

Chapter 1 : A Brief History Of Congregational Song | WorshipLibrary

The History of Christian Worship. This syllabus is designed for a basic worship course. It should cover all the basic aspects of congregational worship life as well as covering the various tasks involved in leading congregational worship.

Webber, General Editor Throughout its history, the Christian church has used music to proclaim the gospel and to return thanks and praise to God. The history of this musical expression teaches us a great deal not only about the culture and everyday life of earlier Christians, but also about their unique experience of and insights into the Christian faith. These lessons can, in turn, enlighten, emend, and inspire our own worship of God. Undoubtedly this music and its forms influenced the form and use of music in the early Christian church. Both Jews and Christians revere a transcendent God and both give honor to Scripture. For these reasons and others, Jewish synagogue worship and modern Christian services are similar in content and spirit. Most of the New Testament songs or hymns have found their way into the enduring liturgy of the church, including the Magnificat, the Benedictus, the Gloria, and the Nunc Dimittis. New Testament music in worship included psalmody, hymns composed in the church, and spiritual songs-alleluias and songs of jubilation or ecstatic nature. Music In The Worship Of The Early Church Very little can be said with certainty about the music of the first three centuries of the church beyond texts used and liturgical forms followed. Judging from later music in the Eastern churches and in Gregorian chant in the West, the musical settings of these texts probably shared characteristics with much Eastern music, including tunes in various modes. Ecstatic song continued in the practice of the thanksgiving of the "prophets" in some early liturgies. The Orthodox Churches Christians in North America are often unaware of one of the largest and most devoted segments of the Christian church, the Orthodox churches. During the first few centuries a. But eventually, a variety of doctrinal and political disputes led to the separation of the church into roughly two main divisions, East and West. The following article traces the history of the Eastern church. Music In The Byzantine Tradition Music for worship in the Byzantine Orthodox tradition is thought to be a direct descendent of the music used in the synagogues during the life of Jesus. The Orthodox have a very high, almost sacramental, view of music, believing that it is a "window to heaven. In addition to chanted liturgical texts, hymns play an important role in Greek Orthodox worship. Over 60, hymns, following one of a variety of prescribed patterns, have been written for use in these churches. Though local custom may influence the way in which this music is chanted, most singing follows traditional practice. Church Music In The Russian Orthodox Church While small segments of the Russian Orthodox Church have continued to use only traditional Byzantine chant in their worship, the larger portions of the church have allowed music that is a hybrid between traditional liturgical chants and the popular art music of a given historical period. This music has remained distinctively liturgical and Russian, but has led many to lament the loss of traditional forms. Each of these churches maintain a variety of ancient worship customs, including the use of music. In Egypt, the congregation participates in the music of worship. In the last several years, especially after Vatican II, Africans have developed more indigenous approaches to music in worship. The fascinating diversity of current musical practices is documented in this survey of independent African churches. Musically this entailed the spread of Gregorian chant. Later centuries saw the development of polyphony. In the late Middle Ages, the preaching service of Prone became the model for Reformed worship. Toward the end of the Middle Ages, more complex music, featuring the simultaneous singing of more than one melodic line, was composed for use in worship. Music Of The Reformation The reforms in music which attended the reform of worship in the Reformation ranged widely from the rejection of all instruments and the restriction of singing solely to the Psalms to the choral Eucharists of the Anglicans. This article traces musical developments in the Lutheran, Anglican, Reformed, Puritan, and early free church traditions. It is characterized by an emphasis on the relationship of Christ the bridegroom to the church and to the individual believer the bride. It is commonly held that Isaac Watts combined most successfully the expression of worship with that of human devotional experience. The Wesleys developed what we know today as "invitation" songs. The following article looks more closely at the church music in the period of American colonization and revolution. Church music during this period was based on European models, especially the

Psalm singing of the Calvinists. Church Music Of African-americans One of the richest contributions to church music in America has undoubtedly come from the heritage of the African-Americans who came to America as slaves. Their hymns and spirituals, which are sung today across the world, give evidence of both the extreme hardships and the fervent faith that was a part of their experience in America.

Chapter 2 : Abingdon Press | A Brief History of Christian Worship

Most histories of Christian worship are written as if nothing significant in liturgical history ever happened in North America, as if cultural diversities were insignificant in the development of worship, and as if most of what mattered were words the priest or minister addressed to God.

Webber, General Editor From the earliest times, the people of God have raised their voices in song to praise the living God of creation and redemption. These never-ending expressions of faith have been tremendously varied, both in textual content and musical style. At times these heartfelt songs have been but simple, brief responses of affirmation by the gathered congregation. At other times, congregational songs of praise and prayer have been both lengthy and complex. Regardless of the text and tune, everyone Biblical Songs Biblical songs for corporate singing are to be found throughout both the Old and New Testaments. The earliest recorded song is the Song of Moses Exod. This article lists the most important biblical songs, which are sometimes called canticles, and notes how these biblical songs are sung in the contemporary church. Greek And Latin Hymnody The very word hymn comes from the Greek hymnos, which means a song of praise to a god or hero. Adapting this pagan practice for their own use, early Christians wrote many hymns that have become models for hymn writers over the centuries. The hymns of both early Greek and Latin Christians are represented in the most recent American hymnals by the inclusion of five to eighty selections. Featuring strong rhythmic tunes and vernacular texts, the early chorales were songs for all worshiping people to sing. Since the Reformation, a long line of hymn writers, especially in Germany and Scandinavia, has contributed to this genre, leaving behind one of the richest bodies of music in the Christian church. Psalmody Whereas Martin Luther would admit any suitable text to be sung in worship unless it was unbiblical, John Calvin would allow only those texts which came from Scripture. Calvin commissioned poets to write metrical settings of the Psalms for the congregations in Strassburg and Geneva. Calvinist churches throughout Europe developed large repertoires of psalmody, especially churches in England and Scotland. English Hymnody To Over a period of time the writers of metrical psalms turned to fashioning free paraphrases of psalm texts. Eventually, in the seventeenth century, several English authors began to write hymn texts independent of the specific words of Scripture. Nineteenth-century fervor for hymn singing culminated with the publication of the most famous and influential of all hymnbooks, Hymns Ancient and Modern. American Congregational Song To The three hundred year span of time from to saw the development of great variety in congregational singing throughout America. Beginning with the Psalters of the first colonists, Americans contributed widely varying styles of songs and hymns, culminating with the popular and influential gospel song. Congregational Singing In England, Canada, And The United States Since Since , there has been more music published for congregational singing than at any other time in the history of the church. Nearly every major denominational body, as well as many independent congregations and publishing companies, have produced official and supplementary hymnals and related collections of songs.

Chapter 3 : Book: A Brief History of Christian Worship | Reformed Worship

His Protestant Worship came out in , and Introduction to Christian Worship in Readers of those two titles will recognize much that's familiar when perusing A Brief History. For example, the paradigm of analyzing Protestant churches in terms of Left-Wing, Central, and Right-Wing is adopted from Protestant Worship.

Overview histories and reference books Oxford History of Christian Worship, ed. Geoffrey Wainwright and Karen Westerfield Tucker. Excellent one-volume scholarly overview of Christian worship across the centuries and around the globe. Articles written by Roman Catholic, Protestant, and Eastern Orthodox authors focus on theological, historical, and geographical topics. The Complete Library of Christian Worship, ed. Probably best described as an encyclopedia, these seven volumes feature discussions of worship from scriptural, historical, theological, and practical angles. Includes many primary-source texts. Emphasizes recapturing the richness of liturgical tradition for contemporary use. The Study of Liturgy, ed. Cheslyn Jones et al. Features many short essays on historical eras of Christian worship and on important topics: As with the Oxford History, contributors come from across the Christian spectrum. Introduction to Christian Worship by James F. This is frequently used as a seminary textbook in classes on worship. It opens with a discussion of what is meant by worship and proceeds topically through liturgical time and space, church music, the service of the Word, and the sacraments. Written in the same readable style as his Introduction, this is a short but clear survey of how Christians have worshiped from New Testament times to the present. Liturgical Literacy by Dennis Smolarski, S. A useful short dictionary to have on hand when trying to navigate unfamiliar liturgical terms. It focuses on their use in current practice. Bibliography of Christian Worship by Bard Thompson. Although now over 20 years old, this was at the time of its compilation the most complete guide to books and articles on the subject of worship and remains an excellent window into older literature on the topic. These books discuss their respective topics both historically and practically, with an eye toward improving current church practice. Bishop Willimon focuses on these two sacraments practically and devotionally. Presents a broad cross-section of documents from all Christian eras, as well as photographs and plans of worship spaces. Liturgies of the Western Church by Bard Thompson. Prayers of the Eucharist: This is a classic, and highly detailed, account of how the Eucharist developed during the first few Christian centuries. Women in the Early Church by Elizabeth Clark. These are the first two volumes of the Penguin History of the Church series, and both devote considerable space to issues of worship. Extensively detailed orders of service, with a special emphasis on how music was used in the liturgy. The Stripping of the Altars: Traditional Religion in England, 1534-1604 by Eamon Duffy. Although the second part of this book focuses on changes made due to the Reformation, the first part is an evocative and detailed account of exactly what it felt like to be a medieval English worshiper, and why. The Reformation of Ritual: Like Duffy, Karant-Nunn prefaces her story of Reformation changes with a thorough picture of pre-Reformation practice. Detailed historical account of church music from the New Testament to the twentieth century, full of pictures and primary-source excerpts. Now in its eighth edition, this is a classic music history textbook that, due to the centrality of the church to Western musical tradition, extensively discusses the use of music in worship.

Chapter 4 : History of Worship: Recommended resources | Christian History Magazine

A Brief History of Christian Worship by James F. White Most histories of Christian worship are written as if nothing significant in liturgical history ever happened in North America, as if cultural diversities were insignificant in the development of worship, and as if most of what mattered were words the priest or minister addressed to God.

It should cover all the basic aspects of congregational worship life as well as covering the various tasks involved in leading congregational worship. Course Syllabus Describing the Course Do the nature and activity of the Trinity have anything to say about how we worship today? In light of the Trinity, does the history of Christian worship have anything to say about how we worship today? These are the questions that will organize The History of Christian Worship. The class is designed to be an environment in which a student can explore answers to these questions. We wonder if there is anything more. What else could we do to renew our worship? What must we leave in place? For more information on this church, please see the links on the course website. In this course each student will imagine that she or he is either the associate pastor, who has primary ordained responsibility for this course, or the church musician. The worship design committee has commissioned you to do a study of worship and write a series of five newsletter articles on what we ought to do and think about the worship of this church. With this premise, what specifically will this course be about? It will be about.. The course will have this flow: In this manner we will accomplish the catalog description for the course that speaks of it as a survey of Christian worship over the last 2, years. We will grapple with basic issues in worship as well as recurring themes and understandings about worship as represented by different historical traditions. We will explore whether past ways of worshiping, explored under the spotlight of Trinitarian doctrine, might offer options for approaching worship renewal today. That is among what we will explore in The History of Christian Worship. Course objectives for the student: Students completing this course will be able to: In the case of this course, the diversity of Christian worship practices will be explored historically; enrich congregational worship through prayer, Word, and sacraments, making sound worship decisions informed by a variety of sources for theological thought. In the case of this course, contemplation on the Trinitarian nature of God will direct the theological reflection. Please note that The History of Christian Worship is designed to be a basic worship course. It will cover all the basic aspects of congregational worship life ministry of the Word, sacraments, pastoral rites, other special rites; prayer, calendar, space, and music as well as covering the various tasks involved in leading congregational worship presiding in worship, preparing worship, relating to people, and assessing worship. Because the planning and leading of worship not to mention participating in it is a profoundly communal activity, this class emphasizes the ability to speak and act in a gracious manner with others about worship. That is one reason why the Preparation and Participation grade weighs so heavily in the semester grade. What the Student Needs for This Course: Copyrighted materials on the website are only for your use as a student in this course. They should not be distributed more widely. Please remember that this material is only for your use in this course. Materials for practicing Communion and baptism in class: Plate and cup, a white cloth approximately 1. Bring on the days we walk through the various services. A Touchstone Church To serve as a basis for the course, a semi-fictitious churches has been created for this class. Videos for the church are on DVD 1. Other materials for these churches are on the class website. Portfolio Contents Your course portfolio will contain four sections to be graded and a fifth non-graded section. Here are the five parts. What else might there be for our worship? These 5 articles should be 10 pages maximum length total for all 5 in 10 point Times New Roman font using space and a half 1. Any notes can be single spaced. As needed, provide citation to other material from the course your notes, exercises, etc which have you included within the portfolio. Cite materials that give insights and more information about what you have said in the newsletter articles. Organize these materials and cite in such a way that the professor could easily find the material to which you refer if he should want to see what stands behind what you have said in the newsletter articles. What to leave alone? In this part of the portfolio include your original, dated answer to the church developed in module 1 and then assess your own initial answer, using the criteria excluding presentation used immediately above for part 1 of the portfolio. Reflect on these

questions: In what ways was my original statement a strong or weak initial response, and how do I know that? The original answer does not factor into length of this part of the portfolio. Self-assessment and reflection on the worship questionnaire and list of indifferent matters arising from Trinitarian reflection. In this part of the portfolio include a copy of your original worship questionnaire created at the end of module 2 arising from our work on Trinitarian doctrine. Include, too, your original list of worship matters not as directly impacted by Trinitarian reflection. Write a short essay 3 pages maximum length in 10 point Times New Roman font using space and a half 1. Emphasize the reasons you have or have not changed these items in light of continued reflection on the Trinity and investigation of historic church. How has interaction with the historic churches and use of this Trinitarian questionnaire sharpened your questions or reinforced your original thoughts? A summary statement of your journal: See below for more information. The part of the portfolio is to show that you have taken this assignment seriously and have been formed more deeply in awe of the Triune God by it. Write a 1 page summary of your deepened insights on the love of the Trinity using 10 point Times New Roman font using space and a half 1. Part 5 non-graded portion of portfolio: Number each page in increasing sequential fashion. Two Non-graded assignments A Devotional Journal: There is another required assignment for all students beyond the module materials. These are to be read prayerfully, slowly, and contemplatively. The goal is to have them open new vistas of awe and love for the Trinity. The professor will demonstrate the method in class. Keep a journal recording your discoveries regarding the awesomeness of the Trinity and the nature of love for God. A summary of this journal, mentioned above and below in more detail, is to form part 4 of the portfolio due at the end of the semester. Participation in opening and closing exercises: Each student will be invited to participate numerous times to open and close class in prayer. This activity is not required and is non-graded. It will, however, give the professor a chance to give students feedback as to the quality of their voice in leading worship and to the graceful postures of their bodies in prayer. A signup sheet will be passed around on the first day of class. Please limit these worship exercises to 2 minutes or less. The Organization of the Course: Module 1 deals with becoming acquainted with the Touchstone Church and its desired for renewed worship, how it worships, and some of the reasons it worships in this manner. This module will also work with figuring out all the different ways we can look at and speak about worship. Module 2 will work on contemplating the Trinity in order to develop a way to value things in Christian worship. The goal in this module will be developing a set of questions and expectations you can use in the next four modules. Modules will be looks at the worship of five historic Christian communities: Rome in the early 3rd century, Jerusalem in the late 4th century, Salisbury, England in the late 15th century, Geneva, Switzerland in the year 1535, and the Methodists in Baltimore in 1786. In each case the student will be asked to become entirely familiar with the worship in this context by assuming the persona of a minister in these churches. Doing so will give us a chance to try out our Trinitarian contemplation of worship and think about ways to renew the worship of the Touchstone Church. Schedule for work Module 1: Review all the introductory material and watch the worship video from this church 3 items on the website: Touchstone Church Service transcript is available in the course center in First Class course folder Feb. Consider the questions stimulating the worship planning team. Write an initial answer to their questions: What else is there? What could they do to renew their worship? What might they want to consider leaving in place? What might they want to consider changing? Date and save this statement and include in the second section of your portfolio. It will become the basis for your work in this second part of the portfolio. The criteria for assessment are found in the appendix. Write out a very short statement on what you think motivates the participants and leaders of the Touchstone Church to worship as they do. How does their belief and love for God shape how they worship? How easy or difficult was it for you to enter into this perspective? Could you be the pastor or chief musician in this congregation?

Chapter 5 : History of Christian Worship - Set of Six DVDs and Guide | Christian History Institute

A Brief History of Christian Worship - Kindle edition by James F White. Download it once and read it on your Kindle device, PC, phones or tablets. Use features like bookmarks, note taking and highlighting while reading A Brief History of Christian Worship.

What is the history of Christianity? The history of Christianity is really the history of Western civilization. Christianity has had an all-pervasive influence on society at large—art, language, politics, law, family life, calendar dates, music, and the very way we think have all been colored by Christian influence for nearly two millennia. The story of the church, therefore, is an important one to know. Jesus had promised that He would build His church Matthew The initial converts to Christianity were Jews or proselytes to Judaism, and the church was centered in Jerusalem. Because of this, Christianity was seen at first as a Jewish sect, akin to the Pharisees, the Sadducees, or the Essenes. However, what the apostles preached was radically different from what other Jewish groups were teaching. It is quite proper to say that Christianity has its roots in Judaism. The Old Testament laid the groundwork for the New, and it is impossible to fully understand Christianity without a working knowledge of the Old Testament see the books of Matthew and Hebrews. The New Testament, then, is all about the coming of Messiah and His work to save us from sin. In His life, Jesus fulfilled over specific prophecies, proving that He was the One the Old Testament had anticipated. The evangelist Philip preached to the Samaritans Acts 8: The apostle Paul the former persecutor of the church spread the gospel all over the Greco-Roman world, reaching as far as Rome itself Acts For the next years, Christians were persecuted by Rome—sometimes at random, sometimes by government edict. In the 2nd and 3rd centuries, the church leadership became more and more hierarchical as numbers increased. Several heresies were exposed and refuted during this time, and the New Testament canon was agreed upon. Persecution continued to intensify. About 70 years later, during the reign of Theodosius, Christianity became the official religion of the Roman Empire. Bishops were given places of honor in the government, and by A. After Constantine, then, Christians were no longer persecuted. Such forced conversions led to many people entering the church without a true change of heart. The pagans brought with them their idols and the practices they were accustomed to, and the church changed; icons, elaborate architecture, pilgrimages, and the veneration of saints were added to the simplicity of early church worship. About this same time, some Christians retreated from Rome, choosing to live in isolation as monks, and infant baptism was introduced as a means of washing away original sin. As the Roman Empire grew weaker, the church became more powerful, and many disagreements broke out between the churches in the West and those in the East. The Western Latin church, based in Rome, claimed apostolic authority over all other churches. This did not sit well with the Eastern Greek church, based in Constantinople. History of Christianity - The Middle Ages During the Middle Ages in Europe, the Roman Catholic Church continued to hold power, with the popes claiming authority over all levels of life and living as kings. Corruption and greed in the church leadership was commonplace. From to the popes endorsed a series of bloody and expensive crusades in an effort to repel Muslim advances and liberate Jerusalem. History of Christianity - The Reformation Through the years, several individuals had tried to call attention to the theological, political, and human rights abuses of the Roman Church. All had been silenced in one way or another. But in , a German monk named Martin Luther took a stand against the church, and everyone heard. Although Catholicism made a comeback in Europe, and a series of wars between Protestants and Catholics ensued, the Reformation had successfully dismantled the power of the Roman Catholic Church and helped open the door to the modern age. History of Christianity - The Age of Missions From to , the church showed an unprecedented interest in missionary work. Colonization had opened eyes to the need for missions, and industrialization had provided people with the financial ability to fund the missionaries. Missionaries went around the world preaching the gospel, and churches were established throughout the world. The evangelical church is strongly independent and rooted firmly in Reformed theology. The church has also seen the rise of Pentecostalism, the charismatic movement, ecumenicalism, and various cults. Each of us is responsible to know what the Scripture says and to live by it. When the church forgets what the Bible teaches and ignores

what Jesus taught, chaos reigns. There are many churches today, but only one gospel. May we be careful to preserve that faith and pass it on without alteration, and the Lord will continue to fulfill His promise to build His church.

Chapter 6 : [PDF/ePub Download] a brief history of christian worship eBook

A Brief History Of Music In Worship Source: The Complete Library of Christian Worship, Robert E. Webber, General Editor. Throughout its history, the Christian church has used music to proclaim the gospel and to return thanks and praise to God.

Galerius , who had previously been one of the leading figures in persecution, in issued an edict which ended the persecution. Victory allowed him to claim the emperorship in the West. How much Christianity Constantine adopted at this point is difficult to discern. Roman coins minted up to eight years later still bore the images of Roman gods. Constantine supported the Church financially, built various basilicas, granted privileges e. It had overtly Christian architecture, contained churches within the city walls, and had no pagan temples. Constantine also played an active role in the leadership of the Church. In , he acted as a judge in a North African dispute concerning the Donatist controversy. More significantly, in he summoned the Council of Nicaea , the first Ecumenical Council. Constantine thus established a precedent for the emperor as responsible to God for the spiritual health of their subjects, and thus with a duty to maintain orthodoxy. The emperor was to enforce doctrine, root out heresy, and uphold ecclesiastical unity. Some, such as John Chrysostom and Athanasius , suffered exile, persecution, or martyrdom from Arian Byzantine Emperors. Germanic Christianity A popular doctrine of the 4th century was Arianism , the denial of the divinity of Christ, as propounded by Arius. Though this doctrine was condemned as heresy and eventually eliminated by the Roman Church it remained popular underground for some time. In the late 4th century Ulfilas , a Roman bishop and an Arian, was appointed as the first bishop to the Goths , the Germanic peoples in much of Europe at the borders of and within the Empire. Ulfilas spread Arian Christianity among the Goths firmly establishing the faith among many of the Germanic tribes, thus helping to keep them culturally distinct. They were mostly concerned with Christological disputes. Christianity as Roman state religion [edit] An Eastern Roman mosaic showing a basilica with towers, mounted with Christian crosses , 5th century AD, Louvre On 27 February , with the Edict of Thessalonica put forth under Theodosius I , the Roman Empire officially adopted Trinitarian Christianity as its state religion. After its establishment, the Church adopted the same organisational boundaries as the Empire: The bishops, who were located in major urban centres as per pre-legalisation tradition, thus oversaw each diocese. Among the sees, five came to hold special eminence: Rome , Constantinople , Jerusalem , Antioch , and Alexandria. The prestige of most of these sees depended in part on their apostolic founders, from whom the bishops were therefore the spiritual successors. Though the bishop of Rome was still held to be the First among equals , Constantinople was second in precedence as the new capital of the empire. Theodosius I decreed that others not believing in the preserved "faithful tradition", such as the Trinity, were to be considered to be practitioners of illegal heresy , [49] and in , this resulted in the first case of capital punishment of a heretic, namely Priscillian. A particular consequence of this perspective was that Mary could not be properly called the mother of God, but could only be considered the mother of Christ. The most widely known proponent of this viewpoint was the Patriarch of Constantinople Nestorius. Since referring to Mary as the mother of God had become popular in many parts of the Church this became a divisive issue. Many churches who followed the Nestorian viewpoint broke away from the Roman Church, causing a major schism. The Nestorian churches were persecuted and many followers fled to the Sasanian Empire where they were accepted. The Sasanian Persian Empire had many Christian converts early in its history tied closely to the Syriac branch of Christianity. The Empire was officially Zoroastrian and maintained a strict adherence to this faith in part to distinguish itself from the religion of the Roman Empire originally the pagan Roman religion and then Christianity. Christianity became tolerated in the Sasanian Empire and as the Roman Empire increasingly exiled heretics during the 4th and 6th centuries, the Sasanian Christian community grew rapidly. This church evolved into what is today known as the Church of the East. Oriental Orthodoxy In the Council of Chalcedon was held to further clarify the Christological issues surrounding Nestorianism. The resulting schism created a communion of churches, including the Armenian, Syrian, and Egyptian churches. Christian monasticism Monasticism is a form of asceticism whereby one renounces worldly pursuits and goes off alone

as a hermit or joins a tightly organized community. It began early in the Church as a family of similar traditions, modelled upon Scriptural examples and ideals, and with roots in certain strands of Judaism. John the Baptist is seen as an archetypical monk, and monasticism was also inspired by the organisation of the Apostolic community as recorded in Acts 2. Eremetic monks, or hermits, live in solitude, whereas cenobitics live in communities, generally in a monastery, under a rule or code of practice and are governed by an abbot. Originally, all Christian monks were hermits, following the example of Anthony the Great. However, the need for some form of organised spiritual guidance led Pachomius in to organise his many followers in what was to become the first monastery. Soon, similar institutions were established throughout the Egyptian desert as well as the rest of the eastern half of the Roman Empire. Women were especially attracted to the movement.

Chapter 7 : A Brief History Of Music In Worship | WorshipLibrary

This brief outline of the history of Christian music through the 19th century is designed to help us place the ancient hymns in their historical context, and to learn when the forms now familiar - psalter, hymnody, liturgy, chorale, oratorio, cantata, and sacred anthem, came into being.

Music Institute given in Anaheim, California] Prof. Sue Talley In this session, we share the ideals and the music of the ancient Christian church, emphasizing the first seven centuries A. An examination of history reveals that many of the problems we are dealing with today are not new to the experience of the Church. Although no early manuscripts from the first century exist, we can logically reconstruct something similar to the music of that time. By learning the principles of psalmody and borrowing from oral tradition, we can create our own hymns for personal devotion or for congregational use. We will highlight the different styles by sharing musical examples. As we sing from a modern hymnal, we sing words or tunes from many countries. These songs have been handed down through the centuries. Throughout this study, we emphasize the principles underlying the creation and performance of church music. This brief outline of the history of Christian music through the 19th century is designed to help us place the ancient hymns in their historical context, and to learn when the forms now familiar - psalter, hymnody, liturgy, chorale, oratorio, cantata, and sacred anthem, came into being. The music of the Hebrews 1. Music was primarily vocal, a servant of the word. Certain portions of Scripture were sung from very early times and still are: Much is known about Temple instrumentsâ€”less about tunes d. After the destruction of the Temple, music became more subdued. Instruments were carefully chosen and usually did not accompany the voices. Trumpets, shofars called the assemblies to order, led procession. The music of the Hebrews was distinctive from pagan music but influenced by it; many instruments may have come from Egypt. Singing was for studying the Scripture and attaining understanding. However, prophecy also used harp accompaniment. The Early Church drew on its Hebrew heritage in worship and music. Synagogue tunes and attitudes about music were adapted for Christian use. Worldly tunes were shunned. The use of instruments was frowned upon 3. Both church and synagogue shunned the elaborate and sensuous music of the world. Three categories of sacred song were mentioned: Their music based on simple melodic patterns called tetrachords.

Chapter 8 : Christian worship - Wikipedia

A Brief History of Christian Worship by James F. White. Written in the same readable style as his Introduction, this is a short but clear survey of how Christians have worshiped from New Testament times to the present.

Therefore, to best understand the origins of Christian worship, it is necessary to look at the history of Jewish worship, for it was this past manner of worship that helped to shape the worship of the early church. The tribe of Levi was set aside to serve as priests for God and His people. The OT books of Exodus and Leviticus provide specific instructions about the manner in which worship and sacrifice was to occur, about what was to be sacrificed, and the reason for the offerings. While the people of Israel were clearly commanded to worship God Deuteronomy 6: Worship in the Temple After its construction by Solomon, the temple in Jerusalem became the prominent focus of Jewish worship. It appears that the emphasis of worship in the temple was primarily on sacrificial offerings and praise to God through music. The music was comprised of numerous and various instruments of music, as well as well-trained vocal choirs whose singing was perhaps somewhat similar to the melodious four-part harmony common in many churches today. Numerous passages of Scripture refer to the music, both vocal and instrumental, used in worship to God during that time: Asaph the chief, and second to him Zechariah, then Jeiel, Shemiramoth, Jehiel, Mattithiah, Eliab, Benaiah, Obed-edom and Jeiel, with musical instruments, harps, lyres; also Asaph played loud-sounding cymbals, and Benaiah and Jahaziel the priests blew trumpets continually before the ark of the covenant of God. The Levites stood with the musical instruments of David, and the priests with the trumpets. Then Hezekiah gave the order to offer the burnt offering on the altar. When the burnt offering began, the song to the Lord also began with the trumpets, accompanied by the instruments of David, king of Israel. While the whole assembly worshiped, the singers also sang and the trumpets sounded; all this continued until the burnt offering was finished. Now at the completion of the burnt offerings, the king and all who were present with him bowed down and worshiped. Moreover, King Hezekiah and the officials ordered the Levites to sing praises to the Lord with the words of David and Asaph the seer. So they sang praises with joy, and bowed down and worshiped. The OT books of Ezra and Nehemiah tell of the work in repairing the damage that was done and of their worship at that time: They sang, praising and giving thanks to the Lord, saying, "For He is good, for His lovingkindness is upon Israel forever. For they performed the worship of their God and the service of purification, together with the singers and the gatekeepers in accordance with the command of David and of his son Solomon. For in the days of David and Asaph, in ancient times, there were leaders of the singers, songs of praise and hymns of thanksgiving to God. Rabbinic literature recalls worship at the Second Temple, especially after its reconstruction by King Herod. The instrumental music at the Second Temple seems to have been richer than that of the First Temple. The orchestra consisted of two to six nevels probably kitharas, nine or more kinnors lyres; the maximum number was limitless, two to twelve chains pipes, perhaps shawms of the aulos type, and one cymbal. The priests blew the shofar and at least two trumpets. They also sounded the magrefah the rake used for clearing the ashes of the altar by throwing it forcefully on the ground in order to signal the beginning of the Temple Worship. Summarizing the Mishnah, Idelsohn describes the main musical worship, which - as in the First Temple - was part of the morning sacrifice. Two priests took their stand at the altar immediately and started to blow the trumpets After this performance, they approached Ben Arza, the cymbal player, and took their stand beside him, one at his right and the other at his left side. Whereupon, at a given sign with a flag by the superintendent, this Levite sounded his cymbal, and all the Levites began to sing a part of the daily psalm. Whenever they finished a part they stopped, and the priests repeated their blowing of the trumpets and the people present prostrated themselves. The lack of a temple in which to worship and sacrifice resulted in the creation of the synagogue a word which, somewhat like our word "church", is used to refer both to the congregation and to the building in which they met. The people of Israel would gather around their elders to listen to the word of God, to receive instruction, and to worship. This form was retained and matured after the return from the exile, and it became a normal part of Jewish religious life. Even after the rebuilding of the temple perhaps due to the inability of many to travel and attend worship in the temple, synagogue worship

flourished. Philip Schaff History of the Christian Church gives the following description of the synagogue: The building was a plain, rectangular hall of no peculiar style of architecture, and in its inner arrangement somewhat resembling the Tabernacle and the Temple. The last corresponded to the Holy of Holies in the Tabernacle and the Temple. A sacred light was kept burning as a symbol of the divine law, in imitation of the light in the Temple, but there is no mention made of it in the Talmud. Other lamps were brought in by devout worshippers at the beginning of the Sabbath Friday evening. Alms-boxes were provided near the door, as in the Temple, one for the poor in Jerusalem, another for local charities. Paul imitated the example by collecting alms for the poor Christians in Jerusalem. There were also deacons Gabae zedaka for the collection of alms in money and produce. Ten or more wealthy men at leisure, called Batlanim, represented the congregation at every service. Each synagogue formed an independent republic, but kept up a regular correspondence with other synagogues. It was also a civil and religious court, and had power to excommunicate and to scourge offenders [as mentioned in Matthew It included prayer, song, reading, and exposition of the Scripture, the rite of circumcision, and ceremonial washings. The bloody sacrifices were confined to the temple and ceased with its destruction; they were fulfilled in the eternal sacrifice on the cross. The prayers and songs were chiefly taken from the Psalter, which may be called the first liturgy and hymn book. The opening prayer was called the Shema or Keriath Shema, and consisted of two introductory benedictions, the reading of the Ten Commandments afterward abandoned and several sections of the Pentateuch, namely, Deut. Then followed the eighteen prayers and benedictions Berachoth. These benedictions are traced in the Mishna to the one hundred and twenty elders of the Great Synagogue. They were no doubt of gradual growth, some dating from the Maccabean struggles, some from the Roman ascendancy. The prayers were offered by a reader, and the congregation responded "Amen. The didactic and homiletical part of worship was based on the Hebrew Scriptures. A lesson from the Law called parasha , and one from the Prophets haphthara were read in the original, and followed by a paraphrase or commentary and homily midrash in the vernacular Aramaic or Greek. A benediction and the "Amen" of the people closed the service. As there was no proper priesthood outside of Jerusalem, any Jew of age might get up to read the lessons, offer prayer, and address the congregation. Jesus and the apostles availed themselves of this democratic privilege to preach the gospel, as the fulfilment of the law and the prophets. The strong didactic element which distinguished this service from all heathen forms of worship, had the effect of familiarizing the Jews of all grades, even down to the servant-girls, with their religion, and raising them far above the heathen. At the same time it attracted proselytes who longed for a purer and more spiritual worship. The passage tells us that Jesus observed the common Jewish custom of attending the synagogue on the Sabbath. At one point in the service, He stood up, signifying that He wished to read from Scripture and address the congregation. Accordingly, He was asked to read from the book of the prophet Isaiah. After doing so, He again followed the custom of the synagogue by sitting down and then expounding on what He had read. Although His hearers did not appreciate all that He said on this occasion, v15 shows that He had been allowed to teach many times in the synagogues and had often been well-received. It was this open format that afforded Jesus and His disciples many opportunities to preach the gospel of salvation to the Jews. The Demise of Instrumental Music A significant difference is seen between the dramatic worship exhibited in the temple both the first and the second and the restrained and subdued gatherings in the synagogues. While the focus in the temple seemed to be mainly upon exuberant worship and praise through sacrifice and music both vocal and instrumental , it seems that the main focus in the synagogues was not so much upon public worship, but rather upon instruction in the Law. The worship of the synagogues was apparently limited to recitation of prayer, chanting of the Psalms, and Bible reading and instruction. Why were the various instruments of music commonly seen before suddenly put aside? Why was the singing which, while no one knows for sure exactly how it sounded, was perhaps more expressive in temple worship suddenly confined to plain and simple chanting? Scholars have cited several contributing factors: Exposure to the Babylonian culture may have had some influence on the development of music in Jewish worship although, as already seen, worship in the second temple remained, at least for a while, similar to what it had been before. Borrowing from other cultures was not uncommon; examples of such are the borrowing of Assyrian script and the Babylonian calendar while they were in exile. It may be that the return

from exile was accompanied with the beginning of Rabbinic influence and dominance. In fact, it appears that, from about the 2nd century B. The rabbis apparently taught that a proper life of piety resulted from increased knowledge of Scripture. This may have contributed to the emphasis being more on instruction than on worship through music. Perhaps the main reason that the use of instruments in worship ceased in the synagogues was that the Rabbis decided to forbid such. According to their views, such could possibly lead to work on the Sabbath. Musical instruments remained a part of the Sabbath service in the temple because the rabbis apparently could do nothing regarding their presence there. Since the main synagogue service took place on Sabbath mornings, no musical instrument could become an integral component thereof. The rabbis gave another reason for banning instruments of music as well as other types of singing: The rabbis apparently felt that such an attitude of mourning should be carried into the synagogue service as well. They quoted Hosea 9: "A song in the house means destruction is at its threshold" Sotah 48a, as given by Liturgica. The music of the synagogues was further influenced by the legalistic and puritanical ethic of the rabbis in regards to their concern over promiscuity. These excessive fears of promiscuity led to the separation of men and women, and ultimately to only men singing in the synagogue in worship. The Prominence of Chanting Thus ended at least for quite some time the format of melodious and harmonious singing in worship. In its place, chanting which had sometimes been in use in the temple came to be the only acceptable style of music in the synagogue. Ken Collins gives this definition of chant: Chants were invented to encourage congregational singing, since they require less musical skill than songs. The advantage of chanting is that most any text can be chanted to any tune without modifying either the tune or the text, and that makes it an ideal way to put scripture to music. There were generally three genres of chanting commonly found in the synagogues: The Psalms were often chanted in an antiphonal format, in which two groups would sing alternate verses to one another, or in which one or more soloists would alternate with the choir in singing verses and a refrain. The one leading the chanting was known as the chazzan now commonly called a cantor. As would be expected, the chazzan of a synagogue tended to develop his own unique style of chanting. But, as also might be expected, those who were quite proficient in this role came to be in great demand. Therefore, as they went from synagogue to synagogue, they took with them their own traditional melodic patterns.

Chapter 9 : A BRIEF HISTORY OF CHRISTIAN WORSHIP MUSIC

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