

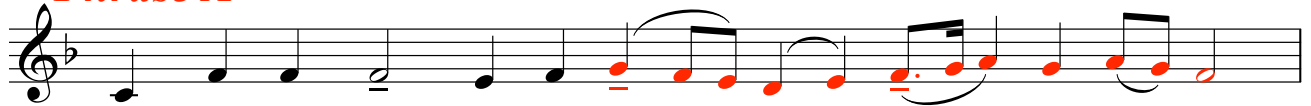
## Tone 8:

### Melodic Type 2

## Resurrection Troparion - Tone 8

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

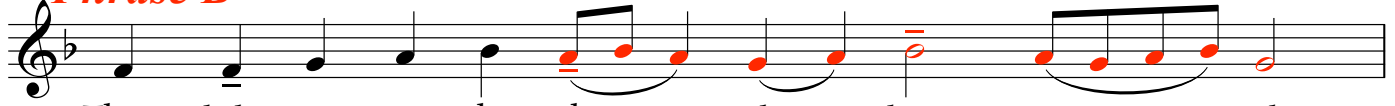
### *Phrase A*



Thou didst de - scend from on high, O Mer - ci - ful One!

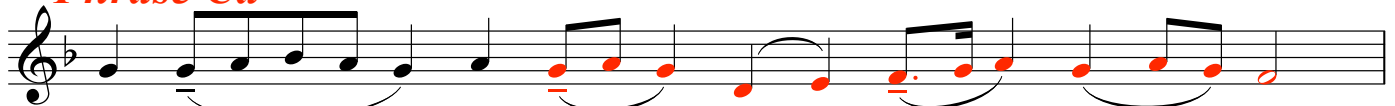
[Audio link](#)

### *Phrase B*



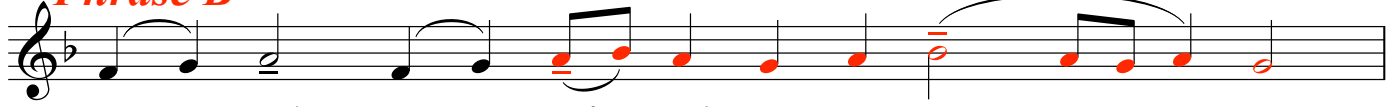
Thou didst ac - cept the three day bur - i - al

### *Phrase Ca*




to free us from our suf - fer - ings!

### *Phrase B'*



O Lord, our Life and Res - ur - rec - - tion:

### *Phrase X*



glo - - - - - ry to Thee!

**Tonal Analysis:** The Tone 8 type-2 melody has a gamut that extends from the dominant pitch C below the tonic F, through the C an octave above. This melodic type is used for troparia, kontakia, kathisma and prokeimena in Tone 8. It is tonally very simple, with alternating phrase endings on the supertonic G and the tonic F and with the opening phrase and cadential phrase both ending on the tonic pitch F. This simple tonic/dominant tonal structure with alternating antecedent-consequent phrases and distinctive phrase endings make it perhaps the easiest melodic type to memorize and to adapt to hymn texts.

The opening phrase 'A' often begins with a signature dominant to tonic pick-up note. The progression from an emphasized supertonic G down to the submediant D, followed by the return to the expanded tonic F at the end of the phrase, is basic to all 'A' phrases and 'Ca' phrases. The 'B' phrase and its variants will typically start on the tonic and ascend to an emphasized mediant A before the signature three-note phrase ending on Bb, A, G. Phrase 'Ca' uses the same tonic phrase ending as the 'A' phrase, but has a strong and contrasting orientation toward the supertonic G (the dominant tonal function) during the first half of the phrase. This is the reverse tonal orientation of the 'B' phrase and explains why the two phrases form such a complementary pair. The Tone 8 melody is often found in both its more elaborate form as shown in the Troparion above, and in its more simplified form as illustrated in the Kontakion on page 2. A simplified version of the above Troparion can also be found in the on-line Serbian Osmoglasnik (pg 299) and in the [Anthology of Serbian Chant - Volume I](#) (pg 89).

Harmonizations of this melodic type are relatively straightforward due to the simple diatonic character of the melody and its strong dominant/tonic axis. A tonic ison - F may be introduced at the end of the opening phrase after which it can be alternated with the dominant C at the end of 'B' phrases and through the beginning of the ensuing 'Ca' phrase. The F/C ison can be alternated throughout the hymn in like fashion.

## Glory...now and ever... - Tone 8

### *Phrase A*

[Audio link](#)

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

### *Phrase A'*

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

## Resurrection Kontakion - Tone 8

### *Phrase A*

By ris - ing from the tomb, - Thou didst raise the dead

### *Phrase B*

and res - ur - rect A - - dam.

### *Phrase Ca*

Eve ex - ults in Thy Res - ur - rec - tion,

### *Phrase B'*

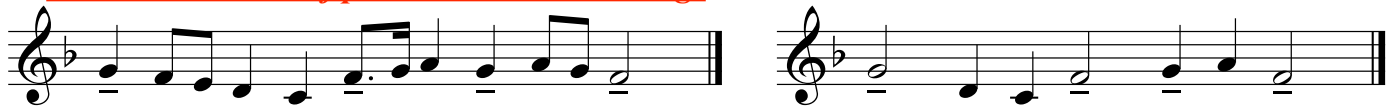
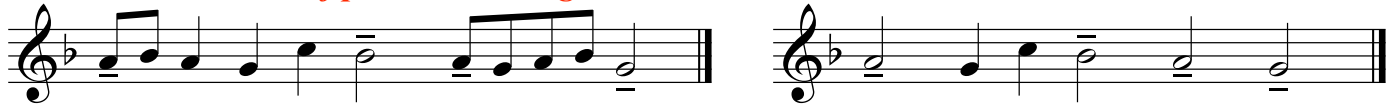
and the world cel - e - brates

### *Phrase Ca'*

Thy ris - - - ing from the dead,

### *Phrase X*

O great - ly Mer - ci - ful One!

***Common variants of phrase A and Ca' ending:******Common variants of phrase B ending:******Common variants of cadential phrase X ending:***

**Structural Analysis:** The Tone 8 type-2 melody has perhaps the simplest and most uniform structure of all Serbian chant melodic types (Table 8 below illustrates this). Observe both the uniformity of the opening and closing phrases in all the hymns, and the consistent use of alternating antecedent-consequent 'B' 'Ca' phrases irrespective of text length. The 'Glory...now and ever...' is always set to repeating 'A' phrases. Prokeimena using this melodic type are most commonly rendered using phrase 'A' and phrase 'Ca' such that both phrases end with the same cadential material. The Resurrection Prokeimenon (no. 42 below) is a bit of an exception due to the shortness of the text "Pray and make your vows before the Lord your God".

**TABLE I: Tone 8 - Type 2 Phrase Structures****(from the Serbian Osmoglasnik)**

16. Glory...now.....	A, A'
Hymn to the Theotokos.....	A, B, Ca, B', Ca', B'', X
18. The First Kathisma.....	A, B, Ca, B', Ca', X
19. Arise, O Lord My God (verse).....	A, B, Ca
Stihir.....	A, B, Ca, B', Ca', B'', X
20. Glory.... now.....	A, A'
Stihir.....	A, B, Ca, B', Ca', B'', Ca'', B''', X
42. Prokeimenon.....	A

**(from the Anthology of Serbian Chant Vol 2.)**

pg. 192 St John of the Ladder Prokeimenon.....	A, Ca
pg. 352 Three Holy Hierarchs Prokeimenon.....	A, Ca
pg. 180 St. Theodore of Tyre Kontakion.....	A, B, Ca, B', X
pg. 181 Kontakion from the Triodion .....	A, B, Ca, B', Ca', X
pg. 185 St. Gregory Palamas Troparion.....	A, B, Ca, B', Ca', B'', Ca'', X
pg. 195 St. Mary of Egypt Troparion.....	A, B, Ca, B', Ca', B'', Ca'', B''', X
<b>pg. 287 Pentecost Troparion.....</b>	<b>A, B, Ca, B', X</b>

**Performance Suggestions:** When it is presented in its more elaborate form, the Tone 8 type-2 melody should move at a moderate tempo with the half-note receiving the basic pulse (see Troparion on pg 1 and Pentacost Troparion in The Anthology of Serbian Chant - pg 287). When sung in its less elaborate form (see Kontakion pg 2), the tempo should be much quicker with the 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 chants. Cadential structures have been highlighted in red; these structures, together with the variants illustrated on pg 3, should be adhered to as closely as possible. The examples on Table I should be studied, sung and familiarized before proceeding to the exercises below.

**Exercise 1:** Practice singing the Resurrection Troparion melody on page 1 until you have it memorized. Then, try singing the same elaborate melody to the pointed text for the Annunciation Kontakion below. Don't hesitate to make adjustments where needed 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 Anthology of Serbian Chant - volume 2 on Pg 359.

**A** **B**  
O Victorious Leader of Triumphant hosts!//We your servants, delivered from evil, //

**Ca** **B'**  
sing our grateful thanks to you, O Theotokos!// As you possess invincible might //

**Ca'** **X**  
set us free from every calamity, so that we may sing:// rejoice, O Unwedded Bride!

**Exercise 2:** Try pointing the following Troparion to St. John Chrysostom using the same form as the Resurrection Kontakion on page 2, and then singing it. After you've tried it a few times, compare your version with that found in the Anthology of Serbian Chant - volume 2 on Pg 273.

"Grace shining forth from your lips, like a beacon has enlightened the universe,  
it has shown to the world the riches of poverty. It has revealed to us the heights of humility.  
Teaching us by your words, O father John Chrysostom, intercede before the Word,  
Christ our God, to save our souls."

[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.](#)