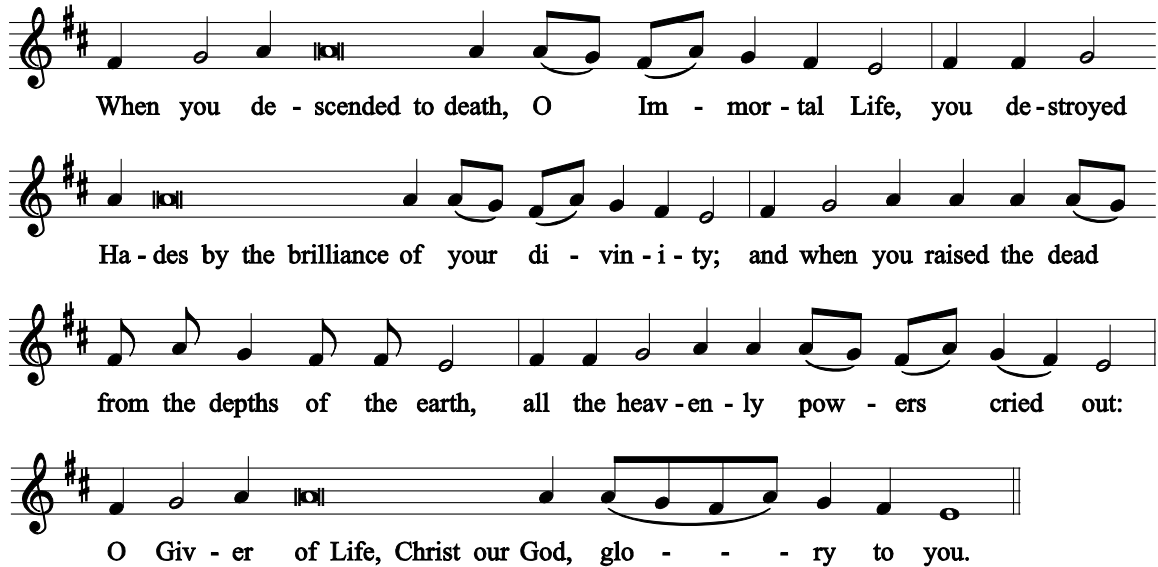


# The Tone 2 Troparion melody

Here is the Troparion of the Resurrection in Tone 2:



When you de - scended to death, O Im - mor - tal Life, you de - stroyed  
Ha - des by the brilliance of your di - vin - i - ty; and when you raised the dead  
from the depths of the earth, all the heav - en - ly pow - ers cried out:  
O Giv - er of Life, Christ our God, glo - - - ry to you.

The key fact about this melody is that the reciting tone is chanted in a regular, pulsed rhythm.

## The form of the melody

The tone 2 troparion melody consists of a single repeating phrase.

Here is the basic form of the repeating phrase of the tone 2 troparion melody:

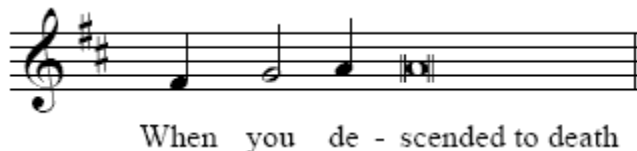


The intonation starts on *mi*, pauses for two beats (the half note) on *fa*, and continues on the reciting tone (*so*) until the cadence (which we will get to later).

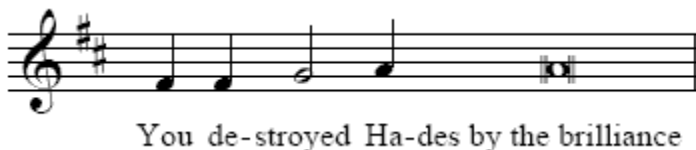


This exact pattern can be followed for almost any text *if* the half note is sung *lightly* whenever it bears an unaccented syllable. By "lightly", we mean that you must avoid letting the voice swell or "ring out" over the course of singing the half note. But this can take a good deal of practice. Instead, the Music Commission chose to set the intonation differently depending on the pattern of accents and weak syllables in each tone 2 phrase.

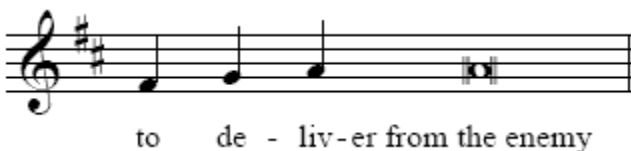
When the second syllable of the text being sung is accented, this pattern can easily be followed without change:



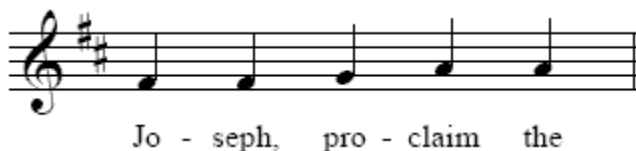
If the third syllable is accented, then either the first quarter note is "doubled":



or the half note is made into a quarter note:



If the fourth or fifth syllable is accented, then the half note almost always disappears, to avoid stopping the motion of the music:



In more solemn or better-known hymns like "The noble Joseph", the quarter-half pattern is kept regardless of accents, and it is the cantor's responsibility to sing the words properly. But in all these cases, problems can be avoided if you *look ahead* to be sure you know where the accent is.

## The Reciting Tone

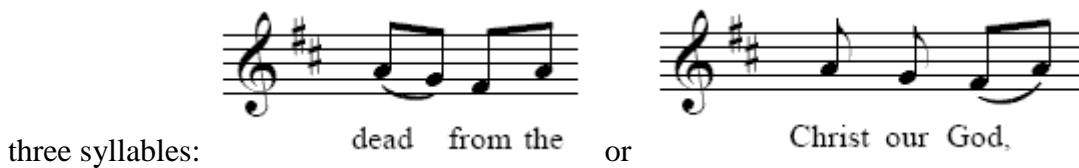
The reciting tone is the part of the phrase where a varying amount of text is all sung on the same pitch. In the troparion melodies in tone 2, tone 5 and tone 8, unlike most other prostopinije melodies, **the reciting tone is sung in a pulsed rhythm** (like a walking cadence) **rather than in the "patter" rhythm of free speech.**

## The Cadence

The cadence in the tone 2 troparion melody consists of a four short notes, then three longer notes:



The four note pattern can be used to sing one, two, three or four syllables:



and the three-note part of the cadence can be used to sing two, three or four syllables:



Altogether, the cadence can be used to sing from three to eight syllables of text. If only three syllables are sung, then there is an accent at the start of the four-note pattern, and none on the three-note cadence:



But in general, **there will be a text accent at the start of the four-note pattern, and another at the start of the three-note cadence.** Here are some examples:

O Im - mor - tal Life,  
 prais - es for - ev - er.  
 dead - from the depths of the earth.

A third accent can fit in between the other two if each of the first two accents is followed by *no more than* one unaccented syllable.

Myrrh - bear - ing wo - - - men

If, when singing, you look ahead to the cadence on a phrase in the tone 2 troparion melody, you should always "see" two important accents - one on the eighth notes, and one on the first quarter note. This will determine exactly how the syllables will fall on the notes. Now go back and sing the entire kontakion of holy preachers, given above, and you should see that even when the four eighth notes are "articulated" (that is, not at all slurred, but four syllables on four notes), it takes the same amount of time and concentration to sing them as when they are slurred.

## Short phrases

Sometimes there are just not enough syllables in a section of text to have an accent on the half note or reciting tone, AND two for the cadence. When this happens, the first note of the reciting tone usually ends up "merging" with the first eighth note of the cadence. Always watch out for this, and identify and practice these phrases *before* they take you by surprise!

Myrrh is fit - ting for the dead,

Great are the ac-com - plish - ments of faith:

(In the second example, the second accent on "accomplishments" is real, but weak; it should not be emphasized in singing.) Watch out for these short phrases and practice them in advance.

## Kontakia in Tone 2

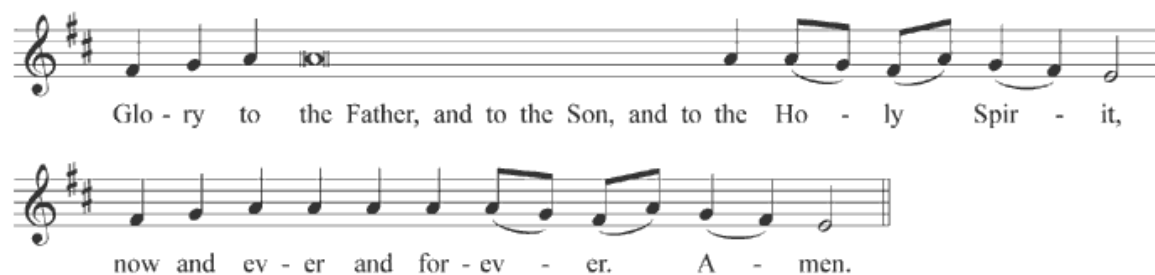
There is no separate kontakion melody in tone 2, so the Tone 2 troparion melody is used for these hymns as well. Here is the Kontakion of the Resurrection in tone 2:

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 2, 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.

If there are two kontakia and the next-to-last is in Tone 2, it is introduced with:



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

And if there are two kontakia and the very last one is in Tone 2, it is introduced with:



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

### Another example

Try singing the kontakion of holy preachers, sung for the Three Holy Hierarchs, and for Saints Peter and Paul; it can be found on page 338 of the Divine Liturgies book.