

## Tone 7:

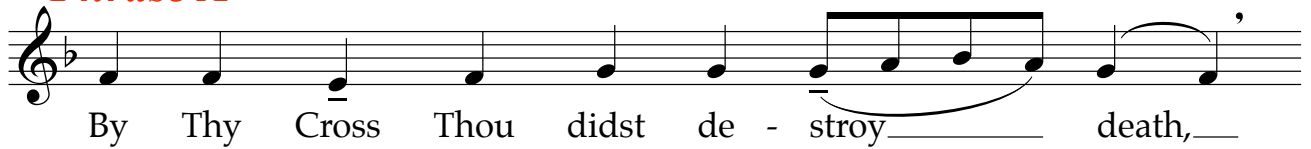
### Melodic Type 1b

## Resurrection Troparion - Tone 7

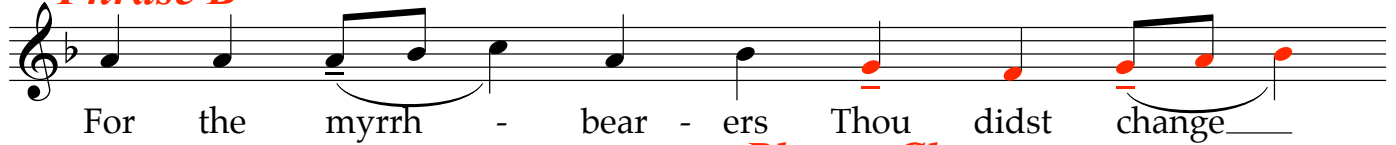
Cadential structure highlighted in red noteheads.  
Click on any RED text to link to sound files

### *Phrase A*

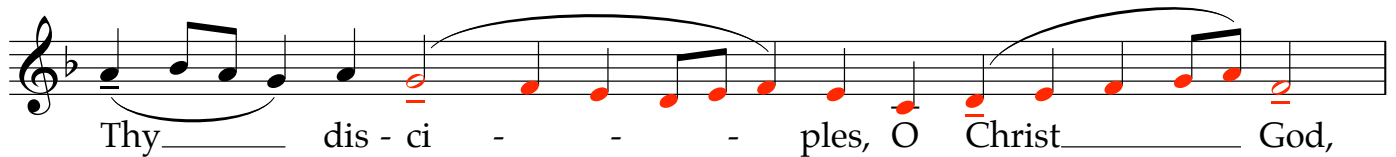
[Audio link](#)



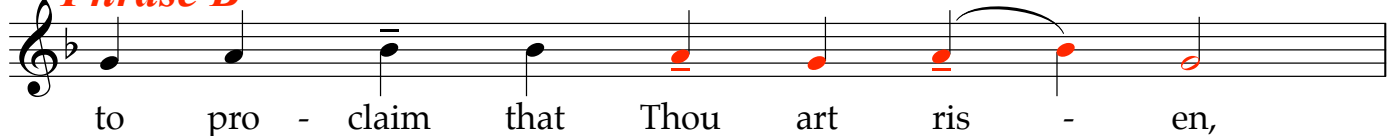
### *Phrase B*



### *Phrase Cb*



### *Phrase B'*

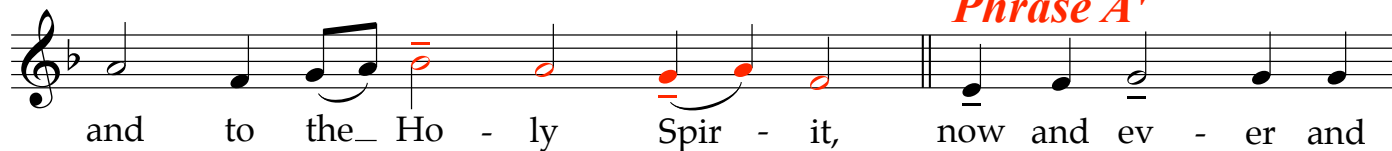
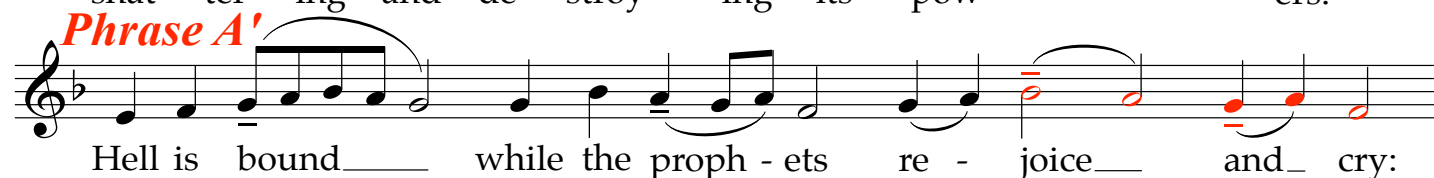
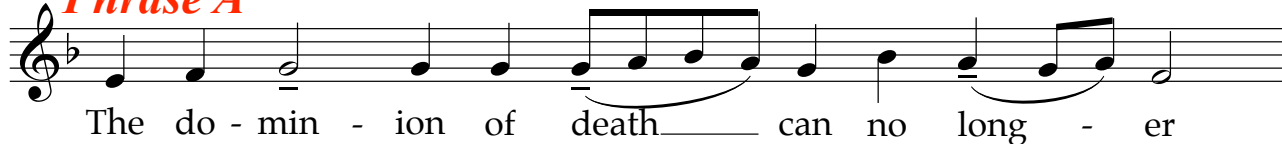
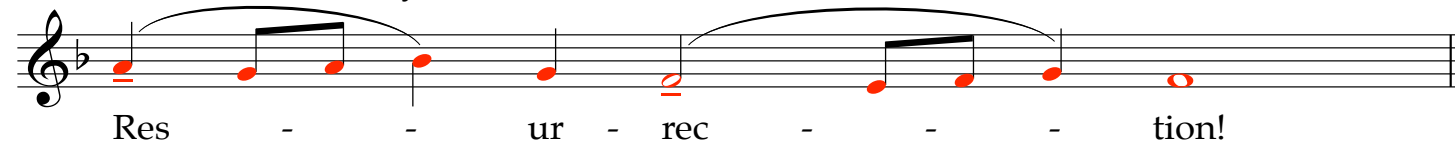


### *Phrase X*



**Tonal Analysis:** The Tone 7 type-1b melody has a wider gamut than most melodic types, expanding from the dominant pitch C above and below the tonic F. The majority of hymns in this melodic type will begin on a stressed leading tone E. Occasionally, the tonic F may be used as a pick-up to the E (see Troparion above). One of the signature features of any Tone 7 melody is the E, F, G ascent and the repeating G's at the beginning of any opening phrase 'A'. A simplified presentation of the 'A' phrase has been included on page 3. The 'B' phrase can begin by emphasizing either the mediant A (see Troparion) or the sub-dominant Bb (see Kontakion), but will always end the phrase on the supertonic G. The 'C' phrase, when it is used, typically starts on the supertonic G and leads to a strong phrase ending on the tonic F. The body of the 'C' phrase is shown by the highlighted red notes in the example above. In this particular case, the G in the word "disciples" marks an elision between the 'B' phrase material which precedes the note and the 'C' phrase material which follows it. The cadential phrase typically moves from the tonic pitch F down to the sub-mediante D, before cadencing on an ornamented tonic F as shown above. Observe that all phrase endings typically alternate between the tonic and supertonic pitches.

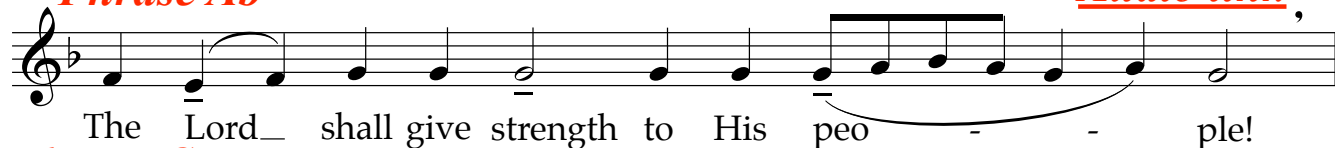
The Tone 7 melody is certainly one of the more attractive in a four part setting. Its wide range and purely diatonic character, together with its emphasis on primary tonal functions like the dominant and pre-dominant, allow for a colorful 4-part arrangement. An ison, if used, would have to alternate between the dominant C and the tonic F.

Glory...now and ever... Tone 7[Audio link](#)*Phrase A*Resurrection Kontakion - Tone 7*Phrase A**Phrase B'**Phrase X*

Prokeimenon - Tone 7

*Phrase Ab*

[Audio link](#)



The Lord shall give strength to His people!

*Phrase C*



The Lord shall bless His people with peace!

*Simplified example of phrase A melody:*



*Common variant of phrase A ending:*



*Common variant of phrase B ending:*



*Common variant of cadential phrase X ending:*



TABLE I: Tone 7 - Type 1b Phrase Structures	
<b>(from the Serbian Osmoglasnik)</b>	
10. Aposticha .....	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', X
13. Holiness befits Thy house (verse).....	A
Stihir.....	B, A, B', X
16. Glory...now.....	A, A
Hymn to the Theotokos.....	A, B, A', X
24. The First Antiphon.....	Ab, B, Ca
Glory.....	Ab, C
Glory.....	A, A
Glory.....	B, Ab, Cb
27. My Soul Magnifies (verses).....	A; or A, A'
refrain.....	B, A, X
35. Great Doxology.....	Ab, B, C or Ab, Ab', C ...etc
42. Prokeimenon.....	Ab, C
<b>(from the Anthology of Serbian Chant Vol 2.)</b>	
pg. 240 Canon of the Resurrection (ode 1).....	A, B, X
pg. 189 Adoration of the Cross Kontakion.....	Ba, B, A', B', X
pg. 275 St. Thomas Troparion.....	A, B, B', X

**Structural Analysis:** The Tone 7 type-2 melody has a more elaborate structure than other syllabic types. This becomes apparent when we examine the diversity of forms and phrase structures on Table I - pg. 3. At its simplest, the Tone 7 melody will alternate phrases 'A' and 'B' and end with cadential phrase 'X' as illustrated in the Kontakion on pg 2. This is also the case with the Aposticha verses and stihirs in this melodic type. The Troparion on page 1 illustrates the slightly more complex inclusion of phrase 'C', which may be used where a longer text allows. Antiphons, prokeimena and the Great Doxology are quite different. The prokeimena, for which we have provided an example, will always begin with phrase 'A' as an antecedent, but will only use the first half of this phrase which, much like the phrase 'B', ends on the supertonic. It is for this reason we are using the 'Ab' phrase designation on Table I. The prokeimena will then always close with the 'C' phrase. The Antiphons and the Great Doxology will follow a form similar to the prokeimena but may be a bit more diverse due to the variety texts. Observe, that it is possible for 'B' phrases to follow in succession. The variety of phrase structures may not be apparent until one actually examines the music. The proliferation of elided structures like Ab, Ba, Ca, Cb, is one of the more remarkable aspects of this particular tone. The first phrase of the Adoration of the Cross Kontakion, which the reader will find on pg 189 of the [Anthology of Serbian Chant](#), is a colorful example. The hymn clearly begins in the manner of phrase 'B' but abruptly yet smoothly shifts to the characteristic phrase 'A' ending. Such morphing of contrasting phrases is precisely why a single melodic type can generate material for an entire Tone - something not seen in any other Tone except perhaps Tone 3, of which Tone 7 is the plagal.

**Performance Suggestions:** The Tone 7 type-1b melody should move at a more moderate tempo (not fast) with the half-note receiving the basic pulse and with the quarter-notes felt metrically in groups of twos and fours following the accent patterns of the text (groups of threes are rarely encountered in this melodic type). Stress marks have been appended to noteheads where appropriate to serve as an aid in performing the chants. Cadential structures have been highlighted in red; these structures, together with the variants illustrated on pg 3, 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 Prokeimenon melody on page 3 until you have it memorized. Then, using it a model, try singing the same melody to the pointed text for the Prokeimenon 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 284](#).

**Ab** **C**  
Be Thou exalted, O God, above the heavens // and Thy glory over all the earth!

**Exercise 2:** Practice singing the Resurrection Troparion on page 1 until you have it memorized. Try singing the following pointed text for the Transfiguration Troparion to the same melodic form making adjustments as indicated and needed. After you've tried it a few times, compare your version with that found in the [Anthology of Serbian Chant - volume 2 on Pg 384](#).

**A** **B**  
Thou wast transfigured on the Mount, O Christ God. // Revealing Thy glory to Thy disciples //

**C** **A'**  
as far as they could bear it. // Let Thine everlasting light shine upon us sinners!

**B'** **X**  
Through the prayers of the Theotokos, // O giver of light, glory to Thee!

[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.](#)