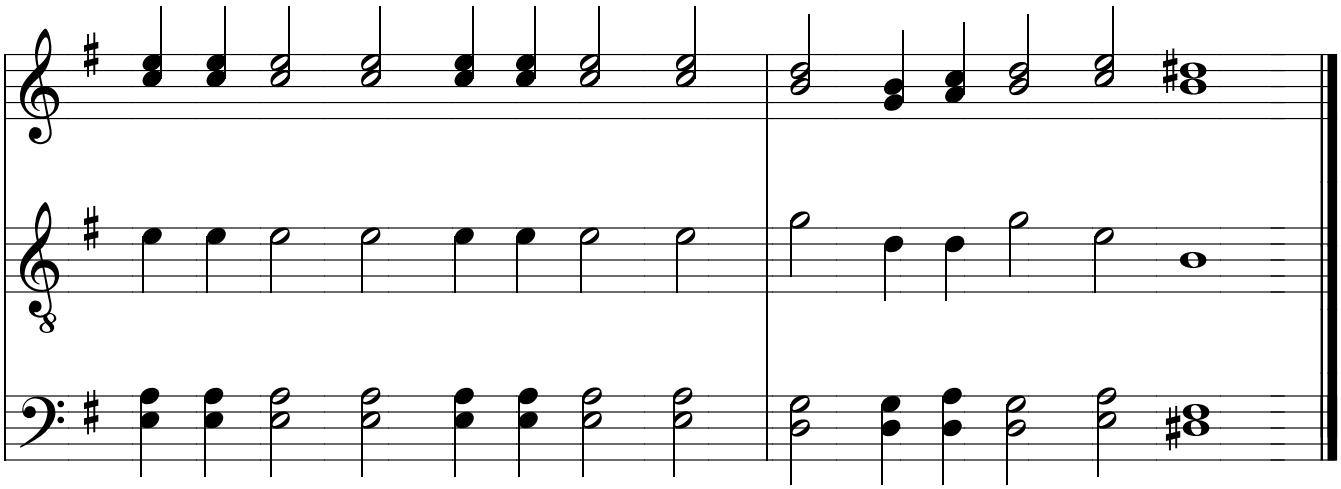
Troparion/Kontakion
One repeating phrase



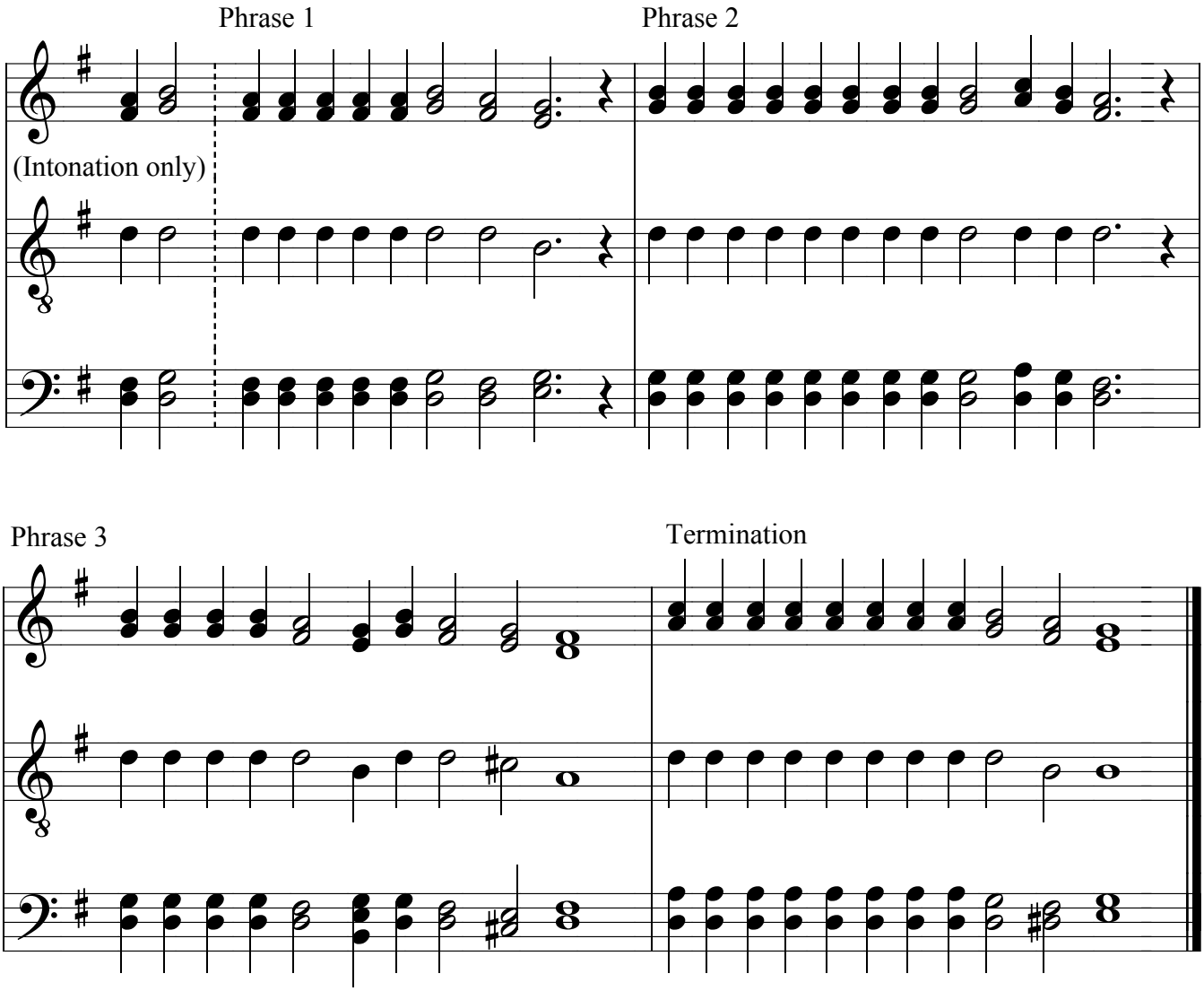
Prokeimenon/Alleluia (Znamenny)



Prokeimenon/Alleluia (Obikhod)



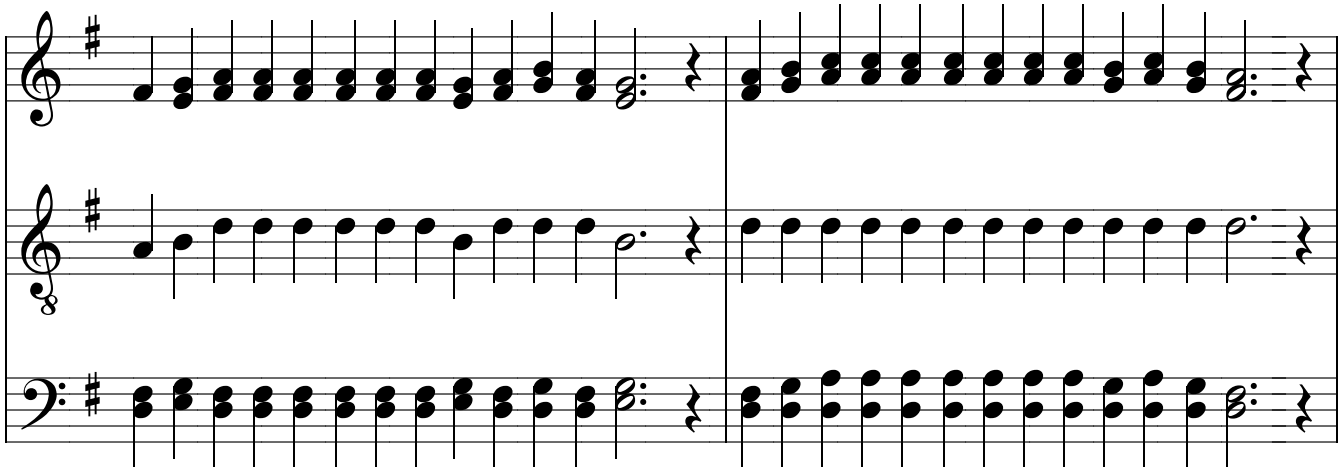
Samoglas



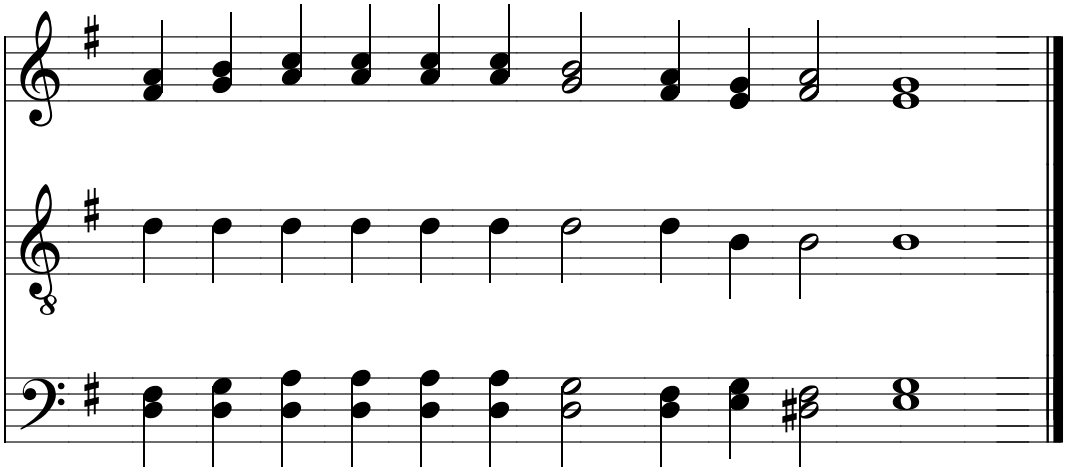
Irmos

Phrase 1

Phrase 2

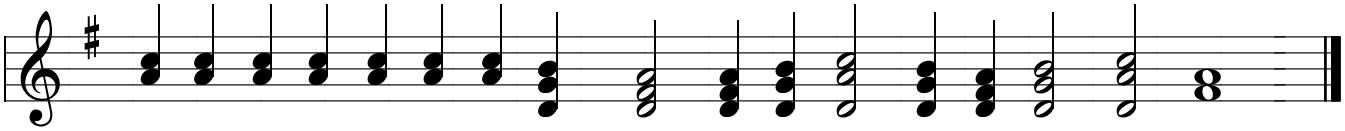


Termination

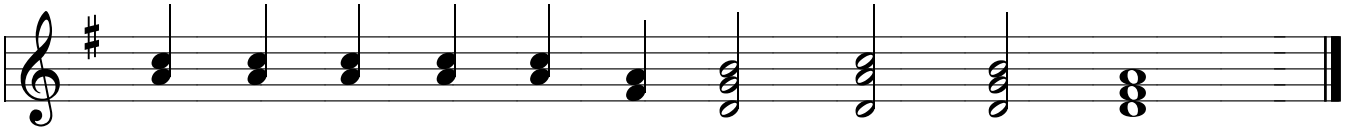


PSALM VERSE TONES
For Obikhod Samoglasni

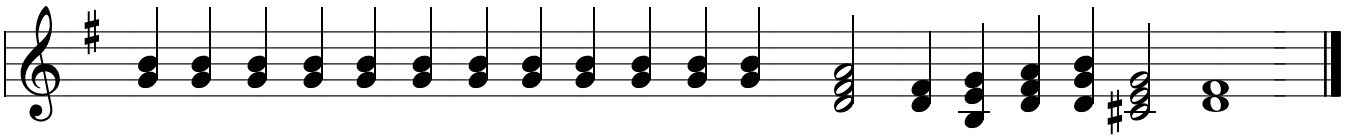
Tone 1



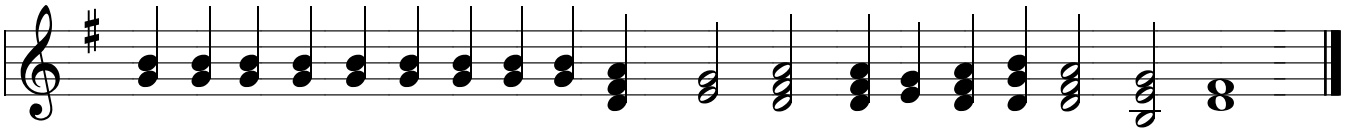
Tone 2



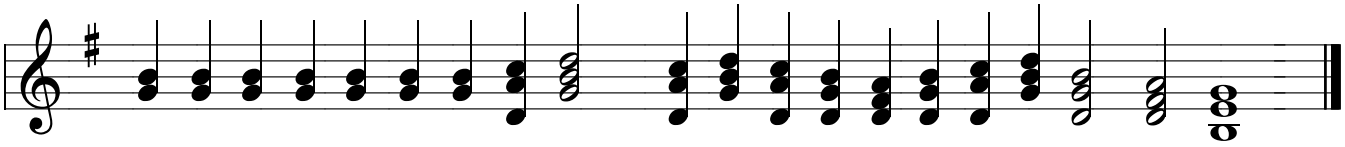
Tone 3



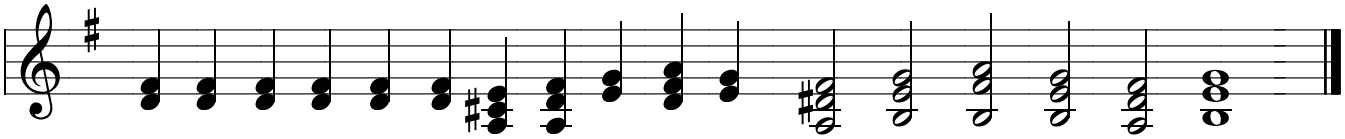
Tone 4



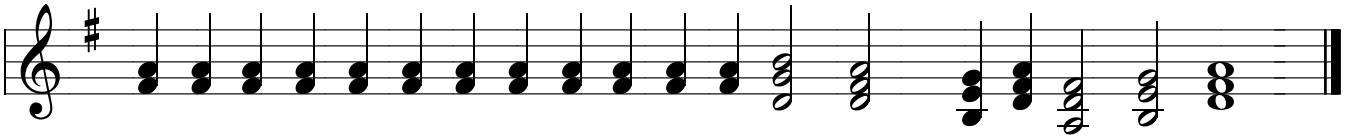
Tone 5



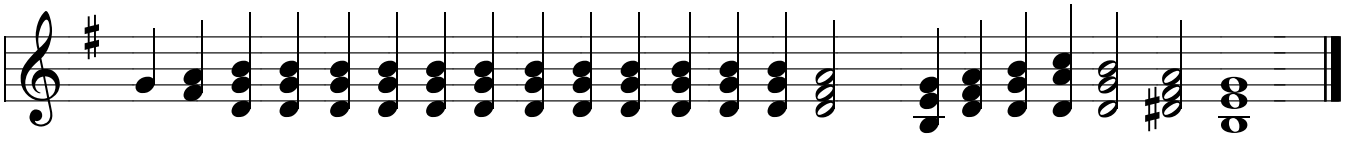
Tone 6



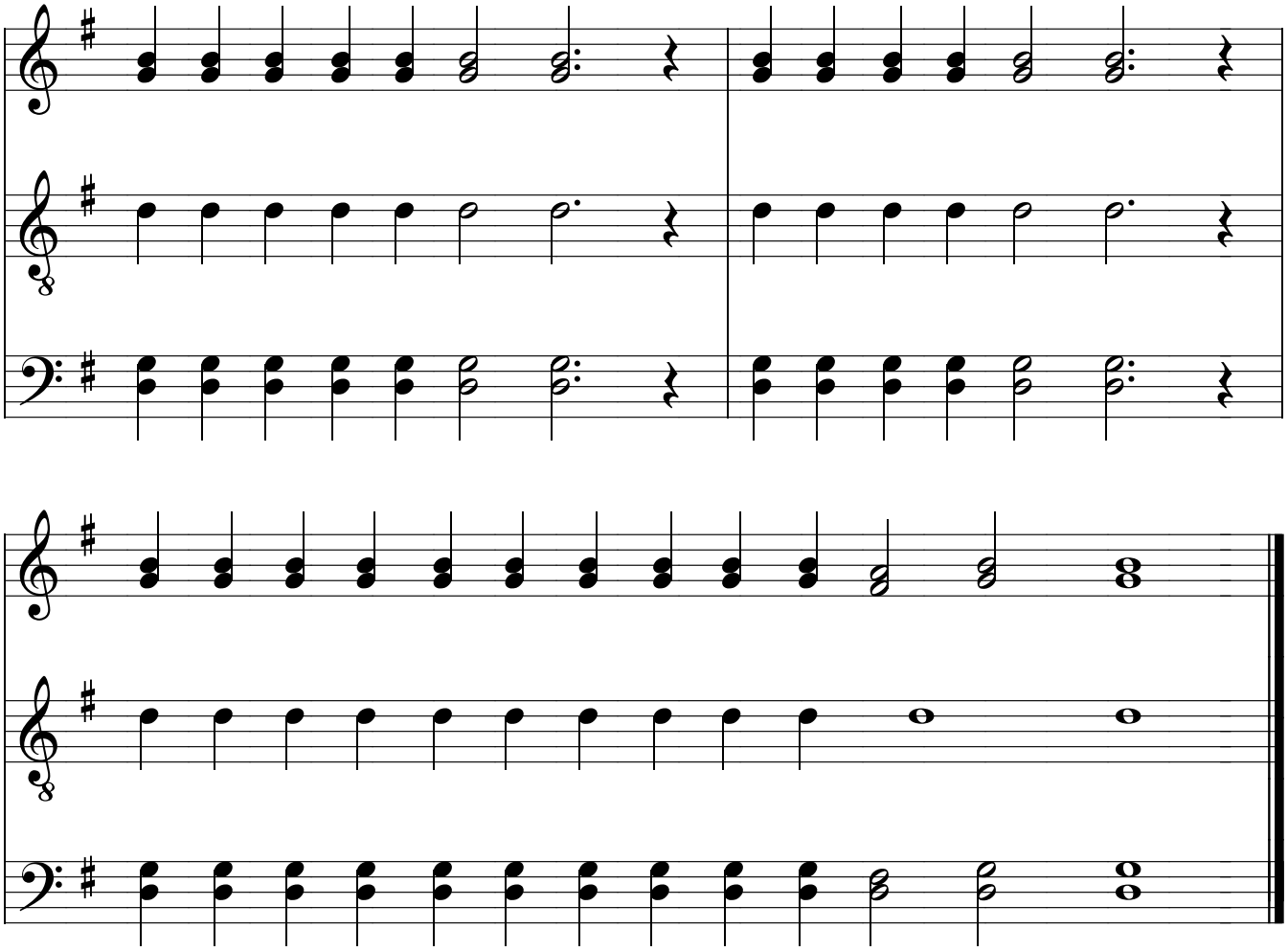
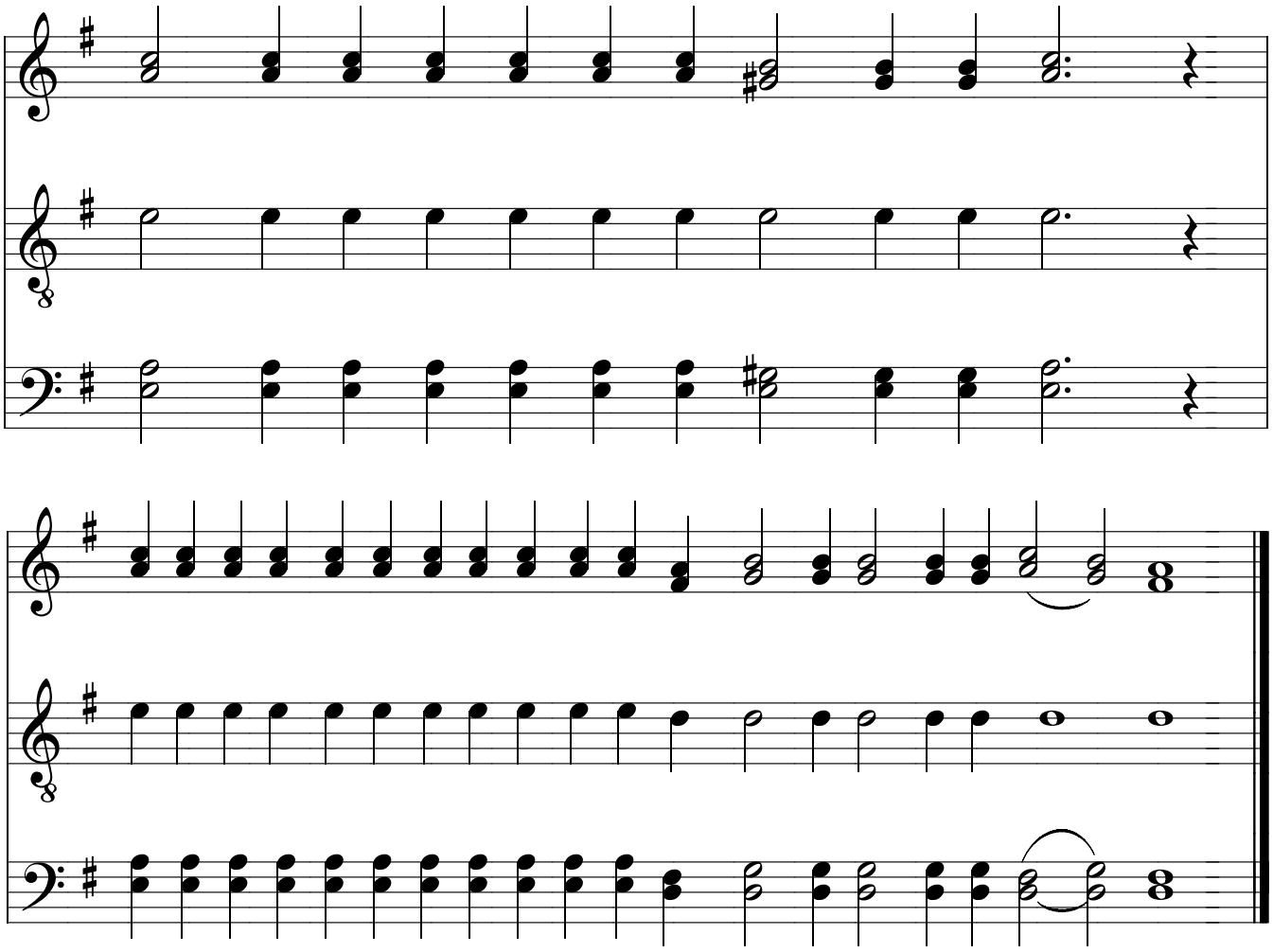
Tone 7



Tone 8



Plain Chant - Major



Plain Chant - Minor