

Glossary

- Anaphora** The central or sacrificial portion of the Divine Liturgy.
- Antiphon** Any hymn or prayer which may be sung by two sides, passing the verses back and forth between them.
- Aitesis** A prayer of petition to the Lord, led by the deacon, to which the people respond, "Grant this, O Lord."
- Epiclesis** The prayer by the priest during Divine Liturgy, by which he calls down the Holy Spirit upon the bread and wine, asking Him to change them into the body and blood of Christ.
- Evlogitaria** The verses of praise to the Lord.
- DYNAMIS!** An instruction, to the people by the deacon during Divine Liturgy, to sing the final portion of the Trisagion ("Holy God, Holy Mighty One...") much louder and more vigorously.
- Hymns** A variety of short hymns of differing names are found throughout the Church's liturgical services. The first important Byzantine poetic form, the **kontakion** was probably invented by Romanos the Melodist in the 6th century. It consisted of some 18-30 stanzas (**troparia**), each based upon the first one and joined by a recurring refrain. The **canon**, which probably originated in Jerusalem in the 7th century has largely replaced the kontakion. The canon comprises nine odes (the second ode is almost always omitted, so in practice, each canon has eight odes rather than nine). Each ode has an initial, model stanza known as a **hirmos**, followed by subsequent ones (generally three) known as **troparia**, the last of which is usually a **theotokion** to the Virgin Mary. These or fragments thereof, are found scattered throughout the services.

Hirmos

Now generally a hymn to the Theotokos (“It is truly meet to bless you, O Theotokos...”) which will vary with the liturgy used and perhaps with the feast.

Kinonikon

A brief psalm of praise immediately preceding the communion.

Kontakion

The only remnant of the kontakion in the liturgy, the final kontakion following the troparia, is generally a hymn of petition to the Theotokos (“O never failing Protectress of Christians...”)

Theotokion

A troparion to the Theotokos, a short hymn to the Mother of God.

Troparion

Now, generally a short hymn defining the feast, the day or the patron of the church. It may recur throughout the liturgy.

Prokimenon A responsorial prayer which lies before or precedes scriptural readings, such as the Epistle in Divine Liturgy, the Gospel in Orthros and Old or New Testament readings in Vespers.

Reverence A gesture made during liturgical services by bowing and simultaneously making the sign of the cross. During Great Lent, at the Prayer of Ephrem and during the Great Entrance in the Presanctified Liturgy and at the Prayer of Ephrem during Vespers, prostration is made by lowering oneself entirely to the floor. The terms metany and reverence are used interchangeably.

- Tone** Or mode, as used in the Byzantine Church, refers to a group of notes or melodic formulae which can be combined to make complete melodies, rather than to a scale with a set progression of notes with whole and half tones at prescribed intervals, such as a C-major scale in western music. The eight Byzantine tones (octoechos) originated in Syria in the 6th century, and are used in a recurring, successive cycle starting with the Sunday of Thomas in the first tone. However, at Saint Ignatios of Antioch, in order to encourage greater participation by the faithful, the commonly used tunes are always sung in the same tone rather than changing each week. Other parts of the liturgy are sung in the tone of the week by the cantor.
- Triodion** That period of ten weeks preceding Easter (from the *Sunday of the Pharisee and Publican* to *Great and Holy Saturday*) when the canons sung at Orthros have only three odes rather than the usual eight.
- Trisagion** The glorious Thrice Holy Hymn, in which God is proclaimed, Holy, Mighty and Immortal.