

The Tone 2 Prokeimenon melody

The Tone 2 prokeimenon is slightly more difficult than the prokeimena in Tones 4 and 8 – mainly because of the four notes that end the first phrase.

Here is the Prokeimenon of the Resurrection in Tone 2, sung at the Divine Liturgy.



My strength and my song is the Lord; he has be-come my sal - va - tion,
he has be - come my sal - va - tion.

The form of the melody

This melody consists of three basic phrases:



ti do re re re di re do ti do re mi re do ti do ti la
ti do re mi re mi ti do re do ti la

The first phrase is notable for the last four notes – *re di re do*. This pattern occurs in several places in the prostopinije tradition. Practice it thoroughly, making sure that the second and fourth notes of the pattern are audibly distinct, and *on pitch*.

It is tempting to sing the first pitch of the second phrase (*ti*) as a pick-up note, and to group the next two notes (*do re*) together. Avoid this temptation; the phrase should begin strongly – not loudly, but strongly – and run continuously from *ti* up to the accent on *mi*. To emphasize this strong beginning, there is a dynamic accent (>) above the first note.

At the end of the second phrase, the notes *ti-do-ti* should be sung together, as unit.

The third phrase begins just like the second, and ends on the same pitch.

The Alleluia in Tone 2

Here is the Alleluia melody in Tone 2. Compare it to the form given above; it is the same melody.

Al - le - lu - ia! Al - - - - le - lu - - - ia!

Al - - - - le - lu - ia!

This Alleluia is sung on ordinary Sundays in Tone 2; on September 13 (pre-festive day of the Exaltation of the Cross); and as the common Alleluia for the feasts of bishops, priest-martyrs, and unmercenary healers.

Another example of the Tone 2 prokeimenon melody

Prokeimena in Tone 2 are fairly rare. There is the only other Tone 2 prokeimenon in the Divine Liturgies book - the prokeimenon of Thanksgiving Day:

A thanks - giving sacri-fice I make; I shall call on the Lord's name,

I shall call on the Lord's name.

Distinguishing between the Tone 2 and Tone 3 prokeimenon melodies

A common mistake is to confuse tone 2 and tone 3 prokeimena, since the first phrases of each have the same shape, but start on different pitches, and end differently:

ti do re re re di re do mi mi mi re mi re

Writing them in the same key signature makes it easier to see the difference:

ti do re re re di re do mi mi mi re mi re

PRACTICE these two prokeimena together until you can sing either one correctly.