## *Tone 2:* from the GREAT DOXOLOGY <u> Melodic Type 3</u> Cadential structure highlighted in red noteheads. Click on any RED text to link to sound files Audio link Phrase A Glo - ry to Thee who hast shown the light! us Phrase B Glo high to God in the est, Phrase C (X) earth and will - wards on peace,\_ good\_ to men. Phrase A Thee, we bless Thee, We praise ship Thee, we wor Phrase Bc elided

Tonal Analysis - The Tone 2-type 3 melody probably encompasses the greatest variety of hymns in this particular tone. For this reason numerous examples have been provided in this pdf. Although many hymn verses using this tone will begin with a phrase 'B' or 'Bc' elided (see Glory...now; Beatitudes; Prokeimenon), actual troparia or stihira typically begin with the Phrase 'A' shown above. The tonal difference is significant since the Phrase 'A' most commonly begins on the pitch A and progresses through a Bb down to an F at the end of the phrase. By contrast, the 'B' phrase begins on an F and ascends to a Bb or C before cadencing on the Bb. This is then followed by a cadential phrase 'C' which typically descends from a high C down to the tonic F with the characteristic cadential formula shown above. Note that the range of this melodic type is very narrow, focusing primarily on the perfect 4th between F and Bb. It is polarized around these two tonalities and typically modulates between them. The leading tone E is occasionally used in cadential variants of the phrase 'A' (see "My Soul Magnifies" and the Theotokion). The pitch Eb is never used although it is possible for an inflected Db to occur as an upper neighboring tone to the C near the end of phrase 'B'. The melody is also almost entirely conjunct with very few skips to be found. The combination of all these characteristics makes this melodic type very singable, memorable and engaging. A variety of cadential variants for the respective phrases can be observed across the four pages of examples provided. Note in particular the variety of endings for the phrase 'A'. Also, the Beatitudes - an example of which has been included - show a slightly more elaborate set of variants for this melodic type.

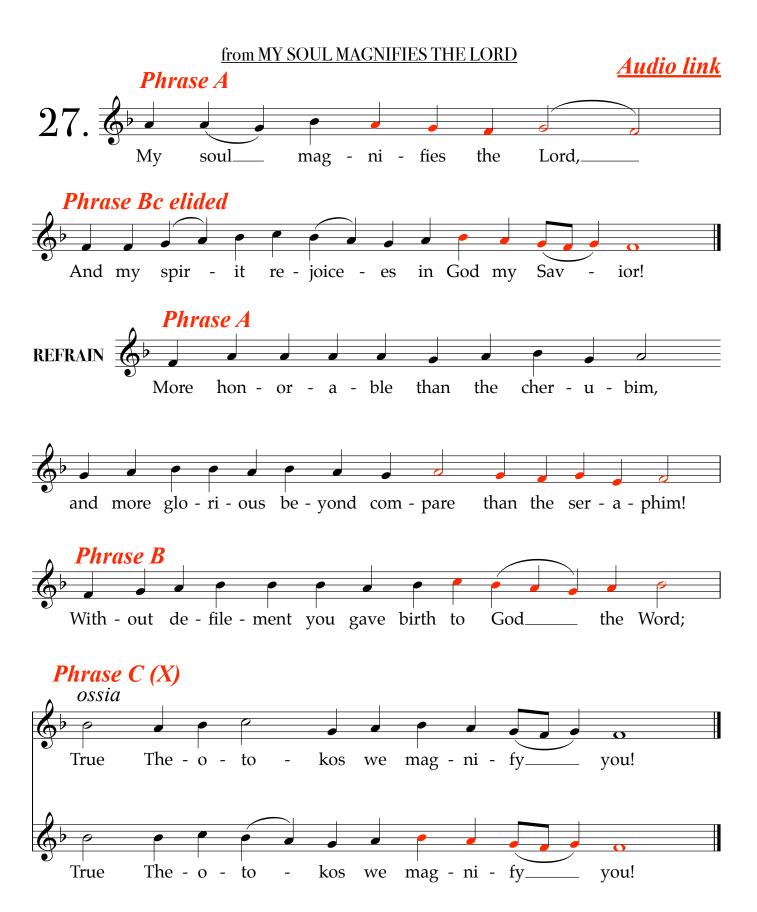
glo

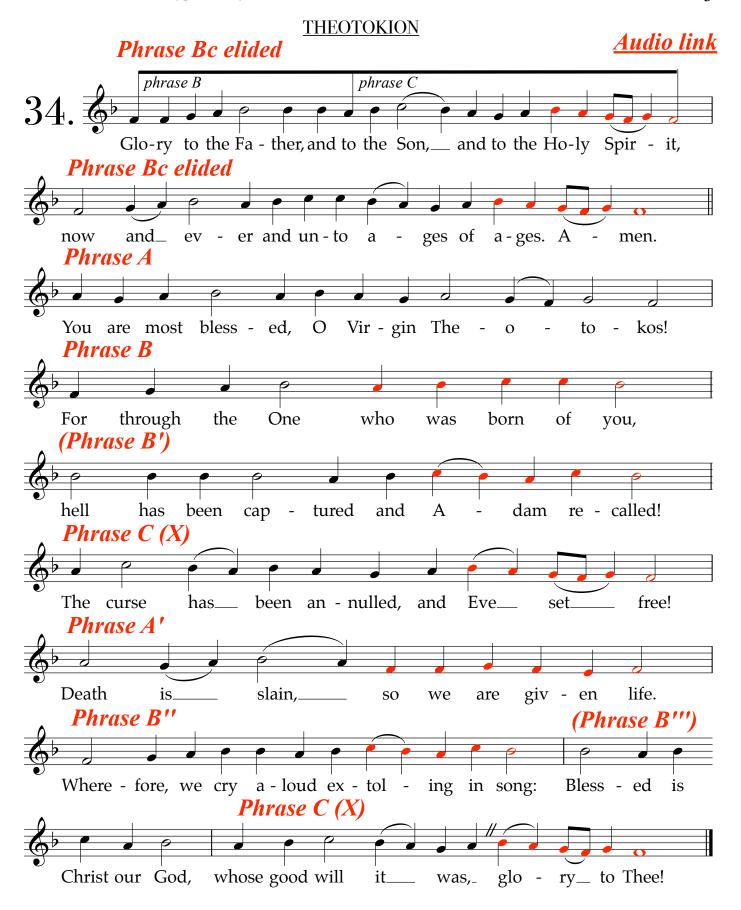
great.

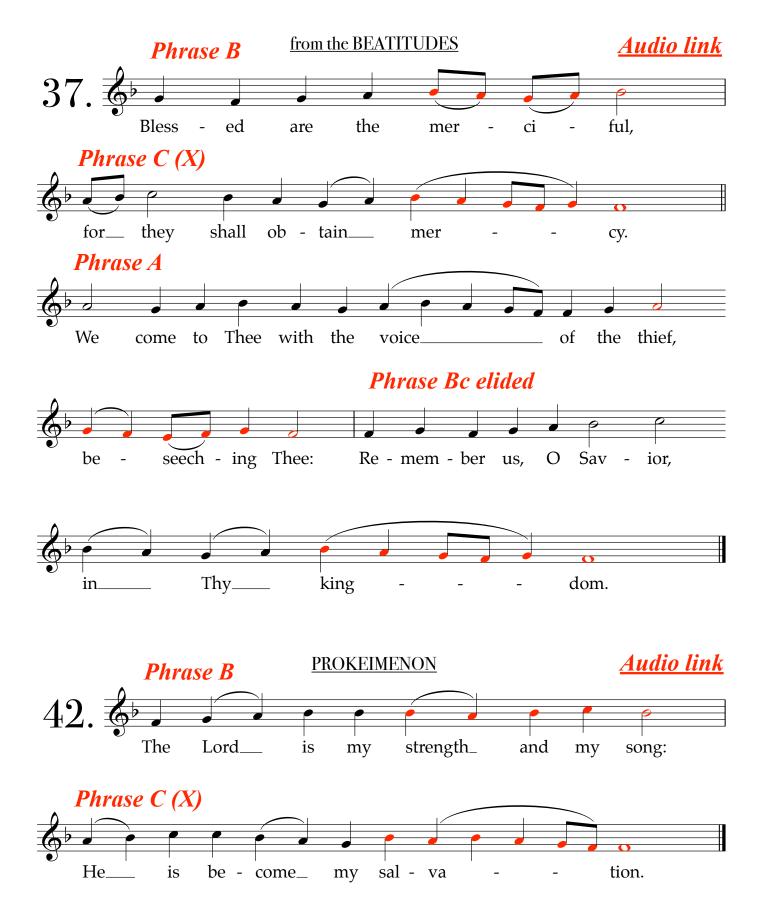
ry!

we thank Thee for Thy

we glo-ri-fy Thee,







Structural Analysis - The structure of this melodic type is remarkably flexible given the limited number of phrases. In large part, this is due to the fact that phrase 'B' and its complement the cadential phrase 'C' are commonly elided into a single phrase forming a sweeping and extended arch (see Glory...pg 3). Also, because the melody is polarized around the tonic pitch F and the subdominant Bb, these cadential points can be reinforced by varied repetition. As such, it is not uncommon to hear successive 'A' phrases or 'B' phrases (see the Theotokion pg 3). Because the cadential phrase 'C' is such an integral part of the overall melodic design and recurs numerous times within the body of most stihera we are dispensing with the usual 'X' label for this phrase, although we have still shown it parenthetically in the red phrase headings. The general order of the phrases is best illustrated in the Great Doxology example on pg 1, with the phrases following in their designated order. The tone 2 Canon found in the Antholody of Serbian Chant - Vol 2 p210 is also an excellent prototypical model for this melodic type. In fact, any hymn featuring shorter verses and stihira will generally reflect a consistency of form. This can be seen in the Beatitudes and Canon below. It is the longer stihira such as the Aposticha that show a diverse and somewhat irregular ordering of phrases. Single verses, "Glory...now" and prokeimena will consist of either an elision of phrase 'B' and phrase 'C' or a succession of these same two phrases. These could also be analyzed as a composite phrase, B1 and B2, respectively, with the entire phrase simply labeled phrase 'B'. However, a survey of the varied and individualized way these two phrases are used in Table I below shows why the more distinct labeling -'B', 'C', & Bc - is probably preferred.

TABLE I: Tone 2 - Type 3 Phrase Structures	
Anasticka from the on line Soukier Compalestilly Tone 2 (no 50)	
Aposticha from the on-line Serbian Osmogla	
10. Thy Resurrection	
11. The Lord is King (verse)	
By the Tree (stihir)	
Being manifested (stihir)	
13. Holiness befits Thy house (verse)	
O Christ (stihir)	
O Chilot (Stilli)	A, B, C, A, A, BC
First Antiphon from the on-line Serbian Osmoglasnik: Tone 2 (pg 61)	
24. Behold, O Savior	
O Christ, have mercy	
Glorynow	
Sovereignty over creation	A, Bc
Troparion from the on-line Serbian Osmoglasnik: Tone 2 (pg 77)	
36. By rising from the tomb	A, Bc, A', Bc, B, C
Beatitudes from the on-line Serbian Osmoglasnik: Tone 2 (pg 78)	
37. Blessed are the merciful	
38. Blessed are the pure in heart	
39. Blessed are the peacemakers	
40. Blessed are thosepersecuted	B, C, A, Bc
Conon from the Anthology of Southinn Chant vol 1, ng 210)	
Canon from the Anthology of Serbian Chant vol 1: pg 210) Ode 1	
Ode III	, , , , , , , , , , , , , , , , , , ,
Ode IV	А, Б, С, Б, С

**Performance Suggestions:** The Tone 2 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 examples on Table I should be studied, sung and familiarized before proceeding to the exercise below.

**Exercise:** Practice singing the Theotokion melody on page 3 until you have it memorized. Then, using the melodic phrases as a model, try adapting it to the pointed text for the Canon below. You will only need to use each phrase once as indicated. 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 1 on Pg 210.

## A

In the days of old, a mighty force sent the armies of Pharoah into the deep sea. //

## B

The Word incarnate, the most glorious Lord, has destroyed pernicious sin, //

## $\mathbf{C}$

and He has been greatly glorified!