

**Tone 4:**  
**Melodic Type 2**

**Resurrection Troparion - Tone 4**

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

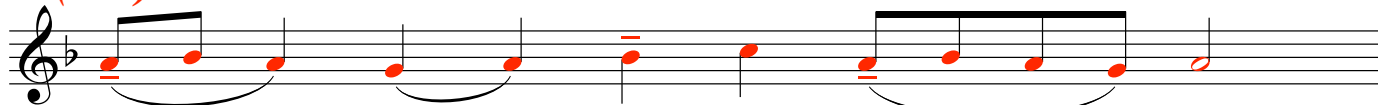
**[Audio link](#)**

***Phrase A***



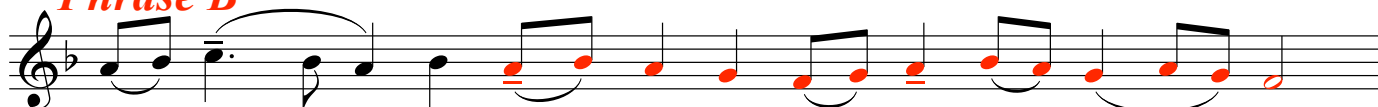
***(...A)***

When the wo - men dis - cip - les of the



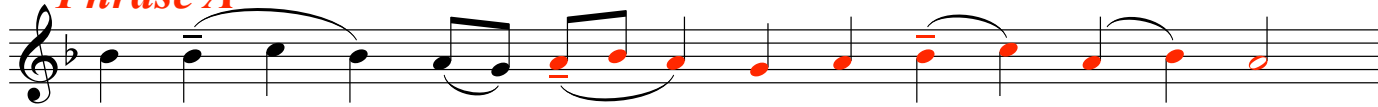
Lord learned from the an - gel

***Phrase B***



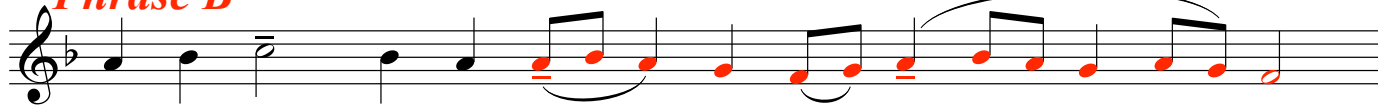
the joy - ous mess - age of Thy Res - ur - rec - tion,

***Phrase A'***



they cast a - way the an - cest - ral curse

***Phrase B'***



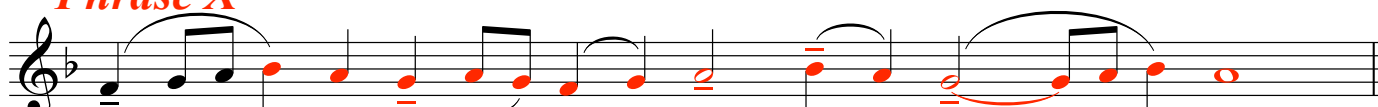
and e - lat - ed - ly told the a - pos - - - tles:

***Phrase C***



Death is o - ver - thown! Christ our God is ris - en,

***Phrase X***



grant - ing to the world great mer - cy!

**Tonal Analysis:** The Tone 4 type-2 melody is commonly used for troparia and kontakia in this Tone. The major mode melody has a rather narrow gamut of a major 6th extending from the tonic pitch F to the dominant C above with the occasional climb to a Db/D. The leading tone E is never used. All phrase endings alternate between the mediant A and the tonic F. All final cadences are on the mediant A. The opening phrase always starts on the mediant A and will most often proceed down to the tonic F before climbing to a C and ending on an A in the characteristic fashion shown above. The complementary Phrase 'B' will generally proceed from a high dominant C in conjunct motion down to the tonic F as illustrated above. The third phrase - a variant of A, will typically start on the subdominant before continuing in like manner as the opening phrase. The fourth phrase is a variant of B but will often be further expanded as shown on page 2. The phrase 'C' is actually part of the cadential process and is closely linked to the cadential phrase 'X'. In most cases the 'C' phrase will not be used at all, or it will be woven into the beginning of phrase 'X'. The cadential formula at the end of the hymn is not unique to this Tone but also appears in Tone 2, and in the "Lord, I Call" melodic type 1 of Tone 4.

***Common variants of phrase A beginnings:******Common variants of phrase B beginnings:******Common variants of phrase A' beginnings:******Simple variant of phrase A:******Simple variant of phrase B:******Charateristic expansion of phrase B':***

**Structural Analysis:** The Tone 4 type-2 melody has a vary simple structure that basically alternates two contrasting phrases, 'A' and 'B' respectively, each with its own cadential pitch. Table I below shows that this alternating formula can be adjusted for texts of most any length. Compare for example the concise form of the Resurrection Kontakion with the much longer form of the Protection of the Theotokos Troparion. The familiar Nativity Troparion at the bottom of Table I shows perhaps the most characteristic form. As noted in the tonal analysis, the phrase 'C' used in the Resurrection Troparion only rarely occurs. A good example of its usage is the St. Archangel Michael Troparion on pg 307 of the *Anthology of Serbian Chant vol 2*.

**TABLE I: Tone 4 - Type 2 Phrase Structures****(from the Anthology of Serbian Chant vol 2)**

pg. 50 Resurrection Kontakion .....	A, B, A', X
pg. 124 Kontakion to St. John Chrysostom.....	A, B, A', X
pg. 134 Troparion to St. Gregory of the Dialogues.....	A, B, A', B', X
pg. 250 Hypakoe .....	A, B, A', B', A'', B'', X
pg. 283 Ascension Troparion.....	A, B, A' B', A'', X
pg. 292 Nativity of the Theotokos Troparion.....	A, B, A' B', A'', X
pg. 292 Nativity of the Theotokos Kontakion.....	A, B, A' B', A'', B'', X
pg. 296 Protection of the Theotokos Troparion.....	A, B, A' B', A'', B'', A''', X
pg. 307 St. Archangel Michael Troparion.....	A, B, A' B', A'', C, X
pg. 321 Nativity Troparion.....	A, B, A', B', A'', X

**Performance Suggestions:** The Tone 4 type-2 melody should move in a moderate tempo with the half note felt as the basic pulse. The mood this melody projects should typically be a festive one due to its moving eighth notes, its major mode and the emphasis on the tonic triad at all cadences. Stress marks have been appended to the noteheads where appropriate and serve as an aid in performing the Troparion melody. 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 in Table I should be studied, sung and familiarized before proceeding to the exercises below.

**Exercise 1:** Using the melodic materials presented on the preceding pages as a point of reference, try singing the following Troparion to St. Nicholas as suggested by the pointed phrasing. 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 316](#).

**A** **B**  
 You were revealed to your flock as a rule of faith, // an image of humility and a teacher of abstinence. //

**A'** **B'**  
 Because of your lowliness heaven was opened to you. Because of your poverty riches were granted to you. //

**A''** **X**  
 O holy bishop Nicholas, // pray to Christ our God that our souls may be saved.

**Exercise 2:** Practice singing the Nativity Troparion on page 321 of the [Anthology of Serbian Chant - vol 2](#). Using the form for the Nativity Troparion shown in Table I, try pointing the following troparion for the Annunciation 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 359](#).

"Today is the beginning of our salvation, the revelation of the eternal mystery!

The Son of God becomes the Son of the Virgin as Gabriel announces the coming of Grace.

Together with him let us cry to the Theotokos: Rejoice, O Full of Grace, the Lord is with you!

[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.](#)