

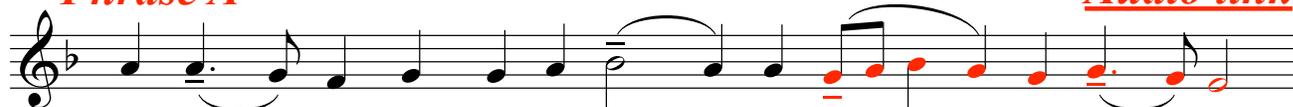
Tone 2:

Melodic Type 2

Resurrection Troparion - Tone 2

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

Phrase A



When Thou_ didst des - cend to death, O Life im - mort - al,

[Audio link](#)

Phrase B



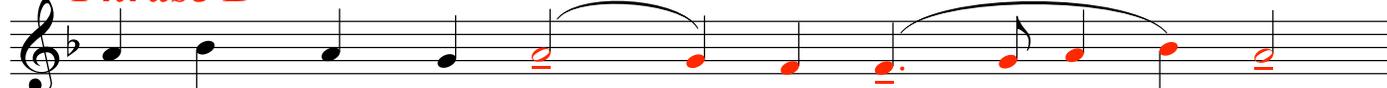
Thou didst slay_ hell with the splen - dor of Thy God - head!

Phrase A'



And when from the depths_ Thou_ didst raise the dead,

Phrase B'



all the powers of heav - en cried_ out:

Phrase X



O_ Giv - er of life, Christ_ our

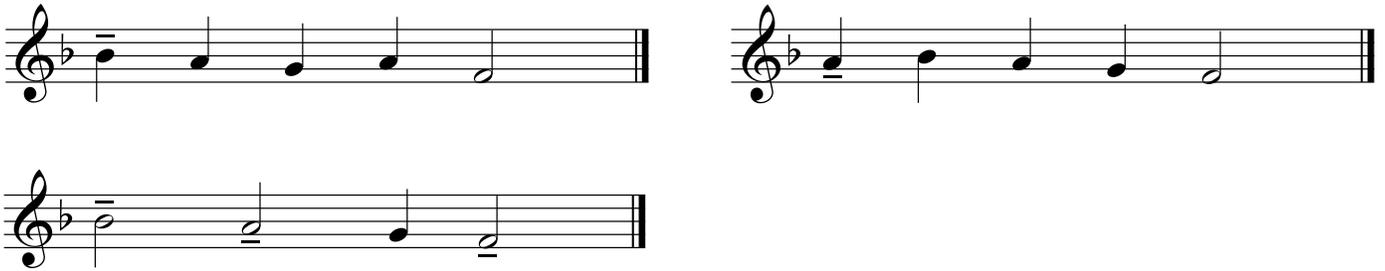


God, glo - ry to_ Thee!

Tonal Analysis: The Tone 2 type-2 melody always begins and ends on the pitch A - the mediant - as referenced to the tonality and mode of F Major. The phrase endings always alternate between the pitches F and A respectively, with the final phrase always ending on the pitch A. The pitch gamut is a narrow perfect 4th, predominantly from the tonic F to the subdominant Bb, although the C above is not uncommon (see Resurrection Kontakion) and in some cases the Db or D above that may be heard. The leading tone E is rarely used, except as a lower neighbor between the tonic F in the cadential phrase 'X' as shown above.

The opening phrase will often move down from an A to an F before ascending up to an emphasized Bb. The pitch Bb will often be arrived at multiple times depending upon the length of the opening phrase. Observe that the body of any phrase 'A' in this melodic type will rotate around the three pitches G, A and Bb, with the pitch F occurring only at the end and often at or near the beginning of the phrase. The contrasting phrase 'B' usually starts with the pitch A (sometimes G) and always ends on the pitch A. Observe the characteristic ending of the 'B' phrase which invariably involves a progression from an emphasized and often repeated F up to the pitch A. The final phrase 'X' often involves a progression from F up to A at the beginning and always ends with an emphasized lower neighbor G resolving through an upper neighbor Bb to the cadential pitch A. Some common variants of the phrase 'A' and phrase 'X' endings can be seen on the following page.

Traditional four part choral harmonizations render this melodic type in the major mode with the cadential pitch of the 'B' phrase occasionally treated as a dominant of the relative minor for tonal contrast. The ison F can be used throughout this melodic type, with possibly a C as a penultimate tone.

Common variants of phrase A endings:**Cadential phrase X variant:**

Structural Analysis: The Tone 2 type-2 melody has a very simple alternating A-B phrase structure with a more distinctive cadential phrase - X. The melody is almost entirely conjunct, and the simple tonal structure makes it easy to memorize and to adapt to a variety of texts. Table I shows the phrase structure of some comparable Tone 2 type2a hymn settings. Observe that the only time two 'A' phrases will repeat in succession is for the 'Glory...now...'. Also, note that the cadential phrase 'X' may follow either phrase 'A' or 'B'.

In the Serbian Orthodox Church the 2nd Antiphon "Glory...Only Begotten..." is commonly sung in a Tone 2 type 2a melody. However, both the tonal shape and the phrase structure are different from the typical usage of this melodic type. The 2nd Antiphon phrase structure, shown at the bottom of Table I, features an additional and regularly recurring phrase 'C' which extends the gamut up to emphasized pitches C and Db/D. Although this is a commonly sung melody, it is not used as a model for troparia and kontakia settings. This does not mean, however, that the phrase 'C' - an example of which is shown below - could not be musically woven into a hymn setting by a cantor for the purpose of tonal and structural variety.

TABLE I: Tone 2 - Type2 Phrase Structures**from the Serbian Osmoglasnik: Tone 2**

16. Glory.....Theotokion.....	A, A', A", B, A"', B', X
17. God is the Lord (verse).....	A, B
18. 1st Kathisma (the Noble Joseph).....	A, B, A', X
19. Arise, O Lord (verse).....	A, B
The angel did appear (stihir).....	A, B, A', B', X
20. Glory... Now.....	A, A'
We Praise you, O Virgin (stihir).....	A, B, A', B', A", X
41. Resurrection Kontakion.....	A, B, A', B', X

(from the Anthology of Serbian Chant vol 2)

pg. 182 Orthodoxy Sunday Troparion	A, B, A', B', A", B", X
pg. 183 Orthodoxy Sunday Kontakion	A, B, A', B', X
pg 308 St. Arch Michael Kontakion.....	A, B, A', X
pg 348 St. John Baptist Kontakion.....	A, B, A', B', A", B", A"', B"', X

(Anomalous phrase structure)

pg 13 Glory...Only Begotten.....	A, A', C, A", B, A"', C', A''', B', C", X
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Anomalous phrase C example:

