

History of Church Music: A General Overview

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Abstract

The development of Church liturgical music today cannot be separated from the development of Church music over time. It is commonly understood that attempting to describe the over 2000-year history of the Church's music in a single tract is impractical. As a result, the breakdown is broad, allowing us to see the progression of Church music from one epoch to the next. Church music is influenced or exists in the context of history as a whole, as well as the context of music history as a whole. This paper focuses on the systematic review and examination of published primary sources that are kept in various collections, libraries, and record centers. The bibliography digs deeper into these sources as well as archival collections. The history of liturgical music has its unique musical style in every era. There is Baroque music (17th century), Renaissance music (15-17th century), Classical music (18th century), Romantic music (19th century), Impressionist music (late 19th century) but faded after World War I, and various modern music of the 20th century, both profane (such as jazz, tango, pop, rock, and so on) and religious. Today, church music reflects a blending of traditional and contemporary elements, with ecumenical collaborations and diverse styles. Throughout its history, church music has served as a powerful medium for spiritual expression and community engagement, reflecting societal and cultural changes. The enduring power of melody and harmony continues to enrich the worship experience and carry forward the legacy of church music.

Keywords: *church, church music, liturgy, music history*

Introduction

Despite the rich history and cultural significance of church music, there is a need for a comprehensive and nuanced understanding of the historical development, influences, and impact of church music across different regions and denominations. While existing studies provide valuable insights into specific periods or composers, there is a lack of a cohesive and overarching overview that encompasses the entirety of the history of church music.

This research problem seeks to address the following questions: What are the key historical developments and trends in church music from ancient times to the present day? How have different regions and denominations contributed to the evolution and diversification of church music? What influences, both religious and secular, have shaped the development of church music throughout history? How has church music reflected and responded to societal and cultural changes over time?

By examining the history of church music through a comprehensive lens, this research aims to provide a deeper understanding of its cultural, religious, and musical

significance. It will shed light on the interplay between church music and broader historical contexts, exploring the ways in which music has influenced and been influenced by religious practices, artistic movements, and social dynamics. Ultimately, this research will contribute to a more comprehensive and nuanced appreciation of the history of church music and its enduring impact on worship and musical traditions.

Method

This is a documentary research that focuses on the systematic review and examination of primary sources that have been published and are preserved in various collections, libraries, and record centers. The bibliography delves into these sources and archival holdings.

Discussion

This paper will first cover music in the Old Testament (Jewish music), New Testament, and music in the early church (ancient church), both of which influenced the subsequent development of Church music.

The Old Testament's Music (Jewish Music)

Jewish music has grown and developed to its peak of perfection in the music of the Temple in Jerusalem in the time of King Solomon (972-929 BC).¹ Ancient relics in Mesopotamia and Egypt have shown the existence of ancient music in ancient times. The results of research have found ancient musical notation in caves around the Dead Sea. With the efforts of King David (1012-972 BC) the Psalms were composed as the official hymns of Jewish worship. The psalms are parallel, meaning that each sentence is parallel. This form greatly influenced the form of musical compositions from that era as well as the way they were performed. To sing the psalms it takes two groups/choirs that complement each other. This method influenced the way in which Gregorian music was performed later, namely by antiphonal singing.²

After the Babylonian exile (6th century BC) the Jews built synagogues as permanent places of worship, because the Temple of Jerusalem had been destroyed. Their worship is no longer like in the temple, because it is not sacrificial, moreover, there are already many variations.³ Synagogue worship and music flourished; which includes prayers, responsive psalms and Doxology. There are two styles of singing synagogue music, namely first, the syllabic style in which each syllable is assigned only one note, although the melody varies greatly; second, the melismatic style, which is sung by a solo. The hallmark of this style is that one syllable is given many notes or a small melody. The Jewish music in the end greatly influenced church music.⁴

¹Carl Heinrich Cornill, "Music in the Old Testament," *The Monist*, Vol 19. No. 2 (April, 1909): 240.

²Ibid.

³Denis Geraghty, "Worship in Spirit and in Truth," *New Blackfriars* 74, no. 872 (1993): 292.

⁴Cornill, "Music in the Old Testament," 242.

The New Testament Music

The study of music in the New Testament provides a fascinating glimpse into the musical practices and cultural context of early Christianity. While the New Testament does not offer an extensive treatise on music, it does contain references to various musical forms and their significance within the burgeoning Christian community ⁵.

The New Testament mentions hymns, psalms, and spiritual songs, suggesting that music played a crucial role in the worship and expression of faith among early Christians. These references indicate that singing and musical expression were integral components of their religious gatherings. Scholars believe that these musical forms were likely influenced by both Jewish and Greco-Roman traditions prevalent during that time ⁶.

The cultural and historical context of the New Testament is essential in understanding the music of the period. Jewish traditions, such as the psalms, were deeply ingrained in the worship practices of early Christians, as they were inherited from their Jewish roots. The influence of Greco-Roman culture, with its rich musical heritage, also shaped the musical landscape of the time. It is believed that early Christians adopted and adapted certain musical styles and forms from the broader cultural milieu in which they lived ⁷.

The purpose of music in the New Testament varied. Hymns, for example, were likely expressions of praise and adoration to God, while psalms may have been used for liturgical recitation and reflection. Spiritual songs, on the other hand, might have served as a means of personal and communal spiritual edification ⁸.

Although the New Testament does not provide detailed musical compositions or notations, the references to music underscore the importance of music as a means of worship, spiritual communication, and community bonding within the early Christian gatherings. The act of singing and musical expression served to uplift and unify believers, fostering a sense of shared faith and devotion ⁹.

The Ancient Church (Before 100 AD)

The Early Church was familiar with music, especially singing and instrumental music. The liturgical music of the Early Church was rooted in the tradition of Jewish worship music which was likely not accompanied by musical instruments.¹⁰ In the New Testament, we recognize the practice of song-music, as when Jesus and the disciples sang the hymn *Hallel* after celebrating the Passover meal (cf. Mt 26:30; Mk 14:26).¹¹ The practice of early Church music can be clearly reflected in the letters of Ephesians and Colossians which encourage people to sing hymns and hymns in congregational meetings “to the Lord with all their heart” (Eph 5:19; Col 3:16).

⁵Geraghty, “Worship in Spirit and in Truth,” 292.

⁶Schafer, R. Murray. “Ancient and Modern Church Music.” In *E.T.A. Hoffman and Music*, (2019): 34.

⁷Andrew B. McGowan, “Ancient Christian Worship: Early Church Practices in Social, Historical, and Theological Perspective” (2015): 76.

⁸Dragan Askovic and Zoran Rankovic, “The Poetics of Liturgical Chant between Oral and Written Tradition,” *Zbornik Matice srpske za drustvene nauke*, no. 157–158 (2016): 14.

⁹Joanna Jablonska, Elzbieta Trocka-Leszczynska, and Romuald Tarczewski. “Sound and Architecture - Mutual Influence.” In *Energy Procedia*. Vol. 78 (2015): 45.

¹⁰Andrew B. McGowan, “Ancient Christian Worship,” 76.

¹¹Ibid.

There are also many New Testament writings which contain hymns which most likely originate from the liturgical tradition, such as Luke 1:46-55; 1:68-79; 1:29-32; John 1:1-18; Phil 2:6-11; Eph 1:4-14; 5:14; Col 1:15-20. At that time, music was mainly in the form of songs, either spontaneously sung by the people or those that had been more or less memorized. The songs that already exist and are popularly used by the congregation are the book of Psalms which became a kind of ecclesiastical songbook at that time. It may be concluded that the Early Church was well acquainted with singing as an element of its liturgical life.¹²

The Early Church (100 – 900 AD)

After being persecuted for approximately 300 years, starting in 313 the church was recognized, protected by the government – the Roman empire, even Christianity became the official state religion by the emperor Constantine the Great through his decree known as the Edict of Milano.¹³ The church as a new group was at first forced to seek its identity in challenges from outside (the Roman government) and from within (deviant sects). Europe developed into a single power centered in Rome. The regions of Europe were not in conflict with Rome but in cooperation with the Roman government. This gave rise to feudalism in Europe.¹⁴

In addition to the musical heritage of Jewish worship in the form of singing psalms and biblical texts, in Southern Europe there is a Greek music culture with a distinctive scale system. As the identifying music of Christians came the Gregorian songs: stemming from the words of the Bible, by looking for expression in song and rhythm, this song is an expression of faith. So the characteristics are: one voice, free rhythm, without accompaniment.¹⁵

The Gregorian song arose as a “practice” song for the liturgy, thus in the form of a priest/solis and people's song: the *proprium* and the *Ordinarium*. With the growth of monasteries, over time the songs *officium* were added. In the 4th century Ambrose, the bishop of Milano added hymns to the repertoire of church songs. These hymns are a challenge to the church; for the first time used hymns whose texts are not based on Scripture; songs originating from Eastern Europe are quite lively in tone compared to the old songs. This growing process reached its peak at the beginning of the 7th century when Pope Gregory (594-604) selected and regulated the worship songs that were allowed to be used and prohibited those deemed inappropriate. According to the Pope these church songs are called “Gregorian Songs” It should be noted that the development of European music from the 1st to the 15th centuries is synonymous with the development of Church music.¹⁶

The architectural form that developed was the Roman arc. The architectural form reflected a steady faith, heaven and earth were seen as the unity desired by the creator. Or in other words: Stamped by faith in Christ as King of heaven and earth.¹⁷

¹²Ibid.

¹³Eusebius of Caesarea, *The History of the Church, The History of the Church* (2019): 424.

¹⁴Ram Ben-Shalom, “History of the Church,” in *Medieval Jews and the Christian Past* (2020): 148.

¹⁵McGowan, “Ancient Christian Worship,” 76.

¹⁶Ibid.

¹⁷Jablonska, Trocka-Leszczynska, and Tarczewski. “Sound and Architecture,” 45.

Medieval Church (900 – 1500 AD)

Good cooperation between the German Empire and the Pope in Rome was a guarantee for the Christianization of European society. Christianity, Greco-Roman culture and traditions in Northern Europe influenced each other to become European culture. All people's lives are governed by Christianity. Culture developed around the knights as well as in universities (St. Thomas Aquinas and Scholastic philosophy) it was not until the 14th/15th centuries that society played a role as carriers of culture, especially in singing schools (*meistersinger*).¹⁸

In the 13th/14th centuries began a new spirit in religious life: visible in the building of gothic cathedrals in literature, in the orders of Francis and Dominic, as the embodiment of Christian love. Gregorian song is preserved in monasteries and cathedral schools.¹⁹ However, it was also developed: Curved notes were filled with new words, so sequences emerged as new forms. In addition, the Gregorian song is accompanied by the 2nd (and 3rd) voice. This happened starting in 1200 AD by Leoninus and Perotinus in Paris who took over the ancient tradition called *Organum* (gregorian music performed in several voices by a choir). Apart from the gregorian song tumbled Conductus, a song with 3 voices united to a similar rhythm. The characters are a.l. Adam de la Halle (1220-1287). The type of conductus was developed by Guillaume de Machaut (1305-1377) at the Notre Dame Mass in Paris. All this music which is also called *ars antiqua* (old music) looks stiff and heavy.²⁰

In the middle of the 14th century in Italy developed a musical style called *ars nova* (new musi.) The most famous author is Francesco Landino (1325-1397). The songs are now more comfortable, flowing, the rhythm is not stiff anymore. Who performed church music in medieval times? In cathedral churches: because only priests who use Latin, then they are the main performers of church singing. Until the 10th century people participated in singing Kyrie, Inter-reading Refren, Sanctus, Pater Noster, Agnus Dei. With the establishment of the Schola Cantorum (1 voice church choir) which consists of priests as well as sons, according to the model in Rome, the people become passive in the mass. In addition to the schola sometimes there is a choir of trained singers to perform polyphony songs.²¹

In monastic churches it is the same. However, because monasteries are usually accompanied by schools, where music education is emphasized, profane music is also maintained here. In parish churches, church music is performed by priests, teachers, and school children's choirs, which usually consist of children. The people themselves could not sing along because they were not educated in Latin and in singing. Around the palaces there are trained choirs that sing both church and profane songs. Here musical instruments are also increasingly used in worship, although prohibited (Harp, violin, trumpet). The faith of the people is expressed in spiritual songs that have arisen since the 11th century based on simplified Gregorian songs: from the Hymn, by giving the word native to the tone - Curved tone. Especially for Christmas and for the pilgrimage a number of new songs were developed. It was also the custom in the medieval liturgy that before and after the sermon a hymn in the native language was sung. They also sing at home, for example on Sundays after lunch, where family fathers ask their children about the contents of the sermon. The liturgical drama should not be forgotten,

¹⁸John Caldwell, *Medieval Music* (2019), 80.

¹⁹Ibid.

²⁰Andrew Hughes and Fletcher Collins, "The Production of Medieval Church Music-Drama," *Notes* 29, no. 3 (1973): 465.

²¹Ibid.

especially for Easter, Palm Sunday, Resurrection Day, Christmas Day, St. Nicholas. Liturgical drama is a development of the sequence in the liturgy, which later developed into a *mysterien spiel* (spiritual ballet) in the form of drama in the church yard. But generally the mass is celebrated with a gregorian song in Latin while people pray the rosary in contemplation of the passion of God (beginning in the 12th century): the mass is interpreted in sermons (*alegore*). and the world. Heaven is considered a world that is "far away", from there comes the light of grace to this world.²²

Renaissance Period (1450 – 1700 AD)

Humans become aware of their dignity as a person. This relates to the flow of humanism which reinvents Greek art and teachings. The result is that humans are gradually breaking free from the clerical and social bonds that defined life in the Middle Ages. So man finds wealth in the world and in himself.²³

In 1511 Portuguese traders arrived in Indonesia and began colonizing Southeast Asia. In 1605 Dutch traders expelled them and continued colonialism, especially in Indonesia. As a result, cities in Europe developed as centers of trade, crafts and carpentry. Community life began to be centered in sheltered cities, with facilities that ensured a more luxurious life. Certain countries became strong, including Italy which became a church state under the leadership of the Pope. On the one hand, this is where art is developed, on the other hand, moral and spiritual life is at the same time backward. This, among others, brought about reforms (1519) which were followed by counter-reforms (the Jesuit order was founded in 1520, the Council of Trent 1545-1563).²⁴

The polyphonic music of the renaissance was initiated in the basic form of Motet, a polyphonic processing of text by piece, with other motifs, according to the meaning of the text. Imitation technique plays a big role. The Mass (ordinary) is now a motet, first with the cantus firmus, then freely. There was also a habit of mixing homophones with polyphonic styles, especially after the Council of Trent demanded that the text of the songs be captured.²⁵ Gregorian songs during the renaissance underwent a development: There were even new Gregorian scales, ionian and eolian, which later became major and minor. *Missa de Angelis* and *Salve Regina* are written in a scale that is already similar to a major. In addition, there are many new sequences, especially for the feasts of the saints. It is also customary to give new words to curved notes (*tropus*). However, on the other hand, Gregorian songs were withdrawn and felt as mandatory songs that were less good than polyphonic songs.²⁶

In the reformation of the Protestant church, music took on a new position: Starting from the general priesthood, all the people became executor of the liturgy. Then came the singing of the people in the native language. Martin Luther (1483-1546) himself composed a number of Chorales and took over many profane songs by providing spiritual poetry (*Kontrafaktur*). The song with one voice was developed into motet (Michael

²²John Caldwell, *Medieval Music*, 81.

²³James Garratt, "Performing Renaissance Church Music in Nineteenth Century Germany: Issues and Challenges in the Study of Performative Reception," *Music and Letters* 83, no. 2 (2002): 187.

²⁴Frederick Copleston, "A History of Philosophy. Vol. 3. Late Medieval and Renaissance Philosophy," *Doubleday* (1993): 67.

²⁵Mary Kay Duggan and John Kmetz, "Music in the German Renaissance: Sources, Styles, and Contexts," *Notes* 52, no. 4 (1996): 90.

²⁶Copleston, "A History of Philosophy," 57.

Praetorius 1571-1621) organ music began to develop.²⁷ As a reaction in the Catholic church There was also an attempt to add indigenous church songs. The initiative grew privately by several priests and musical figures (Georg Witzel, K. Querhaner, Michael Vehe, Johan Leisentritt). The source for this effort lies in humanism (*meistergesang*) and the pastoral movement in the Catholic church towards the form of worship in the Protestant church. But the official church is still waiting and confirming its position at the Council of Trent. it turns out that the documents of the Council of Trent published in 1570 do not confirm the existence of liturgical singing in the native language.²⁸

The Council of Trent is a milestone in the history of church music. Against the profane music and worship music of the Protestant church, the characteristics of the liturgy and music of the Catholic church were emphasized. Polyphonic music is not prohibited as suggested by certain groups, but it is demanded that the text of the song can be captured, words should not be raped (parts in the middle of words, long melisma, repetition of words to fill songs and so on). In addition, associations with profane songs should be avoided. Yet the council remained open to accepting elements of contemporary music, as it stated: "The longing for heavenly harmony and the contemplation of the happiness of the saints should be the ideals of church music".²⁹

The influence of Palestrina's music (1525-1594) which, although polyphonic, has clear text and is free from profane elements, determined the Council fathers to take this position. Palestine uses the homophone style for the propium song and for the ordinarium section where the text must be understood, the polyphonic style is used for the ordinarium and to compensate for the homophony in its repetition. Gregorian song checked again. All sequences are discarded except four. Many Gregorian songs were reworked into slightly harmonies, long melismas shortened, bad Latin replaced, wrong accents corrected.³⁰ This ideal was first carried out in Rome as a model, then imitated in cathedrals and monasteries. Church anthems in the native language which had reached a high enough level were not noticed by the Council fathers. The use of the hymn outside the official liturgy is not restricted. So in Germany and in France this song is used during quiet mass, in evening praise but sometimes also in large mass. Only large churches have choirs to carry polyphonic and gregorian songs. People rarely sing gregorian songs. Church songs in indigenous languages also have a place in schools.

In particular, it is necessary to mention the role of Petrus Canisius SJ who saw the role of singing in schools and at home to instill faith in the people. He also struggled to allow church hymns in the native language to be used in the liturgy. Where Peter Canisius founded the College, there was also a book of church hymns published. The decisions of the Council of Trent were not implemented immediately. In 1570, the Missal Romanum was published, which determined the ceremony for celebrating Mass until the Second Vatican Council was practically never changed. The texts of the propium and ordinarium are here designated as mandatory texts for the hymn.

²⁷Liudmyla Rakityanska, "The History of World Music Art Within the Context of Relationship Between the Emotional and The Rational," *Osvitohiya*, no. 9 (2020): 101.

²⁸Richard Zvonar, "A History of Spatial Music: Historical Antecedents from Renaissance Antiphony to Strings in the Wings," *eContact! 7.4 - Montréal - CEC*, no. Diffusion multi-canal / Multichannel diffusion (2005): 114.

²⁹Bonnie J Blackburn, "Music in the Age of the Renaissance. (Reviews)," *Renaissance Quarterly* (2002): 29.

³⁰Ibid.

The style of development during the renaissance was characterized by luxury. Church buildings too. The arcs are now replaced by horizontal lines stemming from Greek architecture that wants to be reborn.³¹

Baroque Period (1600 – 1750 AD)

On the one hand the Netherlands, England, Spain, Portugal, France became rich as a result of colonialism. While other countries weaken each other by seizing power in Europe. Especially in Germany the quarrels between Protestants and Catholics (30 years war 1618-1648) which mainly took the form of political struggles weakened the kingdom and benefited the little princes who became strong (absolutism). Culture is now developing in the palaces of princes and bishops.³² Marked by the tension between the pleasures of this world and hope in the world to come, Baroque is a synthesis of the art of celebrating feasts and the optimism of faith. Life in this world was seen as the beginning of a heavenly feast. Originating from Italy the Baroque style extended throughout Europe by defining all fields of art; literature and drama (Moliere, Cervantes, Angelus Silesius, Grimmelshausen, A.Gryphius), painting and fine arts (Tiepoli, Greco, Rubens, Rembrandt, Lorrain, I. Gunther, A. Elsheimer), architecture (Bernini, Fischer von Erlach, Baltasar Neuman) and music.³³

In fact, the development of baroque music was initiated by vocal music writers in the late 16th century: by moving towards homophony, major and minor harmonies became increasingly important; then open the way to instrumental music that accompanies vocal music. A new musical style developed: monody and general bass (accompaniment chords for one voice).³⁴ This music is very suitable to be filled with instrumental sounds that have no other purpose except to enliven the atmosphere. This is the goal of the baroque era. Sometimes this is escalated to the point of being dramatic and pathetic. So opera, which was born in the renaissance, is now advancing rapidly with arias, choral songs and instrumental songs (Monteverdi, H. Schutz, Lully Purcell, A. Scarlatti, G.B. Pergolesi, Gluck).³⁵ Even special buildings were erected for opera performances. Outside of opera, the art of singular singing with instrumental accompaniment has also developed. But especially instrumental music is now very advanced, first as accompaniment music then as music that has a purpose in itself.

Thus new musical forms grew: Toccata, fantasia, improvisation of a song, variations, suits, sonatas, concerts, passacaglia for organ and Cembalo, but also for small orchestras (Schein, Scheidt, Froberger, Pachelbel, Buxtehude, Kuhnau, Byrd, A Corelli, A. Vivaldi, A. Scarlatti, JS Bach, GF Handel, G. Ph. Telemann, F. Couperin, Ph. Rameau, H. Purcell). Polyphony is increasingly being replaced by a homophonic style dominated by richer chords. Time and count become important as the basis for making music together; Accuracy of count is an "eternal" element in Baroque music.³⁶

Church music also developed around the princes of bishops, abbots. The desire to celebrate lavish parties and impress music is also in the church. Parallel to the opera

³¹Jablonska, Trocka-Leszczynska, and Tarczewski "Sound and Architecture," 45.

³²Otto Kinkeldey and Manfred F. Bukofzer, "Music in the Baroque Era, from Monteverdi to Bach," *Notes* 5, no. 2 (1948): 68.

³³Ibid.

³⁴Roland Vaubel, "The Role of Competition in the Rise of Baroque and Renaissance Music," *Journal of Cultural Economics* 29, no. 4 (2005): 277.

³⁵Ibid.

³⁶Ibid.

outside the church came the oratorium with arias, choirs and instrumental music from the orchestra but without theatrics; the author of the principal oratorium is G.F. Handel. Cantata is a mini oratorium especially created for Sunday services in Protestant churches. J.S. Bach fabricated more than 200 cantatas.³⁷

Orgel music is now experiencing its heyday (especially) by J.S. Bach. But worship in the Catholic church grew. Devotion Modernized the desire to express one's heart naturally, being the basis for choirs and orchestras, which are held in churches, cathedrals and palaces. Gregorian's Proprium was replaced with a new song. The purpose to glorify God by pleasing man to the Baroque was one goal. So in the church there are often two choirs, the instruments enter the church, the organ becomes even bigger. So the organ was moved to the balcony at the back, opposite the altar.³⁸ The result is that the entire church space is filled with sound, the congregation (formerly separated from the altar) is now integrated into the liturgy. Even in rural and small town churches this style is imitated, albeit on a more 'amateur' level: now the mass organist has developed to replace it. orchestra. This attitude of prayer is indeed contrary to the decisions of the Council of Trent which the Pope has repeatedly reiterated. Rarely did church law and practice determine church music in the 17th/18th centuries. On the other hand, during the Baroque period, folk devotion developed in the form of many new songs for evening praise, pilgrimages and catechesis.³⁹ It should also be noted that for the retreat the Jesuit priests composed many new church hymns which became very popular. Because the accent of the poem is adjusted to the accent of the song, it is easy to sing and the quality of the poem is praised as literature until now, especially the poems written by Friedrich von Spee SJ (1591-1635). The song is found in many songbooks of the 17th century and has been passed down to the present day. Angelus Silesius (1624-1677) also composed a number of new church hymns in the Baroque style; This song is still in songbooks today. Architecture.

Baroque-style church buildings and palaces that express a sense of joy and a desire to enjoy life, then the building now reflects "the presence of heaven on earth" in many paintings, decorations, luxury.⁴⁰

Classical Period (1750 – 1820 AD)

Baroque succeeded in moving human feelings. By experiencing lavish parties inside and outside the church, man is fascinated by the greatness of God, he feels very small towards Him, but this is how he prays. On the other hand, it should not be forgotten that all of this opens a gap between worship and the reality of life. The liturgy is just a spectacle which is fun; but it also does not help to overcome the difficulties of living together.⁴¹ This is why in the mid-18th century the enlightenment (*Aufklärung*) movement arose as a reaction to the baroque. Now the heavy pressure is placed on the 'brain'. So Lessing (1778), Winckelmann (1764), Kant (1781), Fichte Schelling, Hegel demanded that art and tradition return to their essence: their embodiment must be simple but meaningful, clear and such that it makes sense (logical). This one-sided

³⁷Rakityanska, "The History of World Music," 101.

³⁸Olaf Post and David Huron, "Western Classical Music in the Minor Mode Is Slower (Except in the Romantic Period)," *Empirical Musicology Review* 4, no. 1 (2009): 110.

³⁹Roland Vaubel, "The Role of Competition in the Rise of Baroque and Renaissance Music," *Journal of Cultural Economics* 29, no. 4 (2005): 30.

⁴⁰Jablonska, Trocka-Leszczynska, and Tarczewski, "Sound and Architecture," 47.

⁴¹Lilia Milani, "Introduction to Romanticism," *A Guide to the Study of Literature: A Companion Text for Core Studies 6, Landmarks of Literature*, no. 1776 (2009): 122.

emphasis on reason is the result of proud progress in the natural sciences. Man sees himself as a creature with brains and forgets that he also has feelings. In the liturgy, all devotions to saints on pilgrimage and so on are opposed. The goal is that through the liturgy people become better (ethically and morally). Thus preaching and catechesis was emphasized and worship in indigenous languages was fought for (in fact many of the ideas of 'dawn of mind' are similar to the liturgical renewal of the Second Vatican Council. However, because the emphasis in 'dawn of mind' is one-sided on the intellect while feeling forgotten, it does not succeed). With the 'dawn of mind' movement, the process of secularization began: it was not religion that again determined the development of culture, but the 'age'.⁴²

In accordance with the ideals, art should be simple but meaningful, clear and logical, now a music has developed which is then called classical, meaning that it is considered the highest music in the development of Western music. This is because this music expresses its contents in a beautiful but natural, balanced way, without any advantages. The rigidity of Baroque music (dynamics, terraces, fixed tempo, one theme for one song) is now overcome by flexible dynamics and tempos, with two contrasting themes. The main sound, which mainly uses the major scale (minor is considered a "crying" major), is now accompanied by art and life. The chords are easy to understand, but in addition to harmonizing chords there are also experiments with odd chords.⁴³

In addition, the hallmark of classical music lies in its "progressive" element: the music is no longer "eternal" by repeating a theme (as is the case with gamelan music). In classical music one motif (group of notes) is repeated while changing, developing, contrasting with other motifs, until something happens in the music; man sees his own destiny reflected in music, he feels involved. His life is expressed by a dissonant chord that provokes a consonant chord, in a loud and soft manner, in a variety of sounds. Progressive music is a form of sonata which is also present in a symphony: stems from the two themes introduced first, followed by the "development" section (theme management) and ends with a theme review, but now more steadily.⁴⁴ Classical music is primarily instrumental music. Thus developed new musical instruments: especially the piano. Instruments are now duplicated into groups of viol one, viol two, woodwind, metalwind, and so on. Thus the symphony orchestra is able to express the differences in the color of various sounds.

In the context of secularization, monasteries were dissolved by the government, the possibility of gaining new power also disappeared, because the faith of the people was shallow. But it was precisely this poverty that provoked the arrival of new church music (in the Romantic period).

The classical period in music was not accompanied by a style in architecture, at first the Baroque style still persisted with the Rococo style (Baroque style that was intensified down to the details), then followed the classicism style, a copy of the Renaissance style that was adapted to the ideals but less successful.⁴⁵

⁴²Samuel N. Dorf, Heather MacLachlan, and Julia Randel, "Romantic-Period Piano Music," in *Anthology to Accompany Gateways to Understanding Music* (2020): 160.

⁴³Milani, "Introduction to Romanticism," 122.

⁴⁴Post and Huron, "Western Classical Music," 110.

⁴⁵Jablonska, Trocka-Leszczynska, and Tarczewski. "Sound and Architecture," 45.

Romantic Period (1800 – 1900 AD)

The 19th century was a time of many changes. There is no longer one complete development, but change occurs in several different layers. On the one hand there is liberalism, nationalism and socialism as a result of industrialization and living in cities and as a continuation of the French revolution. Humans are enslaved by techniques that change their way of life. On the other hand (as a reaction) humans seek balance in nature and art by emphasizing feelings. This happens individually and strangely with reference to the past.⁴⁶

In classical music the beauty is balanced with the form. However, the 'progressive' element in classical music has consistently led to music that increasingly reflects the drama of human life. So developed romantic music as an expression of individual feelings. Until humans escape from reality into the world of sound. New richness of sound is obtained by new embodiments of melodies, harmonies and musical forms. The orchestra is getting bigger and bigger. Musicians are getting smarter. It should also be noted that people from the middle and lower classes are increasingly playing a role in the city. Thus a new kind of music was born: Entertainment music: In America jazz music, in Europe salon music, men's choir music, fanfare, house music (especially for piano), walse, operetta. The operetta also got a heyday but now it's for the common people. Classical music performed again, but for the upper class.⁴⁷

19th century church music also manifested itself in several layers: on the one hand there was high music with a large orchestra as a continuation of the classical tradition but now in a Romantic style (Fr. Schubert, J. Rheinberger, F. Liszt, A. Bruckner, A. Dvorak, Ch. F. Gounod, G. Verdi, C. Franck, J. Brahms).⁴⁸

On the other hand there was a reaction to the orchestral music in worship: a movement to revive Gregorian singing. This movement stems from Dom Gueranger (France) and F.X. Haberl (Germany). However, due to competition and conflict in the study of the original texts, this movement in the 19th century did not achieve its goals. Another initiative to reform church music was Cecilianism. F.X. Witt (1834-1888) saw the salvation of church music in an attempt to return to polyphonic music as invented by Palestrina (1525-1594). By composing himself in the Palestinian style and by inviting other authors, many new choral songs were published. In order to be used, then Witt founded an 'organization of St. Cecilia': a fairly widespread union of choir, conductor and organist in Germany and Austria. They hold regular meetings, congresses; his spirit was fostered by Witt as chairman during his visits as well as through a magazine. Music schools and courses were even established to improve the quality of church choirs and singing. The singing of the church was uniformed, the singing of the people was rehearsed.⁴⁹ However, this Neo-Palestinian music is still a copy and is not the same as the original Palestinian music. Moreover, the style of Palestine is completely different from that of the 19th century; for the first time a gulf was opened between the development of church music and the development of music, which continues in Western church music to this day. Community singing in the 19th century first revived church singing from the Renaissance and Baroque times with new verses. Even gregorian chanting is trained to the people. This effort is strengthened by the existence of a uniform church hymnbook for each diocese itself. In honor of Mary, the Heart of

⁴⁶Milani, "Introduction to Romanticism," 125.

⁴⁷Rakityanska, "The History of World Music," 105.

⁴⁸ Milani, "Introduction to Romanticism," 122.

⁴⁹Michael Musgrave, "Performance in the Nineteenth Century: An Overview," in *The Cambridge History of Musical Performance* (2012): 18.

Jesus, the Most Holy Sacrament, a new song was created in a romantic style that is quite sentimental.⁵⁰

The position of the people's singing with the native language in the Latin liturgy is not the same: there are dioceses that allow it only for the mass of the people, there are those who allow it for large masses. It should also be mentioned that, especially in Central Ropa, in the 19th century, there were many good Christmas songs that were well known to Indonesia. Architecture. The 19th century building style was oriented to the past: Romanesque and Gothic styles were imitated into Neo-Romantic and Neo-Gothic but without achieving original quality and without adding anything new.⁵¹

If developments in the 19th century cannot be united under one banner, let alone developments in the 20th century. In politics there was a shift in power that was seen in the two major world wars as well as many tensions that continue to this day. As a way out, treaties were created among nations to unite with the result that large blocs were formed that threatened each other. The economy continued to advance, even though it was hampered by two world wars. Thus, a society that is increasingly rich and materialistic (in western countries) is formed.⁵² The Church is increasingly experiencing an inability to play a role in public and political life. So the focus was shifted to consolidation from within: starting with Pope Pius X's program of renewal the church grew to the Second Vatican Council where the program was fully implemented. Awareness of the meaning of the liturgy for the life of the Church and its guidance so that all believers are actively involved in the liturgy which has been included in Pius X's renewal program and which was initiated by the possibility of its implementation long before the Second Vatican Council. The development of churches outside Europe was ultimately a wealth for the old church. The church, which has emphasized its dependence on Rome for centuries, is increasingly aware of the need for dialogue with its members, as well as with the Protestant churches. General music.⁵³

At the beginning of the 20th century music left its limitations as local/national music and was open to the whole world. Without the cessation of traditional musical styles, efforts began to explore together how life in this century can be expressed in music. Rather, the existence of many opposing and alternating styles attests to this fact. What is new is that the search for sounds is no longer aspired to be beautiful sounds but sounds that reflect life situations that are not always pleasant. So the old rules about chord composition and melody (harmony and aesthetics) were put aside. Atonal music and dodecaphone music were created. In more detail can be distinguished 3 kinds of music today.⁵⁴ First, serious music continues the traditions of classical and romantic music but seeks new possibilities: with new instruments (e.g. electronic instruments), with new ways of sounding instruments. Factors improvisation play a role, elements from outside the music are integrated (eg declamation, visual aspect). Second, jazz, beat and pop music still adheres to the heritage of traditional music, but by experimenting in the style of character, in emphasizing elements of rhythm (and body movement), by emphasizing appearance. Third, folk music is increasingly influenced by the aforementioned reforms. In particular it is worth mentioning the effort to reunite what was once separated: worldly and spiritual music, European music and music outside

⁵⁰Rakityanska, "The History of World Music," 104.

⁵¹Zvonar, "A History of Spatial Music," 114.

⁵²Ibid.

⁵³Rakityanska, "The History of World Music," 104.

⁵⁴Milani, "Introduction to Romanticism," 125.

Europe. Cecilianism in the early 20th century lost its power. So it felt that the dummy song could not deliver what was expected of it.⁵⁵

Conclusion

In conclusion, the history of church music is a testament to the enduring power of music in the expression of faith and worship. From its ancient origins in Jewish traditions to the present day, church music has evolved and adapted to various cultural, historical, and theological contexts. The Gregorian chant, polyphony, and the rich choral compositions of different eras have shaped the musical landscape of the Church, reflecting both the artistic and religious sensibilities of their times.

The history of church music reveals a vibrant tapestry of creativity and innovation, with composers and musicians pushing the boundaries of musical expression within the confines of religious worship. From the intricate polyphonic compositions of the Renaissance to the grandeur of Baroque oratorios, church music has continued to captivate and inspire.

Throughout history, church music has not only served as a means of worship but also as reflection of societal and cultural changes. It has responded to theological developments, technological advancements, and shifting musical tastes. The rise of hymnody, gospel music, and contemporary Christian music in more recent times has demonstrated the adaptability and relevance of church music in engaging worshippers and fostering a sense of community.

Moreover, the history of church music highlights the interplay between music and faith, demonstrating how music has been a conduit for spiritual experiences, religious teachings, and the expression of devotion. It has brought solace in times of hardship, joy in times of celebration, and a means of collective prayer and praise.

As we continue to explore and appreciate the history of church music, it is crucial to recognize its diverse traditions and embrace the richness of musical expressions across different denominations and cultures. The study of church music not only deepens our understanding of the past but also enriches our present worship practices, inviting us to engage with the musical legacy handed down through generations.

In summary, the history of church music is a captivating journey through time, revealing the profound impact of music in shaping religious experiences, fostering community, and enriching the human spirit. It reminds us of the enduring power of melody and harmony in the pursuit of faith, and the timeless beauty of music as a language of the soul.

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⁵⁵Jablonska, Trocka-Leszczynska, and Tarczewski, "Sound and Architecture," 45-49.

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