

## Tone 8:

### Melodic Type 3a

from the APOSTICHA

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

[Audio link](#)

10. *Phrase A*  
De - scend - ing from heav - en to as - cend the Cross,  
*Phrase B* the e - ter - nal Life *Phrase C* has come for death, to raise those who are  
*Phrase A'* fall - - en; to en - light - en those in dark - ness.  
*Phrase X (variant of phrase A)*  
O Je - sus our Sav - ior and Il - lu - mi - na - tor, glo - ry to Thee!

11. *Phrase A*  
The Lord is King! He is robed in maj - es - ty!  
*Phrase B* We glo - ri - fy Christ, who rose from the dead! *Phrase C* He ac - cept - ed  
*Phrase A'* the hu - man bod - y and soul, and freed both from suf - fer - ing!  
*Phrase B'* His most pure Bod - y de - scend - ed to hell, which He spoiled!  
*Phrase Ca* His ho - ly Bod - y did not see cor - rup - tion in the tomb!  
*Phrase X* He is the Re - deem - er of our souls!

## THEOTOKION

[Audio link](#)

34. *Phrase A*

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.

*Phrase B*

You are most bless - ed, O Vir - gin The - o - to - kos!

*Phrase C*

For through the One who was born of you,

*Phrase A''*

hell has been cap - tured and A - dam re - called!

*Phrase B'*

The curse has been an - nulled and Eve set free!

Death has been slain so we are giv - en life.

*Phrase C'*

Where - fore, we cry a - loud ex - tol - ling in song:

*Phrase C''*

Bless - ed is Christ our God,

*Phrase X*

whose good will it was, glo - ry to Thee!

## from the GREAT DOXOLOGY

[Audio link](#)

35. *Phrase B*

Glo - ry to Thee, who hast shown us the light!\_\_\_\_\_

*Phrase C*

Glo - ry to God in the high - est,

*Phrase X*

and on earth peace, good will to - wards men.

*Phrase B*

We praise Thee, we bless Thee, we wor - ship Thee, we glo - ri -

*Phrase X*

fy Thee, we thank Thee for Thy great glo - ry!

**Tonal Analysis** - The Tone 8 - type 3a melody is the basis of numerous hymns in the Osmoglasnik including the Aposticha, Antiphons and Great Doxology. It is generally syllabic in style although it has a more elaborate version that can be found in the Beatitudes which we have categorized as type 3b and which we discuss in a separate file.

Tonally, this melodic type fills out the gamut between the pitch F and D, as such this melody is very much the plagal counterpart of the Tone 4 type 3 melody. The pitch Eb is often heard as an upper neighboring tone to the D. The melody will never fall below the pitch F. As the melody commonly uses the entire gamut of notes, it has a very lyrical and melodious quality which endears it to most listeners.

The opening phrase 'A' commonly starts on the tonic F and ascends through a high D to the dominant pitch C before falling via a distinctive cadential pattern back down to the pitch F. This sweeping and conjunct arch is often initiated by a skip from F to A or from F to Bb. The skip to the Bb (see Glory on pg2) should only be used if the starting pitch F is on a downbeat. If however, the pitch F is to be used as a pick up, then the skip should be to the downbeat A (see the beginning of the Aposticha pg1). Phrase 'B' will typically begin on a Bb or G, ascend to the dominant C and cadence on the supertonic G. This is actually, the antecedent counterpart to phrase 'A' or 'X' (see "We praise Thee" directly above). Phrase 'C' commonly begins on a G or an A and emphasizes the pitch C cadentially. This can happen either through the use of a tonicizing B natural and/or through the D/Eb neighboring tone combination (see the Theotokion on pg2). The phrase 'X' is clearly the latter part of phrase 'A', and is always used as the final phrase. The tonal clarity of this melodic type is evident in the frequent rotation of the cadential pitches F, G, C, F which, in this particular order, provide a very secure tonal framework (see the Aposticha on pg 1).

We could have viewed phrase 'C' as the first part of the opening phrase 'A' while phrase 'X' would be its closing part. Indeed, phrase 'C' is commonly followed by phrase 'A' or phrase 'X' to create a melodic arch very similar to the opening 'A' phrase. Furthermore, these two phrases are often elided (see phrase Ca on page 1). However, there are subtle but important differences that would be obscured if we did this. One is that, unlike the opening phrase 'A', phrase 'C' does not start on the tonic. Another is that phrase 'C' puts a much stronger tonicizing emphasis on the dominant pitch C than phrase 'A' does.. A third is that phrase C can be followed by a variation of itself (see the Theotokion). All of these warrant giving this phrase its own distinct label while at the same time recognizing its similarities in form and function to the opening 'A' phrase.

**Structural Analysis:** Table I below shows the typical rotation of phrases in the various hymn forms. Observe, that all verses and the "Glory... now..." are set with the complete phrase 'A' both beginning and ending on the tonic pitch F. However, not all hymns and stihirs begin with phrase 'A'; it is in fact more typical to begin the stihir on phrase 'B' as can be seen in the Aposticha and Great Doxology. The tonal logic of this is expressed in the II, V, I (G, C, F) cadential pitch progression for the typical 'B,C,X' phrase order. Keep in mind that phrases 'C' and 'X' combined express the same basic form and function as phrase 'A' does, so the antecedent-consequent phrase order is indeed maintained in this common pattern (see the Great Doxology below). Some of the longer hymns and stihirs will often exhibit a more varied structure and phrase order (see no. 13 and no. 34 below). Even in such cases, a general balance in the rotation is maintained.

**TABLE I: Tone 8 - Type 3a Phrase Structures**

<b>Aposticha from the <u>on-line Serbian Osmoglasnik: Tone 8 (pg 296)</u></b>	
<b>10. Descending from heaven.....</b>	<b>A, B, C, A', X</b>
11. The Lord is King (verse).....	A
We Glorify Christ (stihir).....	B, C, A', B', Ca, X
12. For He has established (verse).....	A
In psalms and songs (stihir).....	B, A, B', X
13. Holiness befits Thy house (verse).....	A
O Master of all (stihir).....	B, Ca, A', B', Ca, B'', B''', X
<b>First Antiphon from the <u>on-line Serbian Osmoglasnik: Tone 8 (pg 307)</u></b>	
24. From my youth.....	A, B, Ca (or X)
They who hate Zion.....	A, Ba elided
Glory...now.....	A, A'
In the Holy Spirit.....	B, C, X
<b>Theotokion from the <u>on-line Serbian Osmoglasnik: Tone 8 (pg 320)</u></b>	
<b>34. Glory...now.....</b>	<b>A, A</b>
<b>Theotokion .....</b>	<b>B, C, A', B', C', C'', X</b>
<b>Great Doxology from the <u>on-line Serbian Osmoglasnik: Tone 8 (pg 321)</u></b>	
<b>35. Glory to Thee.....</b>	<b>B, C, X</b>
<b>We Praise Thee.....</b>	<b>B, X</b>
O Lord, heavenly King.....	B, C, X
O Lord God, Lamb of God.....	B, C, X
Thou that sittest.....	B, C, C, X
Every day.....	B, C, X
Vouchsafe, O Lord.....	B, X
And Praised and glorified.....	B, C, X
Blessed art Thou, O Lord (thrice).....	B, X
O Lord, Thou hast been our refuge.....	B, C, X
O Lord, I flee unto Thee.....	B, C, X
And in Thy light.....	B, X
Holy God (thrice).....	B, X
Glory.....	A
now and ever.....	A
Holy Immortal.....	X
Holy God (once).....	B, X

**Performance Suggestions:** The Tone 8 type-3a 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 on the next page.

**Exercise:** Practice singing the Theotokion on pg 2 until you have it memorized. Then, using the melodic phrases as a model, try adapting it to the pointed text for the troparion below starting with Phrase 'B' 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 [online Serbian Osmoglasnik - Tone 8 \(p325\)](#)

**B**

By rising from the tomb Thou didst destroy the bonds of death. //

**A'**

By destroying the condemnation of death, O Lord,

**B**

Thou didst deliver all men from the snares of the enemy.//

**C**

By revealing Thyself to Thy apostles,//

**A''**

Thou didst send them to proclaim Thee.//

**C**

Through them Thou hast given peace to the universe,//

**X**

O only Merciful One.