


Tone 6:
Melodic Type 3

from the GREAT DOXOLOGY

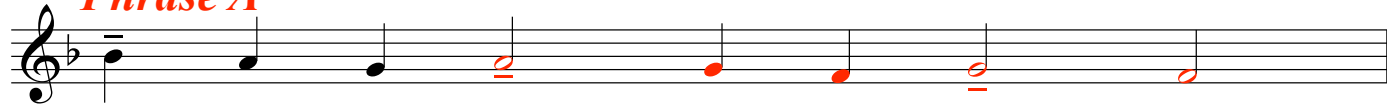
Cadential structure highlighted in red noteheads.
Click on any RED text to link to sound files

[Audio link](#)

Phrase A


35. 
Glo - ry to Thee Who hast shown us the light!

Phrase A'



Glo - ry to God in the high - est,

Phrase B



and on earth peace, good will to - wards men.

Phrase A



We Praise Thee, we bless Thee, we wor - ship Thee, we glo - ri - fy Thee,

Phrase B



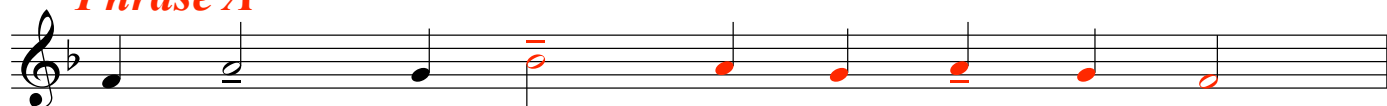
we give thanks to Thee for Thy great glo - ry!

Phrase A




O Lord, heav - en - ly King, God the Fa - ther Al - might - y;

Phrase A'

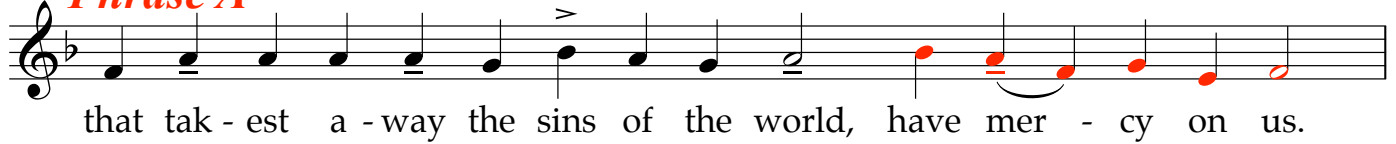
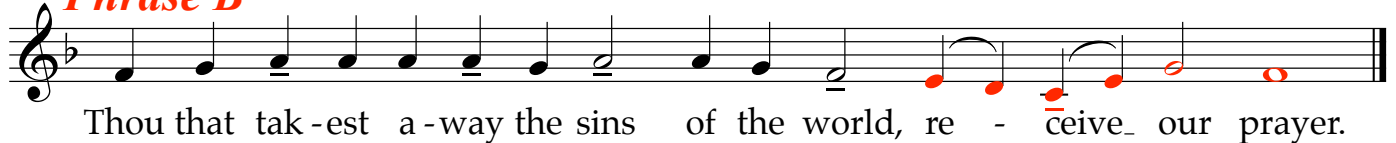
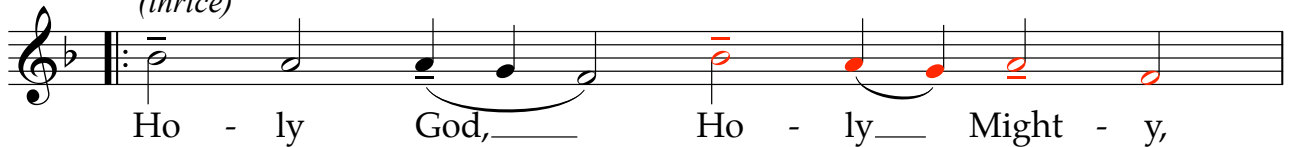
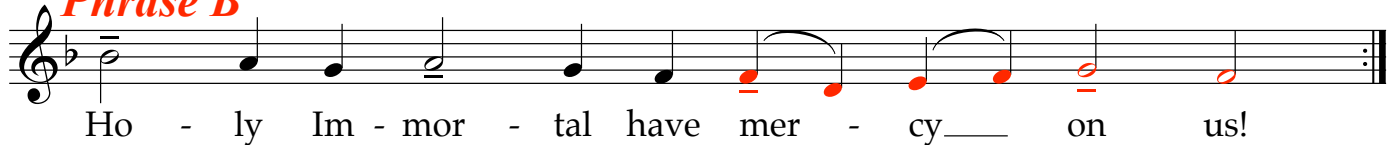
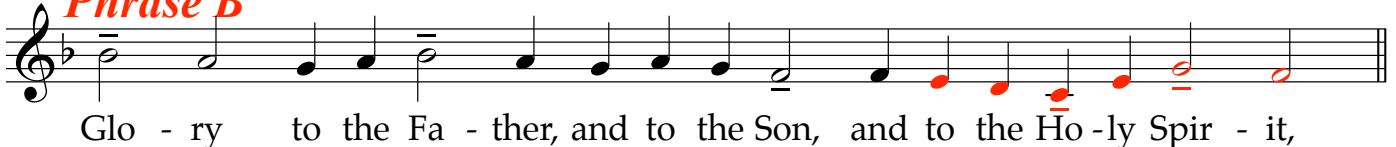
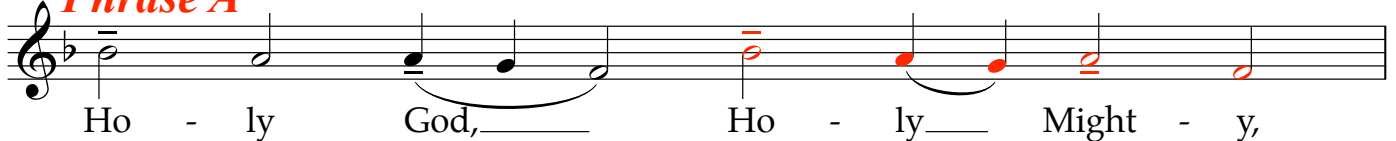


O Lord, the on - ly - be - got - ten Son,

Phrase B



Je - sus Christ; and the Ho - ly Spir - it.

Phrase A**Phrase A'****Phrase B****Phrase A**
(thrice)**Phrase B****Phrase B****Phrase B****Phrase B****Phrase A****Phrase B**

Tonal Analysis - Within the Serbian Osmoglasnik, only the Great Doxology features this rather lively and unique melodic type which we refer to as Tone 6 - type 3. Tonally, it is very similar to its plagal counterpart, the Tone 2 - type 3 melody, with a strong emphasis on the sub-dominant Bb and a rather narrow gamut fixed primarily on the perfect 4th between the tonic F and Bb. The phrases 'A' and 'B' are distinguished only by their distinct cadential differences, otherwise they can sound very nearly the same. Those differences are evident in the 'B' phrase always circulating below the tonic in the approach to the cadence - something the 'A' phrases never do. The descent of the 'B' phrase to the submediant pitch D, and in one variant down to the dominant pitch C, gives this phrase a stonger sense of closure and thus, the 'B' phrase can be understood as the cadential phrase in all stihera bearing this melodic type. Beyond this distinction, both phrases will sound very similar with a strong emphasis on Bb and A within the body of the phrase.

In the preface to his Osmoglasnik, the composer Stevan Mokranjac wrote the following regarding this particular melodic type:

"Some singers would wish to sing these melodies as those in Mode Two, in the major with flat sixth: that is, in a scale with major third and minor sixth, according to which it would be necessary in this book to write down the the melodies in D Major. But the singers of these melodies never give the major third its full height. They sing it a little lower, not because the voice would not be able to encompass a major third but because it goes against the character of these melodies, that stand as they are here written down, and as they are sung by all our older, experienced singers." (translated by Mother Marija of Gradac)


The alternate mode version described by Mokranjac would sound somewhat like the example below (click on the red link). However, Mokranjac clearly indicates that the major third (F#) in this case is sung slightly lower than in this recorded piano version. This implies that historically, the melodic type might well have 'morphed' into its current diatonic form. Illustrating this idea are the musical links below which are of two recordings of "God is with Us" which can be found in the [Anthology of Serbian Chant - Vol 1 via the pdf link](#) below. The alternate mode version is less than authentic as it conforms to the major mode with a flat sixth, but it will give the listener a sense of how this melodic type might have sounded some generations ago.

[God is With Us-Tone 6 - PDF link p.91 \(alternate version on p.95\)](#)

[God is With Us-Tone 6 - Audio link](#)

[God is With Us-Tone 6 - Alternate mode - Audio link](#)

Doxology - Alternate mode version

35. 

Glo - ry to Thee Who hast shown us the light!

Glo - ry to God in the high - est,

and on earth peace, good will to - wards men.

Structural Analysis - This melodic type with its concise two phrase structure is ideal for short stihirs that could be sung antiphonally. In principle the two phrases simply alternate, but for slightly longer texts the 'A' phrase is repeated as necessary in a modified form. The phrase endings and variants are amply illustrated by the red notes within the examples provided. A complete analysis of the Great Doxology is provided on the table below.

TABLE I: Tone 6 - Type 3 Phrase Structures

The Great Doxology from the Anthology of Serbian Chant-Vol 1 (pg 338)

Glory to Thee.....	A, A', B
We Praise Thee.....	A, B
O Lord, heavenly King.....	A, A', B
O Lord God, Lamb of God.....	A, A', B
Thou that sittest.....	A, A', B
Every day.....	A, B
Vouchsafe, O Lord.....	A, B
And Praised and glorified.....	A, A', B
Blessed art Thou, O Lord (twice).....	A, B
Blessed art Thou, O Lord (once).....	A, B
O Lord, Thou hast been our refuge.....	A, A', B
O Lord, I flee unto Thee.....	A, B
And in Thy light.....	A, B
Holy God (thrice).....	A, B
Glory.....	B
now and ever.....	B
Holy Immortal.....	B
Holy God (once).....	A, B

Performance Suggestions: The Tone 6 type-3 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 should be adhered to as closely as possible. The example on Table I should be studied, sung and familiarized before proceeding to the exercise below.

Exercise: Practice singing the Doxology melody on page 1 until you have it memorized. Then, using the melodic phrases as a model, try adapting it to the pointed text for the Paschal verse below. Feel free to adjust the melody as needed, but 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 269.

A

Let God arise, let His enemies be scattered. //

A'

Today a sacred Pascha is revealed to us, //

B

A new and holy Pascha, a mystical Pascha, a Pascha worthy of veneration.//