

Tone 3:

Melodic Type 2

Glory...now and ever... - Tone 3

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

[Audio link](#)

Phrase A



Phrase A'



Phrase A

The Resurrection Kontakion - Tone 3



Phrase A'



Phrase Ba



Phrase A''

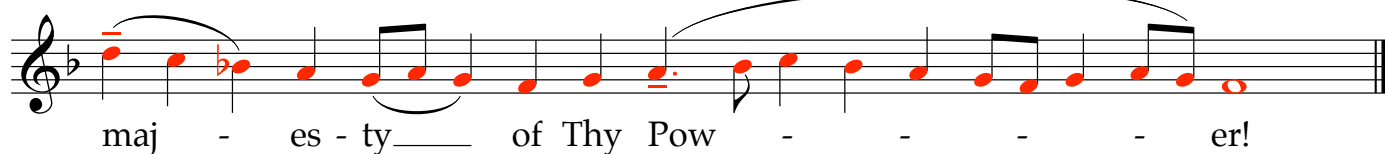


Phrase X1



Phrase X2

the di - vine



Common variants for either Phrase 'A' or Phrase 'Ba' endings:**Common variant for Phrase 'Ba' beginning:****Common variant for Phrase 'X1':****Less common variant for Phrase 'X1':****Common variants for Phrase 'X2' ending:**

Tonal Analysis: The [Introduction to Serbian Chant PDF](#) (pg 20), describes the Tone 3 type-2 melody as a curious mixture of melodic formulae found in at least four other melodic types and three other Tones. And yet, this melody is perhaps the most uniformly structured melody in all of Serbian chant. This uniformity extends to the tonal character of each phrase and to the tonal shape of the hymn as a whole. The first four phrases can be heard as one large tonal antecedent emphasizing G, while the composite pair of cadential 'X' phrases form a tonal consequent, emphasizing the tonic F. Any 'A' phrase will always begin and end on the supertonic pitch G. The dual inflection of the mediant A is a standard and recurring feature of this melodic type. The opening A-flat is treated as either an upper neighboring tone to G or as an escape tone to the tonic F. From this point the 'A' phrase will always rise through an A-natural to an emphasized Bb, before cadencing on G with the distinctive ending shown in the example. As a matter of fact, if we ignore for a moment the text, the 'A' phrases shown in the Troparion (and in the "Glory...now" for that matter) are completely interchangeable. The phrase 'Ba' is a much needed element of contrast to help offset the recurring 'A' phrases. This 'Ba' phrase always begins with an emphasis on a high C and may pass through a high D before moving back to the same material used in the body of the 'A' phrase. The cadential phrase 'X' commonly starts from the tonic pitch F and progresses in a scalar fashion up to an emphasized C. The melody will then re-emphasize the C and pass through a chromatic lower neighboring B-natural to a climactic D before moving down to the cadential pitch F in the manner illustrated.

Structural Analysis: The Tone 3 type-2 melody is only used for kontakia in this Tone. All Tone 3 kontakia should be set to this melodic type. The Nativity Kontakion is actually the prototype, but the Resurrection Kontakion can serve equally well as a starting point for familiarization and as a model for adaptation. The table of examples below illustrates the uniformity of this structure in terms of phrase order. Observe that the cadential phrase 'X' occurs in some kontakia as a single composite phrase and in others as a pair of phrases; the text is usually responsible for this rather minor difference. The Kontakion to St. Nikolai of Zhicha may appear structurally different but is actually identical in form to the other kontakia with the exception of the expansion of its opening A and A' phrases into composite pairs. Again, this expansion is necessitated by the longer text of the Kontakion for this newly canonized Saint. Only the St. Mary of Egypt Kontakion has a slightly different form (once again due to the text). There is only one iteration of the opening 'A' phrase in the Kontakion to this Saint. Such flexibility is allowed in instances where the text of the kontakion may be shorter than is typical.

TABLE I: Tone 3 - Type 2 Phrase Structures**(from the Anthology of Serbian Chant vol 2)**

pg. 175 Sunday of the Prodigal Kontakion	A, A', Ba, A", X1, X2
pg. 196 St. Mary of Egypt.....	A, Ba, A", X1, X2
pg. 317 St. Nicholas Kontakion.....	A, A', Ba, A", X
pg. 322 Nativity Kontakion	A, A', Ba, A", X
pg. 340 St. Stephen Kontakion.....	A, A', Ba, A", X
pg. 358 St. Nikolai of Zhicha Kontakion.....	A1, A2, A1', A2', Ba, A", X
pg. 392 Feast of all Serbian Saints Kontakion.....	A, A', Ba, A", X

Performance Suggestions: The Tone 3 type-2 melody should move at a more solemn, moderately slow tempo with the half-note receiving the broader basic pulse. The tempo need not be too slow, but should not be so fast that the frequent eight notes sound rushed or hurried. The feeling of a simple duple or quadruple meter is fairly consistent throughout this melodic type although an occasional grouping of three may occur in syllabic passages. Stress marks have been appended to the noteheads where appropriate and serve as an aid in performing the Kontakion chant. Cadential structures have been highlighted in red; these structures, together with the variants illustrated on pg 2, should be adhered to as closely as possible. The examples on Table I should be studied, sung and familiarized before proceeding to the exercises below.

Exercise 1: Practice singing the Resurrection Kontakion melody on page 1 until you have it memorized. Then, try singing the same melody to the pointed text for the Kontakion for the Fourth Sunday of Pascha (the Paralytic) shown below. You will need to make some adjustments 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 vol 2](#) pg 279.

A **A'**
By Thy divine intercession, O Lord, // as Thou didst raise up the paralytic of old, //

Ba **A''**
so raise up my soul, //paralyzed by sins and thoughtless acts://

X1 **X2**
so that being saved I may sing to Thee: //glory to Thy majesty, O bountiful Christ!

Exercise 2: Practice singing the Nativity Kontakion on page 322 of the [Anthology of Serbian Chant - volume 2](#). Using the form shown in Table I for the Nativity Kontakion, try pointing the following Kontakion for the Protection of the Theotokos 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 297.

"Today the Virgin stands in the midst of the Church, and with choirs of saints she invisibly prays to God for us.

Angels and bishops worship; apostles and prophets rejoice together,

since for our sake the Theotokos prays to the eternal God."

[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.](#)