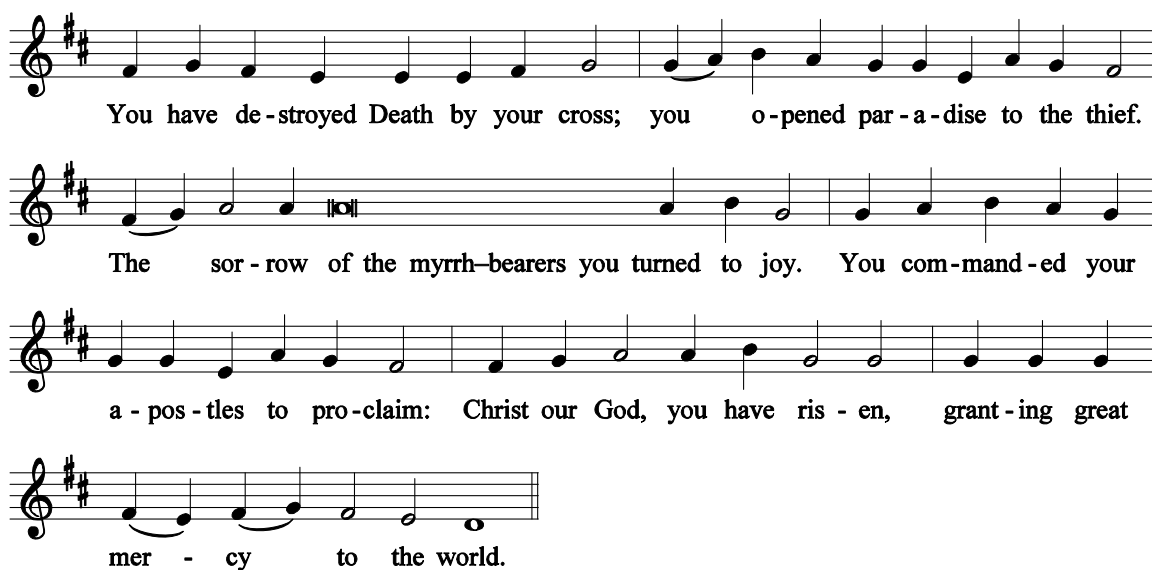


## The Tone 7 Troparion melody

Here is the Troparion of the Resurrection in Tone 7:



You have de-stroyed Death by your cross; you o-pened par-a-dise to the thief.

The sor-row of the myrrh-bearers you turned to joy. You com-mand-ed your

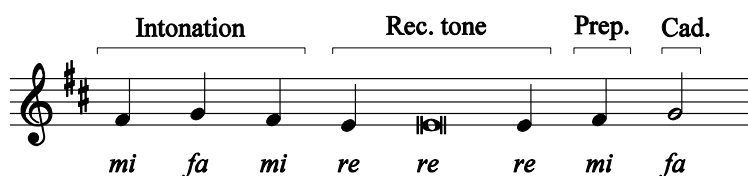
a-pos-tles to pro-claim: Christ our God, you have ris-en, grant-ing great

mer-cy to the world.

### The form of the melody

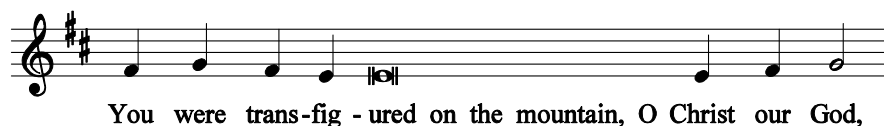
The tone 7 troparion melody has an initial phrase (I), two phrases sung in alternation (A and B), and a concluding phrase (F).

Here is the basic form of the initial phrase of the tone 7 troparion melody:



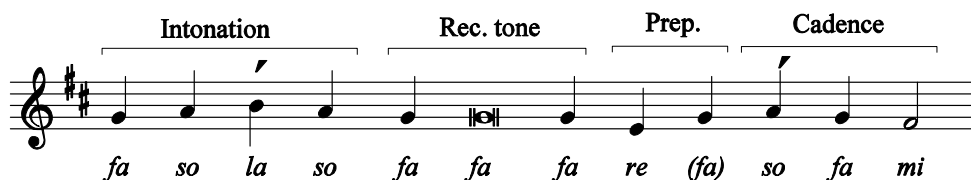
mi fa mi re re re mi fa

The intonation and cadence are “counted” rather than “accented” – that is, you would expect to sing the notes one to a syllable, accenting the text normally as you go:



You were trans-fig-ured on the mountain, O Christ our God,

The next two phrases are sung in alternation. The basic form of the A phrase is:



fa so la so fa fa fa re (fa) so fa mi

Here the intonation has an accent in the middle; the first note may be repeated if necessary to put this accent on *la*:

and your dis - ci - ples be - held as much of your glo - ry as they could bear,

Find all the A phrases in the sample troparion at the beginning of the handout.

The basic form of the B phrase is:

mi fa so so so so la fa (fa)

The notes of the intonation can be slurred together on a single syllable, or articulated (a different syllable for each note) in order to put the accent at the start of the reciting tone on *so*.

The single preparatory note introduces the very short cadence, which is used to sing one, two, or three syllables, starting with an accent. If three syllables are sung, then a quarter note is introduced between the two half notes on *fa*.

turned to joy.      you have ris - en,      see you cru - ci - fied

The basic form of the final or F phrase is very similar to the final phrase of the Tone 4 troparion melody, though the pitches are different:

fa fa fa mi re mi fa mi re do

Go back and compare this to the final phrase in the sample troparion.

## Another example

Though the tomb had been sealed, O Life, from the grave you a - rose, O  
Christ our God. Though the door had been locked, you ap - peared a - mong  
the disciples, O Resur - rec - tion of All. Through them you renewed an  
upright spir - it in us ac - cord - ing to your great mer - cy.

## Kontakia in Tone 7

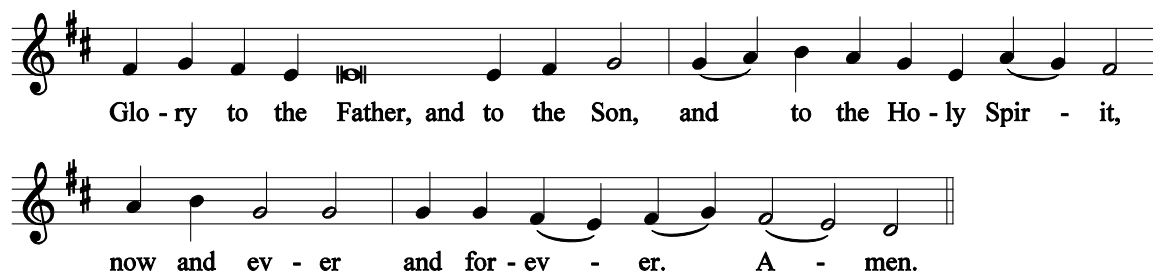
There is no separate kontakion melody in tone 7, so the Tone 7 troparion melody is used for these hymns as well. Here is the Kontakion of the Resurrection in tone 7:

No long - er can the might of Death rule o - ver us; Christ de - scend - ed,  
de - stroying and crush - ing its pow - er. Ha - des re - mains en - chained.  
The proph - ets re - joi - ce to - geth - er. The Sav - ior has ap - peared, say - ing to  
those in dark - ness: Come forth, faith - ful to the Res - ur - rec - tion.

At the Divine Liturgy, you will usually sing either “Glory.... now and ever” before a kontakion (if there is only one), or “Glory”, (first kontakion), “Now and ever”, (second kontakion). Either way, the introductory doxology should always be sung in the melody of the kontakion that FOLLOWS it.

The melodies for “Glory.... now and ever” are usually (but not always) very similar to some part of the corresponding kontakion melody in the same tone.

Thus, if the final kontakion is in Tone 7, here is how you would sing the “Glory... now and ever” that introduces it:



Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it,  
now and ev - er and for - ev - er. A - men.

The musical notation consists of two staves in the key of D major (two sharps). The first staff contains the melody for the first line of text, and the second staff contains the melody for the second line. The melody is a simple, stepwise line with some rests and ties.

If there are two kontakia and the next-to-last is in Tone 7, it is introduced with:



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

The musical notation consists of a single staff in the key of D major. The melody is a simple, stepwise line with some rests and ties.

And if there are two kontakia and the very last one is in Tone 7, it is introduced with:



Now and ev - er and for - ev - er. A - men.

The musical notation consists of a single staff in the key of D major. The melody is a simple, stepwise line with some rests and ties.