

**Chapter 1 : Elements of Western Education System - The Educationist**

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Elements of Western Education System The main elements of the western education system are: Learning within the institution is legitimate & authentic. So there is a stamp of authority on learning that is expected in the education system in the West. You should be able to operate the machines & you should be able to read the instructions about the machines. Because the beginning of mass education was in the industrial society and mechanization was taking place, it was supposed to serve the cause of the industrialists and the capitalists. Third, there must be strict gradation. You are first in the elementary school. Then you go to the secondary school. Then you go to higher secondary, then college and things like that. The fourth element is that we must certify what you have learnt. It is not good enough for you to learn and go away. You may have learnt what may work & but that will not do. We will certify what you have learnt. And the certification will be in terms of grades, marks, divisions etc. We take the responsibility & in the western education system & to certify for all those who need your services or would like to use you. And finally, of course, this is the underlying philosophy & there should be no subversion. There should be people who should accept our society, our authority. They should become good citizens, which means follow whatever the state orders. They should become good members of society & which means they should restrict themselves to the status quo, should not raise questions and should not rebel. Also & another very important element & mass education. Everybody has to be educated. And therefore there should be what I call & and others also call it & conveyor belt model of education. You go from one class to the other. Those who do not do well fall out. In an industry, when you are producing a bulb, or anything & anything which is defective falls out of the belt. Only good things go. So you are not bothered. You are not dealing with human beings & not trying to develop human beings. You are trying to develop commodities that will suit your production system. So it is a conveyor belt model that is going on. Therefore this whole hierarchy is there, where you have to pass or fail & you have to do well to be able to fit into that. So these are the major elements of the western education system. And unfortunately, we have adopted them. Now & What is progressive education? Progressive education is where you value the child herself or himself. The child is an individual. She has her own pace of learning & her own style of learning, her own mode of learning. Every child is different. But what does the current system say? All children must be, at a particular age, in a particular class. They must learn the same thing, through the same textbook, with the same teacher. So while Psychology and all the related sciences of education & behavioral sciences & clearly say that every individual is unique and different, this western education system clearly does away with the whole differential and makes them homogeneous creatures to be treated in the same manner. It is as bad as saying that there is a doctor who will have all the patients sitting together and says all right, I am treating all of you & I am giving you this same medicine. It is as ridiculous. Unfortunately, we are so engrossed in the system that this ridiculousness does not appear to us. Secondly, when we value human beings, we not only value their learning pace, but we value them as holistic human beings & not only a learning human being; not only one whose mind is to be developed. But does the western education system really develop the whole personality? What does it do to develop my social state? What does it do to develop my emotional life & my ability to love you and be loved; my ability to take care of people, my ability to empathize with all those who are in difficulty and be with them? The western education system does not do anything at all. Since it is confined to the textbooks and classrooms, neither the social skills, nor the emotional control or emotional development takes place & nor values. In democracy, we keep on saying we want liberty, equality, fraternity, equality of the individual and things like that. Where does it come in the western education system? They all flaunt it. They want to put it as a cover. But inside, we only have learning of certain subjects and disciplines & not even the unity of knowledge. The progressive movement believes that human beings can learn at their own pace. They are creative children; give them space

for their creativity. Promote their questioning ability, promote their ability to think on their own, act on their own, and take risks if required. The progressive movement wants that the children should really be able to deal with the world at their own terms. Children are human beings dealing with the world on their own terms. But the current system wants that children should learn to deal with the world on their terms – not on the terms of the children. So a progressive movement cannot, at any time, be consistent with the system. It is only a marginal, nominal space that it gets within this larger system. And we feel satisfied. Because I am a progressive educationist, I might be able to do this in some schools, and I will be very happy. I will say oh! I have done this great wonder. All my friends who are here – they have been doing great things in their small areas. But when you go to the system, the system remains the same system that is producing homogenized human beings or homogenized workers for the current economic system, rather than good, empathetic, loving, caring human beings.

*Eastern elements in Western chant. Studies in the early history of ecclesiastical music. [Egon Wellesz ()] on calendrierdelascience.com \*FREE\* shipping on qualifying offers.*

Even before the foundation of the Byzantine Empire, Armenia adopted Christianity as a state religion. The use of some popievki is limited to the beginning, the middle, or the end of a chant. Occasionally, two popievki are merged into a compound popievka. Plainchant, or plainsong, is also known as Gregorian chant and forms the core of the musical repertoire of the Roman Catholic Church. It consists of about 3,000 melodies collected and organized during the reigns of several 6th- and 7th-century popes. Most instrumental in codifying these chants was Pope Gregory I. The eight modes Melodically, Gregorian chants are based on eight different modes, often called church modes. Seven of them were given names identical with those used in the musical theory of ancient Greece: Dorian, Hypodorian, Phrygian, Hypophrygian, Lydian, Hypolydian, and Mixolydian, while the name of the eighth mode, Hypomixolydian, was adapted from the Greek. Each mode comprises a diatonic scale with the compass of one octave. The modes are classified by their finalis, the usual final note of a melody in that mode. An authentic mode consists of a pentachord a succession of five diatonic notes followed by a conjunct tetrachord, for example: In either case the finalis falls on the lowest note of its pentachord. Each authentic mode has a correlated plagal mode, which is identified by the prefix Hypo. In the following chart of the eight church modes, the finalis is marked by a capital letter: D e f g a Hypodorian 3. E f g a b Hypophrygian 5. F g a b c Hypolydian 7. G a b c d Hypomixolydian d e f The tones of the Hypomixolydian mode are identical with those of the Dorian, but the two modes differ in the location of their finalis. The character of the church modes was further determined by a number of distinctive melodic formulas, and sometimes a particular ethos was attributed to the different modes. Contrary to the Byzantine classification, which lists first the four authentic and then the four plagal modes, the Roman classification alternates the authentic and plagal modes, so modes with the same finalis follow each other. This principle underlies the medieval fourfold system of the so-called maneriae Latin: The first pair, or protus maneria, includes the Dorian and Hypodorian modes; the second, or deuterus, the Phrygian and Hypophrygian; the third, or tritus, the Lydian and Hypolydian; and the fourth, or tetrardus, the Mixolydian and Hypomixolydian. Although Greek names were sometimes applied to the church modes and the principle of diatonic octave scales is found in both systems, certain significant discrepancies seem to belie any direct historical connection. Most conspicuous is the different meaning attributed to the names of the Greek octave species and of the church modes. Comparing the two systems provides a plausible explanation: The main reason for the use of a tone not included in the basic scale pattern was that medieval musicians sought to avoid the tritone Fâ€™B. Nevertheless, for centuries medieval theorists considered these alterations as special forms of the Lydian or Dorian mode rather than as new modes. The reluctance to acknowledge the existence of additional modes is reflected in the so-called musica ficta. According to this practice, musical notation appears to conform strictly to the system of church modes but presupposes that the performer makes certain adjustments by raising or lowering a note through the insertion of a sharp or flat. Two different developments occurring between the 12th and the 16th centuries resulted in a radical change in modal theory: Finally, a theorist, Heinrich Loris, commonly known by his assumed name Henricus Glareanus, sanctioned the coexistence between the old church modes and the emerging major and minor modes.

**Chapter 3 : History of Russian Liturgical Chant**

*Eastern Elements in Western Chants: Studies in the Early History of Ecclesiastical Music - Volume 5 Skip to main content We use cookies to distinguish you from other users and to provide you with a better experience on our websites.*

From its beginnings to its end the city of Byzantium was established as a trading port by Greeks in b. Its location is strategically crucial as a bottleneck both on the Europe-to-Middle East land route, and on navigation between the Mediterranean and the Black Sea. The principal trade route between China and Europe also went through Constantinople. By a fateful decision the capital of the Roman Empire was moved from Rome to Constantinople in the 4th century. Compare to the map in Figure 5. Maps by Louis W. The minarets or, looking like rocket ships on their launch pads are Moslem additions after A bit of the Roman high wall is visible [left of the church], with houses built up-against its inner side. The Evolution of Christianity: In the city of Rome especially, Christians were killed in unusual ways for public entertainment at the Colosseum. An exemplary story is that of St Cecilia the daughter of a Roman noble family, who was instructed in the Gospels by the bishop of Rome. She consecrated her life to God of the Gospels and she refused to burn incense to Caesar, or to proclaim that Caesar was a god, as required by the state religion. For this crime against the state, she was executed in ca According to reliable scientific testimony of the time, her body was still intactâ€”uncorrupted by disease or parasites, and not desiccatedâ€”when her tomb was reopened almost a thousand years after her death. The statue depicts Cecilia in the same posture as she is lying in her tomb, and exactly as she lay at the hour of her death. She is barefoot, her neck has been cut, and she extends three fingers of her right hand to denote the Trinity and one finger of the left hand to denote the unity of one God. Her tomb was hewn from rock and sealed with molten silver. Unattributed; enhanced by Louis W. Under the reign of Constantine, Christianity was tolerated for the first time in the Roman Empire. In a bizarre reversal of legal status, he decreed that the old religion of the Roman Caesars was illegal for anyone to practice in the Roman Empire. This coin is evidence of Christianity as the official, state religion of the Byzantine Empire. The obverse [left] depicts Jesus holding the Bible and raising two fingers of his right hand in blessing. The reverse [right] depicts the Emperor with a Christian cross on his crown and holding a cross in his right hand. Berk an authority on ancient coins says this was the "first portrait of Christ on a coin. Courtesy of Harlan J. Approximate boundaries of the northern extent of the Byzantine Empire shaded in pink in the 5th century c. The boundaries of the Empire would fluctuate significantly in subsequent centuries under various dynastic families. Most of this pink-shaded area had fallen under Turkish Muslim control before a. Map by Louis W. Less than a hundred years after Theodosius, civil order and government administration in the Western Empire collapsed following the invasion of the city of Rome by barbarian tribes in a. Looting, arson, indiscriminant killing, and rape by Norse raiders was frequent. Literacy was preserved only in remote monasteries. During this period, however, the Eastern Empire flourished economically, politically, and culturally. Great libraries of manuscripts were assembled there, including classical writings of ancient Greece and manuscripts of the early Christian Church. This rivalled in size and importance the Great Library at Alexandria Egypt , where an enormous collection of scrolls containing ancient texts had been assembled. The Great Library at Alexandria was burned twice, and an unknown number of ancient texts were lost forever. The Frankish King Charlemagne [reigned a. Patriarchs and theologians of the eastern churches, however, denied such Papal primacy. But, division had been festering for centuries, inflamed in the minds of common people by inflammatory rhetoric of priests, monks, and theologians on both sides. The content of the theological or doctrinal disputes, however, can seem rather petty by comparison to the severe dangers that would soon face Christian civilization. Within a few years it killed a large percentage of the population, perhaps one in every three persons. Among the countries worst affected was Italy, where one half of the population died from the Plague. England was far worse off: Political stability made extensive irrigation possible, and Anatolia had one of the densest populations in the medieval world. This provided soldiers for the Imperial army. Huge loss of population from the Plague, and invasion of Anatolia by Turkish tribes from Central Asia specifically Turkestan , caused Byzantium to lose control of this buffer territory. The population of Constantinople, itself,

was also decimated during that time: West wall of the city of Constantinople, today. Unattributed on the Web. In May , a section of the outer low wall protecting the west side of Constantinople was breached following two months of continuous, heavy cannon fire by Moslem Turks. The Turks used a newly-invented, foot long 8-metre siege cannon using technology imported from Europe. When the outer wall was breached, somehow two gates of the inner high wall were left open, and Moslems poured into the city. In that last day, Catholic and Orthodox priests celebrated Mass together at the principal church, the Hagia Sophia. Only in the last day were people willing to forgive doctrinal disputes that separated Eastern and Western Christianity, but it was too late. The great church of Hagia Sophia was spared by the Moslem leader due to its great beauty, and it remains today albeit converted into a mosque. Part of the wall of Constantinople. The outer wall [at left] stands about 25 feet high. The inner wall stands about 40 feet high, with towers at regular intervals and standing 60 feet high 20 metres. Much of the original wall still stands today. But, many of them believed also in an ancient prophesy about Constantinople: Not the least of the heroes was the Emperor himself, Constantine XI, who acted bravely and selflessly until the end. Christian sailors from Venice, Genoa, and Crete fought with remarkable skill, both at sea and ashore: Christians, men, women, and children alike, were slaughtered without mercy; their blood was said to have run in rivers through the streets of the city. Many women and girls were bound and taken to do service in harems. Thousands of Christians were taken away into slavery, to spend the rest of their lives in hard labor and cruelty. Young boys were taken to be re-educated in mosque schools, later to serve for life in the Turkish army. Especially attractive boys, however, were sent to harems. Just a few communities in the city were spared and allowed to keep their lives and their property because they surrendered to Islam before the wall was breached. From this event one thing, at least, could be known with certainty: Within a few years after the fall of Constantinople, all that had been the Byzantine Empire was under Turkish control. Only with World War I did parts of it such as Greece regain their sovereignty. It is more likely the case, in my opinion, that Eastern Christian influence, specifically Byzantine, played a major part in the formation of Western liturgy, piety, and music. The Western system of church modes, for example, may have derived from an older modal system in the East an argument advanced by Jacques Chailley , or at least, it was a synthesis of Byzantine and the ancient Greek modal systems. Melodies from the East, perhaps originally from Syria, found their way into the corpus of Gregorian chant in the West. Specifically, the Kyrie, the Sanctus, and possibly the Gloria were direct imports to the Western liturgy from the East; to this day the Kyrie is usually sung in Greek at Catholic Mass. The cultural exchange between an East still pre-eminent as the cultural center of Christianity, and a West only beginning to emerge from the Dark Ages, strongly suggests that Western notation was at a minimum influenced by Eastern practice. Undoubtedly the earliest Christian church was not Greek, but Hebrew likely Aramaic-speaking. The first nation to convert to Christianity was Armenia in southwestern Anatolia , where Armenian was the dominant language and culture. Arguably, however, many early Christian churches beyond Jerusalem were Greek-speaking. According to historical liturgists, it was during this time that the Western Catholic liturgy developed. The Greek musical idiom became institutionalized throughout Eastern Christendom due to the social and political power of Byzantium. For a time, Popes were even selected by Byzantine civil appointment. This state of affairs remained in effect until Justinian-I recaptured Rome and more importantly until Pepin and Charlemagne strengthened the Roman Papacy and codified the Roman liturgy. One can expect a strong Byzantine Greek influence on Western chant, although it may be difficult to trace due to the paucity of contemporaneous documentation about this, and due to changes in Greek Orthodox music following the fall of Constantinople and its domination by Moslems. Many of the above remarks are confirmed by the following passages from Richard Hoppin. Actually, the earliest manuscripts with musical notation are from the ninth and tenth centuries, and none comes from Rome or even Italy. All of them originated in the North. The most striking departures from traditional Gregorian Chant melodies occur in a series of manuscripts originating in Rome between the eleventh and thirteenth centuries. Considerable controversy has raged over the significance of these manuscripts, but it is now generally agreed that they represent a much older Roman tradition [viz. Their contents correspond to the oldest liturgical sources and lack the feasts added after the eighth century. It is logical to assume, therefore, that their music approximated the chant in Rome as it was before being transplanted to the Carolingian empire. These

manuscripts have received neither the liturgical nor musical study they deserve. Preliminary investigations of the music, however, confirm the supposition that it is an archaic form of the chant as we know it today. This suggests another influence at work in forming the musical repertory of the Church during its first thousand years. The transition from Greek to Latin as the liturgical language of the West was by no means instantaneous or complete. At first, some parts of the service were performed in both languages, and even today the readings of a solemn papal Mass are done in Greek and Latin. Moreover, later additions to the liturgy came from the East, either with or without translation to Latin. Examples are the Kyrie eleison Lord, have mercy in Greek, introduced at an early period, and the Agnus Dei Lamb of God , introduced in the seventh century with the text translated into Latin. Numerous chants were created after Greek models, and some were even sung in Greek or in both Greek and Latin.

Chapter 4 : Indigenous music of North America - Wikipedia

*Medieval Byzantine chant and the sound of Orthodoxy* Alexander Lingas *Orthodox Christian critics of Latin Christianity have rarely limited themselves to the complex theological and ecclesiological matters' that have preoccupied official interchurch dialogues from the Council of Ferrara-Florence to the present.*

Find Peace and Calm. Be Still and Know that I am God. What Are The 8 Gregorian Modes? The Gregorian Modes, also known as church modes, are the eight structures of pitch organization that are used in the Gregorian Chants. Gregory the Great is often associated with the various chants that were to become the ascendant variety during the medieval times in central and Western Europe by the Frankish cantors who reworked Roman ecclesiastical song in the Carolingian period. The theoretical structure of modes emerged later to illustrate the tonal framework of this chant repertory. In the Byzantine arrangement, a mode is basically an attribute or feature of a specific tune-family. The eight modes that categorize the Western chant were adapted from this. However, the Western repertory was there even before the eight-modes system of classification was applied to it. As a result, the eight modes served in the West largely as pre-existent scales to which the individual chants were assigned. Each of the pairs has a final on D, E, F and G, and they can be played on white notes of the modern piano keyboard. It is worthwhile to stress the fact that the eight modes do not have fixed pitch like modern scales. In essence the eight tones are rather specific arrangements or orders of tones and semi-tones that can be sung at any pitch. The Difference The two units of each pair can be distinguished on the basis of two principles. The first principle is which sets other notes apart from the final are fundamentally important in the melodies attached to the mode concerned. A psalm tone is the most basic chant for demonstration. Gregorian psalmody is normally sung along with antiphons, which are short texts that are often obtained from text in the book of psalms. The antiphons can be sung before, as well as after reciting the psalm. Terminologies The system of eight modes is usually associated with various terminologies. The most basic and most apparent is that used by Catholic Church in its contemporary official chant books, whereby the eight modes are typically numbered 1 to 8 in Roman digits. However, other classification, based on various medieval thinkers, is also encountered frequently. One example is first encountered in a late 8th to early 9th century tones which list four modes named protus, deuterus, tritus and tetrardus Greek words for 1st, 2nd, 3rd, and 4th.

Chapter 5 : Middle Eastern music - Wikipedia

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The late Byzantine and Slavonic Communion Cycle: Byzantine hymnography and Byzantine chant, Hellenic College Press Byzantine Trisagia and Cheroubika of the fourteenth and fifteenth centuries: Mount Athos, the sacred bridge: Desby, Frank, Nicolas E. Maragos, Alex Lingas, et al.: Blackwood and sons History of the Byzantine and Greek empires, W. A treatise on Byzantine music, W. A collaborative approach between music psychology and Byzantine musicology. The study of medieval chant: Great theory of music by Chrysanthos of Madytos, Indiana University. Conomos, Studies in Eastern chant Papyrus Vindobonensis G Byzantine elements in early Slavic chant: A history of Byzantine music and hymnography, 2nd ed. Melody construction in Byzantine chant, s. A History of Byzantine music and hymnography, 1st ed. Eastern elements in Western chant: Wellesz, Egon and T. Byzantine music and its place in the liturgy, Royal Musical Association Studies in Eastern chant, Oxford University Press Studies in Eastern chant, Oxford Univ. Thodberg, Christian and Egon Wellesz: Studien im kurzen Psaltikonstil, E. Posted by admin at

**Chapter 6 : :: Welcome to A History of Western Music - 7th Edition ::**

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Religious services were mostly sung or intoned rather than spoken. Many aspects of Western music, from notation to polyphony, first developed within church music. Most schools were part of the church, and most composers and writers on music were trained there. Moreover, because notation was invented for church music, that type of medieval music is the best preserved today. This chapter traces the development of the church in the West of its music, including the traditions and values that shaped how music was used and regarded, the standardization of liturgy and music as a unifying force, and the development of notation as a tool for specifying and teaching melody. The church drew on Greek philosophy and music theory, but also fostered practical theory for training musicians. By Christianity was established in most cities of the Roman Empire, despite persecution. In , Emperor Constantine I r. In , Emperor Theodosius I r. By , virtually the entire area once controlled by Rome was Christian and organized by the principles of the empire see HWM Figure 2. Territories were called dioceses. A hierarchy headed by patriarchs in Rome and other cities included local churches, bishops, and archbishops. Ritualistic sacrifice of an animal usually a lamb was an integral part of worship services. During the sacrifice, a choir of Levites members of the priestly class sang psalms. Trumpets and cymbals were also used. Priests and sometimes worshipers ate some of the offering, depending on the occasion. Synagogues Synagogues were centers for readings and homilies rather than worship. Scripture was chanted to a system of melodic formulas based on phrase divisions of the text cantillation. Readings were assigned to particular days or festivals. Singing psalms is a central element of all Christian observances. Music in the Early Church Biblical references to musical activity Matthew In the fourth century, official acceptance led to public meetings in large buildings called basilicas see HWM Figure 2. She describes the Sunday morning Vigil, which would later be called Matins. Priests sang psalms followed by a response from the congregation. Prayers followed each of the three psalms. After the reading, the bishop exited to the accompaniment of hymns. Early church leaders known today as "the church fathers" encouraged music for sacred purposes only. In his Confessions, he describes shedding tears at the psalms. He believed that feeling strongly inspired by a musical performance was a good thing if the inspiration came from the meaning of the words. When he was "moved more by the song than by what [was] sung," it was sinful. Other church fathers prohibited instrumental music. Instrumental music, lacking words, could not convey Christian teachings. They feared evoking pagan practices, such as spectacles involving dancing. The eternal welfare of the soul was of paramount importance, above earthly enjoyment. Divisions in the Church and Dialects of Chant The division of the Roman Empire into two parts in was the most significant division of the early Church. The western church Roman Catholic Ruled by the bishop of Rome, known as the pope Italian papa After the third century, Latin, the language of the Roman Empire, was the official language of the western church. The eastern church Byzantine Greek was the official language of the eastern church. Christian rites Although each branch of the Church had a different rite, all rites had the same components A church calendar including special events and times of year A liturgy body of texts and ritual actions assigned to each service A repertory of plainchant or chant unison song for prescribed texts Chant dialects Gregorian chant was the most important for the history of Western music. Other dialects included Byzantine, Ambrosian, and Old Roman. Byzantine chant Scriptural readings were chanted with formulas that reflected the phrasing of the text. Psalms and especially hymns were sung to fully developed melodies. There were eight modes, or *echoi*, to classify chants. Many chant melodies were created from standard formulas through a process called *centonization*. Byzantine melodies were the basis for other Orthodox traditions e. Western dialects Several European areas had their own rites, with their own liturgy and body of chant. Ambrosian chant Named for St. Ambrose, bishop of Milan from Despite efforts to suppress it, Ambrosian chant survives in Milan today. Rome was successful in suppressing the chant traditions in other areas. Gregorian chant is the result of the collaboration of Roman leaders and Frankish

French kings to codify chant. Pepin the Short r. Charlemagne Charles the Great, r. Gregorian chant as we know it results from a collaboration between Frankish and Roman singers. Some melodies survived unchanged. Franks may have altered some chants. Some melodies came from Gallican regional Frankish chant. Some melodies were developed in the Frankish kingdom north after the eighth century. The Legend of St. Gregory the Great Pope Gregory I, r. The English may have originated the legend. They adopted Roman chant earlier than the Franks. They revered Pope Gregory I as the founder of their church. After the Franks adopted Gregorian chant it spread throughout western Europe. Old Roman chant Manuscripts from the eleventh and twelfth centuries show a different chant being used in Rome. Texts are the same as Gregorian. Melodies are more elaborate. Scholars still dispute whether this tradition represents the original, more elaborate, chant from which Gregorian derived, or a later embellishment to a Gregorian tradition. The Development of Notation Oral transmission After ancient Greek notation had been forgotten, chant was transmitted from memory. Writer Isidore of Seville ca. Complex melodies may have been improvised within strict conventions, like Jewish cantillation and Byzantine centonization. Other oral traditions use formulas to re-create melodies, e. Some chants seem to have been composed in this way see HWM Example 2. Although each verse is different, they all have the same outline. When melodies were written down, formulaic structures remained intact. The earliest chant notation The attempt to standardize chant depended on reliable transmission from person to person. The earliest surviving books of chant with music notation date from the ninth century. Neumes may have derived from signs for inflection and accent, similar to accent marks in modern French. Neumes designated melodic direction, not specific notes. Melodies were still learned by ear, but the neumes served as reminders. In the tenth and eleventh centuries, scribes see HWM Music in Context, page 40 placed heightened or diastemic neumes at varying heights to indicate relative sizes of intervals see HWM Figure 2. Lines to indicate specific pitches A horizontal line scratched in the parchment in diastematic notation helped orient the neumes around a specific note. In some manuscripts the line represented the location of the semitone in the chant, i. Guido of Arezzo, a monk in the eleventh century, developed a system with additional lines see HWM Figure 2. Red ink for F, with the letter written in the left margin Yellow ink for C, with the letter written in the left margin Between each line would be one note. This system evolved to a four-line staff, the precursor of the five-line staff still in use today. Although specific notes were indicated, there was still no sense of absolute pitch. Solesmes chant notation In , Pope Pius X proclaimed modern editions created by the monks of Solesmes as the official Vatican editions. Features of Solesmes notation Either C or F clef but pitch is relative Each note or notegroup is called a neume. A neume may not have more than one syllable of text. Composite neumes notegroups are read left to right. Flat and natural but not sharp could be notated. Accidentals are valid until the beginning of the next word or vertical division line. On omnis both occurrences of B are flatted. In the following word, terra, a natural sign is not needed because the flat sign from omnis does not carry to a new word. Solesmes editions were intended for use in church, not scholarship, and therefore have additional signs not in their source manuscripts. Dots after notes double their value. Horizontal dashes present in some medieval sources indicate a slight lengthening e. Vertical lines mark divisions of a melody. Asterisks show where the chorus takes over from the soloist.

*The melodic formulae for each mode are best approach to performing Medieval Byzantine chant easily memorized, allowing the singer to improvise as to apply judiciously elements of Neo-Byzantine per-melody to a given text in any one of the eight modes. 6 formance practice.*

The establishment of Western musical traditions Roots in antiquity Ancient Middle East and Egypt The inhabitants of the Mesopotamian region around the Tigris and Euphrates rivers –the Sumerians , the Babylonians , and the Assyrians –flourished from about 3500 to about 600 bce. Their pictures and the few surviving artifacts indicate that they had instruments of every basic type: An undecipherable hymn engraved in stone, dating from about 2500 bce, is evidence of a primitive system of musical notation. The Egyptians , entering historical times about 3000 years later than the Mesopotamians, enjoyed all of the same types of activities and instruments, as may be deduced from numerous written references to music as well as seen on many artifacts, especially the pictures preserved on pottery utensils. The musical culture of the Hebrew peoples , recorded from about 1000 bce and documented primarily in the Hebrew Bible Old Testament , was more directly influential in the West because of its adoption and adaptation into the Christian liturgy. Ancient Greece Of the eastern Mediterranean cultures, it was undoubtedly that of the Greeks that furnished the most direct link with the musical development of western Europe, by way of the Romans, who defeated them but adopted much of Greek culture intact. Entering historical times relatively late, circa 800 bce, the Greeks soon dominated their neighbours and absorbed many elements of earlier cultures, which they modified and combined into an enlightened and sophisticated civilization. The two basic Greek religious cults –one devoted to Apollo , the other to Dionysus –became the prototypes for the two aesthetic poles, classical and romantic , that have contended throughout Western cultural history. The Apollonians were characterized by objectivity of expression, simplicity, and clarity, and their favoured instrument was the kithara , a type of lyre. The Dionysians, on the other hand, preferred the reed-blown aulos and were identified by subjectivity, emotional abandon, and sensuality. The prevailing doctrine of ethos , as explained by ancient Greek philosophers such as Plato and Aristotle , was based on the belief that music has a direct effect upon the soul and actions of humankind. As a result, the Greek political and social systems were intertwined with music, which had a primary role in the dramas of Aeschylus , Sophocles , Euripides , and Aristophanes. And the Grecian educational system was focused upon musica and gymnastica, the former referring to all cultural and intellectual studies, as distinguished from those related to physical training. To support its fundamental role in society, an intricate scientific rationale of music evolved, encompassing tuning , instruments , modes melodic formulas based on certain scales , and rhythms. The 6th-century-bce philosopher and mathematician Pythagoras was the first to record the vibratory ratios that established the series of notes still used in Western music. From the total gamut of notes used were derived the various modes bearing the names of Grecian tribes –Dorian , Phrygian , Lydian , etc. The rhythmic system, deriving from poetry, was based on long –short relationships rather than strong –weak accentual metre. After Pythagoras, Aristoxenus was the major historian and theoretician of Greek music. Ancient Rome When the musical culture of the eastern Mediterranean was transplanted into the western Mediterranean by the returning Roman legions, it was inevitably modified by local tastes and traditions. In most cases, the resulting practices were more limited than their models. The diatonic seven-note scale, for example, became the standard, displacing the chromatic and enharmonic structures of the Grecian system. Of particular consequence was the new concept of metre as a series of equal durations, with emphasis being determined by accent stress rather than by duration. An inventory of the musical heritage transplanted from the ancient East particularly Greece to Rome reveals the rich treasure inherited: Monophonic liturgical chant With the decline of the Roman Empire , the institution destined to perpetuate and expand the musical heritage of antiquity was the Christian church , but it was not a unified process. Many of the cultural centres of the Western church developed distinctive characteristics while sharing the common heritage of the Hebrew liturgy and Greek culture. In Milan , for example, metrical hymnody , as distinguished from the earlier practice of unmetred psalmody , was cultivated , particularly

under the influence of the 4th-century bishop Ambrose, who first attempted to codify the growing repertory of chants. This body of Milanese church music, therefore, came to be called Ambrosian chant. Somewhat later a unique style and repertory known as Mozarabic chant evolved in Spain, and in France the Gallican style prevailed. But the mainstream of church music was the type of chant practiced in Rome. Beginning in the late 6th century, according to tradition, with Pope Gregory I, the vast number of traditional melodies that became the foundation for the later development of Western art music were codified and organized. A systematic organization of tonal materials also was gradually accomplished, resulting in the eight church modes. Each melody was assigned a specific function in the services of the liturgical year—some for the mass and some for the divine offices such as matins, vespers, and compline. After a period of assimilation, the Gregorian chant repertory began a process of expansion in the 9th century, when the practice of troping originated. A trope is either a text or a melodic section added to a preexisting melody or a combination of text and music incorporated into existing liturgical music. It is not surprising that church musicians, after years of singing traditional chants, should want to express themselves by adding words to vocalized melodies. Perhaps the motive was more functional: Tuotilo died, a monk of Sankt Gallen in what is now Switzerland, is credited with the invention of tropes. Notker Balbulus died is notable for his association with the sequence, a long hymn that originated as a trope added to the final syllable of the Alleluia of the mass. Development of polyphony At the same time that the Gregorian repertory was being expanded by the interpolation of tropes and sequences, it was being further enriched by a revolutionary concept destined to give a new direction to the art of sound for hundreds of years. This concept was polyphony, the simultaneous sounding of two or more melodic lines. The practice emerged gradually during the early Middle Ages, and the lack of definite knowledge regarding its origin has brought forward several plausible theories: Whatever motivated this dramatic departure from traditional monophony music consisting of a single voice part, it was an established practice when it was described in *Musica enchiriadis*. To a given plainsong or *vox principalis*, a second voice *vox organalis* could be added at the interval distance between notes of a fourth or fifth four or five steps below. Music so performed was known as organum. While it may be assumed that the first attempts at polyphony involved only parallel motion at a set interval, the *Musica enchiriadis* describes and gives examples of two-part singing in similar but not exactly parallel and contrary movement—evidence that a considerable process of evolution had already taken place. That work documented principles that were crucial to the further development of polyphony. Rhythmic independence was added to melodic independence, and the added voice might sing two or more tones to one in the original plainsong. After the emancipation of the organal part, *vox organalis*, its ultimate freedom was reached in the organums of the monastery of Saint-Martial in Limoges, France, where the plainsong part was reduced to the role of sustaining each tone while the organal part indulged in free melismata groups of notes sung to a single syllable, either improvised or composed. This new style was called organum purum. When metre was applied to the original plainsong as well as to the *vox organalis*, the resulting form was called a *clausula*. Then, when words were provided for the added part or parts, a *clausula* became a motet. Later in the 13th century the added words were in French and secular in nature. Finally, each added part was given its own text, resulting in the classic Paris motet: At the same time another polyphonic form, the *conductus*, was flourishing. It differed from a motet in that its basic part was not plainsong and that all parts sang the same Latin text in note-against-note style. The *conductus* gradually disappeared with the rise of the motet, which apparently served both liturgical and secular functions. De Vitry recorded the innovations of his day, particularly in the areas of metre and harmony. The musical centre of 14th-century Italy was Florence, where a blind organist, Francisco Landini, and his predecessors and contemporaries Giovanni da Cascia, Jacopo da Bologna, and Lorenzo and Ghirardello da Firenze were the leading composers of several new forms: Monophonic secular song Secular music undoubtedly flourished during the early Middle Ages, but, aside from sporadic references, the earliest accounts of such music in the Western world described the music of the goliards—“itinerant minor clerics and students who, from the 7th century on, roamed the land singing and playing topical songs dealing with love, war, famine, and other issues of the day. The emergence in France of a fully developed secular musical tradition about the beginning of the 12th century is evidence that the art had been evolving continuously before that time. Partially motivated by

the attitude of chivalry engendered by the Crusades , a new lifestyle began among the nobility of southern France. Calling themselves troubadours , they circulated among the leading courts of the region, devoting themselves to writing and singing poetry in the vernacular. The troubadour movement flourished in Provence during the 12th and 13th centuries. In Germany a similar group known as minnesingers , represented by Walther von der Vogelweide , began their activities about and continued for almost a century after their French counterparts had ceased composing. Late in the 13th century the burgher class in Germany began imitating the aristocratic minnesingers. Calling themselves Meistersingers , they flourished for more than years, organizing themselves into fraternities and following strict rules of poetry, music, and performance. Relatively little is known of similar secular musical activities in Italy, Spain, and England. Closely associated with the entertainments of the aristocratic dilettantes were the professional musicians of the peasant class called jongleurs and minstrels in France, Gaukler in Germany, and scops and gleemen in England. The musical style that had been established by the troubadoursâ€™ which was monophonic, of limited range, and sectional in structureâ€™ was adopted by each of the succeeding groups. Of particular significance in view of its influence on polyphonic music was the metric system, which is based on six rhythmic modes. Supposedly derived from Greek poetic metres such as trochaic longâ€™ short and iambic shortâ€™ long , these modes brought about a prevailing triple metre in French music, while German poetry produced duple as well as triple metre. A great variety of formal patterns evolved, in which musical structure and poetic structure were closely related. The most characteristic was the ballade , which was called Bar form in Germany, with an AAB structure. This type, along with the rondeau song for solo voice with choral refrain and the similar virelai an analogue of the Italian ballata , was destined to become a favoured form employed by composers of polyphony such as Guillaume de Machaut , the universally acknowledged master of French music of the Ars Nova period. Machaut also continued the composition of motets, organizing them around recurrent rhythmic patterns isorhythm , a major structural technique of the age. The beginnings of an independent instrumental repertory during the 13th century are represented by the estampie , a monophonic dance form almost identical in style to the vocal secular music. The Renaissance period The term Renaissance, in spite of its various connotations , is difficult to apply to music. Borrowed from the visual arts and literature, the term is meaningful primarily as a chronological designation. Some historians date the beginning of the musical Renaissance to about , some to the rise of imitative counterpoint about Others relate it to the musical association with humanistic poetry at the beginning of the 16th century, and still others reserve the term for the conscious attempt to recreate and imitate supposedly classical models that took place about The court of Burgundy No one line of demarcation is completely satisfactory, but, adhering to commonly accepted usage, one may conveniently accept as the beginning of the musical Renaissance the flourishing and secularization of music at the beginning of the 15th century, particularly at the court of Burgundy. Certainly, many manifestations of a cultural renaissance were evident at the time: As one manifestation of their cultivation of elegant living, the aristocracy of both church and state vied with one another in maintaining resident musicians who could serve both chapel and banqueting hall. The frequent interchange of these musicians accounts for the rapid dissemination of new musical techniques and tastes. Partly because of economic advantages, Burgundy and its capital, Dijon , became the centre of European activity in music as well as the intellectual and artistic focus of northern Europe during the first half of the 15th century. Comprising most of eastern France and the Low Countries , the courts of Philip the Good and Charles the Bold attracted the leading musicians of western Europe. Prime among them was Guillaume Dufay , who had spent some time in Rome and Florence before settling in Cambrai about An important contemporary of Dufay was Gilles Binchois , who served at Dijon from about until The alliance of Burgundy with England accounted for the presence on the Continent of the English composer John Dunstable , who had a profound influence on Dufay. While the contributions of the English to the mainstream of Continental music are sparsely documented, the differences in style between Dufay and his predecessor Machaut are partially accounted for by the new techniques and, especially, the richer harmonies adopted by the Burgundian composers from their English allies. Still reflecting medieval practices, the preexisting melody cantus firmus was usually in the tenor lowest part and in long, sustained tones, while the upper parts provided free elaboration. The motet became simply a setting of a Latin text from

Scriptures or the liturgy in the prevailing polyphonic style of the time. It was no longer necessarily anchored to a plainsong tenor; the composer could give free reign to his invention, although some did, of course, resort to older techniques. Secular music It was in secular music that giant strides took place. While their chansons continued the tradition of rondeaux, virelais, and ballades, Dufay and his contemporaries added free forms divorced from the ordered patterns of the Ars Antiqua and Ars Nova periods. Among the distinctive features of Burgundian musical style was the prevailing three-part texture, with melodic and rhythmic interest centred in the top part. Its possible stylistic implication is that a solo voice sang the upper melody, accompanied by instruments playing the lower parts, although no documents remain to establish exactly how the music was performed. There was probably no standard performing medium: The Franco-Flemish school A watershed in the history of music occurred about the middle of the 15th century.

*Wellesz, Egon: Eastern elements in Western chant: studies in the early history of ecclesiastical music, Byzantine Institute of America (b). Wellesz, Egon: "Words and Music in Byzantine Liturgy", Musical Quarterly (c), Wellesz, Egon: "Byzantine Music", Proceedings of the Musical Association (),*

Strings[ edit ] Many instruments originate in the Middle East region. Most popular of the stringed instruments is the oud , a pear-shaped lute that traditionally had four strings, although current instruments have up to six courses consisting of one or two strings each. Legend has it that the oud was invented by Lamech , the sixth grandson of Adam. This is stated by Al-Farabi , and it is part of the Iraqi folklore relating to the instrument. It is on a cylinder seal currently housed at the British Museum and acquired by Dr. Another popular string instrument is the qanoun , developed by Farabi during the Abbasids era. Legend has it that Farabi played qanoun in court and alternately made people laugh, cry, or fall asleep. The qanoun developed out of string instruments described in inscriptions that date to the Assyrian period. The musician has the freedom to alter the pitch of individual courses from a quarter to a whole step by adjusting metal levers. Middle Eastern music also makes use of the violin , which is European in origin. The violin was adopted into Middle Eastern music in the 19th century, and it is able to produce non-Western scales that include quarter-tones because it is fretless. The complex rhythms of this music are often played on many simple percussion instruments. An instrument native to Egypt , Israel , Palestine , and Lebanon , the doumbek or tombak , is a drum made of ceramic clay, with a goatskin head glued to the body. The Moroccan oboe, also called the rhaita , has a double-reed mouthpiece that echoes sound down its long and narrow body. A similar instrument is called the sorna. Equivalent to the mizmar and zurna , it is used more for festivals and loud celebrations. A Turkish influence comes from the mey , which has a large double reed. Bamboo reed pipes are the most common background to belly dancing and music from Egypt. Flutes are also a common woodwind instrument in ensembles. A kaval is a three-part flute that is blown in one end, whereas the ney is a long cane flute, played by blowing across the sharp edge while pursing the lips. Religious influence[ edit ] The influence of Abrahamic religions have had a great impact on the musical culture of the Middle East. Religion forms a major background to many traditional styles of music and dance, ranging from classical to more modern. All over the Middle East, you hear songs of praise and prayer. What is conducted by a muezzin, or prayer caller, for example, are the five daily calls to prayer. This, however is grossly inaccurate. Popular music[ edit ] Music pervades Middle Eastern societies.

**Chapter 9 : What are the 8 Gregorian Modes? - Gregorian Chant/Plainsong**

*11 Medieval Byzantine chant and the sound of Orthodoxy Alexander Lingas Orthodox Christian critics of Latin Christianity have rarely limited themselves to the complex theological and ecclesiological matters' that have preoccupied official interchurch dialogues from the Council of Ferrara-Florence to the present.*

For on earth there is. Even today, similar feelings con- that God dwells there among men, and their service is. Given the richness of the historical record and the vibrancy of the present Over the course of the 20th century, the historical sig- performing tradition in. The octoechos the system of eight The most obvious and most easily excused factors in- ecclesiastical modes and a number of Western chants inhibiting the dissemination of Byzantine music in the are known to be of Eastern origin, to say nothing of West are largely cultural and linguistic. Historical the great liturgical and theological debt owed by the events, like the Great Schism between Eastern and Latin West to the Greek and Syraic East. Western Christianity in and the year Ottoman occupation of the Balkans, also fostered a cultural es- Unfortunately, despite the accwnulation of evidence trangement that resulted in centuries of separate devel- pointing to its importance in the history of Western opment Consequently, it should be of little surprise music, Byzantine chant remains terra incognita: However, to lay the blame solely on Western chant is usually left to a sman circle of special isiS, out- cultural snobbery or linguistic ineptitude is neither fair side of which it is regarded with a mixture of dim rec- nor accurate. The language barrier failed to prevent a ognition and polite indifference. Of course, highly number of path-breaking studies by scholars of liturgy, technical studies continue to appear in the official or- resulting in a complete overhaul of the Dally Office in gans of the musicological establishment from time to the Episcopal and Lutheran prayerbooks along Eastern time, but one often gets the feeling that publication is Orthodox lines. Why, in the wake of the early music revival and some sixty-odd years af- Qassi. Could it really be, as Joseph Ker- Priwte i. Laura Klein, Renaissance Recorder Set, buill by James Scott. Soprano in c, alro in g, tenor in c. Recorder revoldng aod repair. Harpsichords All Jmkes and models. Baroque Flute after Grenser by Folkers and Powdl. It is this tradition, closelyt:. Thankfully, the conflicts between musicologists and In the realm of Western European music, performers cantors are now subsiding. At the same time when So- and musicologists, even when they enter into conflict, lesmes has thoroughly revised its ideas and Gregorian have their origins in a common musical heritage. Indeed, Marcel Peres and his Ensemble Organum successful early music revival. Basically speaking, the cantors have empha- multaneously, the number of studies on the later peri- sized the continuity of their living traditon with the ods of musical activity is growing. While this meth- perpetual stasis by the Greek musicologist K. Psachos od of transcription may be a safe choice for a scholar seeking publication, it often produces music that re- and others5 have only exacerbated the conflict, the quires considerable further guesswork to come up with Western Byzantinists must accept blame for what a performance that makes musical sense. This is espe- comes dose to cultural imperialism. Depending on the repertoire, the With the additional aid of an elaborate system of mod- performer will have to make more or less use of his or el melodies automela and betnno and contrafacta her own musical intuition. Extra caution should be prosomota , a cantor.. This and the scale of Mode Barys plagal III , for which system, as anyone who actually has to sing Orthodox there is evidence of a significant change in practice in services knows, does not stem from any lack of musi- the 18th and early 19th century. In addition to the Ordinary, there are this estranged sibling of Gregorian chant, for it will be 15! This infonnalion was communi- -continued from page 4 cated to the author by Dr. Frank Desby, a noted authority on Neo-. CbaOenges to Mustcology Cbant. MA, , A short but Wonna- 4. Tillyard, Twenty Canons tive introduction to the subject. Patriarchal Institute of Sunday, April4, 8: Although done occurred over the centuries. The best book on modem Byzantine chant available Elizabeth Blumenstock, 6. All modem Greek cantors also in English. Desby has also recently Sally Butt, violins have this ability. On one occasion, completed a book geared the petfonner. John Burr, harpsichord modes. This is not surprising when one Wellesz, Egon. This book contains much that is out Buxtehude, Bruhns, wrote poetry of exceptional beauty of date, but is still u. Oxford University Press, has been lost. Seating limited to 50 persons. DJ body in making music.