

1. The Rhythmic Structure of the Liturgy is one of the four fundamental parts of Liturgical Cycle Architecture. The other parts are: Tonal Harmony, Stability, and Creativity.

2. Rhythmic Structure includes metrical-rhythmic and tempo-rhythmic elements:

Metrical–rhythmic (Greek-**μέτρον-ρυθμός**) - is the rhythmic element in poetry and musical performance of poetry. (Stikhera, Psalms, Troparia, Prayers etc). The term includes:

- The number of lines per stanza
- The number of syllables in the line and in the musical phrase (e.g., recitatives in Stikhera or Troparia etc)
- The arrangement of the syllables as to accentuation.

Tempo-rhythmic (Latin-**tempus-time**) – is the speed within the rhythmical structure and is expressed by number of metric units (shares) in a time unit. The term covers the comparative speed in performing Stikhera, Troparia, Psalms, Prayers, etc.

3. Rhythmic Structure varies significantly with the type of Divine Liturgy. There are distinct features and differences among these types of Divine Liturgies from the Rhythmic Structure perspective:

- Daily Liturgy of St. John Chrysostom
- The Liturgy of the Presanctified Gifts
- St. Basil the Great Liturgy
- Saturday Liturgy
- Sunday Liturgy
- Great Feast Liturgy
- Paschal Liturgy
- Hierarchical Liturgy

4. Other parts of Liturgical Cycle also have inherent rhythmic structure features and organizing principles. Consider Vespers, Great Compline, Matins, and, in fact, any service where the choir or cantor is involved. (e.g., Moleben, Parastas, Funeral, Wedding etc)

DISCUSSION QUESTIONS:

Why is the Rhythmic Structure so important for the Divine Services?

What kind of the problems do you encounter in your parish choir with metrical-rhythmic and tempo-rhythmic architecture?