


Tone 8:

Melodic Type 3b from the Beatitudes


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

[Audio link](#)

Phrase A


37. 
Bless - - sed_ are the mer - ci - ful,

Phrase B



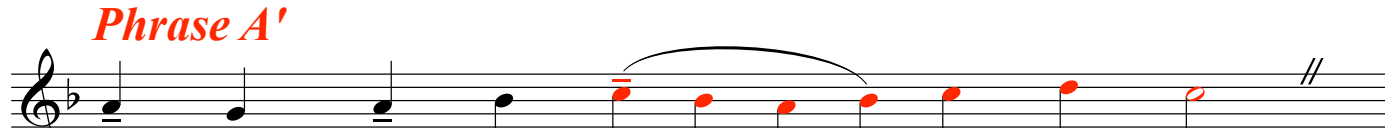
for they shall ob - tain_ great_ mer - - cy.

Phrase B'




Re - mem - ber us, O Christ, Sav - ior of_ the_ world,

Phrase A'



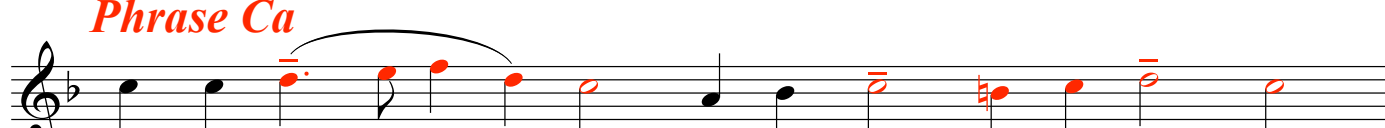
as Thou didst re - mem - - ber the thief

Phrase B''



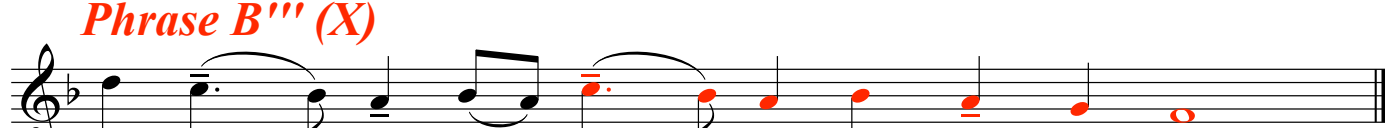
on the tree_ of the Cross.

Phrase Ca



Make us wor - thy of Thy heav - en - ly king - dom,

Phrase B''' (X)



O Thou_ who a - lone_ art com - pas - sion - ate.

Tonal Analysis: The Tone 8 - Melodic Type 3b melody is for the most part an elaborate form of its type 3a counterpart. The tonal aspects are essentially the same for both. However, the more elaborate type 3b features the alternation between dominant and tonic cadential pitches much more; the pitch G is often left out of the rotation. This is largely because the type 3b elaboration of the type 3a opening phrase 'A' expands it into two distinct phrases which we are labeling 'A' and 'B' (see no 37 on pg 1). Indeed, entire troparia can be set using just these two alternating phrases and their variants. There is one other distinctive element in the type 3b melody which is not found in the type 3a melody; that is the climactic rise up to a high 'F' through the leading tone 'E' (see phrase 'Ca' on pg 1). This expands the range and, when combined with the melodic elaborations, makes this melody one of the most beautiful in the Osmoglasnik.

Structural Analysis: Table I below shows the phrase relationships for the Beatitude verses and troparia found in the Serbian Osmoglasnik. Observe that all verses are set to the pair of phrases 'A' and 'B'. This is consistent with the use of the single phrase 'A' for all verses in the syllabic type 3a form of this melody. As noted above, these two phrases combine in an antecedent-consequent relationship with cadential pitches C and F, respectively. Notice also that the alternation of these two phrases form the bulk of the verse/troparion form for the first two troparia below. Observe that the location of phrase 'C' with its distinctive rise to a high F is always positioned near the end of the melody. In fact, in the final troparion it is elided with 'B' to form part of the closing phrase (see no. 40 below). The phrase labeled 'D' actually becomes a further point of contrast in the troparia setting by adding the cadential pitch G back into the rotation. In no. 40 below, this creates the same three phrase rotation (D,A',B') with cadential pitches G, C & F that formed the basis of the syllabic type 3a melody discussed in a separate pdf.

TABLE I: Tone 8 - Type 3b Phrase Structures

Beatitudes from the on-line Serbian Osmoglasnik: Tone 8 (pg 326)

37. Blessed are the merciful (verse).....	A, B,
Remember us, O Christ (troparion).....	B', A', B'', Ca, B'''
38. Blessed are the pure in heart (verse).....	A, B
Hear, O Adam (troparion).....	B', A', C, B''
39. Blessed are the peacemakers (verse).....	A, B
Thou was nailed (troparion).....	D, B', A', C, B''
40. Blessed are those...persecuted (verse).....	A, B
O Trinity (troparion).....	D, A', B', D', A'', B'', C-B'''elision

Performance Suggestions: The Tone 8 type-3b melody should flow at a moderate pace, with the half-note receiving the board basic pulse and with the quarter-notes falling 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 examples on Table I should be studied, sung and familiarized before proceeding to the exercise below.

Exercise: Practice singing the verse/troparion on pg 1 until you have it memorized. Then, using the melodic phrases as a model, try adapting it to the pointed text for the verse/troparion 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 online Serbian Osmoglasnik - Tone 8 (p326-327)

A	B
Blessed are the pure in heart, // for they shall see God.//	
A'	B'
Hear, O Adam and rejoice with Eve; // for he who of old has stripped you naked,//	
C	B''
and led you captive by deceit, // has vanished by the Cross of Christ.//	