

Chapter 1 : Does the Bible make a distinction between the secular and the sacred?

Sacred vs Secular. Sacred and secular are two words that are generally not talked about in daily lives. However, they have profound significance in our lives as we seem to divide things in our lives in these broad categories.

You can help by adding to it. December The music theory of the Medieval period saw several advances over previous practice both in regard to tonal material, texture, and rhythm. Concerning rhythm, this period had several dramatic changes in both its conception and notation. During the early Medieval period there was no method to notate rhythm, and thus the rhythmical practice of this early music is subject to heated debate among scholars. This rhythmic plan was codified by the music theorist Johannes de Garlandia, author of the *De Mensurabili Musica*. Each mode establishes a rhythmic pattern in beats or tempora within a common unit of three tempora a perfectio that is repeated again and again. Furthermore, notation without text is based on chains of ligatures the characteristic notations by which groups of notes are bound to one another. The rhythmic mode can generally be determined by the patterns of ligatures used. In his treatise *Ars cantus mensurabilis* "The Art of Mensurable Music", written around 1280, he describes a system of notation in which differently shaped notes have entirely different rhythmic values. This is a striking change from the earlier system of de Garlandia. Whereas before the length of the individual note could only be gathered from the mode itself, this new inverted relationship made the mode dependent upon—and determined by—the individual notes or figurae that have incontrovertible durational values, [24] an innovation which had a massive impact on the subsequent history of European music. Most of the surviving notated music of the 13th century uses the rhythmic modes as defined by Garlandia. The step in the evolution of rhythm came after the turn of the 13th century with the development of the Ars Nova style. The theorist who is most well recognized in regard to this new style is Philippe de Vitry, famous for writing the Ars Nova "New Art" treatise around 1300. This treatise on music gave its name to the style of this entire era. The notational predecessors of modern time meters also originate in the Ars Nova. This new style was clearly built upon the work of Franco of Cologne. Sometimes the context of the mode would require a group of only two semibreves, however, these two semibreves would always be one of normal length and one of double length, thereby taking the same space of time, and thus preserving the perfect subdivision of the tempus. In contrast, the Ars Nova period introduced two important changes: These groupings of mensurations are the precursors of simple and compound meter. For Vitry the breve could be divided, for an entire composition, or section of one, into groups of two or three smaller semibreves. This way, the tempus the term that came to denote the division of the breve could be either "perfect" tempus perfectum, with ternary subdivision, or "imperfect" tempus imperfectum, with binary subdivision. While many of these innovations are ascribed to Vitry, and somewhat present in the Ars Nova treatise, it was a contemporary—and personal acquaintance—of de Vitry, named Johannes de Muris Jehan des Mars who offered the most comprehensive and systematic treatment of the new mensural innovations of the Ars Nova [27] for a brief explanation of the mensural notation in general, see the article Renaissance music. However, this makes the first definitely identifiable scholar to accept and explain the mensural system to be de Muris, who can be said to have done for it what Garlandia did for the rhythmic modes. For the duration of the medieval period, most music would be composed primarily in perfect tempus, with special effects created by sections of imperfect tempus; there is a great current controversy among musicologists as to whether such sections were performed with a breve of equal length or whether it changed, and if so, at what proportion. This Ars Nova style remained the primary rhythmical system until the highly syncopated works of the Ars subtilior at the end of the 14th century, characterized by extremes of notational and rhythmic complexity. The rhythmic complexity that was realized in this music is comparable to that in the 20th century. Of equal importance to the overall history of western music theory were the textural changes that came with the advent of polyphony. This practice shaped western music into the harmonically dominated music that we know today. These texts are dated to sometime within the last half of the ninth century. The first group comprises fourths, fifths, and octaves; while the second group has octave-plus-fourths, octave-plus-fifths, and double octaves. The early organum as described in the *enchiriadis* can be termed "strict organum" [36] Strict

organum can, in turn, be subdivided into two types: If either of them paralleled an original chant for too long depending on the mode a tritone would result. This second style of organum was called "free organum". Its distinguishing factor is that the parts did not have to move only in parallel motion, but could also move in oblique, or contrary motion. This made it much easier to avoid the dreaded tritone. This new style was not note against note, but was rather one sustained line accompanied by a florid melismatic line. He united this style with measured discant passages, which used the rhythmic modes to create the pinnacle of organum composition. Furthermore, this kind of polyphony influenced all subsequent styles, with the later polyphonic genera of motets starting as a trope of existing Notre Dame organums. Another important element of Medieval music theory was the system by which pitches were arranged and understood. During the Middle Ages, this systematic arrangement of a series of whole steps and half steps, what we now call a scale, was known as a mode. In his work he describes three defining elements to each mode: The finalis is the tone that serves as the focal point for the mode and, as the name suggests, is almost always used as the final tone. The reciting tone is the tone that serves as the primary focal point in the melody particularly internally. It is generally also the tone most often repeated in the piece, and finally the range delimits the upper and lower tones for a given mode. Medieval theorists called these pairs *maneriae* and labeled them according to the Greek ordinal numbers. Those modes that have d, e, f, and g as their final are put into the groups *protus*, *deuterus*, *tritus*, and *tetrardus* respectively. The authentic modes have a range that is about an octave one tone above or below is allowed and start on the final, whereas the plagal modes, while still covering about an octave, start a perfect fourth below the authentic. Rather, most of the terminology seems to be a misappropriation on the part of the medieval theorists [41] Although the church modes have no relation to the ancient Greek modes, the overabundance of Greek terminology does point to an interesting possible origin in the liturgical melodies of the Byzantine tradition. This system is called *octoechos* and is also divided into eight categories, called *echoi*. Gregorian chant or plainsong is a monophonic sacred single, unaccompanied melody form which represents the earliest known music of the Christian church. Chant developed separately in several European centres. Although the most important were Rome, Hispania, Gaul, Milan, and Ireland, there were others as well. These styles were all developed to support the regional liturgies used when celebrating the Mass there. Each area developed its own chant and rules for celebration. The Mozarabic liturgy even survived through Muslim rule, though this was an isolated strand and this music was later suppressed in an attempt to enforce conformity on the entire liturgy. In Milan, Ambrosian chant, named after St. Ambrose, was the standard, while Beneventan chant developed around Benevento, another Italian liturgical center. At this time, Rome was the religious centre of western Europe, and Paris was the political centre. The standardization effort consisted mainly of combining these two Roman and Gallican regional liturgies. Pope Gregory I and Charlemagne sent trained singers throughout the Holy Roman Empire to teach this new form of chant. By the 12th and 13th centuries, Gregorian chant had superseded all the other Western chant traditions, with the exception of the Ambrosian chant in Milan and the Mozarabic chant in a few specially designated Spanish chapels. Hildegard von Bingen was the earliest known female composer. She wrote many monophonic works for the Catholic Church, almost all of them for female voices. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. May Main article: Organum Around the end of the 9th century, singers in monasteries such as St. Gall in Switzerland began experimenting with adding another part to the chant, generally a voice in parallel motion, singing mostly in perfect fourths or fifths above the original tune see interval. This development is called organum and represents the beginnings of counterpoint and, ultimately, harmony. Over the next several centuries, organum developed in several ways. The most significant of these developments was the creation of "florid organum" around, sometimes known as the school of St. Martial named after a monastery in south-central France, which contains the best-preserved manuscript of this repertory. In "florid organum" the original tune would be sung in long notes while an accompanying voice would sing many notes to each one of the original, often in a highly elaborate fashion, all the while emphasizing the perfect consonances fourths, fifths and octaves, as in the earlier organa. Later developments of organum occurred in England, where the interval of the third was particularly favoured, and where organa were likely improvised against an existing chant melody, and at Notre

Dame in Paris, which was to be the centre of musical creative activity throughout the thirteenth century. Much of the music from the early medieval period is anonymous. Some of the names may have been poets and lyric writers, and the tunes for which they wrote words may have been composed by others. Attribution of monophonic music of the medieval period is not always reliable. For information about specific composers or poets writing during the early medieval period, see Pope Gregory I , St. Liturgical drama Another musical tradition of Europe originating during the early Middle Ages was the liturgical drama. Liturgical drama developed possibly in the 10th century from the tropesâ€”poetic embellishments of the liturgical texts. One of the tropes, the so-called Quem Quaeritis, belonging to the liturgy of Easter morning, developed into a short play around the year 1000. Around the year 1000 it was sung all around Europe. There is a controversy among musicologists as to the instrumental accompaniment of such plays, given that the stage directions, very elaborate and precise in other respects, do not request any participation of instruments. Goliards The Goliards were itinerant poet -musicians of Europe from the tenth to the middle of the thirteenth century. Most were scholars or ecclesiastics , and they wrote and sang in Latin. Although many of the poems have survived, very little of the music has. Most of their poetry is secular and, while some of the songs celebrate religious ideals, others are frankly profane, dealing with drunkenness, debauchery and lechery. One of the most important extant sources of Goliards chansons is the Carmina Burana.

Chapter 2 : What is the Sacred-Secular Divide? â€“ ThirdPath

Over the years of laboring to press the gospel deeply into students of increasingly postmodern orientation and sensibilities, Matt has discovered that one of the most important topics to tackle with freshman collegiates and new believers is the so-called "sacred-secular divide."

What is the Sacred-Secular Divide? So what exactly is the sacred-secular divide? However, we can at least approximate the meaning of the divide in this way. Certain callings are holy missionary, pastor and others are secular, i. Certain places are sacred as wellâ€”church buildings, graveyards, seminaries while others are secularâ€”my house, your house, schools, and athletic stadiums. In short, it is all about distinctions and separations and classes and castes. Or to Christian vs. Check out this diagram. As you can see, part of our problem is that we are measuring the wrong things. But the artificial distinction between jobs, places, objects and foods as either sacred or secular is just plain bogus. I am thankful to hear more and more people in business, medicine, government and other vocations referring to themselves as called to a particular sphere or role. Just this weekend, a young college student told me he was called by God to business. A revolutionary concept, but not a new one. Luther wrote prodigiously on the doctrine of vocation as did John Calvin. Unfortunately, the writings of Luther and Calvin on this subject are unknown to the majority of Christians, pastors, and seminary professors. We rarely hear young people say what the young college student told me. In contrast, read Romans 1: Or 1 Corinthians 1: The truth is that if you and I are not called then we are not saved. All believers are called. Some to one thing. Lip service to the above points gives way to the second gross misunderstanding of calling: In other words, we may admit that we are all called, but some calls are more important and pleasing to God than others. How do we reconcile such a concept, a hierarchy within the Body of Christ, with Scripture? Here is the Biblical reality. Each one of us is called. And that calling or vocation being the will of God is perfect and cannot be improved upon; in other words, we are all equal in our calling. What I have seen as people begin to grasp that God has called them to business and that His calling is both high and holy with none greater or lesser is a tremendous freedom, an abandon, and a confidence to throw themselves into glorifying and worshiping God in and through their call. The Church becomes stronger. Breaking the Divide So what is the answer to the sacred-secular dichotomy? How do we tear down this longstanding wall? The divide is an illusion, a delusion, a deception. It is, without making light of the terrible consequences of it, nothing but a superstition akin to not stepping on cracks in the sidewalk. So what do we do? The sacred-secular divide is false, an invention of the Evil One. Regardless of who may be teaching it or perpetuating it, the idea stands contrary to Scripture. Calling a lie a lie is the first step in overcoming it. Be Clear in Biblical vs. Unbiblical Distinctions There is no such thing as sacred or secular. However, there clearly is right and wrong, moral and immoral, obedience and disobedience, righteousness and sin. We are by no means libertines; instead we long to see Jesus honored and served in all places by all people in all spheres of life. Behold, heaven and the highest heaven cannot contain you; how much less this house that I have built! Recover and Teach the Priesthood of All Believers There is no priesthood that is above or separate from other believers. There is only the priesthood of the brothers and sisters. Let us honor the true egalitarian nature of the Gospel and respect the place each member of the Body holds. We do not deal with error by teaching unbalanced error on the other side. We deal with lies, false teaching, wrong thinking with truthâ€”pure, unfiltered, Scriptural truth. As we allow ourselves to be transformed by the renewing of our minds and that by the Word of God, we will increasingly see that all of life is under the authority and Kingship of Jesus and meant to be lived for Him. In that realization is a freedom and abandonment almost beyond imagination! He started his career as a pastor and church planter. After 15 years in the pastorate Mike was led into business where he gradually began to discover the potential for believers in business to bless their communities, evangelize the lost and spread the Kingdom of God, especially among the unreached. He has written 3 books on BAM: Today Mike and his wife reside in the mountains of North Carolina where they enjoy their 5 grandchildren.

Chapter 3 : Secular music - Wikipedia

Sacred and Secular is essential reading for anyone interested in comparative religion, sociology, public opinion, political behavior, political development, social psychology, international relations, and cultural change.

Does the Bible make a distinction between the secular and the sacred? Does the Bible distinguish between secular and sacred realms? In a sense, yes. They are salt and light in the world Matthew 5: But, in another sense, no, the Bible does not distinguish between secular and sacred. In other words, all peoples, cultures, and authorities will one day be brought completely under the lordship of Jesus Christ see Philippians 2: Christians engaging the culture should do so with a view to that end. For the Christian in the workplace, it should not matter whether or not he is in vocational Christian ministry. Even a secular job can be a sacred ministry for the Lord. It is the Lord Christ you are serving. Everything we do, from work, to relationships, to hobbies, to eating and drinking, is to be done for the glory of God 1 Corinthians But this is not biblical. We are to love the Lord with a whole heart. This means that, even as we move through our daily routines, we can honor the Lord and perform our mundane tasks for His sake. Some categorization is good and necessary in life. We must not confuse the purposes of the various institutions in society. God has tasked the church, for example, with spreading the gospel, discipling believers, and blessing the culture it is immersed in. The church has the sacred purpose of gracefully, lovingly, and patiently pointing society to Christ. God has tasked the state, on the other hand, with restraining evil, punishing wrongdoers, and rewarding the righteous through the execution of justice Romans But, if both entities do their jobs well, each benefits from the other. When the state is hostile to the church or vice versa , both are at a disadvantage and society suffers. A Christian artist will create art to the glory of God: A Christian musician will create music to the glory of God. A Christian homemaker will bake cookies to the glory of God. A Christian mechanic will fix cars to the glory of God. The possibilities are endless; as we walk in the Spirit, the line between secular and sacred becomes increasingly blurred.

Chapter 4 : Breaking Down the Sacred-Secular Divide – Business as Mission

Does the Bible make a distinction between the secular and the sacred? Question: "Does the Bible make a distinction between the secular and the sacred?" Answer: We tend to categorize things, and two categories often spoken of are "secular" and "sacred."

Our challenge as Christians is to live within the fullness of unity. Powerful words found in Deuteronomy 6: You shall love the Lord your God with all your heart, with all your soul, and with all your strength. Just as God Himself is one, so are we to be in our worship and our living. Faith is interwoven into life, not reduced to a mere Sunday ritual. The principles of the Bible guide decisions, plans and actions. Yet many people view their lives as divided into separate, unrelated parts. There are the parts that some view as secular, such as work, hobbies and recreation. These parts occur outside a sacred place, such as a church, and therefore are not related, in their minds, to faith. Then there are parts that are usually identified with a sacred place. A subtle dualism has developed among many people that divorces the sacred from anything that is considered secular. For many Christians, the mandate in Scripture that states, "Do not love the world or the things in the world" 1 John 2: Holidays holy days are confusing for many people who do not understand how these should mix. It is far too easy to draw a line between the sacred and the secular. Get Spirit-filled content delivered right to your inbox! [Click here to subscribe to our newsletter.](#) The Bible teaches that God is everywhere. In fact, everything is known to God-whether holy or profane. Or where can I flee from your presence? God is omnipresent, and, especially for the believer, there is reassurance of His presence. When one is at work, God is there. When one is at play, God is there. When one is at worship, God is there. The integration of life is assumed in the Bible. Everything one does, thinks or feels has something to do with God. The Bible presents a challenge: The challenge is to live in the fullness of this unity. The marketplace and the church hold opportunities to fight the dualism of thought and live as a whole person for God. As president of a Christ-centered college, I see in students and their parents the results that subtle segmentation has rendered. A person with a Christian worldview sees things differently. Faith in Jesus Christ is not mere mental assent but a life-changing, life-pervading relationship with the living Lord. Therefore, all that we do is informed and influenced by His Word and His power. In every decision, action and thought one draws from the foundation of Jesus Christ and the guiding principles of His Word. When all the parts of our lives are surrendered fully to the Lord and bringing honor to Him, then and only then are we truly living. Find out more by [clicking here](#). This article is from the December issue of Charisma. Help Charisma stay strong for years to come as we report on life in the Spirit. [Click here to keep us strong!](#)

Chapter 5 : New book by Pippa Norris and Ronald Inglehart "Sacred and Secular" Forthcoming CUP

Where the Sacred and Secular Harmonize: Birmingham Mass Meeting Rhetoric and the Prophetic Legacy of the Civil Rights Movement Dec 12, by David G. Holmes and Keith D. Miller.

Since the beginning of the Church, Christians have been struggling with the problem of how to be in the world but not of the world. On the one hand are those who segregate the secular from the sacred and live in two worlds. On the other hand are those who attempt to integrate the two by allowing one to dominate the other. Are these demands competing? This paper addresses these questions and suggests that since the Fall, mankind has been forced to live in tension between serving the sacred Kingdom of God and working in the secular world ruled by Satan. Already, we have implied a dichotomy between the secular and sacred which may not be correct. What then, are the alternative responses to allocating time and resources between the world and the Lord? In order to analyze this problem of resource allocation, we will divide the many possible responses into four groups. The first group sees the sacred and secular as disjoint sets and lives in two separate worlds. While these people would hopefully live by Christian ethics in the secular world, they "leave their faith at church. That is, engaging in their profession is their service to the Lord. Church is to support their work in the world, not in an evangelistic sense, but in the secular professional sense. The third group is like the second, but the sacred dominates. The secular work is a necessary evil and merely a way to obtain the necessities of life so they can spread the Gospel, usually in their place of work. Their work is considered as "tent making;" a way to support their evangelistic, or other, ministry. The fourth group, the one embraced by the author, feels neither should dominate and that there can be a balance between the two. Moreover, the secular and sacred are not disjoint sets, but have considerable overlap. Such a theology would favor response 1 separate the two or response 3 the sacred dominates. Such a theology would favor response 2 the secular dominates, though the secular would not be seen as such when the secular is as good as "church activities. Christ against culture radical This group rejects cultural claims and establishes the monastery. The world is fallen and completely corrupt, the Christian should consider it the enemy and strive for holiness apart from it. The problem is, obviously, that we take our sinful natures into the monastery and cannot escape the fallenness of our environment because we are part of it. These Christians would support evangelism and, perhaps, social action, but only during brief forays into the world, returning into the monastery when finished. Christ above culture synthesist Culture is upheld by God. Christ and culture in paradox dualists These see the issue between God and man not Christ and culture. Man must work in culture, but it is a necessary evil. Christ, transformer of culture conversionist The Christian is called to carry on cultural work and have a more positive attitude toward culture. Culture is perverted good and not intrinsically evil; therefore culture needs to be converted, not replaced. The conversionist tends to support the holiness movements. Christ of culture liberal The liberal feels that the Christian will bring culture into perfection. Education, philosophy, reform, all these things can eventually restore culture. Christ is fitted into culture. The obvious problem with this view is the failure to take sin seriously. The liberal theologians attempt to recreate God in their own image. Consequently, I propose to combine them into one category, "Christ and Culture in tension. In order to evaluate these categories and select the one that most closely fits the Biblical norm, we will first examine the Biblical definition of "culture," especially as it relates to secular work. Some assume that work is part of the curse and that were we in an un-fallen world, there would be no work. This is clearly not the case as an exegesis of Gen. The first task for man man and woman was to rule or have dominion over the earth. The Hebrew word for "rule," , radah, has the root meaning to tread down, subjugate, prevail against. The second word, used in verse 28 is "subdue," , kabash, which is probably meant as a synonym for "rule" in keeping with Hebrew poetic parallelism. Both of these words connote active work. There are many post-fall references to work. It is presupposed that hard work is a virtue Prov. In seeming contrast to these is the New Testament view of the world, kosmo". Though kosmo" can mean the inanimate universe, it most frequently refers to humanity and can be understood as "culture. The New Testament meaning is that "The world is the epitome of unredeemed creation. It has become the enemy of God. It is the great obstacle to the Christian life. Having concluded that, for a Christian,

working in the secular world is allowed, if not required, what is the Biblical teaching about the "sacred? Certainly the Apostle Paul seemed to have this attitude when he said. For this I toil, striving with all the energy which he mightily inspires within me. Part of the solution to these seemingly contradictory commands is found in analyzing what the "fall" did to the original task of working. Our work was cursed Gen. This curse had two aspects, one was that it would no longer be "easy" in that "nature" would work against us. Before the fall there were no complicating commitments. The Spiritual work consisted of fulfilling the great commission. That is, evangelism and building up the Body of Christ. The frustration caused by having two competing tasks is, I believe, part of the curse. For this reason, we need to distinguish between gifts, carismata", kharismata, spiritual gifts, and talents. The problem with the latest writings on the subject is that they confuse carismata" with talents. Nowhere in the New Testament does God send a special anointing on people for secular tasks. Talents are given to all, Christians and non-Christians alike; like the rain falls on the just and the unjust. They are supernaturally given and though we can seek them I Cor. We are called to live in tension. For this reason, I find it useful to distinguish between "calling" and "leading. If one has the gift of being a apostle, one might emulate the Apostle Paul. If, however, one had spiritual gifts of teaching or pastoring, one might emulate Priscilla and Aquila Rom. But, to say "I am called to be a professor," seems to elevate academe beyond its fallenness, a type of idolatry. There is no question that we are to work as "unto the Lord. Most professionals are in positions which are like black holes. Their work will adsorb as much time as they allow it to take. Though one may define how much time and how good individual projects should be in order to please God though this is far from an easy question ; what does a Christian do when there is no end to potential projects? We are in a zero-sum game. That means we cannot add a minute to our secular work without taking a minute from our sacred calling. How do we allocate these minutes? I have found that being in "full time Christian work," does not solve the problem. There is still the tension between the ministry and the family, between study and evangelism, between "less spiritual" and "more spiritual" work. The drive toward greater sacrifice, longer hours, etc. The need to divide time between competing tasks will never go away. Even the celibate monk does not escape this dilemma. Because of the fall, Christians must live in tension. They are to continue to carry out their original mandate to rule, subdue, and till the earth but in addition to this, they are to carry out the "great commission. How many hours a day do I spend at the University? How do I witness on campus? How much time do I spend in church, using my spiritual gifts to build up the Body of Christ? If there is no potential tension or no frustration, it may be that we are neglecting one of our two roles rather than that we have reached perfection. The practical outworking of this predicament will be different for every person; however, the more a person becomes a single minded follower of Christ, the less the tension and frustration of the dual roles becomes. The Holy Spirit can order our day, guide us to a balanced schedule, and steer us toward God-honoring goals. In Christ we find unity in a dichotomy. Nashville; Caillet is an excellent writer and theologian. He has some good insights into the problem. Kittle, Theological Dictionary of the New Testament, tr. Grand Rapids; called "TWNT This is the standard in word studies and a valuable resources in anyones theological library. NY; This is considered a near classic work. Neibhur has five classes of relationships; Christ against culture radical , Christ above culture synthesist , Christ and culture in paradox dualist , Christ transformer of culture conversionist , and Christ of culture liberal. The book is technical and scholarly, but I feel his taxonomy of the three middle categories is forced. Colorado Springs; This is a very poor book both exegetically and theologically. It is practical and Biblical.

Chapter 6 : How does the secular music differ from sacred music ? | eNotes

You don't have to go very far today to hear some reference to the 'sacred-secular divide' or the 'sacred-secular dichotomy.' It's in all the books, blogs, conferencesâ€”and occasionally in a sermon. And it's always in a negative connotation. So what exactly is the sacred-secular divide.

Chapter 7 : Sacred and Secular: Religion and Politics Worldwide by Pippa Norris

As Christians, we affirm Christ's lordship over all of life—or at least we know we're supposed to. Should our lives be separated into distinct spheres, with our secular interests and pursuits—what many think of as the ordinary humdrum of day-to-day life.

Chapter 8 : Sacred and Secular: Religion and Politics Worldwide - Pippa Norris, Ronald Inglehart - Google

adjective. of or relating to worldly things or to things that are not regarded as religious, spiritual, or sacred; temporal: secular interests. not pertaining to or connected with religion (opposed to sacred): secular music.

Chapter 9 : The Secular and Sacred; Friends or Foes?

Secular. "Pertaining to the world or things not spiritual or sacred." "Secular Worldview in which belief in anything is always proportioned to the evidence available. It is about engaging.