

Pillar of History



Introduction

- “Those who cannot remember the past are condemned to repeat it.” – philosopher George Santayana



Part II – Early Christian Music

Cors. / 1
Tpts. 2

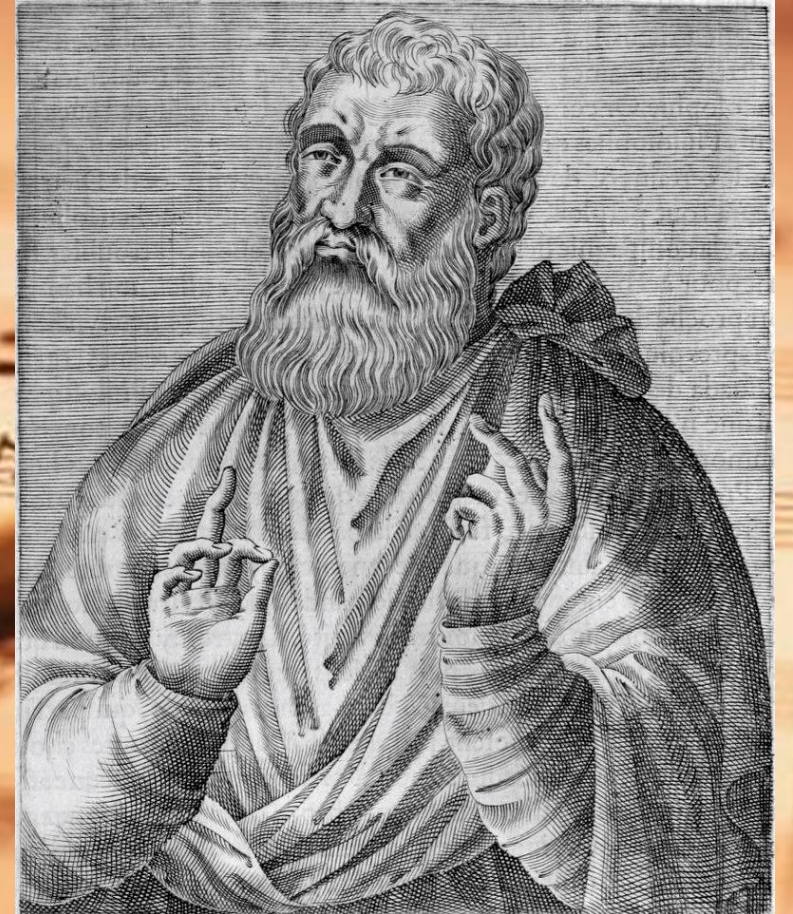
Pliny the Younger – A.D. 112

“They asserted, however, that the sum and substance of their fault or error had been that they were accustomed to meet on a fixed day before dawn and sing responsively a hymn to Christ as to a god, and to bind themselves by oath, not to some crime, but not to commit fraud, theft, or adultery, not falsify their trust, nor to refuse to return a trust when called upon to do so. When this was over, it was their custom to depart and to assemble again to partake of food--but ordinary and innocent food.”



Justin Martyr – A.D. 156

“We have learned that the only honor worthy of Him [God] is, not to consume by fire the things he has made for our nourishment, but to devote them to our use and those in need, in thankfulness to Him sending up solemn prayers and hymns for our creation and all the means of health, for the variety of creatures and the changes of the seasons, and sending up our petitions that we may live again in incorruption through our faith in Him.”

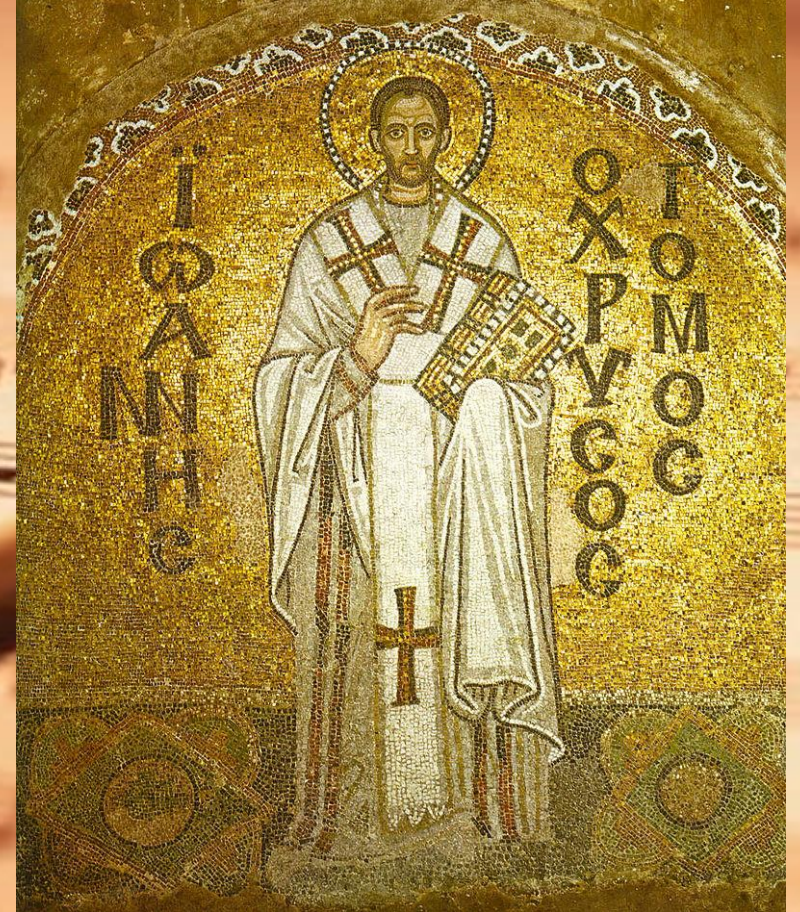


Early Christian Music

- Types
 - Psalms
 - Canticles
 - Hymns
- Likely sung acapella and in unison/octave



Clement of Alexandria and John Chrysostom



Arian Heresy



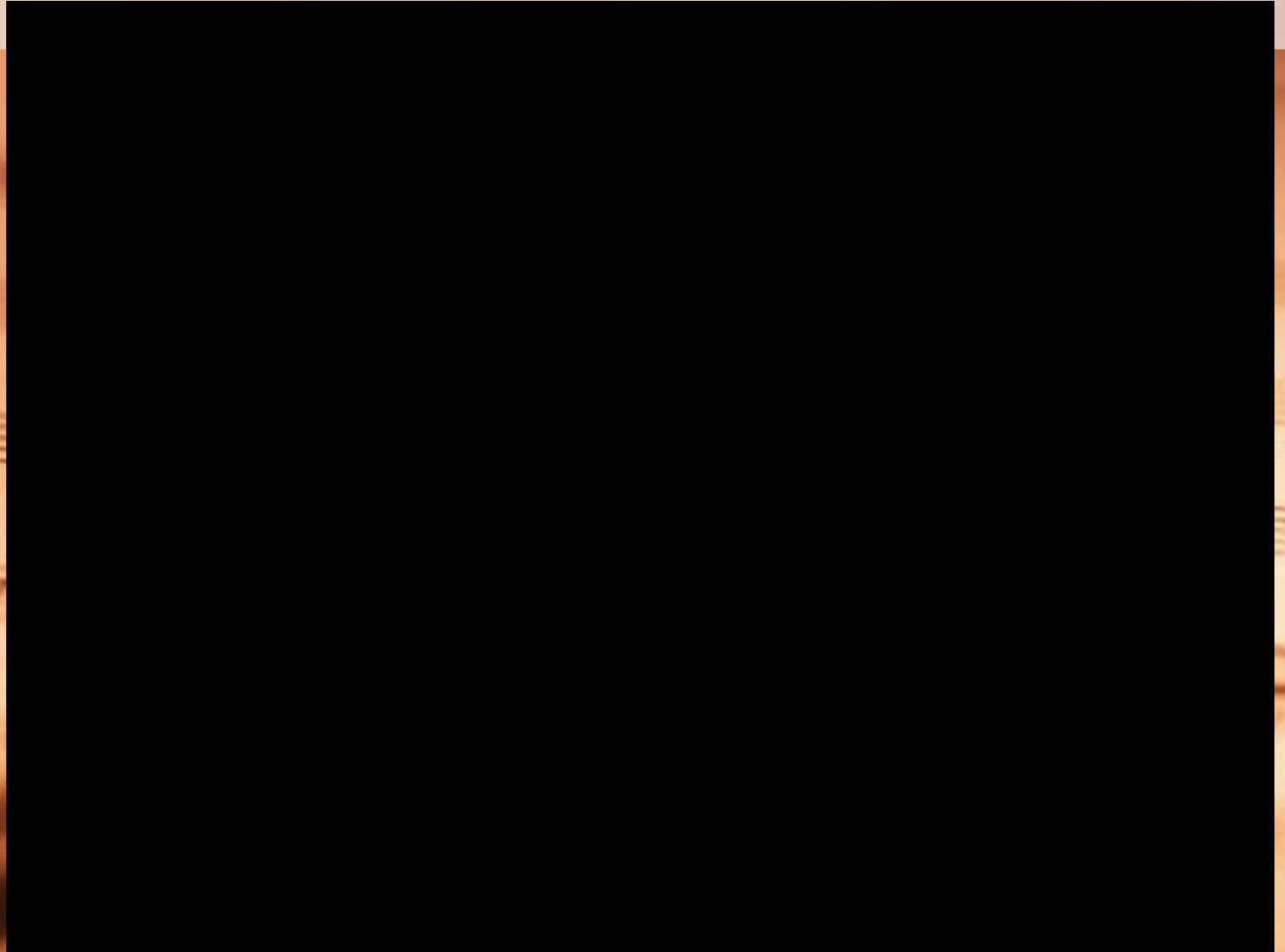
- This heresy was promoted through use of songs.
 - “The Father is alien to the Son in essence, for the Father is without beginning. The Unbegun made the Son the beginning of things originated. When the Son was not the Father was God.”

Pambo, Anathasius, and Augustine



How Chant/Plainsong Works

- Chant or Plainsong was the common style of singing.
- This video describes it and how to read its Medieval-era notation.



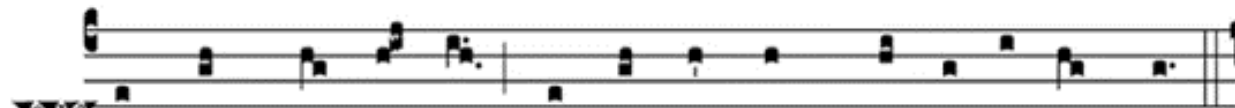
Chant/Plainsong

- This example is the 4th century Greek hymn *Te Deum*.
- ...but in English...

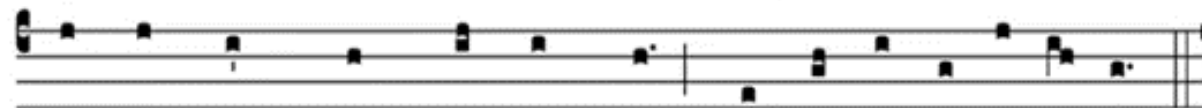
Hymn of Praise of the Angels at Matins

WE PRAISE THEE, O GOD

Te Déum laudámus (Mode III), by St Níctas of Remesía, 380 AD.



WE praise thee; O God We acknowledge Thee to be the Lord.



All the earth doth worship Thee, the Father ev-erlasting.

Common Chant

- Four sections: Intonation, Reciting Tone, Prep, Cadence.

The image displays two staves of musical notation for a Common Chant. The notation is in G major (one flat) and 4/4 time. The first staff is divided into four sections: 'intonation' (two measures), 'reciting tone' (four measures), 'prep' (one measure), and 'cadence' (two measures). The second staff follows the same structure. The lyrics 're', 'ti', and 'do' are written below the notes.

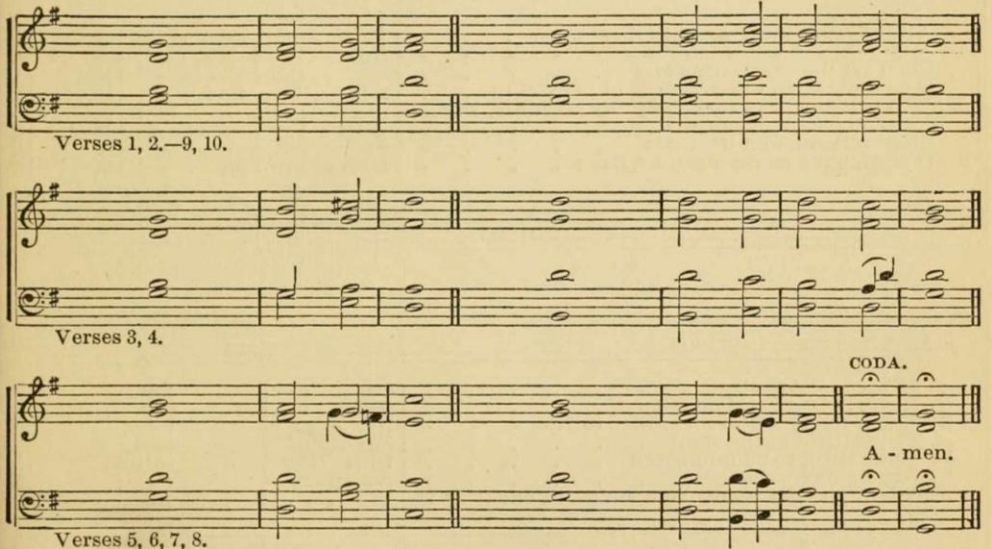
intonation *reciting tone* *prep* *cadence*

re re ti do

re re ti do

Chant in Modern Notation

CHANT No. 1.—Gloria in Excelsis.



Verses 1, 2,—9, 10.

Verses 3, 4.

CODA.

A - men.

Verses 5, 6, 7, 8.

1. GLORY be to | God on | high, || and on earth | peace, good- | will toward | men.
2. { We praise thee, we bless thee, we | worship | thee, || we glorify thee, we give thanks to | thee for | thy great | glory.
3. O Lord God, | heavenly | King, || God the | Father | Al- | mighty;
4. { O Lord, the only begotten Son | Jesus | Christ; || O Lord God, Lamb of God, | Son— | of the | Father:
5. That takest away the | sins .. of the | world, || have mercy up- | on— | us.
6. Thou that takest away the | sins .. of the | world, || have mercy up- | on— | us.
7. Thou that takest away the | sins .. of the | world, || re- | ceive our | prayer.
8. Thou that sittest at the right hand of | God the | Father, || have mercy up- | on— | us.
9. For thou | only .. art | holy; || thou | only | art the | Lord.
10. { Thou only, O Christ, with the | Holy | Ghost, || art most high in the | glory .. of | God and | Father. || A- | men.

- This example is from the *The Baptist Hymn and Tune Book for Public Worship*, published in 1873.
- Here text and tune are separate, with markings to indicate where measure divisions occur.

Middle Ages

- Catholicism left worshippers with more passive roles in worship.
- Singing was delegated to choirs.
- Liturgy and ceremony dominated.



Three Divisions of Music

- Sacred
- Folk
- Secular

