



A CONCISE GLOSSARY OF THE GENRES OF EASTERN ORTHODOX HYMNOGRAPHY

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The Glossary contains concise entries on most genres of Eastern Orthodox hymnography that are mentioned in the article by E. Kolyada “The Genre System of Early Russian Hymnography: the Main Stages and Principles of Its Formation”.¹ On the one hand the Glossary is an integral part of the article, therefore revealing and corroborating its principal conceptual propositions. However, on the other hand it can be used as an independent reference resource for hymnographical terminology, useful for the majority of Orthodox Churches worldwide that follow the Eastern Rite: Byzantine, Russian, Bulgarian, Serbian et al., as well as those Western Orthodox dioceses and parishes, where worship is conducted in English. The Glossary includes the main corpus of chants that represents the five great branches of the genealogical tree of the genre system of early Christian hymnography, together with their many offshoots. These branches are 1) psalms and derivative genres; 2) sticheron-troparion genres; 3) akathistos; 4) canon; 5) prayer genres (see the relevant tables, p. 298-299).² Each entry includes information about the etymology of the term, a short definition, typological features and a basic statement about the place of a particular chant in the daily and yearly cycles of services in the Byzantine rite.³ All this may help anyone who is involved in the worship or is simply interested in Orthodox liturgiology to understand more fully specific chanting material, as well as the general hymnographic repertoire of each service.

Before the reader approaches the Glossary, it is worth giving a few explanatory notes on the notion of the “hymnographic genres” and on the most important criteria for the definition of the numerous varieties of genre.

The majority of the hymnographic genres have the same semantic elements, which sometimes makes it difficult to differentiate them, especially those belonging to one group. The crux of the matter is manifested in a very important characteristic of Eastern Orthodox mediaeval art⁴ (including church music): the larger the scale, the

1 The article was published in the online *Journal of the International Society for Orthodox Church Music* (JISOCM) 3 (2018): 295–312. <https://journal.fi/jisocm/issue/view/6102>.

2 The spelling of the hymnographic terms in the glossary follows the convention adopted in current liturgiology and musicology. Wherever there are two versions of a spelling, both are given, with a slash sign.

3 The musical components of the chants are not discussed due to the non-specific, general informative character of the entries.

4 The Middle Ages in Russian history comprise the period from the ninth up to the late seventeenth century.

more stable and obvious are the patterns of the formation and interrelationship of the genres. Conversely, the smaller the scale, the more vague, indistinct and variable they are, as if a miniature structure is unable to absorb and convey the macro-world – the greatness and magnitude of the ideas and images that constitute the contents of a religious feast. Therefore, while it is possible to differentiate the akathistos from the canon, it is very hard to distinguish the genres within the troparion-sticheron group, or even to discern the troparion (the smallest unit within the hymnographic genre system) and the kontakion (the latter regarded here as a single-strophe hymn).

Thus the genres of Eastern Orthodox hymnography can be regarded as the totality of chants that appeared in its historical process of formation. They are endowed with a certain artistic meaning that expresses different aspects of the worshippers' thoughts and spiritual feelings, and in which every structural element is bigger than the structure itself.

ACCLAMATION (Russian аккламация, Greek προσφώνησις, ἐπιφώνημα) is a generic term standing for different, short prayerful formulae that occur during any worship. They are said by the priest ("Blessed is the Kingdom of the Father and the Son and the Holy Spirit, now and ever and to the ages of ages", "Wisdom, let us attend. Let us hear the Holy Gospel", "A mercy of peace, a sacrifice of praise"). Other formulae are said by the deacon or priest, in case the service is conducted without a deacon. These may include "Wisdom", "Let us stand well", "Let us attend", chanted by the choir, sometimes together with the congregation ("Lord have mercy", "Grant this, O Lord", "Alleluia", "Amen", "Glory to Thee O Lord, glory to Thee"). They may also appear in the form of a responsorial dialogue between the priest or the deacon and the choir, e.g. "Peace be to all. – And to thy spirit", "Let us bow our heads unto the Lord. – To Thee, O Lord". More specifically acclamation refers to a laudatory textual and melodic formula called *ecphonesis*. It refers to God, is said by the priest after litanies [see *Litany*] and contains the theme of *doxology*. There are a few fixed textual patterns, the best known being "For Thine is the kingdom, and the power, and the glory, of the Father and of the Son and of the Holy Spirit, now and ever and unto the ages of ages" used as the concluding doxological acclamation at the end of the Lord's prayer "Our Father".

AKATHISTOS/AKATHIST (plural Akathistoi; Russian акафист; Greek ἀκάθιστος ὕμνος, literally 'unseated' hymn), a cyclic composition consisting of twenty-five hymns of praise, of which there are thirteen kontakia (the initial *kontakion* being called *proomion*) and twelve oikoi [see *Oikos*]. Within the large and elaborate cycle of the akathistos there are twelve mini kontakion-oikos cycles preceded by the first independent kontakion, which contains the main subject of the entire piece. It is repeated once again at the conclusion of the whole akathistos thus forming a structural frame. Each of the kontakia except the first one ends with the refrain 'Alleluia'. The refrain of the oikoi and that of the first kontakion is based on the greeting 'Hail'. All the refrains are chanted by the choir together with the congregation, whereas the text of the akathistos is said by the priest.

ALLELUIARION/ALLELOUIA (plural ALLELUIARIA; Russian аллилуиарий; Greek ἀλληλουιάριον / ἀλληλουΐα from the Hebrew הללויה / *halalûiāh* rendered as 'Praise the Lord'), a chant based on the text of the Alleluia psalms (148-150⁵). It is chanted at the Liturgy between the reading of the lessons from the Epistles and the Gospel.

5 The numbering of the psalms follows the Septuagint, which is accepted in the Byzantine-rite liturgical tradition.

It can be regarded as a preface to the following passage from the Gospel and is thematically connected with its contents. On certain days of the four main fasts (Lent, Advent, Apostles' and Assumption) it occurs at Matins instead of at the Liturgy. The alleluarion must have been one of the earliest genres of the Christian rite.

ΑΜΟΜΟΙ, ΑΜΟΜΙΚ ΤΡΟΠΑΡΙΑ (Russian непорочны; Greek plural ἄμωμοι, literally 'undefiled') refer to two different but related hymnographic genres: 1) the whole seventeenth *kathisma* of the Psalter (Psalm 118 known as the "Psalm of the Law") that begins with the words "Blessed are" (starting with verse 1 "Blessed are the undefiled", hence the name of the genre); this is recited in psalmodic style at Matins on Saturdays throughout the liturgical year, also on certain occasions on Sundays instead of the *polyeleos*, and at funeral services; 2) troparia (called Amomic) based on the text of that psalm and chanted after it at Matins on the same days as the *kathisma* itself.

ΑΝΑΒΑΘΜΟΙ/ΑΝΑΒΑΘΜΟΙ (Russian степенны; Greek plural ἀναβαθμοί, from Hebrew שִׁיר הַמַּעֲלוֹת / *šîr hama'ālôt*, 'a song of ascents', 'a song of degrees') refer to two different but related hymnographic genres: 1) Psalms 119-133 (eighteenth *kathisma* of the Psalter), each with the ascription in the Bible 'A song of degrees' (hence the name of the genre) that are recited in psalmodic style at Vespers on most weekdays throughout the liturgical year; 2) antiphons (see *Antiphon*) based on the text of those psalms chanted at Matins before the reading of the Gospel on Sundays and feasts throughout the liturgical year. They are regarded as a symbolic reminder of the ascension of the soul of a Christian to the Heavenly Jerusalem.

ΑΝΑΣΤΑΣΙΜΑ (Russian воскресны, Greek plural ἀναστάσιμα, 'hymns for Resurrection') is a generic term for different genres of chants, those of troparia (see *Troparion*), kontakia (see *Kontakion*), canons (see *canon*) etc., all referring to the theme of the glorification of the Resurrection of Jesus Christ. As the name suggests, they are chanted on Sundays at the appropriate services. Directly related to them are *stauroanastasima*.

ΑΝΤΙΦΩΝ (Russian антифон; Greek ἀντίφωνον, literally 'sung in turns', rendered as 'response'), either a complete psalm or a selection of psalm verses freely combined, usually with a particular refrain. The term itself reflects the performance aspect of this chant: the antiphons are chanted antiphonally by two choirs at Vespers (antiphons of *kathismata*; see *Kathisma*), Matins (*anavathmoi/anabathmoi*) and at the Liturgy (festal, ferial or on certain occasions replaced by the typical antiphons, also known as *typika*).

ΑΠΟΛΥΤΙΚΙΑ (Russian отпустительны; Greek singular ἀπολυτίκιον, literally 'dismissal') in Russian liturgical practice is a generic term for different genres of dismissal chants, those of troparia (see *Troparion*), kontakia (see *Kontakion*) and theotokia (see *Theotokion*). They all occur at the end of Vespers, Compline, Little Hours, twice (at the beginning and at the end) at Matins and at the Liturgy (here following the Little Entrance). The most common of the three apolytikia is the troparion, also known as the troparion of the feast or of the day, which describes the event itself. In Greek tradition apolytikion refers mainly to the troparion.

ΑΠΟΣΤΙΧΑ (Russian стихирь стиховны/на стиховне; Greek plural ἀπόστιχα, 'hymns on the verses') are a set of *stichera* accompanied by selected verses from different psalms, as well as from other books of Holy Scripture that are related to the event celebrated. They occur at the end of Vespers throughout the whole liturgical year and at Matins on ordinary weekdays.

CANON (Russian канон; Greek κανών, literally 'law, rule, precept') is the most elaborate and complex genre of Eastern Orthodox hymnography. It is a cycle of nine canticles based thematically on the canticles (selected poetic texts and prayers) from the Holy Scriptures. In present practice the second canticle, is usually omitted except during Lent, so in reality the canon normally consists only of eight canticles. Each of the canticles has a compound structure as well and comprises the *heirmos*, several troparia (see *Troparion*) and *katavasia*. Conventionally the whole cycle is divided into three sections: canticles I-III, followed by the little *litany* and *kathisma*; canticles IV-VI followed by the little litany, *kontakion* and *oikos*; canticles VII-IX (with the Song of the Theotokos [Magnificat] inserted between canticles VIII and IX) followed by the little litany and *exapostilarion*. Canons develop specific themes, such as repentance, resurrection, honouring the Lord Jesus Christ, the Holy Trinity, the Holy Cross, the Apostles, or the Theotokos (this last is called 'paraklesis'). They may also be dedicated to the feast or the saint of the day (those from the Menaion) or may commemorate the departed (this usage is known as 'parastas'). The canon is included in Matins (quite often there are two canons chanted in turn), Compline and on certain occasions in some other services.

CHERUBIKON/CHERUBIC HYMN (Russian Херувимская песнь, Greek Χερουβικός ὕμνος / Χερουβικόν) belongs to the genre group of hymn-prayers. It was included in the Byzantine Liturgy in the mid-6th century or a little later (probably in 573) under Emperor Justin II, to whom the text is supposedly ascribed. The Cherubikon begins the Anaphora, the most sacred part of the Divine Liturgy and is chanted by the choir immediately before (verses 1-3) and during (verses 4-5 and concluding "Alleluia") the Great Entrance (the solemn procession with the Holy Gifts). Thus it symbolically invites the congregation to be present together with the angelic forces around God's throne. The Cherubikon is prescribed to be chanted at the Liturgy of St John Chrysostom throughout the ecclesiastical year, except for certain days of the Lenten period, when it is replaced by other hymns. These are "At Thy mystical supper" (Holy Thursday, when the Liturgy of St Basil the Great is served), "Let all mortal flesh keep silence" (Holy Saturday; the text originates from the very early Liturgy of St. James) and "Now the powers of the heavens" (at the Liturgy of the Presanctified Gifts).

DOGMATIKON (plural **DOGMATIKA**; Russian догматик; Greek δογματικόν (Θεοτοκίον), literally 'to the dogma') is a particular kind of *theotokion* in which the text along with praise to the Theotokos reveals the dogmatic teaching about the two natures of Christ and his Incarnation. Dogmatika are chanted at Little and Great Vespers.

DOXASTIKON (plural **DOXASTIKA**; Russian славник; Greek δοξαστικόν, literally 'glorification') is a sticheron chanted after or between the verses of the Little Doxology and is dedicated either to the glorification of the Holy Trinity (it is also called *triadikon*) or to honouring a saint. The doxastikon usually comes near the end of a series of different kinds of *stichera* and occurs at all *aposticha* of Vespers and Matins (here also ending the *kathismata* (see *Kathisma*) chants and the *polyeleos*). At the Liturgy the doxastikon concludes the *makarismoï*.

DOXOLOGY (Russian славословие; Greek δοξολογία, literally 'of glory') in the broad sense is a generic term referring to any prayer that contains glorification of God (e.g., short acclamations after the litanies said by the priest, as, for instance the concluding doxological acclamation "For Thine is the kingdom, and the power,

and the glory now and ever and unto the ages of ages” at the end of the Lord’s Prayer, “Our Father”, the Eucharistic doxology “Holy, Holy, Holy Lord Sabaoth”, a quotation of the angelic song from the book of the Prophet Isaiah, 6:3). In the narrower sense the term is related to two prayerful chants, both of much importance and great antiquity. They are: 1) the Little Doxology (“Glory to the Father, to the Son and to the Holy Spirit”) which is probably part of the concluding doxologies used in the liturgical prayers of priests during the first centuries of Christianity already including Trinitarian dogma; 2) the Great Doxology (“Glory to God in the Highest”), also called “the angels’ hymn” that is based on the angelic song from the Gospel (Lk 2:14) announcing to the shepherds the birth of Christ (other verses were added in the first centuries of Christianity). It is chanted with great solemnity at the end of Matins on Sundays and other festal days throughout the liturgical year.

ΕCFHONESIS (Russian возглас, Greek ἐκφώνησις, literally ‘exclamation’) see *Acclamation*.

EULOGITARIA (Russian благословенны; Greek εὐλογιτάρια, literally ‘blessed’) are a series of troparia (see *troparion*) with the refrain “Blessed art Thou, O Lord, teach me Thy statutes” that precedes each troparion. This is taken from Psalm 118:12; hence the name of the genre. Eulogitaria are chanted at Matins after the *polyeleos*.

ΕΧΑPOSTILARION (plural **ΕΧΑPOSTILARIA**; Russian ексапостиларий/экзапостиларий; Greek ἐξαποστειλάριον, literally ‘send forth’) and *photagikon* are two alternative troparia (see *troparion*) that conclude the canon at Matins on Sundays and some other festal days. Both of them frequently contain the theme of Christ as the Light of the world. In ancient times they were chanted just before dawn to unite physical and symbolic light.

HEIRMOS/IRMOS (plural **HEIRMOI**; Russian ирмос; Greek εἶρμός, literally ‘chain, link’) is the opening strophe in each canticle of the canon. All the remaining strophes (troparia; see *Troparion*) in the canticle develop its theme and take the same poetic metre and musical mode (echos).

ΚΑΤΑVASIA/ΚΑΤΑBASIA (plural **ΚΑΤΑVASIAS**; Russian катавасия; Greek καταβασία, literally ‘go down’) is the concluding strophe in a canticle of the *canon*. It is so called because originally either one member or all the members of the choir came down from their stalls on either side and stood in the centre of the church to chant it. Like the troparia (see *Troparion*), the katavasia is similar to the *heirmos* both in content, form and musical mode (echos).

ΚΑTHISMA (plural **ΚΑTHISMATA**; Russian кафисма; Greek κάθισμα, literally ‘to be seated’) is a term signifying: 1) each of the twenty sections into which the Psalter is divided in the Orthodox liturgical tradition; 2) a short *troparion* chanted or read during Matins at the end of each kathisma of the Psalter (also called a sessional hymn). At this moment in ancient times the congregation was allowed to sit down and prepare for listening to the lessons from the Holy Scriptures. The tune and the form of the kathismata are similar to those of the troparia.

KOINONIKON (plural **KOINONIKA**; Russian причастен; Greek κοινωνικόν, ‘communion verse’) is a short hymn, usually a verse from an appropriate psalm chosen for the event being celebrated, which is chanted at the liturgy while the priest takes communion. Immediately after it, there follows another chant called the ‘after-koinonikon verse’ (запричастный стих). In the Russian tradition since the

eighteenth century the latter has been replaced by the sacred concerto. Nowadays the *koinonikon* is also chanted while the members of the congregation receive communion.

KONTAKION (plural **KONTAKIA**; Russian *кондак*; Greek *κοντάκιον*, literally ‘pole, shaft’, also meaning a vellum roll wound round a stick of wood), was originally a long poem intended for singing in the church. In the course of time the *kontakion* developed in two ways. The first preserved its authentic multi-strophic structure and gave birth to the new genres of *akathistos* and *canon*. The second led to the shortening of its original form on account of the fact that the *kontakion* was included in the very large and complex structure of the *canon*, and inevitably became a single-strophe hymn sung together with the *oikos* between the sixth and seventh canticles. Later on it also started to be used independently. The text is always related to the theme of the event celebrated (a feast or a saint) and reveals its theological essence. However, in many cases it is twice as long as that of the *apolytikion troparion* and is more expressive in conveying the contents of the feast. Melodically the *kontakion* is often similar to, and sometimes even identical with, the *apolytikion troparion*.

LITANY (Russian *ектения*; Greek *ἐκτενής*, ‘extensive’, ‘diffuse’, also *συναπτή*, ‘continuous [petitions]’ and *διακονικά*, ‘deacon’s [invocations]’) belongs to the prayer genre group of hymnography. It is a generic term used for any liturgical prayer said by the clergy (a priest or a deacon) during the ceremony or in procession. It consists of a series of petitions, to which the choir responds with particular formulae of acclamation (see *Acclamation*). Each litany concludes with the appropriate *doxology* intoned by the priest. Litanies constitute an integral part of the majority of services (Liturgy, Vespers, Matins, Compline, Canonical Hours), as well as of many Orthodox rites and mysteries (Great Blessing of Waters, Baptism, Marriage, Holy Unction, Funeral). There are four main types of litany, each with a strictly fixed structure and order of petitions and certain forms of response (the most common being “Lord have mercy”). These types are: first, the Great Litany or Litany of Peace (Russian *великая/мирная ектения*, Greek *μεγάλη συναπτή*, *Εἰσηνικά*); its earliest form was already known at least by the beginning of the 3rd century A.D. and is the longest of all, with twelve petitions; second, the Little litany (Russian *малая ектения*, Greek *μικρὴ συναπτή*), is an abridged version of the Great litany, though it retains the main signification; it is the shortest of all with only 3 petitions, yet is the most frequently said (practically throughout every service); third, the Litany of Supplication (Russian *просительная ектения*, Greek *Πληροτικά*); and fourth, the Litany of Fervent Supplication (Russian *сугубая ектения*, Greek *ἐκτενής*,⁶ *μεγάλη ἐκτενής ἰκεσία*).

Apart from the aforementioned, a few other litanies occur during the Liturgy, such as those for the Catechumens, of the Faithful, for the Departed and of Thanksgiving after the communion. There is also a special Lity⁷ litany, which occurs at Great Vespers (as the first part of the All-Night Vigil) and Great Compline.

ΜΑΚΑΡΙΣΜΟΙ (Russian *блаженны*, Greek plural *μακαρισμοί*, literally ‘blessed’) are verses of the nine Gospel Beatitudes (Mt. 5:3-12) read at the Liturgy instead of the third *antiphon*, also *troparia* (see *Troparion*) chanted after them that precede the

6 The term *ἐκτενής* is known to have referred originally only to the litany of fervent supplication. Nowadays it is also used as a collective name for the litanies along with *συναπτή* and *διακονικά*.

7 Lity (Russian *лития*, Greek *λιτή* / *λιτανεία*) here means a procession of the clergy from the altar into the nave (sometimes into the narthex) of the church to perform the rite of the blessing of bread, wheat, wine, and oil, accompanied by special extensive prayers (Lity litanies) and chants (among them, the Lity *stichera*).

Little Entrance. Nowadays, unless it is a monastic service, the troparia are usually omitted.

MARTYRIKON (plural **MARTYRIKA**; Russian мученичен; Greek μαρτυρικόν, literally 'to a martyr') is a particular kind of *troparion* chanted on the day of the commemoration of a Christian martyr. Martyrikon refers to the category of the troparion of the day. It is chanted at ferial Vespers (as part of the *aposticha stichera*), Matins (included in the kathismata; see *Kathisma*) and Liturgy (among the *amotmoi troparia*).

MEGALYNARION (plural **MEGALYNARIA**; Russian величание; Greek μεγαλυνάριον, 'magnification') in Russian liturgical practice is a short verse in honour of the high-ranking feast being celebrated, or of the saint of the day, usually beginning with the words 'We magnify thee'. At Matins it is first chanted after the *polyeleos* by the clergy and then repeated by the chanters. In Greek tradition the megalynarion occurs at the Liturgy soon after the *Cherubikon* and in some other services, for instance in the paraklesis (*canon* in honour of the Theotokos).

ΟΙΚΟΣ/IKOS (plural **ΟΙΚΟΙ**; Russian икос; Greek οἶκος, literally 'house') is a strophe following immediately after the *kontakion* between canticles six and seven of the *canon* at Matins. Usually it shares common content, poetic metre and musical mode with the kontakion, but is longer than the latter (normally almost twice as long). Thus they form a mini-cycle, which might be considered 'a theme and its elaboration'.

"PHOS HILARON"/"O GLADSOME LIGHT" (Russian "Свете тихий"; Greek "Φῶς ἱλαρόν") belongs to the genre group of hymn-prayers. It is considered one of the earliest chants in the history of Christian worship and is thought to have been introduced into Vespers at the end of the 3rd or the beginning of the 4th centuries as a lamp-lighting hymn accompanying this rite. Its text, though short, contains the main dogmata (Trinitarian, Christological, ecclesiological and eschatological) of Christian theology.⁸ The hymn is a constant part of both ferial and festal (Great) Vespers and is chanted at "the entrance", a procession of the clergy with the candles, censer and Gospels (Great Vespers) and after the lamp-lighting psalms (Ps 140, 141, 129) and their *stichera* (ferial Vespers).

PHOTAGOGIKON (plural **PHOTAGOGIKA**; Russian светилен; Greek φωταγωγικόν, 'a hymn of light') and *exapostilarion* are two alternative troparia (see *Troparion*) that conclude the *canon* at Matins on Sundays and some other festal days. Both of them frequently contain the theme of Christ as the Light of the world. In ancient times they were chanted just before dawn to unite physical and symbolic light.

POLYELEOS (Russian полиелей; Greek πολυέλεος, literally 'great mercy') is a selection of verses from Psalms 134-135 chanted with the refrain 'Alleluia' after each verse. The name arises from the epanaphora (frequent repetition) of the word 'mercy' (Greek ἔλεος) in Psalm 135. The polyeleos has become part of the festal Matins, increasing the solemnity of its character.

PROKEIMENON (plural **PROKEIMENA**; Russian прокимен; Greek προκειμένον, literally 'that which sets before', that is, what is appointed to be read) is compiled of verses from the Psalter with a refrain to each of them chanted at all services immediately before the lessons from Holy Scripture. The performance of the

8 The text of "Phos Hilaron" is ascribed to several authors: St Martyr Athenogenes, Bishop of Sebaste (d. ca. 305), St Gregory of Neokesaria (d. ca. 270), and St Sophronius, Patriarch of Jerusalem (560-638), who in the Slavonic tradition is believed to have revised the hymn-prayer.

prokeimenon is always solemn: the deacon recites in a psalmodic style the verses of the psalm while the choir chants in response with the refrain.

SONG OF SIMEON/“NUNC DIMITTIS” (Russian “Ныне отпускаеши”; Greek “Νῦν ἀπολύεις”, literally “Now you dismiss”) belongs to the genre group of hymn-prayers. It is the thanksgiving song of St Simeon, the God-receiver (Theodochos) at the presentation of the infant Jesus in the Temple for the rite of purification (Lk 2:29-32; this event has become one of the twelve major feasts and is celebrated on the 2/15 February⁹). The old and righteous Jerusalemite, St Simeon, was promised by the Holy Spirit that he would not die until he had seen the Messiah. That promise was fulfilled, and Simeon glorified God with this hymn of praise. Because of its implications of fulfilment, peace and rest, this hymn was regarded by the early Christian Church as an appropriate prayer at the end of the day. Nowadays in the Russian tradition the song is not said by the priest, as directed in the Typikon, but is mostly chanted by the choir, except during the Lenten period (namely on Monday, Tuesday and Thursday services, when it is said), at the beginning of the dismissal part of both ferial and festal (Great) Vespers.

STAUROANASTASIMA (Russian крестовоскресны, Greek plural σταυρο-αναστάσιμα, literally ‘to the Cross and the Resurrection’) is a generic term for different genres of chants, those of troparia (see *Troparion*), kontakia (see *Kontakion*), canons (see *canon*) etc., all referring to the theme of the glorification of the Holy Cross together with the Resurrection of Jesus Christ. They are chanted on Sundays at the appropriate services, usually after the corresponding anastasimon (see *anastasima*) chant, for instance, the stauroanastasimon canon at Matins follows the anastasimon canon.

STAUROTHEOTOKIA (Russian крестобогородичны, Greek σταυροθεοτοκία, literally ‘to the Cross and the Theotokos’) are chants that convey the sorrow of the Theotokos about the death of her Son the Lord Jesus Christ on the Cross. They are chanted on Wednesdays and Fridays after any series of troparia (see *Troparion*), *stichera* etc. instead of the theotokia (see *Theotokion*).

STICHERON (plural **STICHERA**; Russian стихира; Greek στιχηρὰ, ‘multiverse’, a derivative of στίχος – ‘verse’) is a single-strophe hymn, normally used in groups composed in the same poetic metre (*stichera*) and inserted between the verses of certain psalms, in some cases becoming a refrain. Of many subgroups within the *stichera* genre, the largest occur in the following contexts: (1) at Vespers (the so called *stichera* on “Lord, I have cried unto Thee” following Psalm 140 with selected verses from Psalms 141, 129, 116; and the ‘*aposticha stichera*’ with verses selected from different psalms, as well as from other books of the Bible); (2) at Matins (on Sundays and feast days) the ‘*ainoi stichera*’, literally ‘praising *stichera*’ with selected verses from Psalms 148-150, where the word ‘praise’ is repeated frequently; and after them the ‘*Gospel stichera*’ that reflect the content of the lesson read before (though only one *sticheron* out of the eleven existing is chanted at a time); (3) on weekdays again the ‘*aposticha stichera*’; and (4) at Vigil (the *lity stichera* sung during the procession of the clergy at the Great Vespers).

⁹ The dates are given both according to the Gregorian (or, New Julian) and Julian (Old) church calendars.

THEOTOKION (plural **THEOTOKIA**; Russian богородичен; Greek Θεοτοκίον, 'a hymn to the God-bearer') is a particular kind of *troparion* in honour of the Theotokos. It usually concludes any series of troparia, *stichera* and other chants. Another kind of troparia directly related to the theotokia are the *staurotheotokia*.

TRIADIKON (plural **TRIADIKA**; Russian троичен; Greek τριαδικόν, literally 'to the Holy Trinity') is a particular kind of *troparion* that expresses the glorification of the Holy Trinity and of Trinitarian dogma.

TRISAGION (Russian Трисвятое, Greek Τρισάγιον, literally 'Thrice Holy') is a prayerful hymn chanted immediately before the *prokeimenon* and the reading of the Apostle, and is also chanted as an opening verse of the Trisagion prayers and that of the initial prayers that form part of most of the services. The Trisagion is one of the earliest texts introduced into the Christian rite. It is drawn from the angelic exclamation recorded in the Old Testament book of the prophet Isaiah (Is 6:3).

TROPARION (plural **TROPARIA**; Russian тропарь; Greek τροπάριον, literally 'pattern') is a generic term to designate a verse of religious poetry. It is probably the earliest hymnographic genre (originating from the first century) and is the most common and frequently used chant apart from the psalms. The troparion, although the smallest unit in the complex system of Orthodox hymnography, nevertheless constitutes its basis. It embraces a large group of sub-genres, which in their poetic form and melody generally follow the same model. The main criterion for the subdivision of the genres within this group is the theme, which is usually clear from the name of the specific genre, e.g.: *theotokion* (a troparion in honour of the Theotokos), *dogmatikon* (a troparion specially concerned with the dogma of the two natures of Christ), *triadikon* (a troparion in honour of the Holy Trinity), *martyrion* (a troparion praising a martyr), *apolytikion* (a troparion of the feast or of the day, reflecting the essence of the event being commemorated). All kinds of troparia occur at specific moments in every service.

ΤΥΡΙΚΑ/TYPICAL ANTIPHONS (Russian изобразительные антифоны; Greek plural τυπικά; literally 'typical') are chants based on the verses of Psalms 102 and 145 and are chanted antiphonally at the beginning of the Liturgy on Sundays, during the Paschal period and on some other occasions. Typical antiphons usually contain thanksgiving to God for all his blessings.

ΥΡΑΚΟΕ/ΗΥΡΑΚΟΕ (Russian ипакои; Greek ύπακοή, derivative from ύπακούω 'to hearken, give ear' or 'respond') is one of the earliest hymnographic genres (going back at least to the third century). The texts of the ypakoe announcing the Resurrection of Christ are free compositions, without literal quotations. Its poetic form is relatively simple and short (usually having two verses), but its melodic outline is rather elaborate. The ypakoe is chanted at Matins on Sundays and some major feasts before the reading of the Gospel, and sometimes also at Compline and Hours, especially during the Paschal period.

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