

Tone 3:
Melodic Type 1b

Resurrection Troparion - Tone 3

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

Phrase A

Audio link

Let the heav - ens re - joice_____ and let the earth be___ glad!

Phrase B

For the Lord_____ has shown_ strength_____ with His arm!

Phrase C

He has tramp - led down_____ death by death!

(...C)

He_____ has_ be - come the first_____ born_____ of the dead!

Phrase D

He has de - liv - ered us from_ the depths of hell,

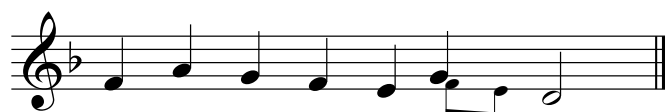
Phrase X

and has grant - ed to the_ world great_____ mer - cy!

Tonal Analysis: The Tone 3 type-1b melody has a wider gamut than most other melodic types and spans the full major 9th from C below the tonic F, to the D a 6th above the tonic. It also exhibits much greater tonal variety in terms of its phrase endings than most other melodic types, with endings on D, C, A & F. The opening phrase will always starts on the mediant A, and depending on the hymn text will either end on an A or will continue down to the pitch D with the characteristic phrase ending shown above. The reason for this is that the 'A' phrase in the troparion melody as actually a composite of two phrases. This important feature is discussed in the Structural Analysis on the next page. Although the distinctive 'B' phrase shown above may not occur in certain types of hymns, where it does occur it invariably begins on a supertonic G and always ends with the descent to C as shown above. The lengthy phrase 'C', also a composite phrase, may begin on the tonic F or on the mediant A, but will always feature the distinctive ending on A as shown above. The 'D' phrase, where it occurs, will typically start on a G and ascend to a strongly emphasized high C or D. This phrase will typically end on the mediant A as shown above, however, it may also serve a pivotal function and fold back into an 'A' phrase with a descent to the pitches F and then D. The cadential phrase 'X' can begin any number of ways but will always emphasize the pitch C before progressing to the cadential pitch F in the manner shown above. In some cases, the cadential pitch will be a D rather than an F. This is common in prokeimena and hymns made up of short verses, like the Great Doxology and "My Soul Magnifies".

Tonal Analysis (continued): Harmonizations of this melodic type traditionally treat the varied phrase endings as modulations or tonicizations of the respective pitches D - the relative minor, and C - the dominant, with everything else functioning in F major. The opening phrase could begin with F or D as an ison and end with D, but would have to shift to C at the end of phrase 'B', and back to F for the duration of the hymn.

Common variants for Phrase 'A' ending:



Common variants for Phrase 'B' ending:



Common variants for Phrase 'C' ending:



Common variants for cadential Phrase 'X' ending:



Structural Analysis: With the exception of the kontakia, Tone 3 possesses only one basic melodic type. The distinction between the melodic type 1a and 1b is primarily in the degree of elaboration, with 1a being more elaborate or melismatic. Although this distinction is rather marginal and even vague at times, a case for it can certainly be made when comparing the "Lord I Call" melody with that of the Troparion. Tone 3 type 1 (a or b) is without a doubt one of more structurally varied and complex of the Serbian chant melodic types. Part of this complexity is due to the sheer number of varied phrases (as many as five). Another reason, however, lies in the fact that it also contains a number of composite phrases - single phrases that can be split up and treated as two discrete but complementary phrases. One such example is Phrase 'A' on the preceding page. In the Troparion melody it is clearly a single phrase of music, but observe from the example below how the Tone 3 prokeimenon treats this phrase as two separate phrase structures. To better observe this similarity, try singing Phrase 'A' of the troparion as it has been rewritten on top of page 3, and then compare this with the prokeimenon below. Phrase 'C' in the troparion is also a composite structure. Compare this phrase with the pair of phrases on the bottom of page 3 taken from the beginning of the 2nd Aposticha stihir. In a typical analysis of phrase relationships such composite pairs would be analyzed as two contrasting phrases (i.e. A, B). However, for purposes of showing this composite relationship the reader will see the designation (A₁, A₂) to illustrate that the two phrases are often treated as components of a single composite phrase in that melodic type.

Tone 3 Prokeimenon (Phrase 'A' composite):

Phrase A1

[Audio link](#)



Phrase A2



Phrase 'A' of the Troparion rewritten to show composite structure:**Phrase A1**

Let the heav - ens re - joice

Phrase A2

re - joice and let the earth be glad!

Structural Analysis (Continued): Table I on pg 4 shows how phrase order works within the hymns of this melodic type. The subscript numerals denote a composite phrase relationship in the form. Here we can see the complexities of the form when compared to other tones. However, there are patterns that emerge in the structures represented. All verses, much like any Tone 3 prokeimenon, will consist of either a single composite phrase 'A' or composite phrase pairs A1, A2. Only the "Glory... Now..." will repeat the composite 'A' phrase. Any stihir following a verse will usually begin with composite phrase pairs C1, C2. Troparia and stihira not preceded by a verse will follow the general order observed in the Resurrection Troparion, however, this order may be greatly affected by the length of the text. Observe that in the case of the kathisma example the phrase order is identical to the Resurrection Troparion. On the other hand, in the case of the longer St. Demetrius troparion, composites have been expanded into phrase pairs and at least one phrase (C) has been restated. Note also that the phrase 'D' dovetails back into a phrase 'A', hence the symbol 'Da' in the analysis. The St. Sava troparion is the longest of the examples. Observe that in addition to using composite pairs it repeats the 'A', 'C', and 'D' phrases. It also omits the use of the 'B' phrase after the opening 'A1, A2' composite pair, using it instead only in between the restated 'A' and 'C' phrases. At the other extreme is the concise troparion to St. Mark which only consists of a composite pair of 'A1, A2' phrases followed by a cadential phrase. Such variety means that the cantor has more choices and perhaps more freedom in adapting hymn texts. While this can be liberating for some, it might prove perplexing for others. But it should be observed that all three of these troparia are still adhering to the general order of the Resurrection Troparion model on page 1. The only difference is that the longer troparia are repeating all or part of that order, while the shorter troparion is simply omitting all phrases that lie in between the essential opening phrase and the cadential phrase. Finally, we should look at the Great Doxology whose structural analysis might appear confusing. In actuality, the Tone 3 Great Doxology verse settings are to a greater or lesser degree all expansions of the single composite phrase 'A'. Depending on the length of the each verse, this might be a single composite pair - A1, A2, or, may involve repeated variants - A1, A1', A2 and even A1, A1", A1", A2, or, may include a phrase structured more like the 'D' phrase of the troparion melody - A1, D, A2. Of course, the 'A' and 'D' phrases are structurally and tonally very similar and because of this we often see a 'D' phrase either precede or fold back into an 'A' phrase as in the St. Demetrius and St. Sava troparia. It might be tempting because of this to simply call any 'D' phrase an 'A'. We have avoided this however because of the climactic emphasis the 'D' phrase often places on the pitch D, something absent from an opening 'A' phrase. Even so, the similarity between these two phrases and the structural cohesiveness that this brings about should not be overlooked.

Tone 3 Aposticha stihir (Phrase 'C' composite):**Phrase C1**

Thy Life - bear - ing Res - ur - rec - tion, O Lord!

Phrase C2

En - light - - ened the whole u - ni - verse,

TABLE I: Tone 3 - Type1b Phrase Structures**from the Serbian Osmoglasnik: Tone 3**

10. Aposticha: The sun was darkened.....	A, B, X
11. The Lord is King (verse).....	A
Thy Life bearing Resurrection (stihir).....	C1, C2, A, B, X
12. For He has established (verse).....	A
Thou art the changeless God (stihir).....	C1, C2, Da, B, C1, C2, X
13. Holiness befits Thy house (verse).....	A
Thou didst endure death (stihir).....	C1, C2, D, A, X
17. The Lord is God	A1, A2
18. The 1st Kathisma	A, B, C, D, X
19. Arise, O Lord (verse).....	A1, A2
When Thou didst taste death.....	C1, C2, D, A, X
20. Glory...Now.....	A, A
Overwhelmed by your virginity.....	A1, A2, B, C1, C2, D, X
24. The 1st Antiphon	
Thou didst deliver.....	A, X
Those who sow in sorrow.....	A, X
Glory...now.....	A, A
With the Holy Spirit.....	C1, C2, X
26. My Soul Magnifies the Lord.....	A1, A2 (all verses) C1, C2, D, X (refrain)
35. Great Doxology.....	A1..(A1')(D)..A2 (throughout)

(from the Anthology of Serbian Chant vol 2)

pg. 216 Canon of the Resurrection (ode 1).....	A1, A2, B, C1, C2, D, X
pg. 302 St. Demetrius Troparion	A1, A2, B, C1, C2, Da, B', C', X
pg. 349 St. Sava Troparion.....	A1, A2, C1, C2, D, A', B, C', D' X
pg. 363 St. Mark Troparion.....	A1, A2, X

Performance Suggestions: The Tone 3 type-1b melody should flow moderately fast with the half-note receiving the basic pulse and with the quarter-notes felt metrically as 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, together with the variants illustrated on pg 2, 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 Resurrection Troparion melody on page 1 until you have it memorized. Then, try singing the same melody to the pointed text for the Kathisma hymn below. You will need to make significant adjustments 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 on-line [Serbian Osmoglasnik - pg 95](#). Don't be surprised by the differences in the two settings (the troparion vs the kathisma). Even though they exhibit the same phrase order, there is a remarkable amount of flexibility in the way each of these five phrases can be realized.

A	B
Christ is risen from the dead, He is the first fruits of those who slept,//	the First-born of creation, and the Creator of all
C	D
things created.// He has renewed, by Himself, the nature of our corrupt race.//	Wherefore, O death, you shall reign no more,
X	
for the Lord of all has destroyed your dominion!	

[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.](#)