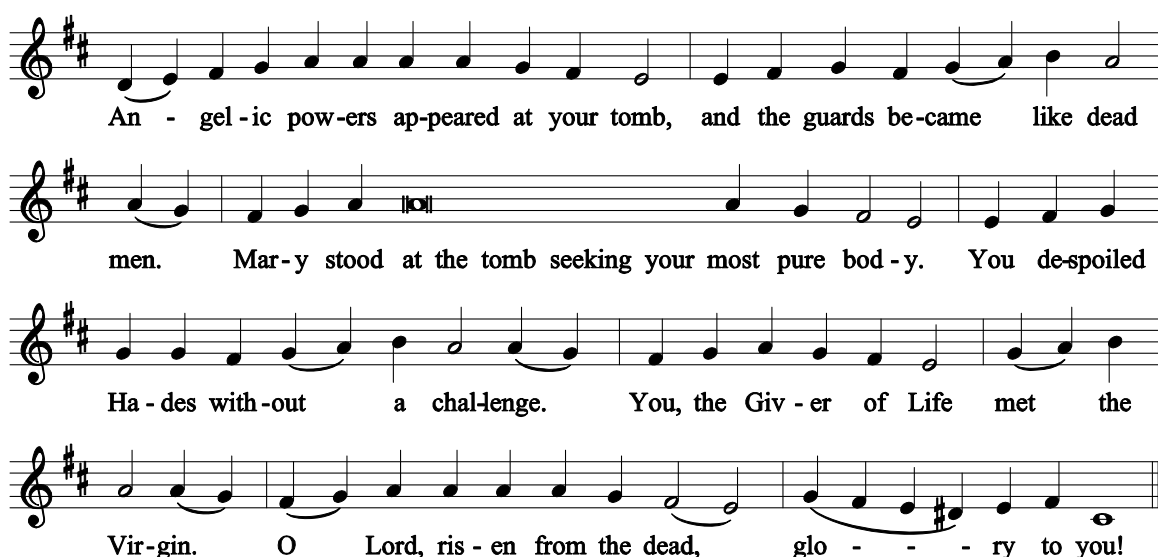


## The Tone 6 Troparion melody

Here is the Troparion of the Resurrection in Tone 6:

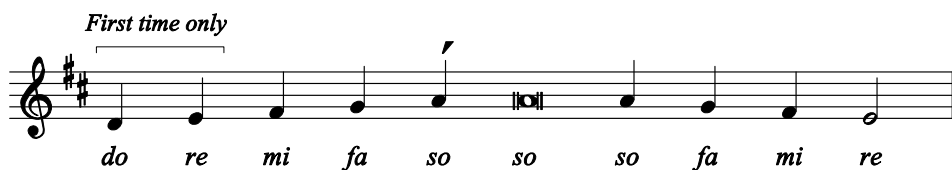


An - gel - ic pow - ers ap - peared at your tomb, and the guards be - came like dead  
men. Mar - y stood at the tomb seeking your most pure bod - y. You des - poiled  
Ha - des with - out a chal - lenge. You, the Giv - er of Life met the  
Vir - gin. O Lord, ris - en from the dead, glo - - - ry to you!

### The form of the melody

The tone 6 troparion melody consists of a two phrases (A and B) sung in alternation, and a concluding phrase (F).

Here is the basic form of the A phrase of the tone 6 troparion melody:



*First time only*  
do re mi fa so so so fa mi re

The first two notes (*do re*) are only sung at the beginning of the troparion, the first time the A phrase is used. When the A phrase is repeated, it begins on *mi*.

The end of the A phrase can be sung in several different ways, depending on where the accents fall:



Giv - er of life      most pure bo - dy      from the dead

The pitches (*so fa mi re*) are always the same, but the “feel” of each ending is slightly different. That is why the form does not indicate preparatory notes and cadential notes; the *so fa* here sometimes serves as a preparation for the cadence, and sometimes as the part of the cadence.

The form of the B phrase is as follows:

re mi fa fa fa mi fa so la so so fa

However, if the phrase of text is very short, it is customary to omit the reciting tone, or even the intonation AND the reciting tone:

and we are your peo - ple: met the Vir - gin.

The cadence here lends a peculiar onward motion to the melody; the pause at the end of each B phrase is very short, and the singing moves right into the A phrase.

In the troparion of the Resurrection (shown above), the cadence always consists of half note – half note – quarter note. But from other troparia in Tone 6, we can see that it could just as well be longer or shorter:

for in you, we place our hope and de - liv - er us from our en - e-mies.

The key here is that the accent always falls on the half note.

The form of the final or F phrase is as follows:

fa mi re re re mi re mi ti

No accents are marked here, for two reasons: there are quite a few different patterns in use, and most final phrases in Tone 6 troparia are so short that they do not use the entire melody shown here, but only part of it.

## Other examples

There are very few tone 6 troparia sung at the Divine Liturgy. However, the kontakion and theotokion “for any need”, sung at the General Moleben, both use the Tone 6 troparion melody; they can be found on pages 414-415 of the Divine Liturgies book, and should be practiced.