



GUIDELINES

FOR A

HIERARCHICAL DIVINE LITURGY

Prepared by:

The National Forum
of Greek Orthodox Church Musicians

in consultation with

The Office of the Archbishop
Greek Orthodox Archdiocese of America

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Guidelines for a Hierarchical Divine Liturgy

It is an honor to host a hierarch in your church. Hierarchical services require special considerations by the priest, psalti, and choir director. We have compiled the following information from the Office of Archbishop Elpidophoros, several of our Metropolitans, and several of our leading choir directors who are experienced with hierarchical services. The Office of the Archbishop has reviewed these guidelines. We hope they will aid the church musicians of your parish to create a “smooth flow” and proper completion of the services.

In consultation with their priests, choir directors have the responsibility to understand these modified services, feel comfortable with their order, and teach the changes to the choir members so that all are thoroughly prepared for the hierarchical visit. Therefore, in order to be both liturgically, theologically, and traditionally correct, the following guidelines are provided. Since the most common service for participation is the Divine Liturgy, the following sections (*Universal Guidelines, General Guidelines, and Specific Guidelines*) relate specifically to that service. However, the Universal and General Guidelines may also be applied to all special services when a hierarch is present.

You may find these guidelines, music, and other resources for a hierarchical visit online on the National Forum website: www.churchmusic.goarch.org under the Resources tab, Hierarchical Visits.

Universal Guidelines

A. Musical Considerations

The choice and presentation of music for a Hierarchical Liturgy are important, and the following guidelines are given:

1. Use music written with *traditional and familiar Byzantine melodies*. Familiarity does indeed breed respect and confidence in the choir, easing the stress of the participating clergy. New melodies and non-Byzantine-like compositions *should not be used* unless specifically sanctioned by the senior-ranking hierarch.
2. It is not a good idea to use “composite” liturgies. However, if you do choose to mix musical compositions, be careful with your choice of composers. One would never consider mixing the Agnus Dei of a Beethoven’s Mass with the Credo from Mozart’s Mass because their styles are so different, so we should not do it with Orthodox church music either.

3. Use one composer's music for all or large sections of the service so the participating clergy feel comfortable intoning the same mode/note for a period of time. At large gatherings and hierarchical services, several priests will be participating in the service and taking turns intoning the petitions. Keeping in the same mode will help them find their pitch more easily and participate with less stress!
4. Orthodox services are generally divided into large sections. If you are using more than one composer's work, be mindful of the natural breaks that occur at the beginning and end of these large sections – do not insert another composer's music in the middle. This allows the clergy and choir to stay “in pitch” for a longer period.
5. If you include recessional music at the end of the liturgy, sing Orthodox hymns or play organ arrangements based on Byzantine hymns.
6. Be very aware of *tempo* during a hierarchical service, just as you should during a regular service. Be sure not to drag. For instance, the *Kyrie eleison*'s should be sung quickly and not be unnecessarily elongated. Because a hierarchical service is longer than normal, the choir should not add to its length by singing too slowly.
7. Also, be aware of *timing*, especially when prayers or actions at the altar are elongated, for instance at the Consecration during Lent/St. Basil's Liturgy, prior to the Great Entrance, during the clergy kiss of peace, and during communion. Plan enough singing/repeats so that these actions are covered and there are not long silences.
8. While not always the responsibility of the choir, testing the sound system and the microphones to be used for clarity is important. It is especially important that the reader(s) are audible. Whenever possible, take the initiative to speak with your priest and/or parish council members to ensure the quality of the sound.

B. Liturgical Considerations

The theme of this section is “*communication is the most important element of your preparation.*” Despite all the rehearsals, discussions, and meetings, it is inevitable that *something* in the liturgy will change during its rendering. The choir director can smooth the flow by being ready for any change and communicating those changes quickly to the organist and choir. The following list will help everyone cope with any new situations arising during a service.

1. The choir director must have a complete grasp of the hierarchical service and its musical modifications. Discuss its specifics with the senior-ranking priest or deacon at a meeting before the service (see ***Specific Guidelines***). Most of these guidelines apply to all hierarchical visits.

2. During the meeting, make a written list of the parts of the liturgy to be done by the clergy and those expected of the choir and psalti (see *Checklist* at end of these Guidelines). Be frank and honest, and promise only what you can deliver successfully. However, also be flexible enough to fulfill even the last-minute wishes of the clergy.
3. Everyone needs to be cognizant of the hierarchical protocol of our Church, especially the director. Any hierarch is approachable, but you should follow a specific protocol when doing so. Generally, if you have a question regarding the order of service or who is to do what, start with the *head senior-ranking priest (Proistamemos)* and allow him to answer your questions first. Remember, the senior-ranking priest has been in contact with the hierarchical offices and will have had most of his own questions of order and content answered already. Finally, the senior-ranking priest may have been in charge of gathering and printing the text for the service, so he will be able to answer most questions himself.
4. For questions he cannot answer, the priest will usually defer to the hierarch. In some cases, the senior-ranking priest will defer all questions of order and content to the assistant to the hierarch, the Archdeacon, or the Hierarch's deacon. Even though you may feel comfortable with a hierarch, and be on friendly speaking terms with him, you should still refer any service questions first to the senior-ranking priest.
5. When a deacon (or Archdeacon) is present, he will intone much of the service. Since most churches in our country are not blessed with having both a deacon and a priest, the "addition" of the deacon may be a new experience. Be sure to communicate with the deacon since he has a complete knowledge of the service and is usually well-versed musically. The deacon (or the hierarch's assistant) has been entrusted by the hierarch to see to the proper completion of the service. He will know the modifications preferred by the hierarch and any of his special preferences (see *Specific Guidelines*).
6. The organist must also be thoroughly versed in the musical changes needed for a Hierarchical Liturgy. There are times when communication between the choir director and the organist may break down. If the director and organist anticipate this, "recovery" will be quicker and easier.
7. Choir members should also understand the service modifications and mark, clip, or arrange their music accordingly. In addition to rehearsing these musical modifications, the director may find it very helpful to have cue cards ready for the entire service. This aids in communication during the liturgy, especially when quick changes occur.
8. It is important for the director to have eye contact with the clergy in the sanctuary. If this is not possible, a choir member can be delegated to do this,

watching for signals of last-minute changes and/or assisting with the cue cards.

9. Be sure to discuss the service with your head psalti, and share the service with him or her, especially the Hierarchical Liturgy. There are specific parts of the Liturgy during which the psaltai can and should participate. Letting them know that you not only are aware of this, but also expect them to help out will make them an ally and will beautify the service.
10. Despite all rehearsals, meetings, and pre-planning, it is inevitable that *something will change during the Liturgy!* There are times when the clergy or hierarch will do something different than planned. The choir director can smooth the flow by being ready for such changes and communicating those changes *quickly* and *calmly* to the organist and choir.

General Guidelines - Hierarchical Divine Liturgy

Be cognizant of the following *General Guidelines* in order to keep the flow of the service unbroken.

1. In many cases when the hierarch steps forward to the Royal Doors and blesses the congregation (e.g., at the end of the Gospel, at the end of the Cherubic Hymn, etc.), the choir should sing *Eis Polla Eti, Dhespota*. However, if the choir's response is to be *Ke to Pnevmati sou (or Ke meta to Pnevmatos sou)*, do not sing *Eis Polla Eti, Dhespota*.
2. The service is longer when more clergy participate. At those places in the Liturgy where all the clergy need to repeat the same action (e.g., during the Cherubic Hymn; or when the clergy receive communion), be ready to fill the extra time needed to cover this action. Have the choir (rather than the organ) repeat part or all of the hymn.
3. Relying on the organ to give pitches before every choral entrance and response is annoying at best, and breaks the flow of the "dialogue" between clergy and choir. Our choir members are responsible and musical enough to hold their own pitch from one response to another, so the director should expect them to do it.

Specific Guidelines - Hierarchical Divine Liturgy

The Divine Liturgy is the most common service for choir participation when a hierarch is present. Other services also occur with high-ranking celebrants and the order of those services should be obtained from the senior-ranking priest. The following list of notes is given as a guide to prevent common musical mistakes. They should be used in conjunction with the Hierarchical Divine Liturgy Outline provided on previous pages and with other notes from your meeting with the clergy before the service.

Doxology: Blessed are You, O Lord (*Evloghitos ei, Kyrie, dhidhaxon me....*) is always sung *three (3) times*;

Holy God (*Aghios o Theos*) always (traditionally) sung three times, followed by Glory to the Father... (*Dhoxa Patri... Aghios Athanatos....*) and ended by singing the entire Holy God (*Aghios o Theos*) again in an elongated fashion (*asmatikon*).

Responses: Sing these simply and quickly so as not to lengthen the service. ~~Be ready to respond *Is polla eti Dhespota* when the hierarch turns to bless the people.~~ The tradition of the Ecumenical Patriarchate is that when the Hierarch's name is commemorated, he does bless the people, but the response of the choir/chanters is a short *Kyrie Eleison*.

Given the revised sira (order of service) in the Archdiocese's new Priest's Book for the Divine Liturgy, singing Most Holy Theotokos, save us (*Iperaghia Theotoke, soston imas*), has been eliminated after *Remembering our most holy, pure, blessed, and glorious Lady...* When a local hierarch celebrates, check this with the senior-ranking priest or his assistant. Some may use wish to retain this response.

Be aware that many choral settings of the Liturgy only have 11 *Kyrie Eleison's* for the Eirinka. The new revised translation has 13 petitions (the petition, *For all pious and Orthodox Christians...* was added) needing 12 *Kyrie Eleison's* and one *Si Kyrie*.

Antiphons: The chanting of Psalm Verses is a much-neglected part of every Liturgy. See if the choir or the psalti can chant these verses prior to each antiphonal refrain (Through the Intercessions (*Tes presvies...*) and Save Us, O Son of God (*Soston imas...*)). Have the verses ready for a choir member to chant if the psalti does not. Watch for festal changes. Correct verses for the day, in Greek

and English, may be found on the National Forum website at www.churchmusic.goarch.org under the Resources tab, Antiphon Verses.

In between the first and second antiphons, there are responses, and then during the *Remembering our most holy, pure, blessed, and glorious Lady....., Iperaghia Theotoke...* is again eliminated as above.

Dhefte proskinisomen: This is chanted by the hierarch, assisted by the clergy. As the hierarch blesses the people, the choir sings *Eis Polla Eti, Dhespota*. At the end of the *Dhefte proskinisomen*, the clergy sing *Soson imas Ie Theou...* and then finish the hymn, *psalondas Si, Allilouia*. The choir then repeats the entire *Save us, O Son of God (Soson imas)* of the day to give the hierarch time to prepare for singing the Apolytikia.

Apolytikia: Of the Day: Done by the hierarch while censuring.
(after the Small Of Saints/Feast: Done by psalti or choir. (Discuss with clergy and psalti before the service.) There may be several festal apolytikia here.)
Entrance)

(Note: If there is only one apolytikion listed for the day before the chanting of the hymn of the church according to the typikon, the choir should repeat the main apolytikion of the day to give ample time for censuring after the Small Entrance. Also, when there is a memorial service to be conducted at the end of Liturgy, the Hierarch – or clergy – will chant the *Mnisthiti Kyrie...* prior to the choir chanting the apolytikion of the church.)

Of the Church: Done by the choir.

Kontakion: Chanted by the hierarch, but the last line is chanted either by the psalti or the choir. Be prepared to chant it if the psalti does not (e.g., in The Protection of Christians (*Prostasia ton Christianon*), it is the last phrase, ...Theotokos for those who honor you (...*Theotoke ton timonton se*).

Holy God/Aghios O Theos: When a hierarch celebrates, there is a much more elaborate sequence for this hymn – because the clergy and choir are alternating singing the same hymn, be sure the melody is in the traditional Mode 2 for a more harmonious result:

- The choir sings the melody two times (2x)
- Then the clergy chant it once (1x)
- Then the choir once more (1x)
- Then the clergy once again (1x) followed by the choir singing Glory to the Father (*Dhoxa patri...*)

- The clergy then most usually chant the *Tou Vimatos* (an elongated version of the hymn, with a blessing from the hierarch interspersed between each verse – see next).

Aghios O Theos tou Vimatos:

Traditionally, the clergy or chanter chants this from within the altar (as *Tou Vimatos* means from the Bema – the altar), but the choir may do it instead if previously discussed with the senior-ranking priest and/or the Hierarch’s deacon. Regardless, at the very end of each recitation by the hierarch of Lord, Lord (*Kyrie, Kyrie, epivlepson.....*), the choir sings *Amen/Amin* after the hierarch has completed each blessing of the people.

The repeated *Dhynamis* by the choir/chanters according to some sources is eliminated (check with with the senior-ranking priest and/or the Hierarch’s deacon). The choir sings the entire Holy God (*Aghios O Theos*) for the last time.

Then comes the sequence for *Kyrie soston tous efsevis*:

Deacon/Priest:	Intones it once
Hierarch/Clergy:	Chants it once
Deacon/Priest:	Intones it again
Choir:	Sings it once, <i>without organ</i> , taking the pitch of the deacon/priest
Deacon/Priest:	Intones it again, a third time
Choir:	Sings it one more time, <i>without organ</i> , taking the pitch of the deacon/priest
Deacon/Priest:	Intones <i>Kai epakouson imon</i>
Hierarch/Clergy:	Chants it once

Fimi: Review this section carefully with the senior-ranking priest or deacon, as there may be variations.

When the Archbishop celebrates:

- The Deacon recites the Patriarchal Fimi.
- The Archbishop and clergy chant the Patriarchal Fimi.
- The choir/chanters chant the Patriarchal Fimi two more times.
- The Deacon recites the Archbishop’s Fimi.
- The clergy chant the Archbishop’s Fimi once.
- The Epistle sequence begins immediately.

When a Metropolitan celebrates:

- The Deacon recites the Patriarchal Fimi.
- The Metropolitan and clergy chant the Patriarchal Fimi.
- The Deacon recites the Metropolitan’s Fimi.
- The clergy chant the Metropolitan’s Fimi.

The clergy then exit the sanctuary, followed by the Metropolitan. During their exit, the choir immediately sings the Metropolitan's Fimi once.

When an Auxiliary Bishop of the Archdiocese is the presiding celebrant in the Archdiocesan District or in any Metropolis:

Note: Auxiliary Bishops do not have a Fimi of their own.

The Deacon/Clergy recites the Local Hierarchy's Fimi.

The Bishop and clergy chant the Local Hierarchy's Fimi.

The clergy then exit the sanctuary, followed by the Auxiliary Bishop, while the choir sings the Local Hierarchy's Fimi once and the Auxiliary Bishop blesses the faithful.

When there is a visiting hierarchy from another jurisdiction or country:

Contact the office of your local Metropolitan or his assistant for the proper order of commemoration.

Epistle and Gospel: The Epistle should always be intoned. When the hierarchy blesses the Epistle reader, the choir should wait until he is completely finished before singing *Allilouia*. (Many hierarchs prefer that if the Epistle is read in two languages, the Greek be intoned and the English merely read. Please be sure to check their preference.)

After the Gospel, the choir sings Glory to You, O Lord (*Dhoxa si, Kyrie*) *in a quick manner* as the Deacon/Priest carries the Gospel to the hierarchy, and then the choir immediately sings an elongated *Eis polla eti, Dhespota* as the hierarchy blesses the people with the cross and then the Gospel.

Cherubic Hymn: The *Cherubic Hymn* may have to be repeated in whole or in part 2-4 times to cover the activities in the sanctuary, depending on the musical setting. This will also depend on the number of clergy present. The Archbishop will finish the commemorations and the preparation of the Proskomide during the Cherubic hymn which means that even more time may be necessary for an extended singing of the Cherubic Hymn.

Once the deacon/priest begin to exit the sanctuary, the choir should make haste to finish the hymn (*Os ton Vasilea...*) if not already finished.

The *Amin* during the Great Entrance is sung and repeated several times, depending on the number of prayers offered during the procession and subsequent commemorations by the presiding hierarchy. Match the language of the priest. The last of the *Amin*'s is sung after the hierarchy's last prayer (after accepting the chalice from the deacon/priest).

Be ready to sing *Is polla eti Dhespota* when the hierarch turns to bless the people with the Bishop's candle at the end of the hymn.

I Will Love You

/Aghapisose: This hymn is sung in place of Father, Son, and Holy Spirit (*Patera Ion...*). It may have to be repeated once, twice, or more depending on the number of clergy present.

Holy, Holy, Holy/Aghios, Aghios, Aghios: When the liturgy of St. Basil is celebrated, the long prayer during this hymn may be spoken in its entirety or shortened, depending on the wishes of the hierarch. Find out how much singing may be needed (repeating the hymn) to cover this prayer.

After Axion

Estin: When the hierarch(s) and clergy commemorate their ecclesiastical superior (*En protois, mnisthiti, Kyrie... Among the first, remember, O Lord...*), the choir/chanters should chant a quick *Kyrie Eleison* after each commemoration.

During Communion: It is likely that many more people will receive communion when a hierarch is present. Find out from the senior-ranking priest which hymns are permissible for singing during this time (e.g., *Exomologhiste (Psalm 135)*, or other Communion hymns appropriate to the festal season. This is also an excellent place to share time with the psaltai. Some hierarchs prefer to deliver their homily for the day at this point, so please be check with them.

After Communion: There is no *Let Our Mouths be Filled (Plirothite)* at the end of Communion, unless the local Hierarch/priest wants it to be sung. Following the hymn *We have seen the Light (Idhomen to fos)*, the response after the first petition should be *Kyrie Eleison*, not *Dhoxa si Kyrie, dhoxa si*. After the second petition, the response is *Kyrie Eleison*, and after the third petition is *Si Kyrie*.

And at the Dismissal, after *Blessed be the Name (I ito onoma Kyrie)*, there is a single Lord Have Mercy (*Kyrie Eleison*) before the final blessing. The former use of three *Kyrie eleison's* ending with *Master give the Blessing (Dhespota aghie evloghison)* are eliminated. Because of possible differences at this point, check this section carefully with the senior-ranking priest and deacon.

Ton Dhespotin: This hymn is sung for all levels of hierarchs. It is appropriate during the dismissal prayer (the *Apolyxis*) to begin singing the *Ton Dhespotin* (softly) as soon as the hierarch begins to bless. If he hasn't blessed and the the Saint(s) of the Day have been commemorated, then begin singing *Ton Dhespotin*.

Polychronion: The *Polychronion* normally is sung in the Plagal Fourth Mode. It is usually sung for the Patriarch when present at the end of Vespers, Divine Liturgy, or after his encyclical is read. Although not a usual practice, it may also be sung for the Archbishop or a Metropolitan at the conclusion of the Liturgy, especially on their feast days. Check with the senior-ranking priest or the hierarch's deacon/assistant whether to sing this when the Archbishop or a Metropolitan is celebrating. If it is to be done, begin singing it after the hierarch intones ... *through the prayers of the Holy Fathers...*

Hopefully these guidelines for the Hierarchical Divine Liturgy will take some of the mystery out of its fulfillment and allow everyone to participate competently in the service. Last minute changes are inevitable and should be expected, but the clergy will always respect the choir director who is prepared for this service and its modifications. The goal is, as always, a seamless worship to God the Father, and our Lord and Savior Jesus Christ, and receipt of the blessings of Heaven through the Holy Spirit.

For specific music or more information, please contact the **Church Music Federation** of your Metropolis or the **National Forum of Greek Orthodox Church Musicians**. Refer to the back section of your current Liturgical Guidebook or the Forum's website (www.churchmusic.goarch.org) for current names, addresses, e-mail's, and phone numbers.

Checklist for a Hierarchical Divine Liturgy

Doxology:	Who Sings	Music/Page	Language
Responses			
Antiphon 1			
Antiphon 2			
Dhefte proskinisomen			
Apolytikion of the Day			
Apolytikia of the Saint/Feast			
Church Hymn			
Kontakion			
Holy God/Aghios O Theos			
Tou Vimatou:			
Fimi			
Epistle			
Gospel			
Cherubic Hymn			
I Will Love You/ Aghapisose			
Holy, Holy, Holy/ Aghios, Aghios, Aghios			
Hymns During Communion			
Kyrie eleison's after Communion			
Ton Dhespotin			
Polychronion			

Forms of Address

<u>Title:</u>	<u>Form of Address:</u>	<u>Salutation:</u>
Ecumenical Patriarch	His All-Holiness <i>Pa-na-ghi-ó-ta-tos</i>	Your All Holiness <i>Pa-na-ghi-ó-ta-te</i>
Other Patriarchs	His Beatitude, the Patriarch of _____ <i>Ma-ka-ri-ó-ta-tos</i>	Your Beatitude <i>Ma-ka-ri-ó-ta-te</i>
Archbishop of Autocephalous Churches (Greece, Cyprus, etc.)	His Beatitude <i>Ma-ka-ri-ó-ta-tos</i>	Your Beatitude <i>Ma-ka-ri-ó-ta-te</i>
Archbishop (America, Australia, Crete, England – under the Ecumenical Patriarchate)	His Eminence <i>Se-va-smi-ó-ta-tos</i>	Your Eminence <i>Se-va-smi-ó-ta-te</i>
Metropolitan	His Eminence <i>Se-va-smi-ó-ta-tos</i>	Your Eminence <i>Se-va-smi-ó-ta-te</i>
Titular Metropolitan	His Excellency <i>Pan-i-e-ró-ta-tos</i>	Your Excellency <i>Pan-i-e-ró-ta-te</i>
Bishop	The Right Reverend ____, Bishop of _____ <i>The-o-phi-lé-sta-tos</i>	Your Grace <i>The-o-phi-lé-sta-te</i>
Archimandrite	The Very Reverend Father <i>Pa-no-si-o-lo-gi-ó-ta-tos</i>	Reverend or Father <i>Pa-no-si-o-lo-gi-ó-ta-te</i>
Priest (Presbyter) - Married - Married theologian - Celibate - Celibate theologian	Reverend Father <i>Ai-de-si-mó-ta-tos</i> <i>Ai-de-si-mó-lo-gi-ó-ta-tos</i> <i>Pa-no-si-ó-ta-tos</i> <i>Pa-no-si-o-lo-gi-ó-ta-tos</i>	Reverend or Father <i>Ai-de-si-mó-ta-te</i> <i>Ai-de-si-mó-lo-gi-ó-ta-te</i> <i>Pa-no-si-ó-ta-te</i> <i>Pa-no-si-o-lo-gi-ó-ta-te</i>
Deacon	Reverend Father <i>I-e-ro-lo-ghi-ó-ta-tos</i>	Reverend or Father <i>I-e-ro-lo-ghi-ó-ta-te</i>