

Tone 1:
Melodic Type 2a

Resurrection Troparion - Tone 1

Cadential structure highlighted in red noteheads.
Click on any RED text to link to sound files

[Audio link](#)

Phrase A


15. 
When the stone had been sealed by the Jews;

Phrase B



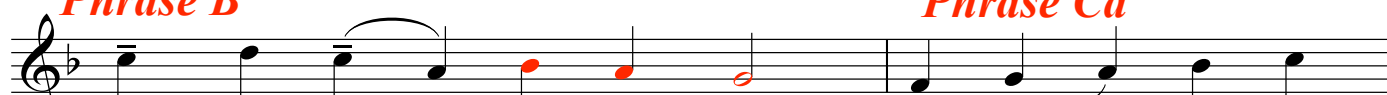
while the soldiers were guard - ing Thy most pure Bod - y;

Phrase Ca



Thou didst rise on the third day, O Sav - ior,

Phrase B'




grant - ing life to the world.

Phrase Ca'




The pow - ers of heav - en there - fore cried to Thee, O Giv - er of Life:

Phrase B''




Glo - ry to Thy Res - ur - rec - tion, O Christ!

Phrase Ca''




Glo - ry to Thy king - dom!

Phrase X



Glo - ry to Thy dis - pen - sa - tion,



O Thou who lov - est man - kind.

Tonal Analysis - The Tone 1-type 2a melody is one of the more familiar melodies. It is heard both in the Canon of the Nativity and the Canon of Pascha, and some of the festal troparia use this melodic type. Tonally, the melody centers around an axis of C to the G below, typically starting the hymn on the former, and always ending the hymn on the latter. The range spans that of a fifth between G and the D above, with the lower neighbor F commonly used as an initial tone in the third phrase and in alternating phrases thereafter. The pitch Eb is also heard on occasion as an upper neighbor to the D, particularly in closing phrases and in the many variants of phrase 'B'. The opening phrase (A) typically begins and always ends on the pitch C. The anticipation (i.e. the repeating C or C-D 1/8th notes) at the end of phrase 'A' and phrase 'Ca' is a common and distinctive feature of this melodic type. On rare occasions the pick-up G is heard at the beginning of phrase 'A'. The second phrase (B) can begin on a variety of pitches but always ends on the pitch G. The third phrase (Ca) most commonly starts from an F and progresses up to a C in a manner essentially the same as the opening phrase. The closing phrase (X) is actually a variant of phrase 'B' and will often start high on a Bb or C and emphasize the pitch D or rise to the Eb before descending to the closing pitch G. Traditionally, Serbian composers have rendered 4-part harmonizations of this chant in the key of F, with the pitch C functioning as a dominant and the final G as a supertonic. More recently it can be heard sung in its original Byzantine tonal derivation with an ison on the G and a tonal orientation that is more G Aeolian/minor than the F major tonality to which Serbs have grown accustomed.

TABLE I: Tone 1 - Type2a Phrase Structures

from the Serbian Osmoglasnik: Tone 1

10. O Christ.....	A, B, X
11. The Lord is King (verse).....	A
Let creation (stihir).....	A, B, Ca, B', Ca', X
12. For he has established (verse).....	A
O inscrutable Creator (stihir).....	A, B, Ca, B', Ca', B'', Ca'', X
13. Holiness befits the Lord (verse).....	A
The myrrh-bearing women (stihir).....	A, B, Ca, B', Ca', X
14. Glory... Now.....	A, A'
Behold, Isaiah's prophecy (stihir).....	A, B, Ca, B', Ca', B'', Ca'', X
15. Resurrection troparion.....	A, B, Ca, B', Ca', B'', Ca'', X
16. Glory...Now...Hymn to the Theotokos.....	A, A', A', B, A', B'', Ca, B''', Ca''', B'''' , X
17. Matins: The Lord is God	A, B
18. The First Kathisma	A, B, Ca, B', Ca', X
24. The First Antiphon	A, B, A', X, A, A', A, B, X
27. My Soul Magnifies.....	A, B (refrain: Ca - A, B - X)
35. Great Doxology.....	A, A', B; A, A', B etc....
41. The Resurrection Kontakion.....	A, B, Ca, B', Ca', B'', X
42. Prokeimenon.....	A, B

(from the Anthology vol1:pg 203)

The Canon of the Resurrection: Odes 1 - 8..... A, B, Ca, X or A, B, Ca, B', X

common variants of closing phrase X ending



common variant of phrase B ending



Structural Analysis: The Tone 1-type 2a melody consists of three contrasting phrases (A, B, Ca) and a closing phrase (X). However, except for its distinctive upward ascent from the pitch F, the phrase 'Ca' can generally be recognized as a variant of Phrase 'A'. Similarly, the closing phrase 'X' is basically a variant of Phrase 'B'. As such, this melodic type can be thought of as two distinct alternating phrases see-sawing between the pitches C and G at each phrase ending. This structural simplicity makes it one of the easier melodies to adapt to varying texts. Table I on pg. 2 shows the phrase structure of numerous hymns from the Osmoglasnik and Anthology for comparison. For the most part they all begin with phrase 'A' and then alternate the 'B' and 'Ca' phrases until the final phrase (X) which again is primarily a variant of phrase 'B'. The exceptions to this are when a verse is inserted or when "Glory...Now..." is sung. In such cases, observe that the 'A' phrase will be repeated. This repetition of phrase 'A' is helpful in articulating the verse/stihir structure. The other exception is the 9th Ode "My Soul magnifies" which begins its refrain from the pitch F using the 'Ca' phrase followed in an unusual fashion by an 'A' phrase. This ties the two phrases together into a larger unit much as the following 'B' phrase is tied to the closing phrase 'X' to form a larger unit. These two larger units give expression to the text and are appropriately suited to the text's structure. Observe that the final phrase 'X' can be preceded by any of the other phrase types. This closing phrase, like all the other phrases, has many variants. One common, simplified variant is shown at the bottom of page 2. Additionally, a common variant for the 'B' phrase ending has been provided.

Performance suggestions: The syllabic style of this melody allows for a rather fast and lively tempo. The pace should be fast enough so that the half-note is felt as the basic pulse and quarter notes flow in groups of twos and occasional threes according to the accent pattern of the text. Stress marks (tenuto marks) have been appended to the noteheads where appropriate to serve as an aid in performing the troparion chant. The cadential structure (highlighted in red) should be closely adhered to, although a study of the Tone 1-type 2a hymn settings found in the on-line Osmoglasnik and Anthology will reveal quite a number of useful variants for the cantor. The structure of the phrase 'X' ending should be adhered to as closely as possible, in particular the last five notes. It can be simplified as shown above, but it should adhere to this form unless the text requires it to be shortened. Finally, there are melismatic elaborations for this melodic type which are covered under the analysis provided for the Tone 1-type 2b melody exemplified in the Beatitudes. Many of the festal troparia using the Tone 1-type 2a melody utilize these elaborations.

Exercise 1: Practice singing the Resurrection Troparion melody on the preceding page until you have it memorized. Then try singing the same melody to the pointed text for the Theophany troparion below. Don't hesitate to make adjustments where needed to accommodate the textual differences. As always, 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 Anthology of Serbian Chant - volume 2 on Pg 345.

A	B	
When Thou, O Lord, wast baptized in the Jordan, // the worship of the Trinity was made manifest!		
Ca	B'	
For the voice of the Father bare witness to Thee, // and called Thee His beloved Son!		
Ca'	B''	A'
And the Spirit in the form of a dove, // confirmed the truthfulness of His word. // O Christ our God,		
X		
Who hast revealed Thyself and hast enlightened the world, glory to Thee!		

Exercise 2: Try pointing the following troparion to the three Hierarchs and then singing it. After you've tried it a few times, compare your version with that found in the Anthology of Serbian Chant - volume 2 on Pg 351.

"Let us who love their words come together with hymns and honor the three great torchbearers of the triune God-head:

Basil the Great, Gregory the Theologian, and John Chrysostom. These men have enlightened the world with rays of their divine doctrines. They are flowing rivers of wisdom, and have filled all creation with springs of heavenly knowledge.

They ceaselessly intercede for us before the Holy Trinity."

[Click here to access audio and pdf's for all Resurrection Troparia, Kontakia and Prokeimena in the 8 Tones in both English and Church Slavonic.](#)