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IN reading any history of the development of music as an art one must ever bear in mind the fact that music was also developing at the same time as a popular mode of expression, and that the two processes were separate. The cultivation of modern music as an art was begun by the medieval priests of the Roman Catholic Church, who were endeavoring to arrange a liturgy for their service, and it is due to this fact that for several centuries the only artistic music was that of the Church, and that it was controlled by influences which barely touched the popular songs of the times. In the course of years the two kinds of music came together, and important changes were made. But any account of the development of modern music as an art is compelled to begin with the story of the medieval chant. In the beginning the chants of the Christian Church, from which the medieval chant was developed, were without system. They were a heterogeneous mass of music derived wholly from sources which chanced to be near at hand. The early Christians in Judea must naturally have borrowed their music from the worship of their forefathers, who were mostly Jews. The Christians in Greece naturally adapted Greek music to their requirements, while those in Rome made use of the Roman kithara (lyre) songs, which in their turn were borrowed from the Greeks. Christ and the apostles at the Last Supper chanted one of the old Hebrew psalms. Saint Paul speaks also of "hymns and spiritual songs," by one of which designations he certainly means the hymns of the early Christians founded on Roman lyre songs. It is also on record that the

Christian communities of Alexandria as early as 180 A. D. were in the habit of repeating the chant of the Last Supper with an accompaniment of flutes, and Pliny, the Younger (62-110 A. D.), describes the custom of singing hymns to the glory of Christ.

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