

NAME THAT TONE
OR
HOW TO RECOGNIZE THE 8 TONES
(OR MODES) OF BYZANTINE CHANT

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Presenter

OCTOECHOS

Most service books translate *Ἦχος* as Tone. Most music scholars use Mode. There are four authentic and four plagal.

Tone 1	First Mode
Tone 2	Second Mode
Tone 3	Third Mode
Tone 4	Fourth Mode
Tone 5	Plagal of the First Mode
Tone 6	Plagal of the Second Mode
Tone 7	Grave Mode (Varys)
Tone 8	Plagal of the Fourth Mode

HINT: There are more than 8

Every Tone has three different forms, each with its own rules:

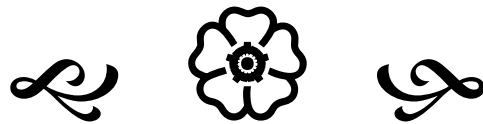
Heirmological — mostly one beat per syllable; can be found in Apolytikia, Kontakia, and the Canons

Sticheraric — mostly two or more beats per syllable; often used in the Praises (Ainoi)

Papadic — many notes per syllable; used in Cherubic and some Communion hymns

VISUAL

what we see with our eyes



AURAL

what we hear with our ears

PITCH EQUIVALENTS

Western

C (do)

D (re)

E (mi)

F (fa)

G (sol)

A (la)

B (ti)

C (do)

Byzantine

pa (πΑ)

vou (Βου)

gha (Γα)

dhi (Δι)

ke (κΕ)

zo (Ζω)

ni (νΗ)

pa (πΑ)

Western Music: No Tones About It

Andante
Smoothly and deliberately

p

Soprano
The Lord bless you and keep— you, the Lord lift His coun - tenance up -

Alto
The Lord bless you and keep— you, the Lord lift His coun - tenance up -

Tenor
The Lord bless you and keep— you, the Lord lift His coun - tenance up -


Bass
The Lord bless you and keep— you, the Lord lift His coun - tenance up -

Organ
p (May be omitted, if desired)


The image shows a musical score for a hymn. It features five staves: Soprano, Alto, Tenor, Bass, and Organ. The tempo is marked 'Andante' and 'Smoothly and deliberately'. The dynamics are marked 'p' (piano). The lyrics are: 'The Lord bless you and keep— you, the Lord lift His coun - tenance up -'. The organ part is marked 'p' and includes the instruction '(May be omitted, if desired)'. The score is written in common time (C) and includes various musical notations such as notes, rests, and slurs.

Byzantine Music:

π
q



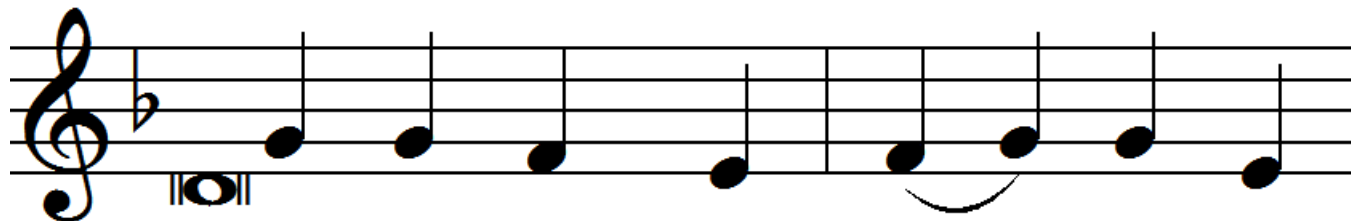
S ave, O Lord, Your peo - ple and



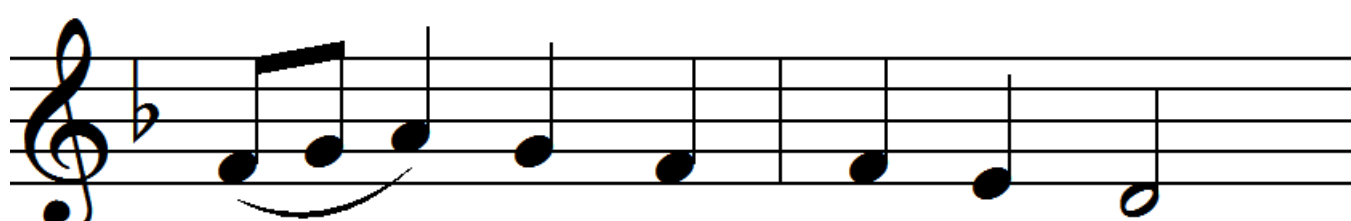
ble ss Your in - her - i - tance, π
q

The image shows two lines of Byzantine musical notation. The first line starts with a pi symbol (π) above a q symbol, followed by seven notes: a long note with a downward hook, a long note with a downward hook, a short note with a downward hook, a short note with a downward hook, a long note with a downward hook, a long note with a downward hook, and a long note with a downward hook. The second line starts with a long note with a downward hook, a long note with a downward hook, a short note with a downward hook, a short note with a downward hook, a long note with a downward hook, a short note with a downward hook, a short note with a downward hook, and ends with a pi symbol (π) above a q symbol.

Converted to Staff Notation:



Save, O Lord, Your peo - ple and



ble ss Your in - he - ri - tance,

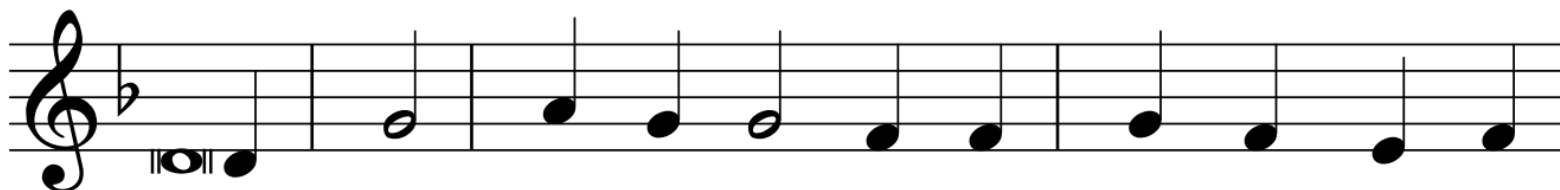
The image shows two staves of musical notation. The first staff is in G major (one flat) and contains the melody for the first line of text. It starts with a treble clef, a key signature of one flat, and a common time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4. The second staff is in G major and contains the melody for the second line of text. It starts with a treble clef, a key signature of one flat, and a common time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4. The lyrics are written below the notes.

VISUAL CLUES

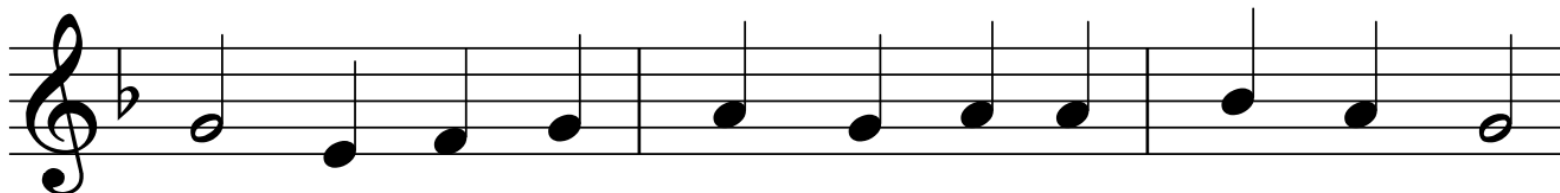
- Key Signature
- Ison
- Melodic Patterns and Nuances
- Dominant Notes
- Phrase Endings (Cadences)

**VISUAL
IDENTIFICATION
OF
TONE 1**

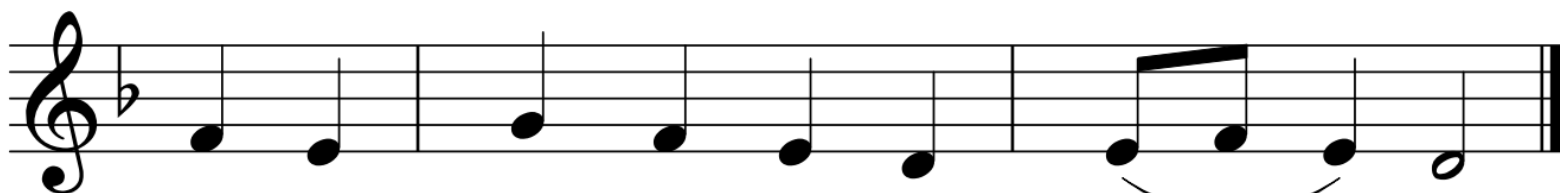
Tone 1



Θε - òς Κύ - ρι - ος καὶ ἐ - πέ - φα - νεν ἡ -
The - os Ky - ri - os ke e - pe - fa - nen i -



- μῖν. Εὐ - λο - γη - μέ - νος ὁ ἐρ - χό - με - νος
- min. Ev - lo - ghi - me - nos o er - ho - me - nos



ἐν ὀ - νό - μα - τι Κυ - ρί - ου.
en o - no - ma - ti Ky - ri - ou.

Apolytikion of the Holy Cross



Σῶ - σον Κύ - ρι - ε τὸν λα - ὄν σου καὶ εὐ - λό - γη - σον
So - son Ky - ri - e ton la - on sou, ke en - lo - ghi - son



τὴν κλη - ρο - νο - μί - αν σου, νί - κας τοῖς Βα - σι - λεῦ - σι κα - τὰ βαρ -
tin kli - ro - no - mi - an sou, ni - kas tis Va - si - lef - si, ka - ta var -



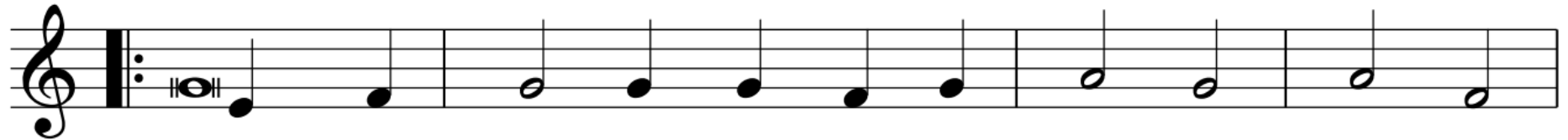
- βά - ρων δω - ρού - με - νος καὶ τὸ σὸν φυ - λάτ - των δι -
- va - ron dho - rou - me - nos, ke to son fi - la - ton, dhi -



- ἅ του Ἰ - σταυ - ροῦ σου πο - λί - τευ - μα.
- a tou Stav - rou sou po - li - ten - ma.

**VISUAL
IDENTIFICATION
OF
TONE 2**

2nd Antiphon of the Divine Liturgy



Ταίς πρεσ - βεί - αις τῆς Θε - ο - τό - κου, Σῶ - τερ,
Tes pres - vi - es tis The - o - to - kou, So - ter,



σῶ - σον ἡ - μάς. (2x) Ταίς πρεσ - βεί - αις τῆς Θε - ο -
so - son i - mas. Tes pres - vi - es tis The - o -



- τό - κου, Σῶ - τερ, σῶ - σον ἡ - μάς.
- to - kou, So - ter, so - son i - mas.

**VISUAL
IDENTIFICATION
OF
TONE 3**

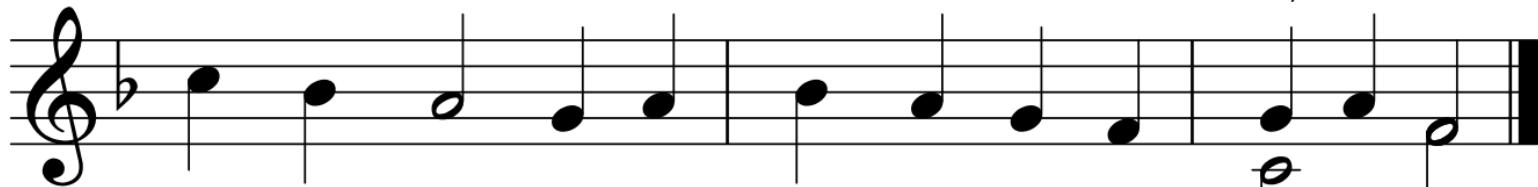
Tone 3



Θε - ός Κύ - ρι - ος και έ - πέ - φα - νεν ή -
The - os Ky - ri - os ke e - pe - fa - nen i -



- μίν. Εύ - λο - γη - μέ - νος ό έρ -
- min. Ev - lo - ghi - me - nos o er -

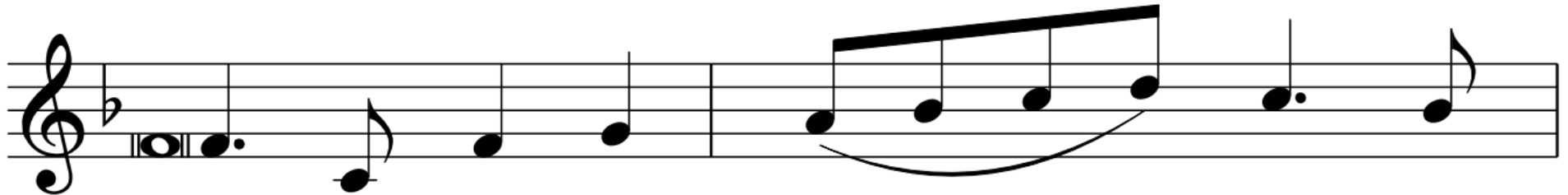


- χό - με - νος έν ό - νό - μα - τι Κυ - ρί - ου.
- ho - me - nos en o - no - ma - ti Ky - ri - ou.

The Lamentations – 3rd Stasis



Eve - ry gen - er - a - tion



of - fers a - dor - a - tion, my



Christ, at Your en - tomb - ment.

**VISUAL
IDENTIFICATION
OF
TONE 4**

Canon of the Salutations – Ode 1

The Heirmos



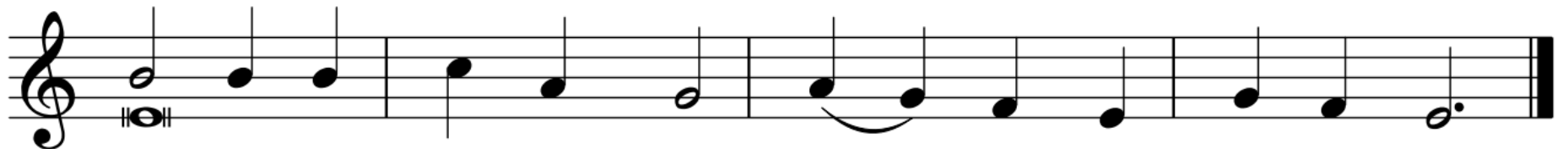
My mouth shall I o-pen up, and by the Spi-rit shall it be



filled; and words shall pour forth from me un-to the Mo-ther and



Queen. Then shall I be seen in glad-some ce-le - bra-tion, and



joy - ful - ly I shall sing, prais - ing her mi - ra - cles.

**VISUAL
IDENTIFICATION
OF
TONE 5 (PLAGAL 1)
HEIRMOLOGICAL**

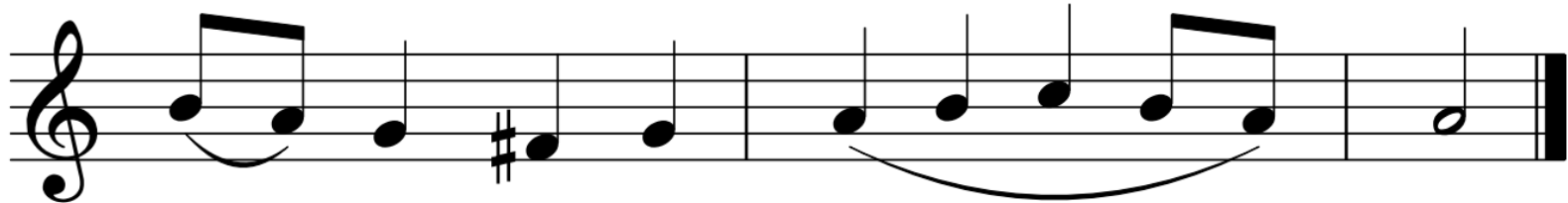
Tone 5 (Plagal 1)



Θε - òς Κύ-ρι-ος καὶ ἐ - πέ-φα-νεν ἡ - μῖν. Εὐ-
The - os Ky - ri - os ke e - pe - fa - nen i - min. Ev -

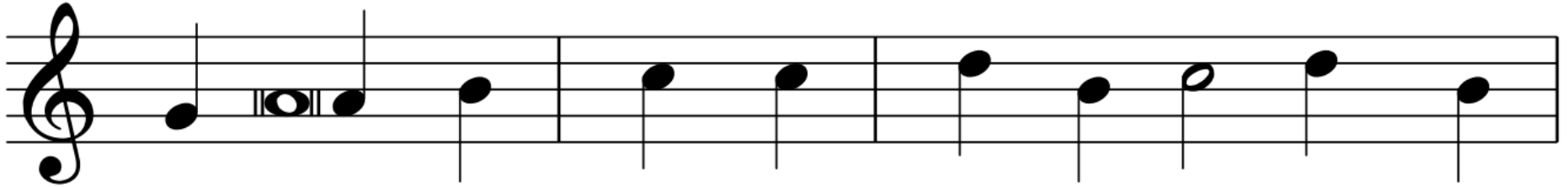


- λο - γη - μέ - νος ὁ ἐρ - χό - με - νος ἐν ὀ-
- lo - ghi - me - nos o er - ho - me - nos en o -



- νό - μα - τι Κυ - ρί - ου.
- no - ma - ti Ky - ri - ou.

Evloghitaria (Benedictions)



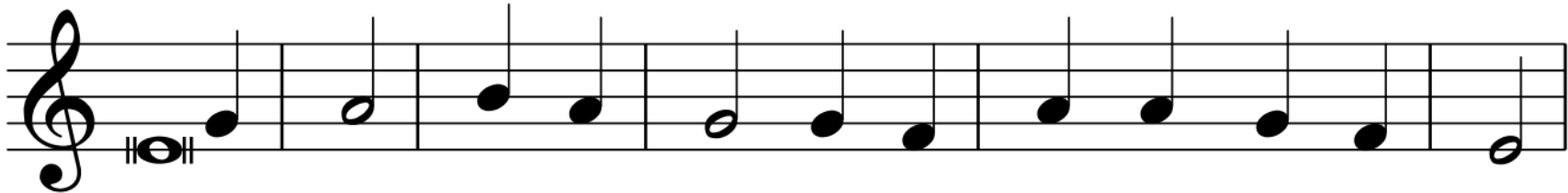
Ευ - λο - γη - τός εί, Κύ - ρι - ε, δί - δα -
Ev - lo - ghi - tos i, Ky - ri - e, dhi - dha -



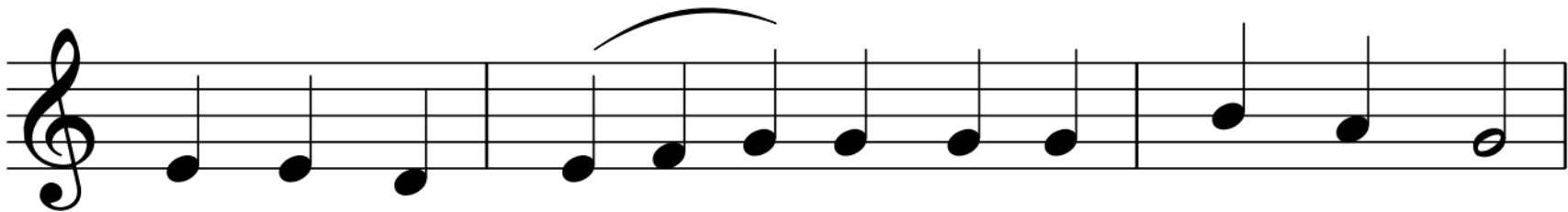
- ξόν με τά δι - και - ώ - μα - τά σου.
- xon me ta di - ke - o - ma - ta sou.

**VISUAL
IDENTIFICATION
OF
TONE 6 (PLAGAL 2)
HEIRMOLOGICAL**

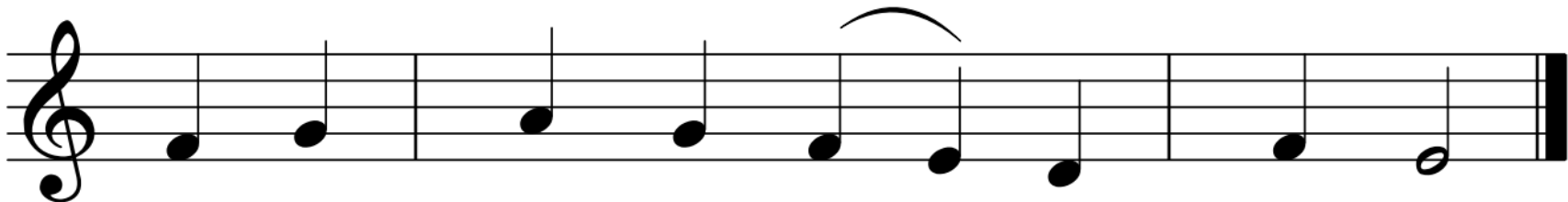
Tone 6 (Plagal 2) Heirmological



Θε - òς Κύ - ρι - ος καὶ ἐ - πέ - φα - νεν ἡ - μῖν.
The - os Ky - ri - os ke e - pe - fa - nen i - min.



Εὐ - λο - γη - μέ - νος ὁ ἐρ - χό - με - νος
Ev - lo - ghi - me - nos o er - ho - me - nos

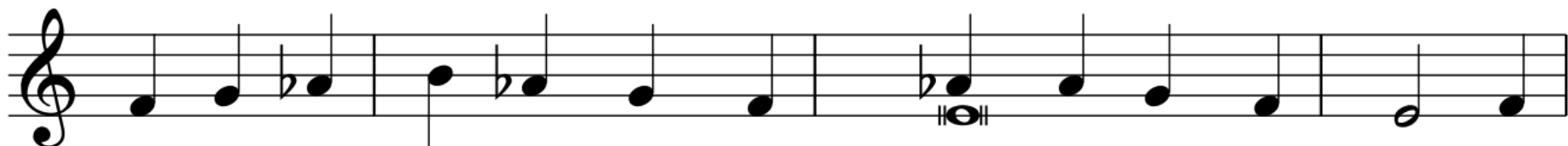


ἐν ὀ - νό - μα - τι Κυ - ρί - ου.
en o - no - ma - ti Ky - ri - ou.

Tone 6 Kathismata — Theotokion



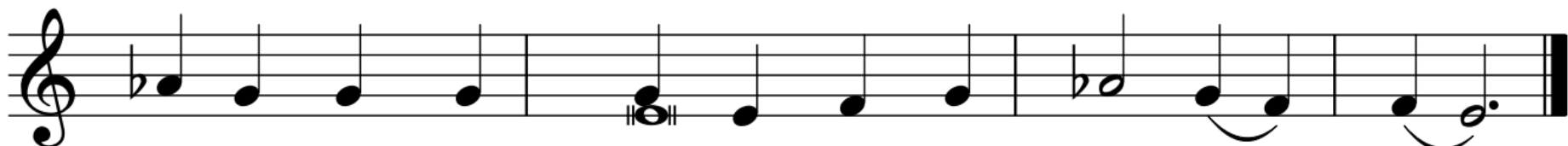
Θε - ο - τό - κε Παρ - θέ - νε, ἰ - κέ - τευ - ε τὸν Υἱ - όν σου,
The - o - to - ke Par - the - ne, i - ke - tev - e ton I - on sou,



τὸν ἔ - κου - σί - ως προ - σπα - γέν - τα ἐν σταυ - ρῶ, καὶ
ton e - kou - si - os pro - sma - ghen - da en stav - ro, ke



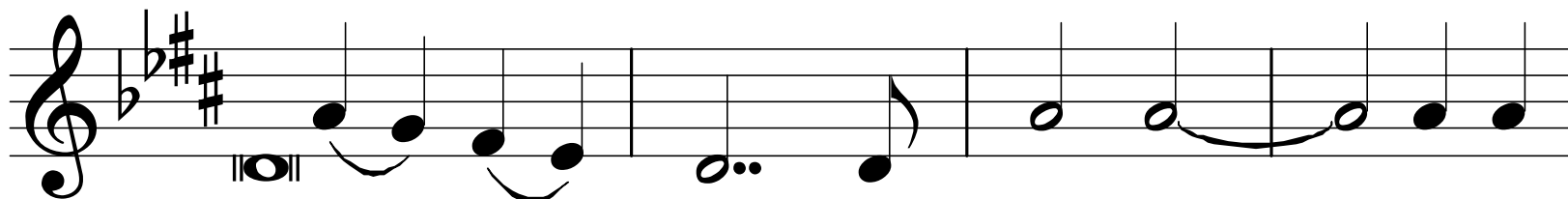
ἀ - να - στάν - τα ἐκ νε - κρῶν, Χρι - στὸν τὸν Θε -
a - na - stan - da ek ne - kron, Chri - ston ton The -



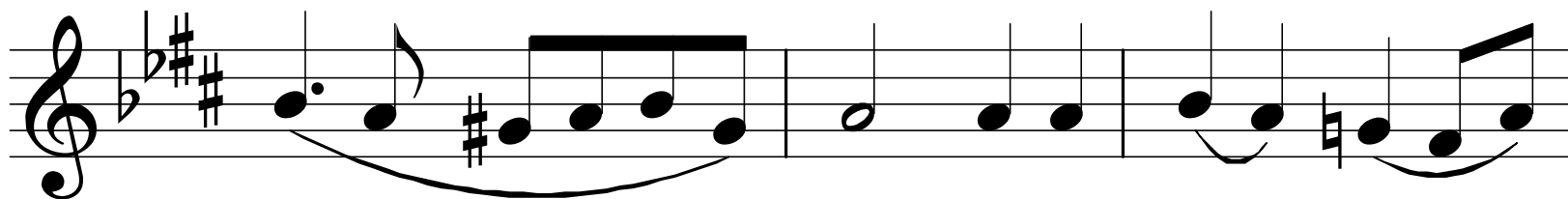
- όν ἡ - μῶν, σω - θῆ - ναι τὰς ψυ - χὰς ἡ - μῶν.
- on i - mon, so - thi - ne tas psi - chas i - mon.

**VISUAL
IDENTIFICATION
OF
TONE 6 (PLAGAL 2)
STICHERARIC**

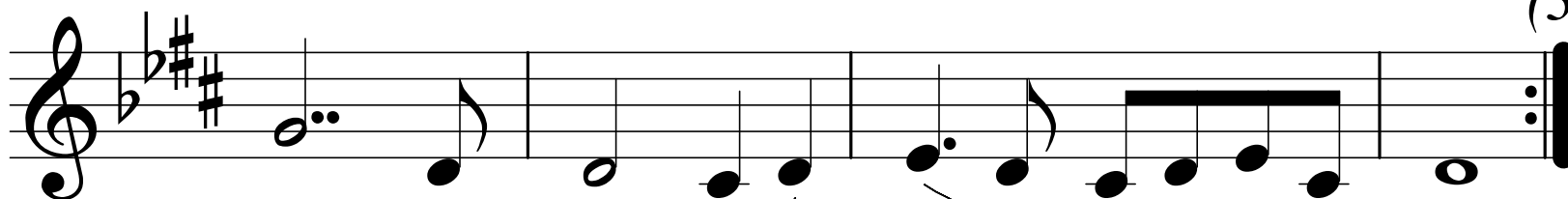
15th Antiphon of Holy Friday Orthros



Σή - με - ρον κρε - μά - ται ε - πί
Si - me - ron kre - ma - te e - pi



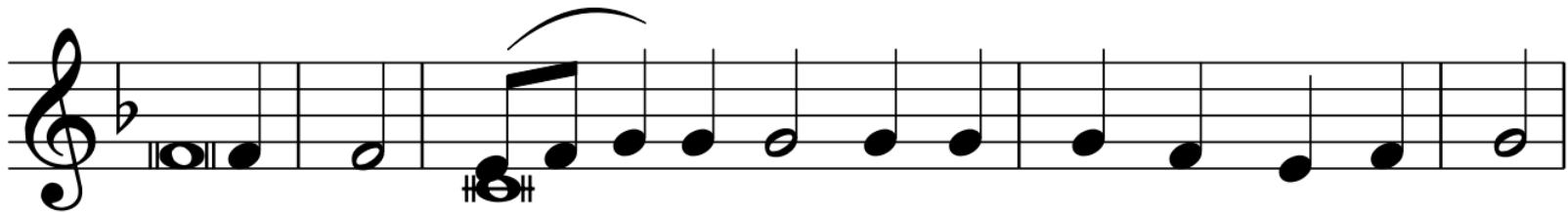
ξύ - λου, ο εν ύ - δα -
xi - lou ο εν i - tha -



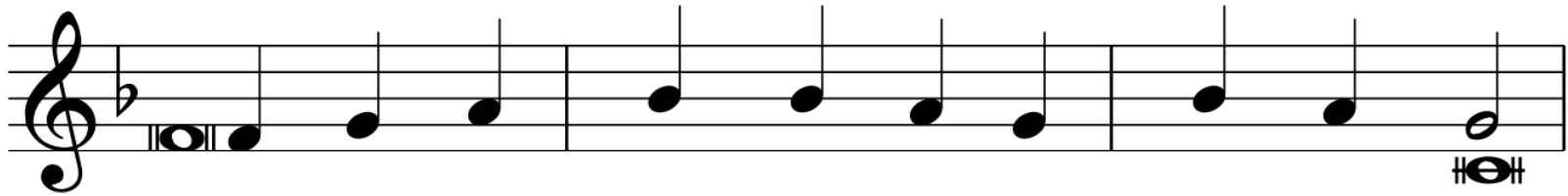
- σι την γην κρε - μά - σας. (3x)
- si tin yin kre - ma - sas.

**VISUAL
IDENTIFICATION
OF
TONE 7 (GRAVE)
(or Varys)**

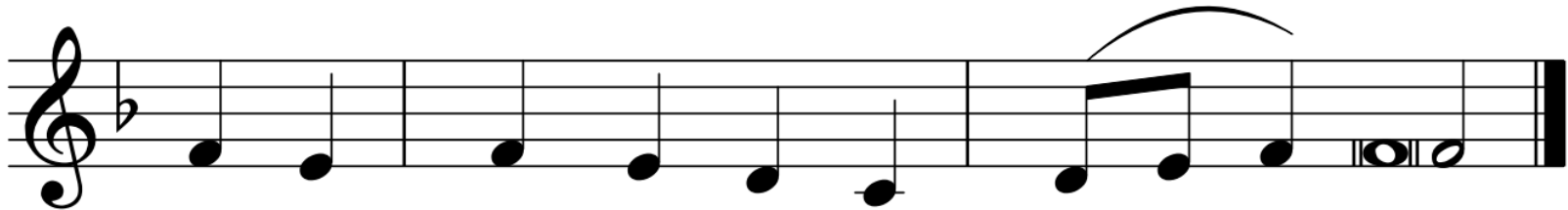
Tone 7 (Grave)



Θε - ός Κύ - ρι-ος καὶ ἐ - πέ-φα-νεν ἡ - μῖν.
The - os Ky - ri-os ke e - pe - fa - nen i - min.



Εὐ - λο - γη - μέ - νος ὁ ἐρ - χό - με - νος
Ev - lo - ghi - me - nos o er - ho - me - nos



ἐν ὀ - νό - μα - τι Κυ - ρί - ου.
en o - no - ma - ti Ky - ri - ou.

Apolytikion of the Transfiguration

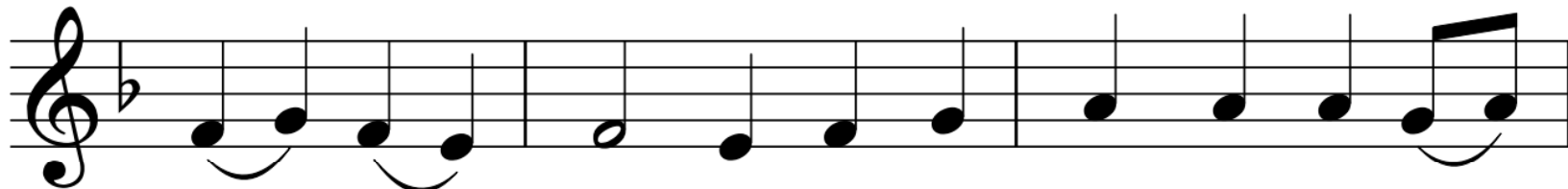
You were trans - fig - ured up-on the moun-tain, O Christ God,
show-ing your di - sci-ples as much of your glo - ry as they were
a-ble to per - ceive it. Let your e - ver-last-ing light up-
- on us sin-ners al-so shine. Through the prayers of the The-o-
- to - kos, glo - ry to you, the Giv - er of Light.

**VISUAL
IDENTIFICATION
OF
TONE 8 (PLAGAL 4)
HEIRMOLOGICAL**

Tone 8 (Plagal 4)



Θε - òς Κύ - ρι - ος καὶ ἐ - πέ - φα -
The - os Ky - ri - os ke e - pe - fa -



- νεν ἡ - μῖν. Εὐ - λο - γη - μέ - νος ὁ ἐρ -
- nen i - min. Ev - lo - ghi - me - nos o er -



- χό - με - νος ἐν ὀ - νό - μα - τι Κυ - ρί - ου.
- ho - me - nos en o - no - ma - ti Ky - ri - ou.

Apolytikion of Pentecost



Εὐ-λο-γη-τὸς εἶ, Χρι-στὲ ὁ Θε - ὸς ἡ - μῶν, ὁ παν - σό-φους
Ev-lo-ghi-tos i Chri-ste o The - os i - mon, o pan-so-fous



τοὺς ἀ-λι - εἰς ἀ-να - δει - ξας, κα-τα - πέμ - ψας αὐ-τοῖς τὸ
tous a-li - is a-na - dhi - xas, ka-ta - pem-psas af - tis to



Πνεῦ - μα τὸ ἅ - γι - ον, καὶ δι' αὐ - τῶν τὴν οἰ - κου -
Pnev - ma to a - ghi - on, ke dhi af - ton tin i - kou -



- μέ-νην σα-γη - νεύ - σας, φι - λάν-θρω-πε, δό - ξα σοι.
- me-nin sa-ghi - nef - sas, phi - lan - thro-pe, dho-xa si.

**VISUAL
IDENTIFICATION
OF
TONE 8 (PLAGAL 4)
STICHERARIC**

Two Communion Hymns



Αί - νεί - τε τὸν Κύ - ρι - ον ἐκ τῶν οὐ - ρα - νῶν· αἰ -
E - ni - te ton Ky - ri - on ek ton ou - ra - non, e -

- νεί - τε αὐ - τὸν ἐν τοῖς ὑ - ψί - στοῖς.
- ni - te af - ton en tis i - psi - stis.



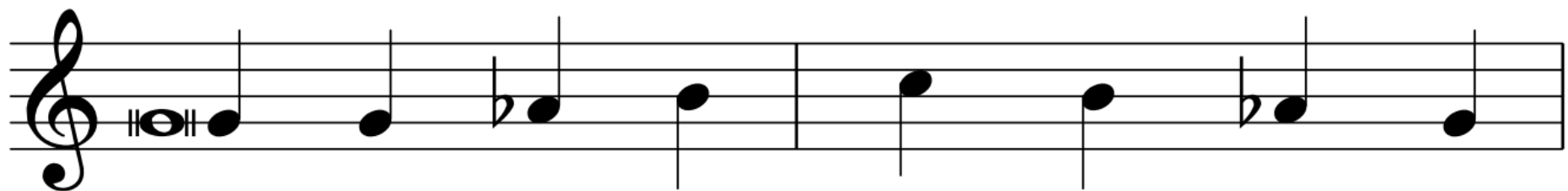
Λύ - τρω - σιν ἀ - πέ - στει - λε
Li - tro - sin a - pe - sti - le

Κύ - ρι - ος τῶ λα - ῶ Ἀφ - τού.
Ky - ri - os to la - o Af - tou.

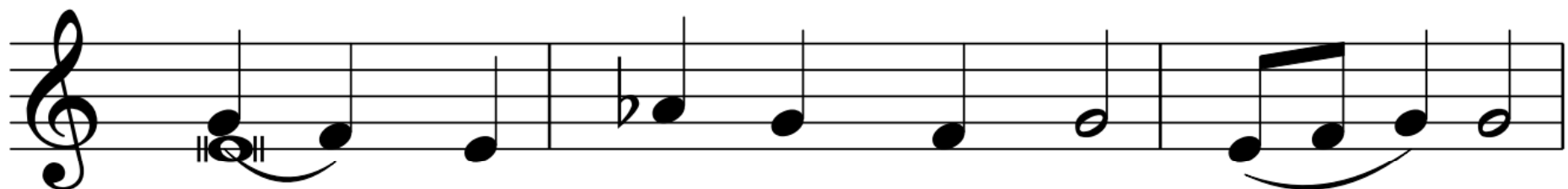
VISUAL QUIZ

Use the visual markers listed on your handout to identify the following ten hymns.

VISUAL QUIZ — HYMN 1:



Ἐν τῷ οὐ - ρα - νῷ τοὺς ὀ - φθαλ -
En to ou - ra - no tous o - fthal -



- μούς μου αἴ - ρω, πρὸς σὲ Λό - γε,
- mous mou e - ro, pros se Lo - ghe,



οἴ - κτει - ρόν με, ἵ - να ζῶ σοι.
i - kti - ron me, i - na zo si.

VISUAL QUIZ — HYMN 2:



Τὴν αἰ - χμα - λω - σί - αν Σι - ών, ἐκ
Tin e - chma - lo - si - an Si - on, ek



πλά - νης ἐ - πι - στρέ - ψας, κα - μέ Σω - τήρ
pla - nis e - pi - stre - psas, ka - me So - tir



ζώ - ω - σον, ἐ - ξαί - ρων δου - λο - πα - θεί - ας.
zo - o - son, e - xe - ron dhou - lo - pa - thi - as.

VISUAL QUIZ — HYMN 3:



The no-ble Jo - seph, hav-ing tak-en from the wood your im-
- ma-cu-late Bo - dy, and hav-ing wrapped it in clean li-nen with
spi - ces, he laid your Bo-dy down in - side a new hewn
tomb. But on the third day, you are ri - sen, O Lord, be-
- stow - ing great mer - cy up - on the u - ni - verse.

The image shows a musical score for a hymn. It consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The first staff begins with a double bar line and a sharp sign. The notes are mostly quarter and eighth notes, with some slurs. The lyrics are: "The no-ble Jo - seph, hav-ing tak-en from the wood your im-". The second staff continues: "- ma-cu-late Bo - dy, and hav-ing wrapped it in clean li-nen with". The third staff continues: "spi - ces, he laid your Bo-dy down in - side a new hewn". The fourth staff continues: "tomb. But on the third day, you are ri - sen, O Lord, be-". The fifth staff ends with a double bar line and continues: "- stow - ing great mer - cy up - on the u - ni - verse."

VISUAL QUIZ — HYMN 4:



Τὸν ἀ-κα - τά-λη - πτον καὶ ἀ-πε - ρί - γρα-πτον, τὸν ὁ-μο - ού-σι-
Ton a-ka - ta - li - rton ke a-pe - ri - ghra-pton, ton o-mo - ou-si-



- ον Πα-τρὶ καὶ Πνεύ-μα - τι, ἐν τῇ γα - στρί σου μι-στι-κῶς, ἐ - χῶ - ρη-σας
- on Pa - tri ke Pnev-ma - ti, en ti gha - stri sou mi-sti-kos, e - cho - ri - sas



Θε - ο - μῆ - τος, μί - αν καὶ ἀ - σύγ-χυ - τον, τῆς Τρι - ἁ - δος ἐ-
The - o - mi - tor, mi - an ke a - sin - chi - ton, tis Tri - a - dos e-



- νέρ - γει-αν, ἔ-γνω - μεν τῷ Τό-κῳ σου, ἐν τῷ κό-σμῳ, δο - ξά-ζε-σθαι
- ner - ghi-an, e-ghno-men to To-ko sou, en to ko-smo, dho-xa-ze-sthe;



δι - ὃ καὶ εὐ-χα - ρί-στως βο - ῶ-μέν σοι. Χαῖ-ρε ἡ Κε-χα-ρι-τω - μέ - νη.
dhi - o ke ef-cha - ri - stos vo - o-men si: Che-re i Ke-cha-ri-to - me-ni.

VISUAL QUIZ — HYMN 5:

From the ends of the earth, O Lord, the Isles of the Sea do *uni.* of - fer

Thee all the saints who have shone forth there - in as the fair

fruit of Thy sav - ing splen - dour. Through their sup - pli -

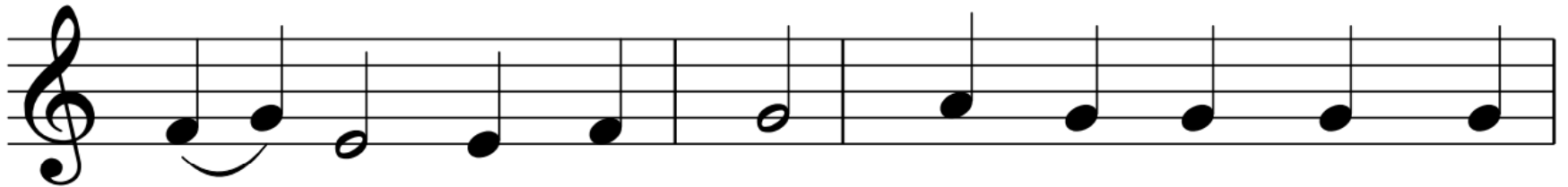
- ca - tions and through the Moth - er of God, O most Mer - ci - ful

One, *uni.* pre - serve Thy Church and Thine Isles in peace pro - found.

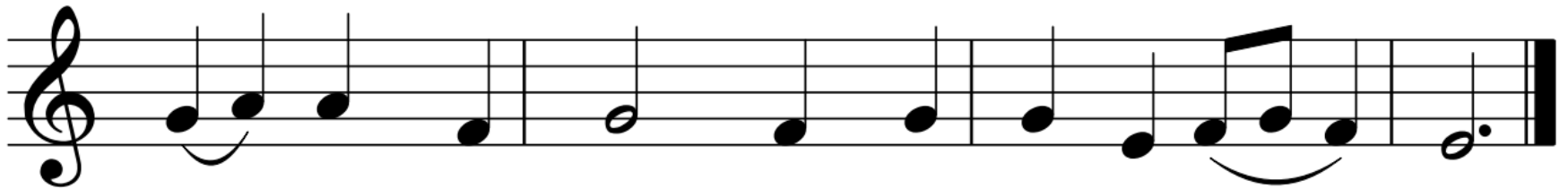
VISUAL QUIZ — HYMN 6:



Ἡ καρ - δί - α μου πρὸς σὲ Λό - γε ὑ - ψω -
I kar - dhi - a mou pros se Lo - ghe i - pso -

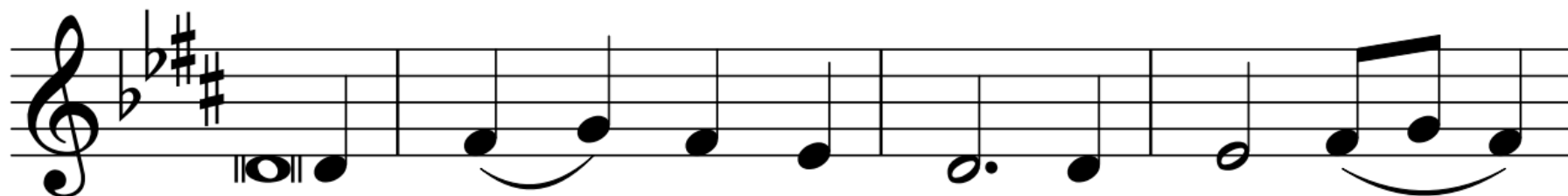


- θή - τω, καὶ οὐ - δὲν θέλ - ξει με, τῶν τοῦ
- thi - to, ke ou - dhen thel - xi me, ton tou

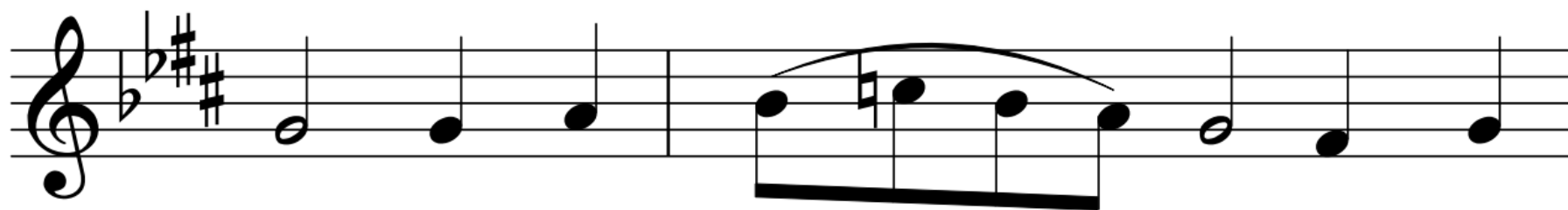


κό - σμου τερ - πνῶν πρὸς χα - μαι - ζη - λί - αν.
ko - smou ter - pnon pros cha - me - zi - li - an.

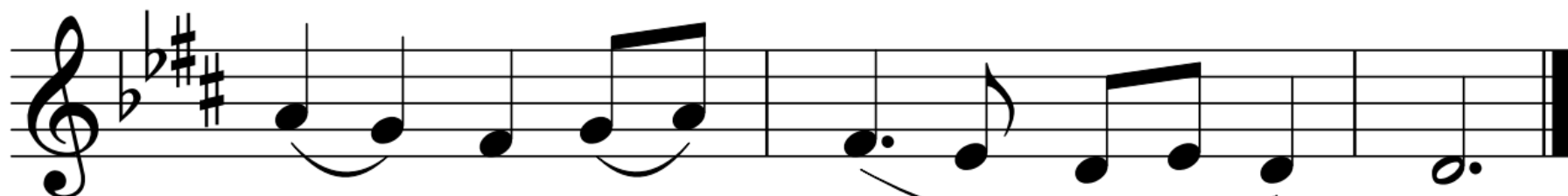
VISUAL QUIZ — HYMN 7:



Re - ceive me to - day, O Son of



God, as par - tak - er of Your



mys - tic - al Sup - per.

VISUAL QUIZ — HYMN 8:



Ἄ - νά-στη-θι, Κύ - ρι-ε ὁ Θε - ός μου, ὄ-τι
A - na - sti - thi, Ky - ri - e o The - os mou, o - ti



σὺ βα - σι - λεύ - εις εἰς τοὺς αἰ - ῶ - νας.
si va - si - lev - is is tous e - o - nas.

VISUAL QUIZ — HYMN 9:



Εκ νε - ό - τη - τός μου ό έ - χθρός με πει-
Ek ne - o - ti - tos mou o e - chthros me pi-

- ρά - ζει, ταίς ή - δο - ναίς φλέ - γει με· έ - γώ δέ πε - ποι -
- ra - zi, tes i - dho - nes fle - ghi me; e - gho dhe pe - pi -

- θώς, έν σοι Κύ - ρι - ε τρο - ποῦ - μαι του - τον.
- thos, en si Ky - ri - e tro - rou - me tou - ton.

VISUAL QUIZ — HYMN 10:



Su - per - cal - i - fra - gil - i - stic - ex - pi - al - i - do - cious,



e-ven though the sound of it is some-thing quite a - tro-cious.



If you say it loud e-nough you'll al-ways sound pre - co-cious.



Su - per - cal - i - fra - gil - i - stic - ex - pi - al - i - do - cious.

VISUAL QUIZ ANSWERS

- 1. Tone 6**
- 2. Tone 7**
- 3. Tone 2**
- 4. Tone 3**
- 5. Tone 8**
- 6. Tone 4**
- 7. Tone 6 (sticheraric)**
- 8. Tone 5**
- 9. Tone 8 (sticheraric)**
- 10. Tone 1**

AURAL IDENTIFICATION

1. Listen for the **ISON**.
2. Listen for identifying **MELODIC PATTERNS**.
3. Refer to the previously mentioned identifiers.

For example:

- You will recognize Tone 5 heirmological because it will remind you of memorials.
- You will recognize Tone 6 sticheraric because it has that Middle Eastern sound.
- You probably are aware of Tone 8 because of the distinctive ending cadence.