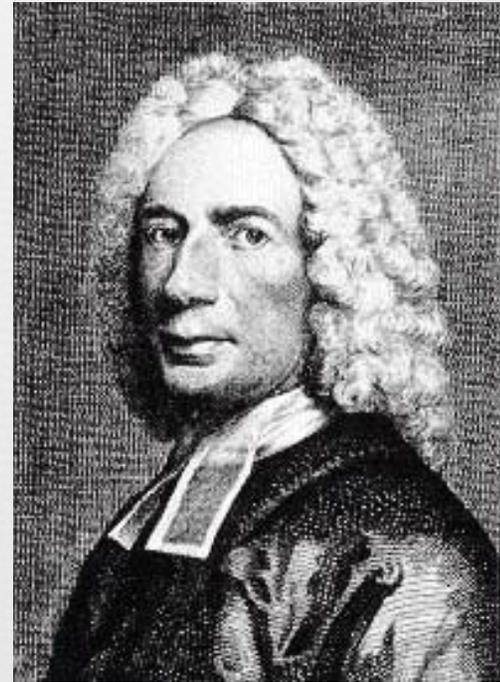
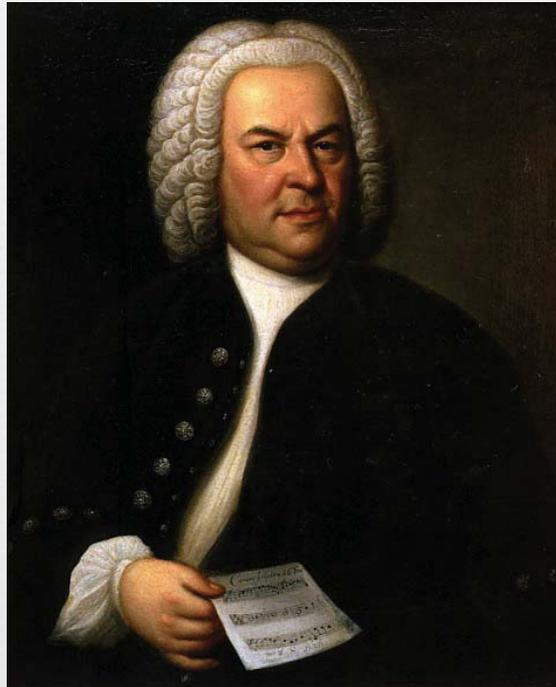


The Hymnody of the Church



Two Roads Diverged

The Hymnody of the Church



Culture



The Beginning



❧ Genesis 4:16-22

❧ Jabel: “the father of those who dwell in tents and have livestock.”

❧ Tubal-cain: “the forger of all instruments of bronze and silver.”

❧ Jubal: “the father of all those who play the lyre and pipe.”

❧ Job 38:7 “the morning stars sang together.”

The Beginning



☞ Adah and Zillah, hear my voice;
 you wives of Lamech, listen to what I say:
I have killed a man for wounding me,
 a young man for striking me.
If Cain's revenge is sevenfold,
 then Lamech's is seventy-sevenfold.

Old Testament Hebrew Hymns

תהלים קיג

Psaume 113

Psalm 113

ACCOMPAGNEMENT - ACCOMPANIMENT
pour harpe celtique for celtic harp
(ou guitare) (or guitar)

Con allegrezza ♩ = 134

(1.) *Alleluia!* Louez! Serviteurs de l'Éternel, louez le nom de l'Éternel! (2.) *Que soit!*
Alleluia! Praise! o servants of the Lord, praise the name of the Lord! Be /

10.

ha-le-pou-yah ha-le-pou av-dé A-do-nay ha-le-pou ét-schém A-do-nay ye-hi

(8va bassa)

le nom de l'Éternel / béni, dès maintenant et à jamais! (3.) *Du levant*
the name of the Lord / blessed, from this time forth and forever! From the rising

schém A-do-nay me-vo-rakh mé-'a-Ta ve-'ad-'o-lam mi-Miz-rah-



Old Testament Hebrew Hymns



- ❧ Text-driven
- ❧ Modest
- ❧ Distinct from pagan musical forms

Ancient Pagan Music



☞ . . . Jewish psalmody was word-oriented, a characteristic that set it apart from the music of the sacrificial rites of the Israelites' pagan neighbors. Pagan sacrificial music typically featured the frenzy-inducing sound of the loud double-reed instruments and the rhythms of orgiastic dancing. Words were superfluous. Temple music was different from pagan music in all these respects: words were primary in it, and they governed the rhythms; instrumental accompaniment was by stringed instruments that supported the monophonic vocal line, perhaps with some heterophonic embellishments, but never covering or distracting attention away from the words; instruments were used independently only for signaling purposes, as when trumpets and cymbals signaled the beginning of the psalm and the places at the end of sections where the worshipers should prostrate themselves.

Calvin R. Stapert, *A New Song for an Old World: Musical Thought in the Early Church* (Grand Rapids: Eerdmans, 2007), p. 153.



Old Testament Hebrew Hymns



Religious Music



High Culture



Folk Culture



Pagan Culture

Old Testament Hebrew Hymns



- ❧ “O God Our Help in Ages Past” = Psalm 90
- ❧ “Jesus Shall Reign” = Psalm 72
- ❧ “Joy to the World” = Psalm 98

Early Church Hymns



☞ Text-driven

Early Church Hymns



☞ Very flesh, yet Spirit too;
Uncreated, and yet born;
God-and-Man in One agreed
Very-Life-in-Death indeed,
Fruit of God and Mary's seed;
At once impassable and torn
By pain and suffering here below:
Jesus Christ, whom as our Lord we know.

Ignatius of Antioch (ca. 35—ca. 107)

Early Church Hymns



☞ Text-driven

☞ Modest

Early Church Hymns



✻ But we must abominate extravagant music, which enervates men's souls, and leads to changefulness—now mournful, and then licentious and voluptuous, and then frenzied and frantic.

Clement of Alexandria (ca. 150—ca. 215)

Early Church Hymns



- œ Text-driven
- œ Modest
- œ Distinct from pagan musical forms

Greek/Roman Culture



- ❧ But most of them featured ecstatic, even frenzied and orgiastic, rites. Ecstatic rituals were not uncommon in Greek and Roman societies, going back centuries before the Christian era. The rituals associated with the worship of Dionysus or his Roman equivalent, Bacchus, are the classic examples of this type. Drunken revelry, wild music, frenzied dancing, and flagellation and mutilation were their hallmarks.



Early Church Hymns



✧ When a man occupies his time with flutes, stringed instruments, choirs, dancing, Egyptian krotala and other such improper frivolities, he will find that indecency and rudeness are the consequences.

Clement of Alexandria (ca. 150—ca. 215)

Medieval Hymns



☞ Text-driven

Medieval Hymns



❧ O splendor of God's glory bright,
Who bringest forth the light from Light;
O Light of light, light's Fountain-spring;
O Day, our days enlightening:

Ambrose of Milan (ca. 337—397), the “Father of Christian Hymnody”

Medieval Hymns



☞ Text-driven

☞ Modest

Medieval Hymns



- ∞ Many musical references deal with passion. For example, Isidor of Pelusium warned against misusing music “to arouse passion,” and Basil warned against being “brought down to the passions of the flesh by the pleasure of song.” Such statements sound very strange in a culture such as ours, which places such a high premium on passion, which values intense emotion and the music that stimulates it, and which prizes excitement and the music that provides a “high” or a “rush.”

Medieval Hymns



- ☞ Sing to him in jubilation. This is what acceptable singing to God means: to sing jubilantly. But what is that? It is to grasp the fact that what is sung in the heart cannot be articulated in words. . . . To whom, then is this jubilation more fittingly offered than to God who surpasses all utterance? You cannot speak of him because he transcends our speech; and if you cannot speak of him, yet may not remain silent, what else can you do but cry out in jubilation, so that your heart may tell its joy without words, and the unbounded rush of gladness not be cramped by syllables? Sing skillfully to him in jubilation.

Augustine (354—430)

Medieval Hymns



- œ Text-driven
- œ Modest
- œ Distinct from pagan musical forms

Medieval Pagan Music



❧ What can one say of the songs themselves, crammed as they are with all uncleanness, introducing monstrous amours, and unlawful connections, and subversions of houses, and tragic scenes without end . . . ? And, what is still more grievous, that young women are present at these things . . . and in the midst of wanton young men acting a shameless part with their disorderly songs, with their foul words, with their devilish harmony. Tell me then: do you still inquire, “Whence come adulteries? Whence fornications? Whence violations of marriage?”

John Chrysostom (347—407)

Medieval Hymns



Religious Music



High Culture



Folk Culture

Page ~~Content~~

Medieval Hymns



- ❧ “Of the Father's Love Begotten” by Aurelius Prudentius is from the 5th century, and its tune, DIVINUM MYSTERIUM is from the 11th century.
- ❧ “All Glory Laud and Honor” by Theodulph of Orleans was written around 820.
- ❧ “All Creatures of our God and King” by Francis of Assisi was written in 1225.
- ❧ “Be Thou My Vision” is an Irish hymn from the 8th century.
- ❧ “O Sacred Head Now Wounded” was written by Bernard of Clairvaux in 1153.
- ❧ The tune we sing to “When I Survey” (HAMBURG) is based on a Gregorian chant.



Reformation Hymnody



∞ Text-driven

Reformation Hymnody



- ☞ A mighty fortress is our God, a bulwark never failing;
Our helper He, amid the flood of mortal ills prevailing:
For still our ancient foe doth seek to work us woe;
His craft and power are great, and, armed with cruel hate,
On earth is not his equal.

Reformation Hymnody



☞ Text-driven

☞ Modest

Reformation Hymnody



∞ Equality of measure is indeed to be preserved, lest the harmony be impaired or confused; for to sing without rule and measure is to offend God himself, who arranged all things by number, weight and measure.

Michael Praetorius (1571-1621)

Reformation Hymns



Religious Music



High Culture



Folk Culture



Bar Tunes



∞ AAB

Reformation Hymnody

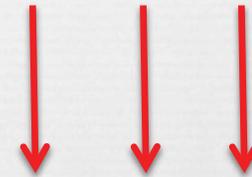
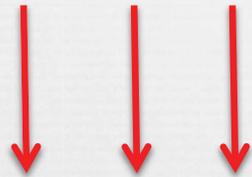
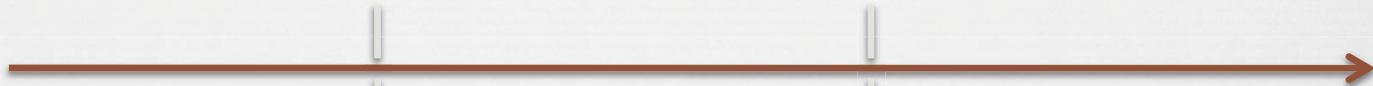


- ❧ Text-driven
- ❧ Modest
- ❧ Distinct from secular culture

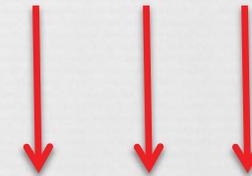
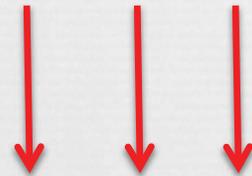
Cultural Streams



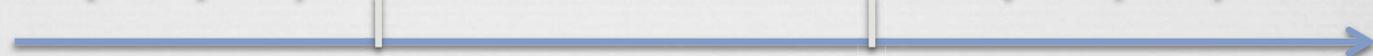
Judeo-Christian
Tradition



High Culture



Folk Culture



Pagan Culture



Hebrew Exile

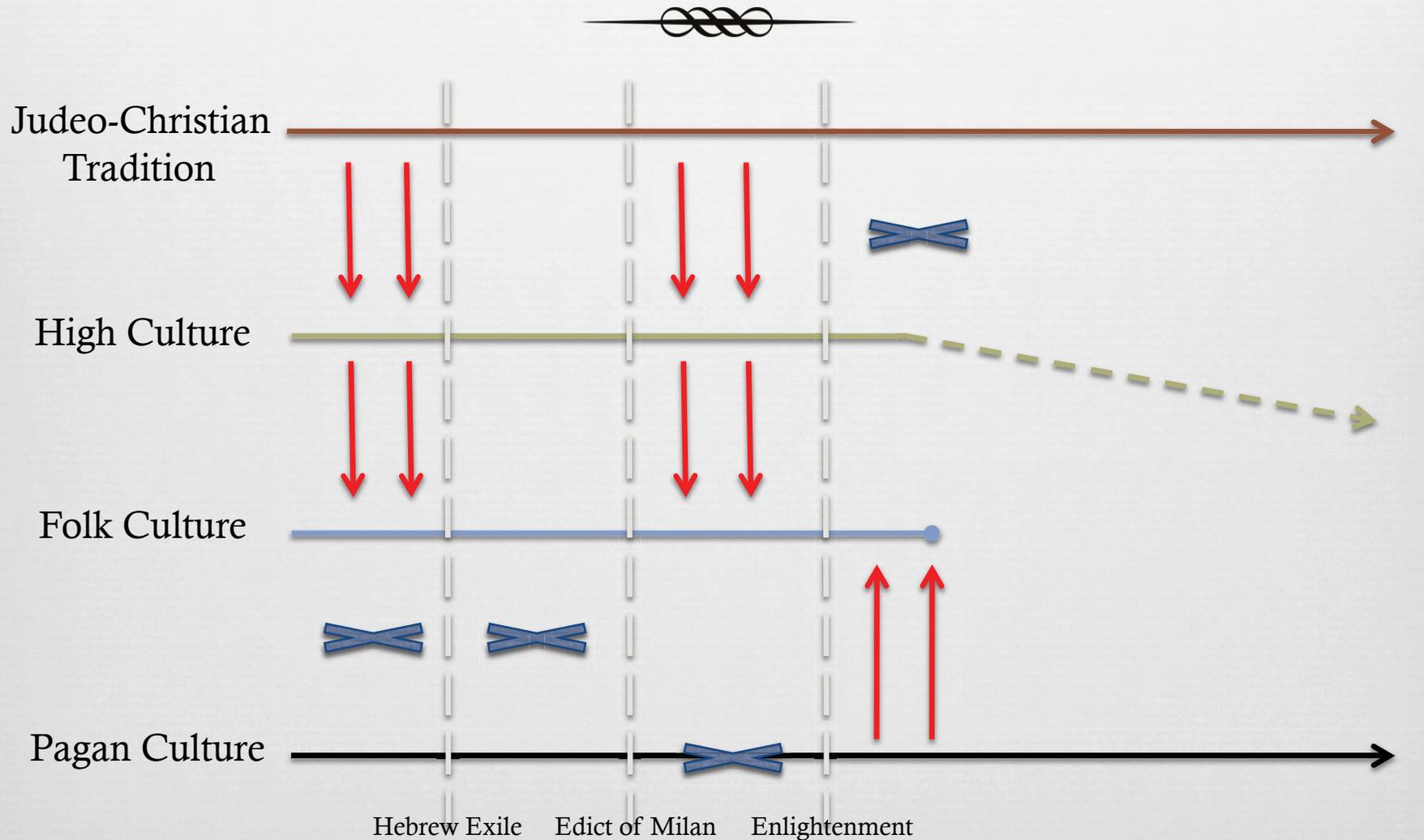
Edict of Milan

The Enlightenment



- ∞ Elevation of reason over faith
- ∞ “The expulsion of God from practical and theoretical life.”

Cultural Streams



The Enlightenment



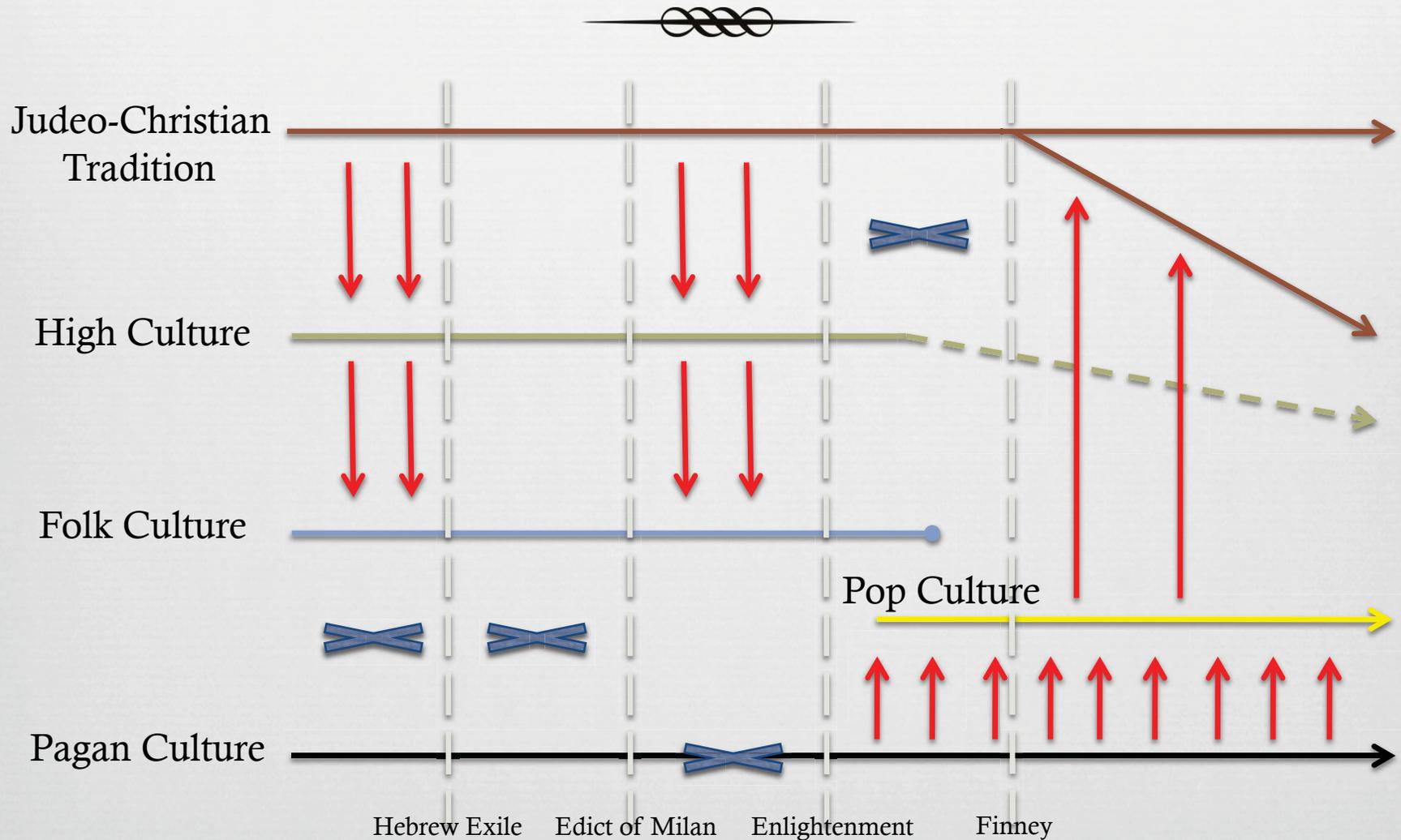
- ❧ The goal of music is to excite human passions rather than to calm them.
- ❧ Music provides entertainment and diversion rather than the shaping of content.
- ❧ The best kind of music is characterized by constant variety rather than order and modesty.
- ❧ Individuality and originality are virtues in musical composition and performance rather than cultivating a noble tradition.
- ❧ The gauge of music's excellence is popular acclaim rather than its ability to shape content in an appropriate manner.
- ❧ The best kind of music is “natural” and unlearned rather than skilled and ordered.
- ❧ Music is purely scientific without any ethical dimension.
- ❧ Music is unimportant rather than that which orders men's souls.

The Enlightenment



- ☞ Music (for that matter, all the arts) had become a theological orphan. In fact, no important theological movement, either in the nineteenth or twentieth century, has concerned itself in any profound way with the significance of harmony, order, or beauty in Christian life or [worship].

Cultural Streams



A New Tradition



- ❧ The tunes of camp-meeting songs were simple and folk-like in character. The improvisatory nature of these songs and the need for teaching them by rote demanded that the tunes be easy, singable, and instantly contagious. Under these circumstances, a popular, “catchy” repetitious refrain or chorus was invaluable.

A New Tradition



- ☞ The same style of music appeared with somewhat more adult, vernacular texts 20 years later and came to be known as “gospel hymns” or “gospel songs.” It is impossible to overestimate the influence of these simple experience songs written by theological and music amateurs and the grips they had on the general public.

A New Tradition



- ∞ The new gospel songs picked up the style of the popular songs of the Civil War era. Simple major-mode melodies, with the ever-popular refrain, were added to the older, still-useful, camp-meeting texts. . . . Whereas the older songs were largely sung in unison, the gospel songs had simple harmonies and rhythms that could be sung by quartets and choirs. Later, the use of some ragtime and jazz rhythms added more interest for young people. *Save for the words, popular sacred music was hard to distinguish from the secular.*

A New Tradition



- ∞ Dwight L. Moody was musically ignorant as far as theoretical knowledge is concerned, but he did recognize the value of music in evangelism that resulted in a stirred congregation. Any song that did not produce a response was not good music to Moody's way of thinking.

A New Tradition



- ❧ The two men [Billy Sunday and Homer Rodeheaver] brought a new level of secularism and entertainment to evangelistic crusades with crowd-pleasing and crowd-attracting mannerisms.

A New Tradition



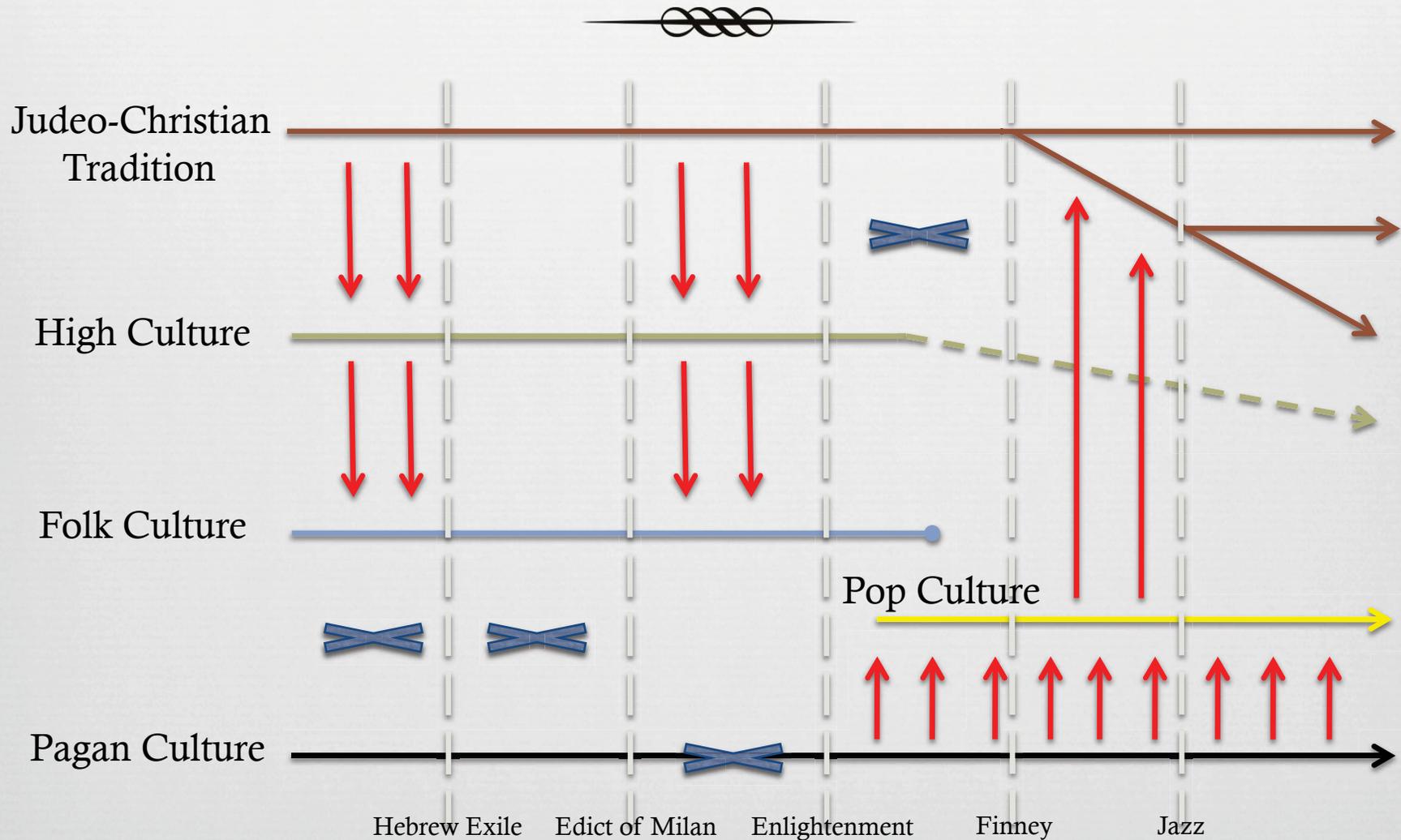
- ❧ Instead of text-driven hymns, we now had hymns centered around a catchy text and tune.
- ❧ Instead of modest hymns, we now had hymns whose purpose was to create excitement and energy.
- ❧ Instead of hymns that were distinct from the pagan culture, pagan culture was supplying the musical forms.

A New Tradition



- ❧ “It’s a Grand Thing to Be a Christian” 🗨️
- ❧ “It’s a Long Way to Tipperary” 🗨️

Cultural Streams



What Do We Do?



- ❧ Recognize the importance of form.
- ❧ Learn to distinguish between forms that nurture noble affections and forms that excite base passions.
- ❧ Commit to cultivating the forms of the Judeo-Christian tradition.
- ❧ Commit to passing this tradition to our children.

The Judeo-Christian Tradition



∞ Paul S. Jones – “Give Praise to God” 

The Hymnody of the Church



Two Roads Diverged