

## Tone 6:

### Melodic Type 2

## Resurrection Troparion - Tone 6

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

### *Phrase A*

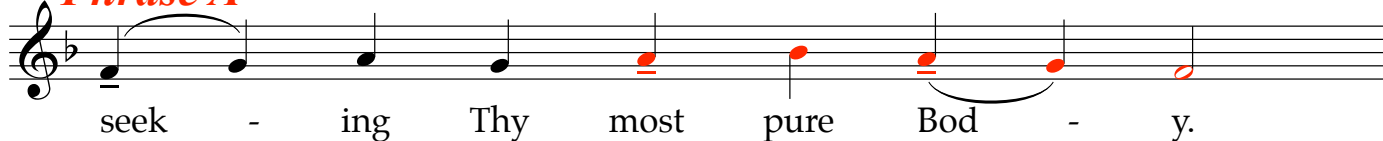


[\*Audio link\*](#)

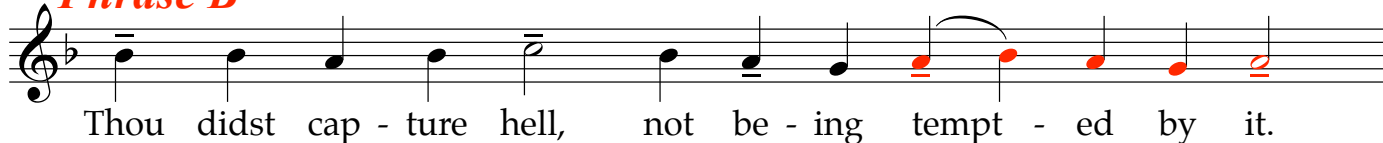
### *Phrase B*



### *Phrase A'*



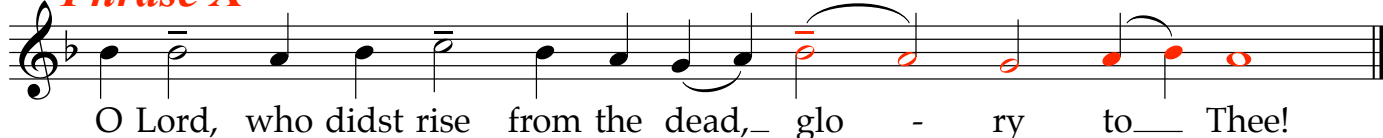
### *Phrase B'*



### *Phrase A''*

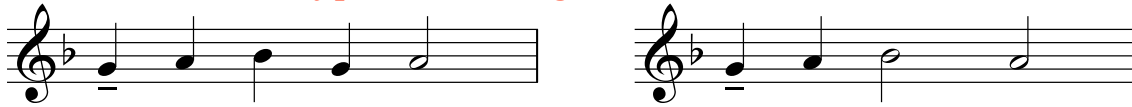


### *Phrase X*



**Tonal Analysis:** The Tone 6 type-2 melody is one of the simplest in terms of its tonal structure and phrase order. The gamut is a perfect 5th from the tonic F to the dominant C above. In rare cases the pitch Db/D may appear in a phrase variant. All cadences will alternate between the tonic F and the mediant A. The final cadence is always on the mediant A. The hymn always opens on the tonic F and ascends to a subdominant Bb, a progression which may be repeated before the first phrase ends on the tonic pitch F. The second contrasting phrase will begin with an emphasis on Bb before ending on the mediant A. The remaining phrases will alternate, both in form and in tonal structure, much like these first two. The final cadential phrase is a tonal variant of the 'B' phrase but will often strongly emphasize the dominant C before closing with the distinctive cadential formula shown above. Tonally, the phrase 'B' which ends on the mediant, will clearly be perceived as an antecedent to phrase 'A' which ends on the tonic. This is probably why many hymns and particularly kontakia begin with the phrase 'B'. However, in many cases, such as the prokeimena and antiphons, phrase 'A' is treated as a structural antecedent, with phrase 'X' (a variant of 'B') being the consequent (see Table I).

Harmonization of this melodic type is relatively simple due to the emphasis on the tonic triad at cadences. For tonal contrast the occasional mediant phrase endings can be rendered as a half cadence in the relative minor (d). Otherwise, the final cadence is invariably an imperfect authentic cadence. If harmonizing with a ison, the tonic pitch F may be used throughout the melody.

**Common variants of phrase A endings:****Common variants of phrase B endings:****Common variants of cadential phrase X endings:****TABLE I: Tone 6 - Type 2 Phrase Structures****(from the Serbian Osmoglasnik)**

<b>10. Aposticha</b> .....	A, B, A, X
11. The Lord is King (verse).....	A
Stihir.....	B, A, B', A', X
12. For He has Established (verse).....	A
Stihir.....	B, A, B', A', B'', A'', B''', A''', B''', X
13. Holiness befits Thy house (verse).....	A
Stihir.....	B, A, B', X
16. Glory..now.....	A, A; or B, A
Hymn to the Theotokos.....	B, A', B', A'', B''', X
<b>24. The First Antiphon</b> .....	A, X
	A, X
Glory.....	A, A; or B, A
	B, A, B', X
27. My Soul Magnifies (verses).....	B, A;
refrain.....	B, A, X
<b>41. Resurrection Kontakion</b> .....	B, A, B', A', X
<b>42. Prokeimenon</b> .....	A, X

**(from the Anthology of Serbian Chant Vol 2.)**

pg. 58 Now and ever.....	A,
Steadfast Protectress.....	B, A', B', A', B'', C, X
pg. 177 Kontakion for Cheese-fare.....	B, A, B', A', X
pg. 203 Palm Sunday Kontakion.....	B, A, B', A', B'', X
pg. 233 Ode 1 Canon: Great and Holy Saturday...	B, A, B', X

**Structural Analysis:** Table I on pg 2. shows that the Tone 6 type-2 melody has a very simple structure which for the most part simply alternates two contrasting phrases and their variants. As noted in the tonal analysis, the most significant difference between these two phrases (A & B) is their respective tonic and mediant endings. Observe that antiphons, prokeimena, verses, and the "Glory...now and ever", will invariably consist entirely of phrase 'A', or will start with a phrase 'A' as an antecedent. Kontakia, Stihira, Canon Odes, etc., invariably begin with a 'B' phrase as an antecedent. The Resurrection Troparion on the preceding page might seem like an exception until one considers that in the original Mokranjac *Osmoglasnik* there is a double hash mark after the dotted quarter and eighth-note pitches A and G. Looking at the Troparion on pg 1, one can see that phrase 'A' is actually a composite. If we were to pause on the mediant at the word "tomb", the phrase could be split into a 'B' 'A' pair of opening phrases. From an analytical standpoint it would be counterintuitive to call an opening phrase 'B' and the second phrase 'A', hence in the troparion analysis we simply call the opening composite phrase 'A', and this sets the order for all the other analyses within the melodic type. Granted this still results in numerous hymns starting with a phrase 'B' relative to the troparion model, however this only underscores the flexibility of these two phrases to each function as antecedents.

**Performance Suggestions:** The Tone 6 type-2 melody should move quickly, with the half-note receiving the basic pulse and with the quarter-notes felt metrically in groups of twos and occasional threes, following the accent patterns of the text. Stress marks have been appended to noteheads where appropriate to serve as an aid in performing the troparion 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 Troparion melody on page 1 until you have it memorized. Also, practice the Resurrection Kontakion on page 53 of the Anthology of Serbian chant-Volume 2 in like fashion. Then, using the Kontakion as a model, try singing the same melody to the pointed text for the St. Simeon Kontakion 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 356.

**B** **A**  
 Having become fond of the angelic way of life here on earth, // you abandoned rulership and this world//  
**B'** **A'**  
 and followed Christ through asceticism, O Simeon. // You guided to Him those who love you like an apostle  
**X**  
 instructing them:// Love the Lord as He loves you.

**Exercise 2:** Try pointing the following kontakion for the St. Paraskeva 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 299.

"Let us all sing hymns to Saint Paraskeva, a protector of those who are in peril.

She forsook the life corruptible and gained the one which is incorruptible;

wherefore, by the will of God, she was granted glory and the power to perform miracles."

[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.](#)