

Tone 5:


Melodic Type 2

Glory...now and ever... - Tone 5

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


[Audio link](#)

Phrase Ab



Glo-ry to the Fa - ther, and to the Son, and to the Ho-ly Spir - it,

Phrase Ab'



now and ev - er and un - to a - ges of a - ges. A - men.


Resurrection Kontakion - Tone 5

Phrase A1




Thou didst de - scend in - to hell, O my Sav - ior,

Phrase A2



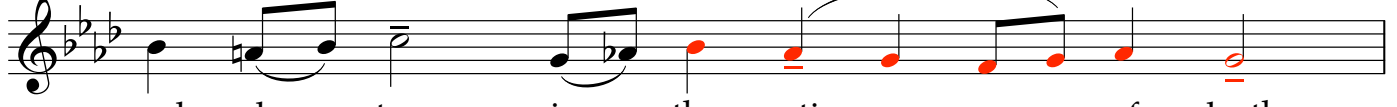
shat - ter - ing its gates as Al - might - - y;

Phrase B



res - ur - rec - ting the dead as Cre - a - - tor,

Phrase C



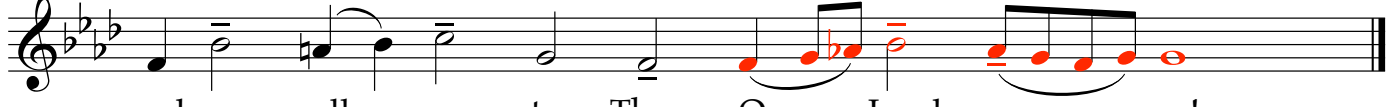
and de - stroy - ing the sting of death.

Phrase A2'



Thou hast de - liv - ered A - dam from the curse, O Lov - er of man,

Phrase X



and we all cry to Thee O Lord, save us!

Resurrection Troparion - Tone 5

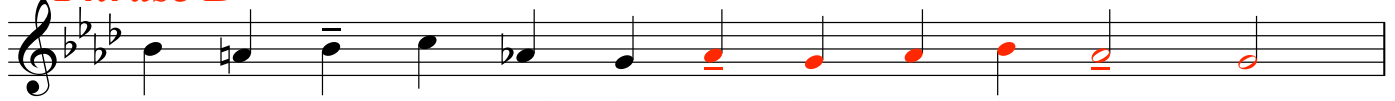
Phrase A2

[Audio link](#)



Let us the faith - ful praise and wor - ship the Word,

Phrase B



co - e - ter - nal with the Fa - ther and the Spir - it,

Phrase C



born for our sal - va - tion from the Vir - gin;

Phrase A2'



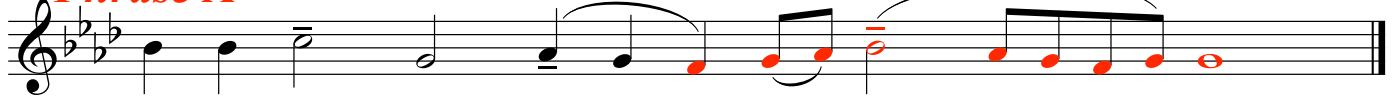
for He willed to be lift - ed up - on the Cross in the flesh,

Phrase C'



to en - dure death and to raise the dead

Phrase X



by His glo - rious Res - ur - rec - - - tion!

Tonal Analysis: Initially, the Tone 5 type-2 melody may seem to be one of the more difficult melodies to grasp, both in terms of its more complex phrase order and tonal structure. However, once the melodic and tonal structure is familiarized it can be one of the easiest modes to adapt to hymn texts. All Tone 5 melodic types are in the minor mode and all final cadences will be on the supertonic G. The syllabic Tone 5 type 2 melody is used extensively for many different types of hymns. It features a narrow gamut of the perfect 5th from the tonic F up to the dominant C, on rare occasion the pitch D natural may occur. Dual inflections (flat and natural) of both the pitch A and the pitch B are common in this Tone and contribute to its very distinctive tonal character. These dual inflections are not unlike those in certain Tone 1 melodies of which Tone 5 is the plagal. The "Glory..now.." is always a repeating structure that begins and ends on the same pitch G and rises to an emphasized Bb mid-phrase. The Kontakion will best serve as our primary model. Like most Tone 5 hymns it has an opening phrase that begins and ends on the tonic F. This is the first phrase of a composite pair, the second phrase of which will always ascend to, and 'tonicize' the Bb via the distinctive phrase ending shown. The following phrase 'B' will typically use this same Bb as a point of departure and will progress in a variety of ways to the pitch G, ending the phrase. Often times a second contrasting phrase will reinforce the Bb to G tonal movement, with an emphasis on the dominant C as a common feature (see Kontakion phrase 'C'). What we have just outlined is the basic tonal structure of the Tone 5 melodic type. In fact, we could summarize it by examining the final pitch of each of the first 3 or 4 phrases of the Kontakion - F, Bb, G, G. All the hymns of this melodic type revolve in some way around these three points of tonal emphasis, not only cadentially but also very often between pairs of phrases and even within single phrases. For example, observe how in the Resurrection Troparion above, the opening phrase emphasizes F at the beginning and Bb at the end while the following phrase 'B' continues with Bb emphasized at the beginning and G at the end. Next, consider how both 'C' phrases emphasize the pitches F, Bb and G in that order. Even the cadential phrases of both the Troparion and Kontakion close out the hymn with this same emphasis on F, Bb then G (highlighted in red). We need only add to this the occasional emphasis on the pitch C especially in the cadential phrase.

Tonal Analysis (continued): Harmonizing this melodic type in 4 parts is very challenging because of the dual inflections and the constantly shifting tonal emphasis between F and Bb. The harmonization can be simplified by treating the Bb as the 7th of a dominant chord where it occurs cadentially. This of course can result in some rather suspect part writing. Alternatively, one can tonicize the Bb harmonically. This can add more tonal color but will likely result in a more challenging arrangement for a choir. An ison that alternates between F and C could also be used throughout most hymns.

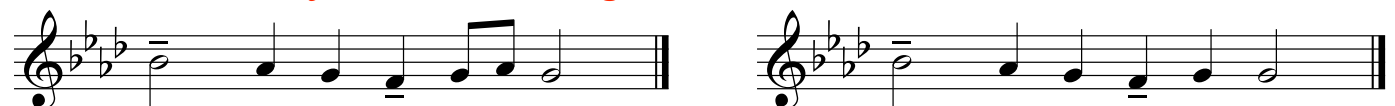
Common variants for Phrase A1 endings:



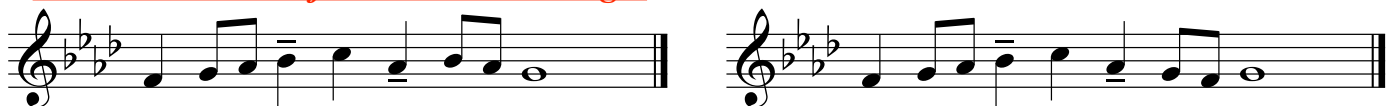
Common variants for Phrase B endings:



Common variants for Phrase C endings:



Common variants for Phrase X endings:



Structural Analysis: As Table I on the next page illustrates, the Tone 5 type-2 melody features a rather diverse and somewhat problematic structure for the analyst, if not for the singer. Unlike most other melodic types, which invariably start any hymn with the same opening phrase, the Tone 5 melodic type can initiate a hymn with either of two very different phrases (A1 or A2). Additionally, all single verses and the "Glory...now and ever..." will use yet a third, different opening phrase (Ab). The phrase 'Ab' utilizes the 'B' phrase ending on the supertonic G - hence the 'Ab' designation. Its tonal orientation appropriately sets up the ensuing stihir with phrase 'A1' and sometimes phrase 'A2' following. Otherwise, all hymns in the melodic type either begin with phrase 'A1', or phrase 'A2'. Observe, however, that unless phrase 'A1' is followed by a cadential phrase 'X', it will **always** be followed by phrase 'A2'. For this reason they are regarded here as a composite pair. True, they have a different structure (phrase 'A1' emphasizes the tonic F and phrase 'A2' the subdominant Bb), but they are typically used in tandem where any longer hymn text permits. The fact that phrase 'A2' can appear without phrase 'A1' either at the opening (see Aposticha and Resurrection Troparion) or within the hymn, only reinforces its composite function. A quick look at the beginning of the Troparion on the preceding page will show a strong emphasis on the tonic F as a point of departure, which is quite common at the start of many 'A2' phrases. For the remaining phrase order, phrases 'B' and 'C' will almost always follow any phrase 'A2' unless there is a cadential phrase. Keep in mind that there is little if any tonal distinction between the 'B' and 'C' phrases; their distinction lies primarily in the subtle differences in their cadential formulas. It is for this reason that we might see two 'B' phrases in succession as in the phrase order for the St. Luke Troparion at the bottom of Table I. The same could be said for the cadential phrase 'X' which has the same tonal orientation and basic formulaic structure as phrases 'B' and 'C'. If the reader listens to or sings these three phrases in direct succession several times this similarity will become quite apparent.

