

Liturgical Chant at the Liturgy of St. John Chrysostom

Summary

This work dissertates on sacred music in Byzantine ceremony churches, on a liturgy chant of Liturgy of St. John Chrysostom.

The first chapter follows the evolution of chant and music throughout history.

The second chapter inquires about roots of chanted liturgy in the repository of the Old Testament, goes to the Jewish liturgy and follows the genesis of the liturgy chant in early Christian period.

The third chapter deals in general with liturgy chant and sorts of singing of traditional melodies.

The fourth chapter concentrates on characteristics of Byzantine liturgy chant.

The fifth chapter deals with history and evolution of Liturgy of St. John Chrysostom and the authorship of his Slavonic translation.

The sixth chapter deals with individual parts of a church service and gives full wording of different chants according to the translation of Liturgy of St. John Chrysostom to Czech language.

The task of this work is to introduce to the reader the Byzantine liturgy chant as well as its tremendous importance on church service.

The influence on the human soul is far stronger due to the grandness quality of singing.

Thus conductors and the choir singers are responsible for giving distinction to the Gospel annunciation.

Some key concepts

Music in Judaism played an important role in religious, social and cultural areas. We know variety of musical instruments from headings of psalms and other Biblical places. Music was very important in Jewish liturgy. "Reading" of gospel meant "singing" of gospel, proving the importance of liturgy.

First Christians were of Jewish origin and Christianity followed the Old Testament, it was a consequent step to take a lot from Jewish liturgy. The chant was an essential part of Christian services. During the early Christian services musical instruments were forbidden, because were considered to detract from the gospel annunciation.

The biggest difference between the clerical and secular music is rhythm. One can not find equalable time in clerical music. Music differs by the contents and idea. Accent of voices is like a grammar. The final task is to sing as we speak.

Eight voices system is the basis in Eastern Churches. The religion year is marked by one of the eight church "voices". The "voice" means something made of music, melody and a key, that are made for the certain week. Then the "church voice" is a general idea for certain text about truth and belief. It means music, melody.

The rogation pray is an Antiochean heritage in Byzantine pray. Diacon in front of the iconostasis sings about people's asks. They say "kyrie elejson", they ask "Paraschu Kyrie". Other Oriental liturgies have similar rogation prays, but they are not as important as in Byzantine liturgies.