



MUSIC

MUSIC: PART-3 The Place of instruments in Sacred Music

UNDERSTANDING THE TIMES

1Ch 12:32 And of the children of Issachar, which were men that had understanding of the times, to know what Israel ought to do; the heads of them were two hundred; and all their brethren were at their commandment.

We are in the great day of atonement, when our sins are, by confession and repentance, to go beforehand to judgment. God does not now accept a tame, spiritless testimony from His ministers. Such a testimony would not be present truth. The message for this time must be meat in due season to feed the church of God. But Satan has been seeking gradually to rob this message of its power, that the people may not be prepared to stand in the day of the Lord. {1SM 124.3}




INSTRUMENTS IN MUSIC

WHOM, WHERE, WHY AND HOW

WHAT CONSTITUTES GOOD WORSHIP MUSIC ?

Some can play instruments, others can sing while others can listen to music. Thus it is the responsibility of all of us to know the principles of good worship music. But those given the talent of music have more responsibility to use their talents the right way.



Factors in Effectual Music.--Music can be a great power for good; yet we do not make the most of this branch of worship. The singing is generally done from impulse or to meet special cases, and at other times those who sing are left to blunder along, and the music loses its proper effect upon the minds of those present. Music should have beauty, pathos, and power. Let the voices be lifted in songs of praise and devotion. Call to your aid, if practicable, instrumental music, and let the glorious harmony ascend to God, an acceptable offering. {Ev 505.1}

But it is sometimes more difficult to discipline the singers and keep them in working order, than to improve the habits of praying and exhorting. Many want to do things after their own style; they object to consultation, and are impatient under leadership. Well-matured plans are needed in the service of God. Common sense is an excellent thing in the worship of the Lord.--Gospel Workers, p. 325. (1892) {Ev 505.2}



PSALM 150

150:1 Praise ye the LORD. Praise God in his sanctuary: praise him in the firmament of his power.

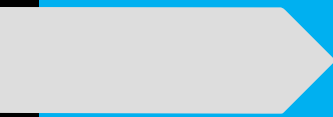
150:2 Praise him for his mighty acts: praise him according to his excellent greatness.

150:3 Praise him with the sound of the trumpet: praise him with the psaltery and harp.

150:4 Praise him with the timbrel and dance: praise him with stringed instruments and organs.

150:5 Praise him upon the loud cymbals: praise him upon the high sounding cymbals.

150:6 Let every thing that hath breath praise the LORD. Praise ye the LORD.



Certain: Psalm 150 exhorts us to praise the Lord

Uncertain: The specific context of praise/whether it is a :

- a) Specific exhortation to praise God in worship only, or
- b) General exhortation to praise God that is not limited to worship.



Praise – to express one's
respect and gratitude
toward a deity.

Worship – to show
reverence and adoration
for a deity.



Praise – to express one's respect and gratitude toward a deity.

Heb. ***halal*** – to be clear; to shine; to make a show, to boast; to celebrate.

Worship – to show reverence and adoration for a deity.

Heb. ***shachah*** – to prostrate, bow, crouch, fall down, humbly beseech, make obeisance, do reverence, make to stoop.

The words are not necessarily synonymous.

Praise is part of worship but not limited to worship.




Praise

Verse 1 - Whom: *the Lord God*

Where: *1. in His Sanctuary 2. In the Heavens*

Verse 2 - Why: *1. According to His excellent greatness
2. For His mighty acts*

Verses 3-5 How: *with trumpet, psaltery, harp, timbrel,
dance¹, stringed instruments, organ, cymbals
(¹ Pipes)*



First, dancing as part of the Temple worship is nowhere traceable in either the first or the second Temples.

Second, of the 27 times these words are used in the Bible, only four times could they be considered to refer to religious dance.

Third, none of these references to religious dance were in conjunction with the regular established public worship of the Hebrews." - Garen L. Wolf ,
Music of the Bible in Christian Perspective



1.Trumpet - Horn

2.Psaltery - Harp

3.Harp - Lyre

4.Timbrel - Drum

5.Stringed Instruments - Harp, Lyre & Zither


6.Organs - Flute

7.Cymbals




INSTRUMENTS USED FOR WORSHIP


- 1.Trumpet - Horn
- 2.Psaltery - Harp
- 3.Harp - Lyre
- 4.Cymbals



“In worship at the Temple the trumpets gave the **signal** for the prostration of the congregation during the presentation of the **burnt offering** and the performance of the **choral service** (2 Chronicles 29:27, 28).” - John W. Kleining, *The Lords Song: The basic Function and Significance of Choral Music in Chronicles*




“String instruments were used extensively to accompany singing since they would not cover up the voice or the “Word of Jehovah” which was sung” - Garen L. Wolf ,
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The percussive instruments were reduced to one cymbal, **which was** not employed in the music proper, **but merely** to mark pauses and intermissions.”


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“The music in the Temple included cymbals, and the modern reader might conclude that the presence of percussion instruments indicate rigid beats. But there is little doubt that **the cymbals**, as elsewhere, **marked the end of a line and not the beats inside a verse....A word for rhythm** does not **seem to exist** in the Hebrew language.” - Curt Sachs, *Rhythm and Tempo*



“the cymbals were not used by the precantor to **conduct the singing** by beating out the rhythm of the songs, but to **announce the beginning** of the song or a **stanza** in the song. Since they were used to introduce the song, they were wielded by the head of choir on ordinary occasions (1 Chron. 16:5) or by the three heads of the guilds on extraordinary occasions (15:19)....



Since the **trumpets** and the **cymbals** were played together to **announce the beginning of the song**, the players of both are **called the “sounders”** in 1 Chronicles 16:42.” - John W. Kleining, *The Lords Song: The basic Function and Significance of Choral Music in Chronicles*



***“for those sounding”
(1 Chron. 16:42 YLT)***

For Signaling

Trumpets

Cymbals

***“Instruments of the songs of God”
(1 Chron. 16:42 YLT)***

For Singing

Harps

Lyres

SUMMARY OF CRITERIA FOR SELECTION AND PLAYING OF WORSHIP INSTRUMENTS

1. Voice must be supported, not supplanted
2. Separation of the sacred and the secular

**Worship was not for amusement,
entertainment or for fun.**




SECULAR WORDLY MUSIC


1.LOUDNESS

2.CONSTANT HYPNOTIC
REPEATITION MUSIC AND
LYRICS

3.INCESSANT DOMINATING
BEAT/SYNCOPIATION




With Solemnity and Awe. --The melody of song, poured forth from many hearts in clear, distinct utterance, is one of God's instrumentalities in the work of saving souls. All the service should be conducted with solemnity and awe, as if in the visible presence of the Master of assemblies . -Testimonies, Vol. 5, p. 493.




More on Musical Instruments. --Let the talent of singing be brought into the work. The use of **musical instruments** is not at all objectionable. These were used in religious services in **ancient times**. The worshipers praised God upon the harp and cymbal, and music should have its place in our services. It will add to the interest. --Letter 132, 1898. (Evangelism, pp. 500-501)

In our camp meeting services there should be singing and instrumental music. Musical instruments were used in religious services in ancient times. The worshipers praise God upon the harp and cymbal, and music should have its place in our services. It will add to the interest. And every day a praise meeting should be held, a simple service of thanksgiving to God. There would be much more power in our camp meetings if we had a true sense of the goodness, mercy, and long-suffering of God, and if more praise flowed forth from our lips to the honor and glory of His name. We need to cultivate more fervor of soul. The Lord says: "Whoso offereth praise glorifieth Me." Psalm 50:23. {6T 62.1}




Dance tunes and Sacred Words. --We have a big drum, two tambourines, a big bass fiddle, two small fiddles, a flute and two comets, and an organ and a few voices. They have "Garden of Spices" as the songbook and play dance tunes to sacred words. They have never used our own hymn books, except when Elders Breed or Haskell speak, then they open and close with a hymn from our book, but all the other songs are from the other book. They shout Amens, and "Praise the Lord," "Glory to God," just like a Salvation Army service. It is distressing to one's soul. The doctrines preached correspond to the rest. "The poor sheep are truly confused." --Mrs. S. N. Haskell report to Sara McEnterfer, September 12, 1900.



Factors in Effectual Music.--Music can be a great power for good; yet we do not make the most of this branch of worship. The singing is generally done from impulse or to meet special cases, and at other times those who sing are left to blunder along, and the music loses its proper effect upon the minds of those present. Music should have beauty, pathos, and power. Let the voices be lifted in songs of praise and devotion. Call to your aid, if practicable, instrumental music, and let the glorious harmony ascend to God, an acceptable offering. {Ev 505.1}

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The instrument you now have will serve the purpose as an aid to your voices. You might invest many hundreds or thousands of dollars in an instrument of music that would produce pleasing sounds but it would be to you an idol. It would not be an agency to convict and convert souls. The human voice that sings the praises of God from a heart filled with gratitude and thanksgiving is far more pleasing to him than the melody of all the musical instruments ever invented by human hands. {GCDB, January 28, 1893 par. 24}

Our probation is about ended. Can you not wait a little for the gratification of your desires? Deny self, walk in the light while you have the light, and then if you are saved in the kingdom of God, there will be the richest music of heaven for you through the ceaseless ages of eternity. {GCDB, January 28, 1893 par. 25}

We should exercise great care in the choice of music in our homes, social gatherings, schools, and churches. Any melody partaking of the nature of jazz, rock, or related hybrid forms, or any language expressing foolish or trivial sentiments, will be shunned. (See pp. 92, 96, 143.)

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A golden beam of light shines down from the top center of the frame onto a sandy, desert-like ground. Several footprints are visible in the sand, leading away from the viewer towards the horizon. The background is a hazy, golden-brown landscape under a warm, glowing sky. The entire scene is framed by a dark red border at the top and bottom.

Psalm 77:3

“Thy way, O God, [is] in the
sanctuary: who [is so] great a God
as [our] God?”



2 Chronicles 5:11-13

And it came to pass, when the priests were come out of the holy [place]: (for all the *priests* [that were] present were sanctified, [and] did not [then] wait by course: Also the *Levites* [which were] the *singers*, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren, [being] arrayed in white linen, having *cymbals* and *psalteries* and *harps*, stood at the east end of the altar, and with them an hundred and twenty *priests* sounding with *trumpets*;) It came even to pass, as the trumpeters and singers [were] as one, to make *one sound* to be heard in praising and thanking the LORD; and when they lifted up [their] voice with the *trumpets* and *cymbals* and *instruments of music*, and praised the LORD, [saying], For [he is] *good*; for his mercy [endureth] for ever: that [then] the house was filled with a cloud, [even] the house of the LORD;

1 Chronicles 16:4 - 6

And he appointed [certain] of the Levites to minister before the ark of the LORD, and to record, and to thank and praise the LORD God of Israel: Asaph the chief, and next to him Zechariah, Jeiel, and Shemiramoth, and Jehiel, and Mattithiah, and Eliab, and Benaiah, and Obededom: and Jeiel with psalteries and with harps; but Asaph made a sound with cymbals; Benaiah also and Jahaziel the priests with *trumpets* continually before the ark of the covenant of God.

THE INSTRUMENTS USED FOR WORSHIP

II CHR 5:11-13 & I CHR 16:4 - 6

1.Trumpet - Horn

2.Psaltery

3.Harp

4.Cymbals

THE INSTRUMENTS

TRUMPETS

“In worship at the Temple the trumpets gave the **signal** for the prostration of the congregation during the presentation of the **burnt offering** and the performance of the **choral service** (2 Chronicles 29:27, 28).” - John W. Kleining, *The Lords Song: The basic Function and Significance of Choral Music in Chronicles*

Shophar



Coronet



2 CHRONICLES 29:26- 29 And the Levites stood with the ***instruments of David***, and the priests with the trumpets.

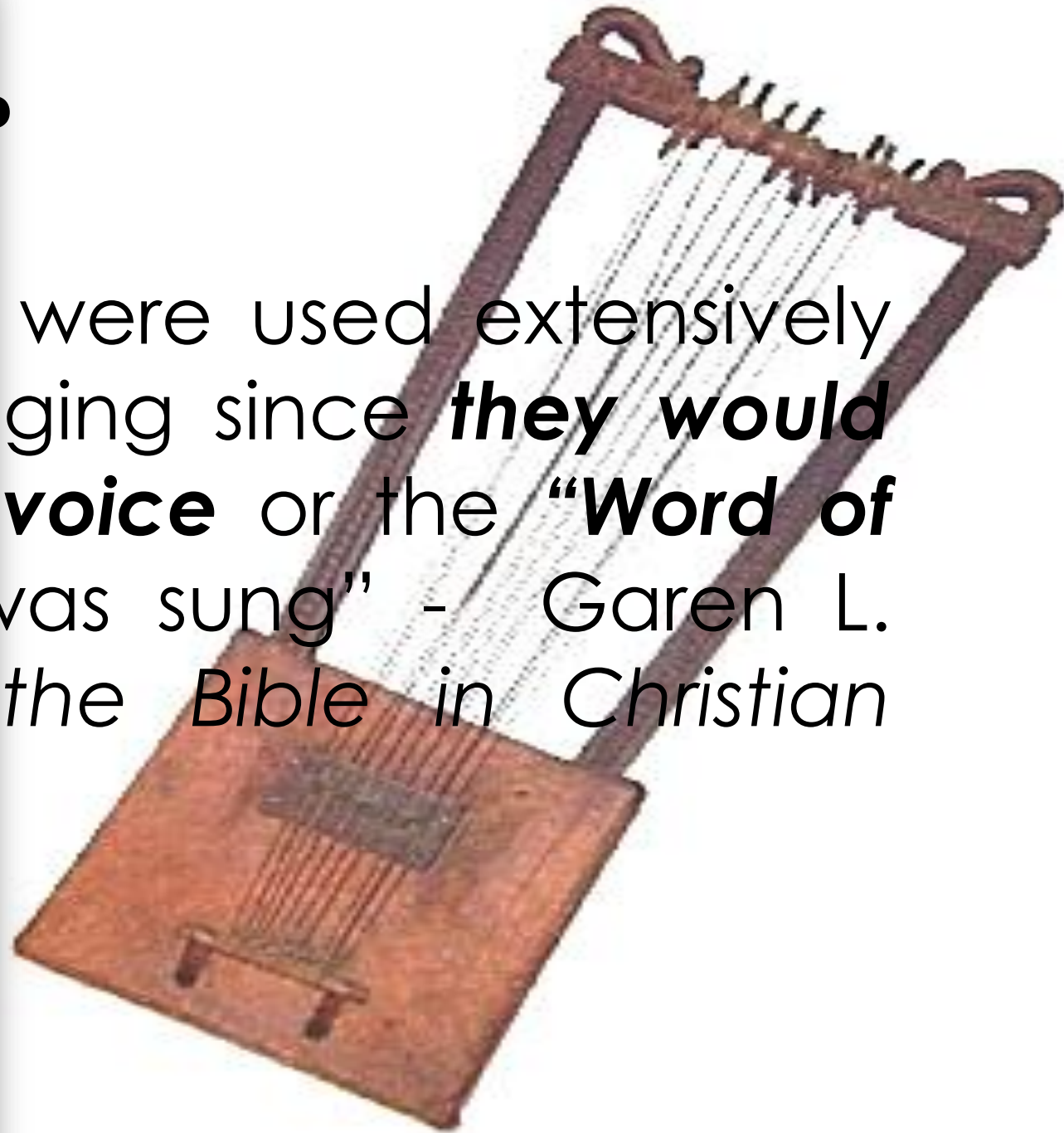
And Hezekiah commanded to offer the burnt offering upon the altar. And when the burnt offering began, the song of the LORD began [also] with the trumpets, and with the instruments [ordained] by David king of Israel.

And all the congregation worshipped, and the ***singers sang***, and the trumpeters ***sounded***: [and] all [this continued] until the burnt offering was finished.

And when they had made an end of offering, the king and all that were present with him bowed themselves, and worshipped.

THE LYRE AND HARP

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Lyre

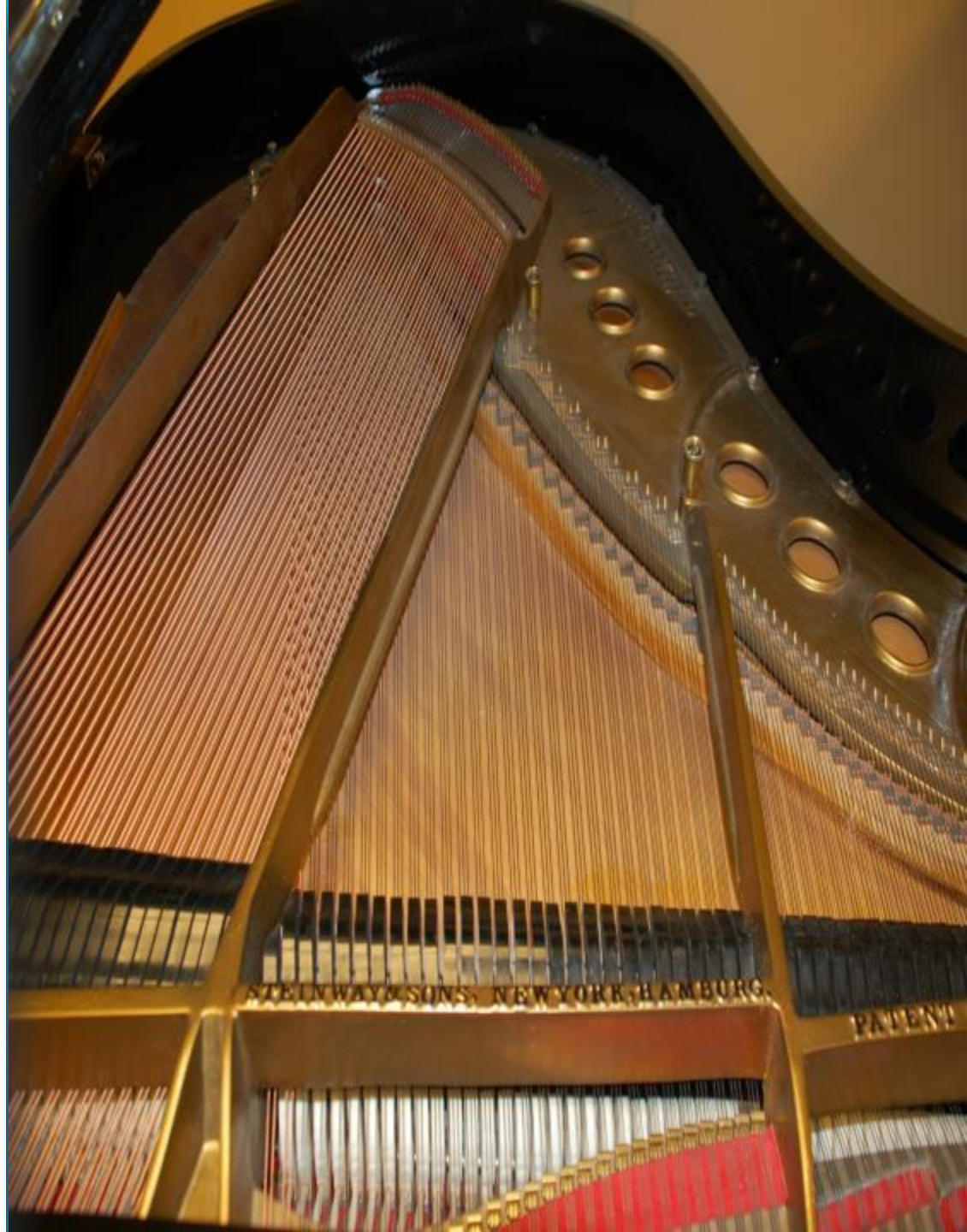


Harp





**Piano, a
laid harp...**



“The purpose of these instruments was to **accompany the songs** of praise and thanksgiving to the LORD (1 Chron. 23.5; 2 Chron. 5.13; 7.6). The musicians who played them would themselves have sung the song to their own accompaniment as was normally the case in the ancient orient...The song of the LORD was thus performed to the accompaniment of the string instruments. In fact, 2 Chron. 29.28 goes so far as to imply that the divinely appointed instruments were themselves active agents in the production of sacred song. Because of its accompaniment by these **instruments of song** (1 Chron. 16.42; 2 Chron. 5.13), it was as if the song was 'singing' its words rather than being sung. - John W. Kleining, *The Lords Song: The basic Function and Significance of Choral Music in Chronicles*

The background of the slide features two dark, oval-shaped cymbals resting on a light-colored, textured surface. A vibrant red string is artfully draped over the cymbals, forming a large, open loop on the left side and a smaller, tighter loop on the right side. The lighting is soft, highlighting the metallic sheen of the cymbals and the texture of the surface.

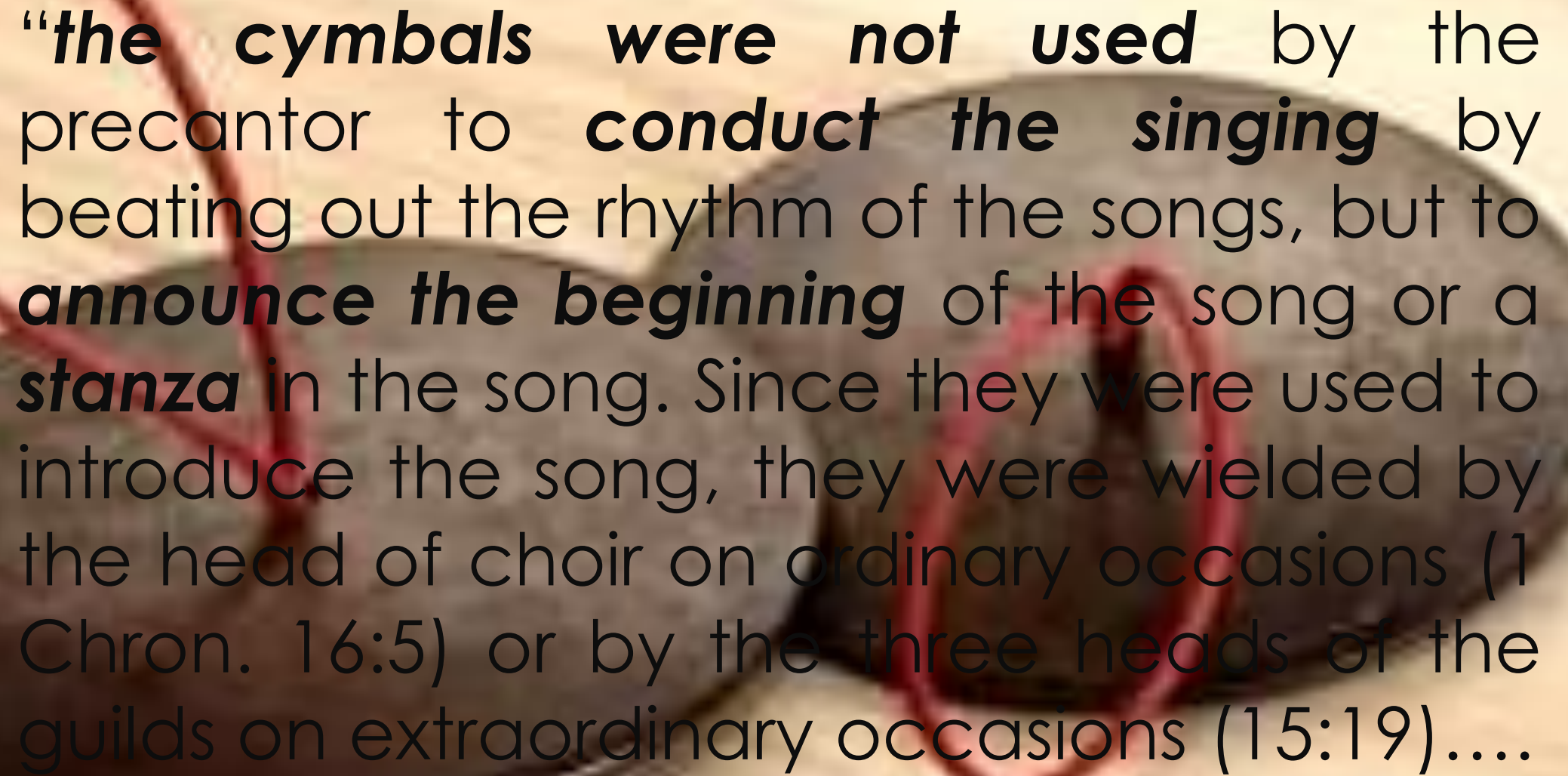
THE CYMBAL

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Cymbals



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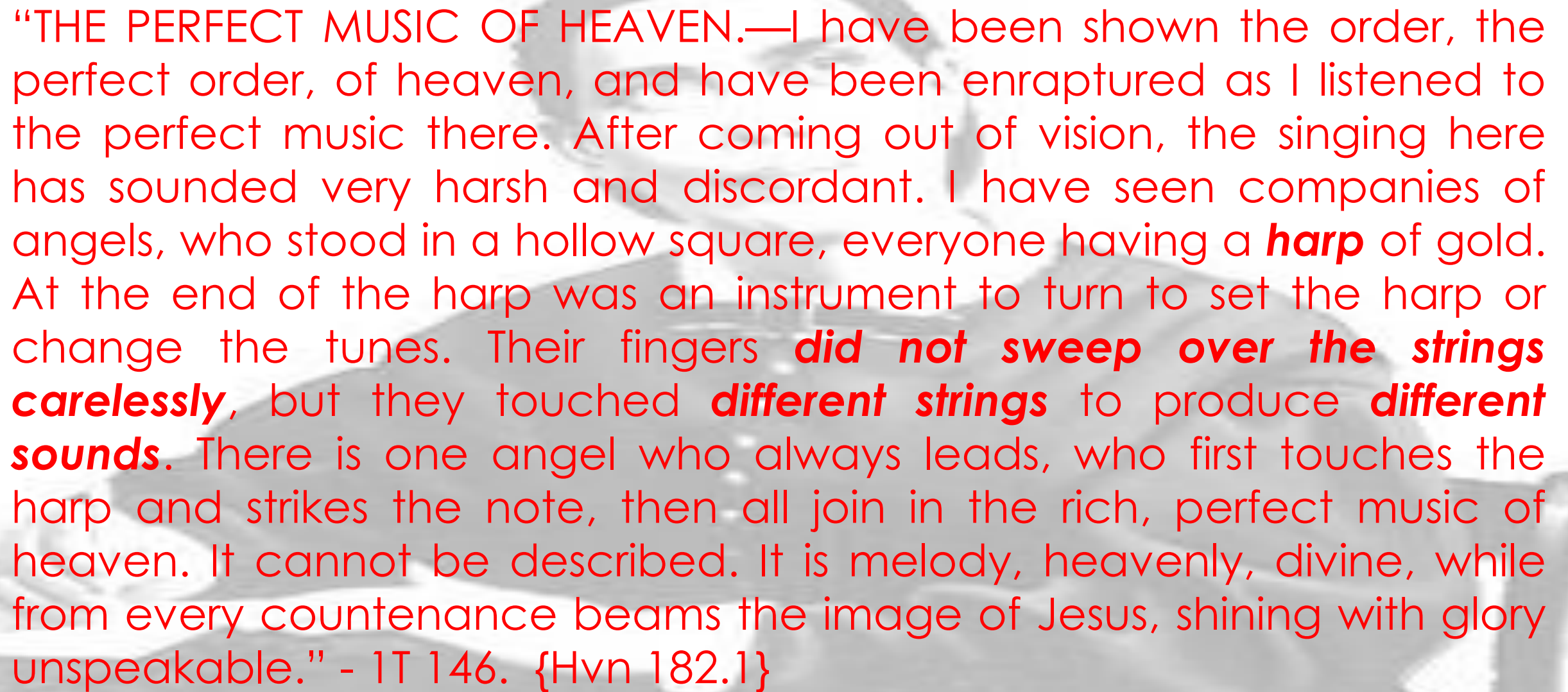
1 Chronicles 15:19 So the singers, Heman, Asaph, and Ethan, [were appointed] to **sound** with **cymbals** of **brass**;

1 Chronicles 16:42 And with them Heman and Jeduthun with **trumpets** and **cymbals** for those that should make a **sound**, and with musical instruments of God. And the sons of Jeduthun [were] porters.

| | |
|---|--|
| <i>“for those sounding” (1 Chron. 16:42 YLT)</i> | <i>“Instruments of the songs of God” (1 Chron. 16:42 YLT)</i> |
| <i>For Signaling</i> | <i>For Singing</i> |
| Trumpets | Psaltery |
| Cymbals | Harp |

But what about “one voice” in 2 Chron 5:13

“The reference to 'one voice' in this verse is not, as has been traditionally argued, to the performance of **music in unison**, but rather to a synchronized mass performance ,in which the instrumental music combined with the singing to achieve a unified ,harmonious effect. All the musicians played their instruments together to present a single performance of thanksgiving to the LORD. Thus the common purpose of all the instruments was to join with the song in thanking and praising the LORD for his goodness. - John W. Kleining, *The Lords Song: The basic Function and Significance of Choral Music in Chronicles*



“THE PERFECT MUSIC OF HEAVEN.—I have been shown the order, the perfect order, of heaven, and have been enraptured as I listened to the perfect music there. After coming out of vision, the singing here has sounded very harsh and discordant. I have seen companies of angels, who stood in a hollow square, everyone having a **harp** of gold. At the end of the harp was an instrument to turn to set the harp or change the tunes. Their fingers **did not sweep over the strings carelessly**, but they touched **different strings** to produce **different sounds**. There is one angel who always leads, who first touches the harp and strikes the note, then all join in the rich, perfect music of heaven. It cannot be described. It is melody, heavenly, divine, while from every countenance beams the image of Jesus, shining with glory unspeakable.” - 1T 146. {Hvn 182.1}

“No one who has an indwelling Saviour will dishonor Him before others by producing **strains from a musical instrument** which call the mind from God and Heaven to light and trifling things. Music was made to serve a holy purpose, to lift the thoughts to that which is pure, noble, and elevating, and to awaken in the soul devotion and gratitude to God. As the Lord's army of workers here below sing their songs of praise, the choir above join with them in thanksgiving, ascribing praise to God and to His Son.” - *Sons and Daughters of God*,
179

SUMMARY OF CRITERIA FOR SELECTION AND PLAYING OF WORSHIP INSTRUMENTS

1. Voice must be supported, not supplanted
2. Separation of the sacred and the profane

**Worship was not for amusement,
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PROFANE WORDLY MUSIC

1.LOUDNESS

2.CONSTANT HYPNOTIC

REPEATITION MUSIC AND LYRICS

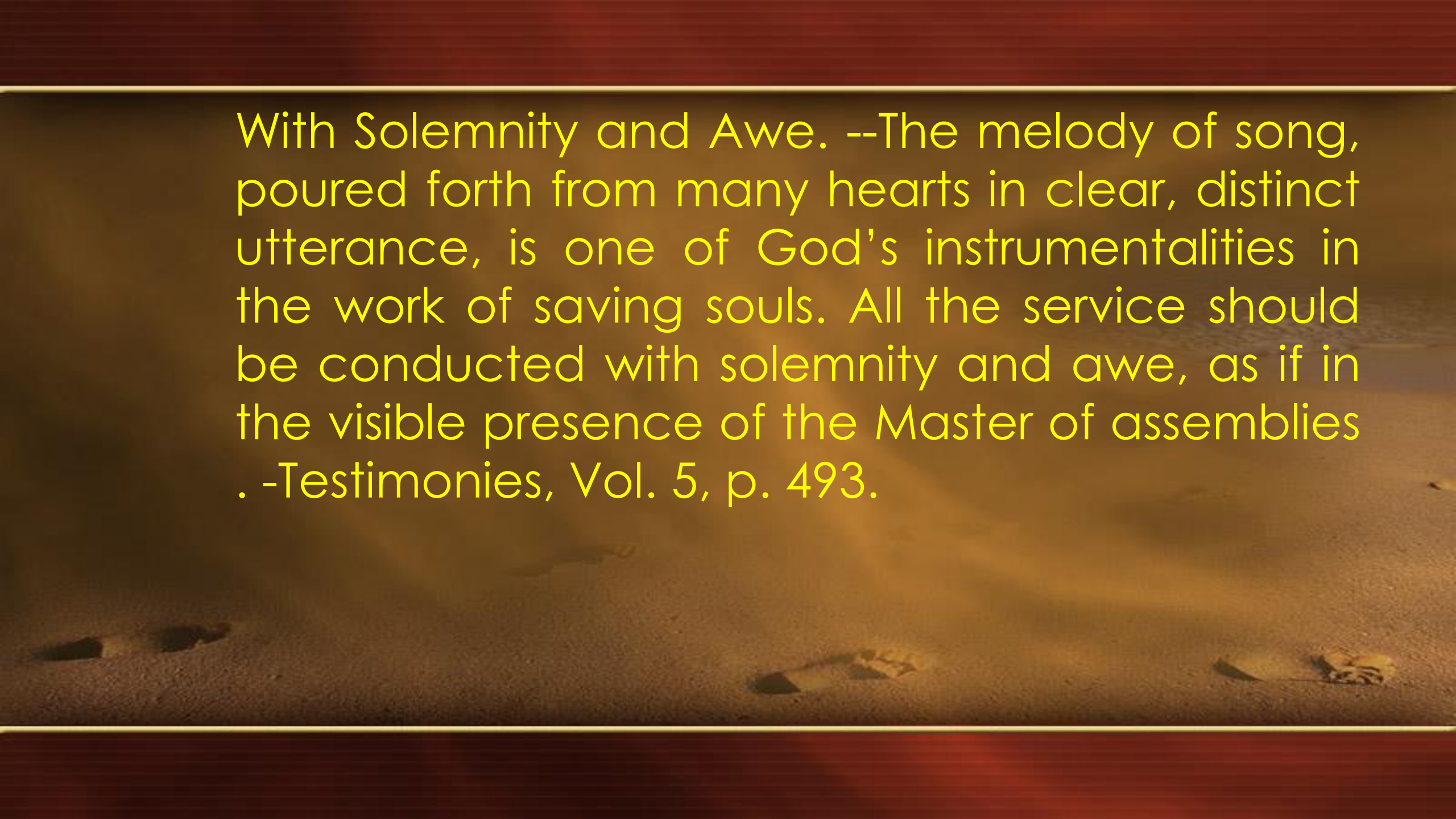
3.INCESSANT DOMINATING

BEAT/SYNCOPATION

First, **dancing** as part of the Temple worship is **nowhere traceable** in either the first or the second Temples.

Second, of the **27 times** these words are used in the Bible, only **4 times** could they be considered to refer to religious dance.

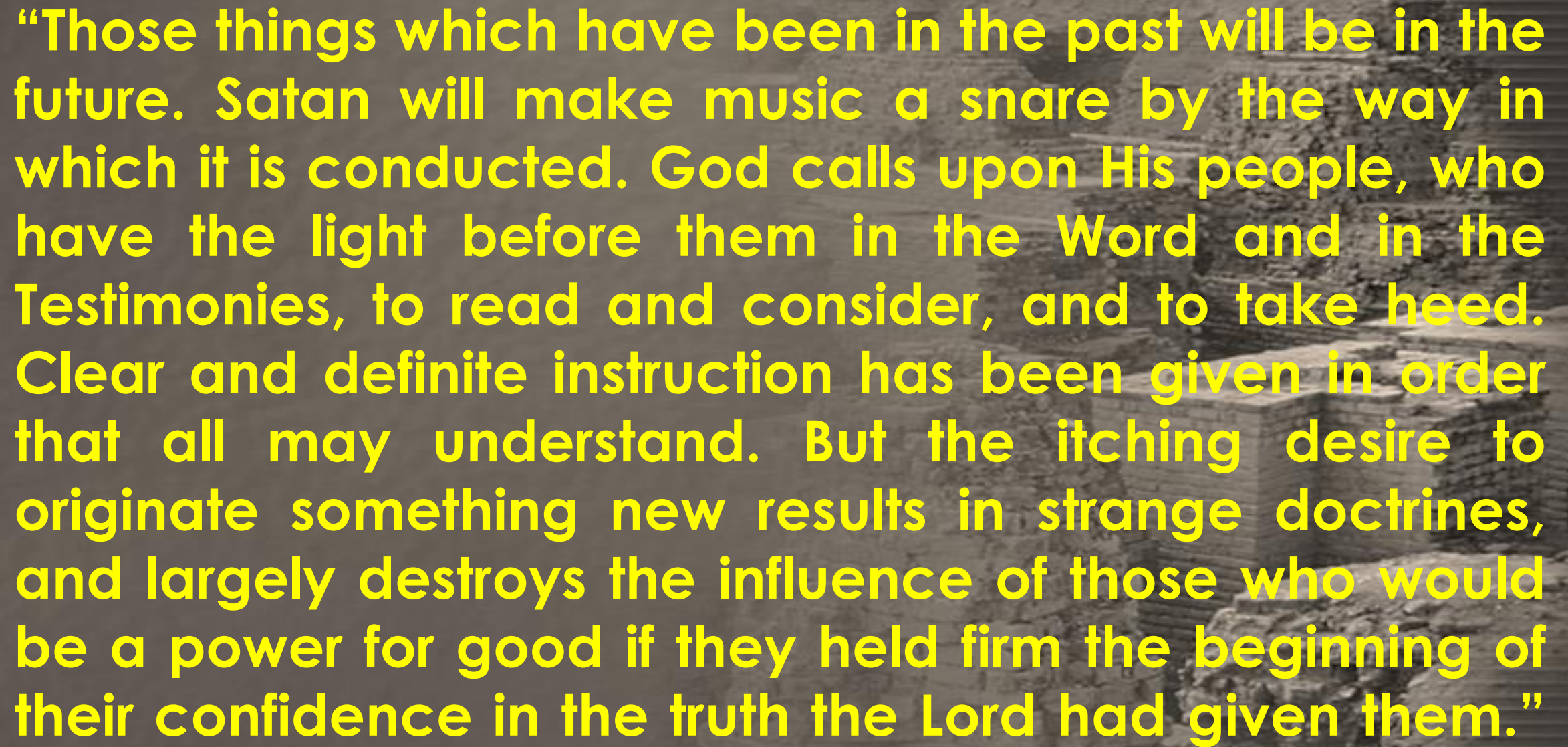
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The background of the slide is a photograph of a beach at sunset. The sky is a deep orange and red, with the sun low on the horizon. The sand is a light tan color, and there are several footprints visible in the foreground and middle ground. The text is overlaid on the upper half of the image.

With Solemnity and Awe. --The melody of song, poured forth from many hearts in clear, distinct utterance, is one of God's instrumentalities in the work of saving souls. All the service should be conducted with solemnity and awe, as if in the visible presence of the Master of assemblies . -Testimonies, Vol. 5, p. 493.

Worship of Music As an Idol--Eternal things have little weight with the youth. Angels of God are in tears as they write in the roll the words and acts of professed Christians. Angels are hovering around yonder dwelling. The young are there assembled; there is the sound of **vocal** and **instrumental** music. Christians are gathered there, but what is that you hear? It is a song, a **frivolous ditty**, fit for the **dance hall**. Behold the pure angels gather their light closer around them, and darkness envelops those in that dwelling. The angels are moving from the scene. Sadness is upon their countenances. Behold, they are weeping. This I saw repeated a number of times all through the ranks of Sabbath keepers, and especially in _____.

- VSS 420

The background of the image is a dark, textured stone wall. A pickaxe is visible in the upper right corner, and a shovel is in the lower right corner, both appearing to be part of the scene. The text is overlaid on this background.

“Those things which have been in the past will be in the future. Satan will make music a snare by the way in which it is conducted. God calls upon His people, who have the light before them in the Word and in the Testimonies, to read and consider, and to take heed. Clear and definite instruction has been given in order that all may understand. But the itching desire to originate something new results in strange doctrines, and largely destroys the influence of those who would be a power for good if they held firm the beginning of their confidence in the truth the Lord had given them.”

- 2SM 38

Dance tunes and Sacred Words. --We have a big drum, two tambourines, a big bass fiddle, two small fiddles, a flute and two comets, and an organ and a few voices. They have "Garden of Spices" as the songbook and play dance tunes to sacred words. They have never used our own hymn books, except when Elders Breed or Haskell speak, then they open and close with a hymn from our book, but all the other songs are from the other book. They shout Amens, and "Praise the Lord," "Glory to God," just like a Salvation Army service. It is distressing to one's soul. The doctrines preached correspond to the rest. "The poor sheep are truly confused." --Mrs. S. N. Haskell report to Sara McEnterfer, September 12, 1900.

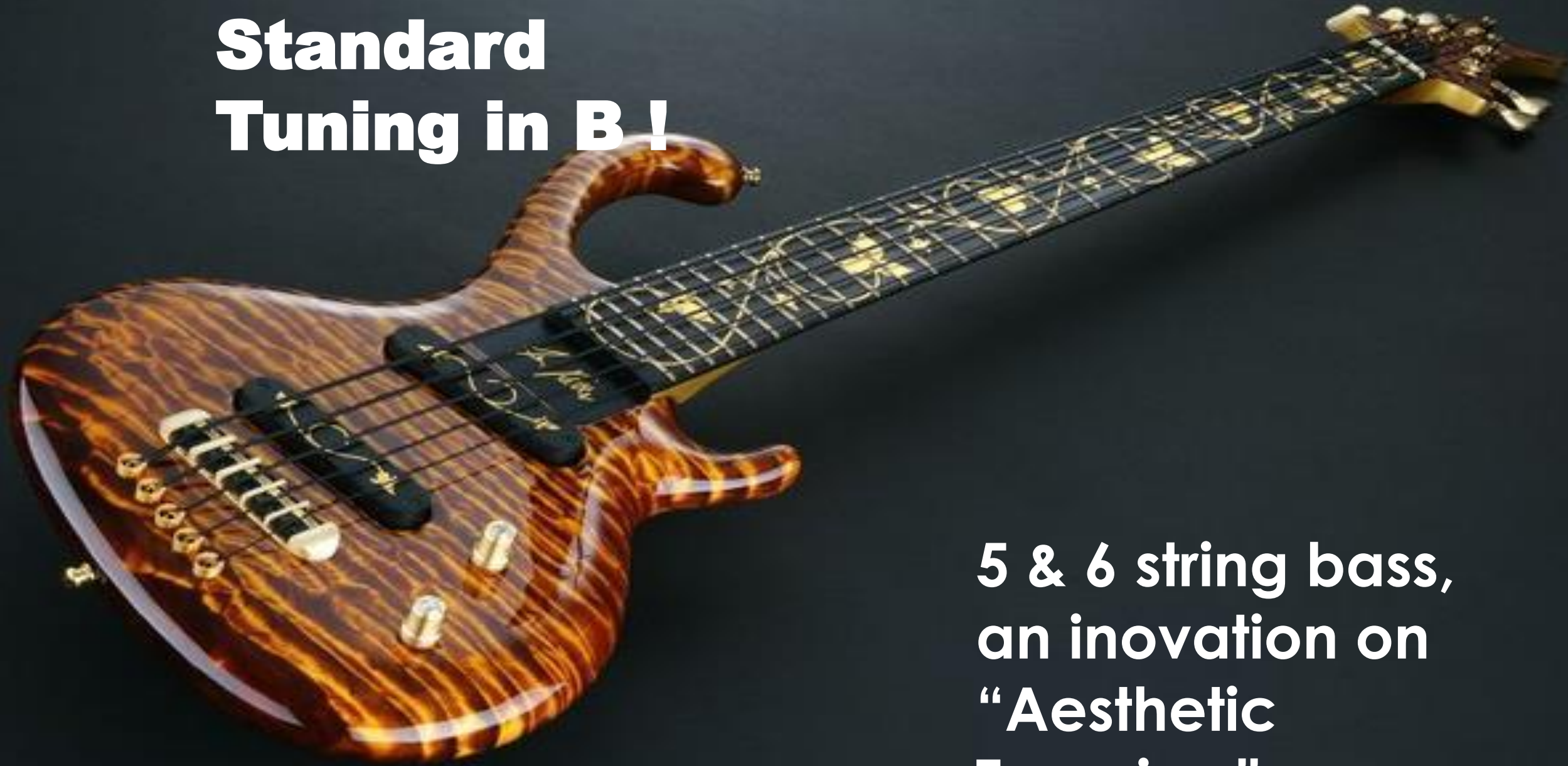
Trap Set



Snare



Standard Tuning in B !



**5 & 6 string bass,
an inovation on
“Aesthetic
Terrorism”**


Standard Tuning in E



And the electric-guitar followed it...
**New metal, Progressive Rock & 7
string Guitar**



[A FANATICAL TEACHING TERMED "THE DOCTRINE OF HOLY FLESH" WAS STARTED IN 1900 IN INDIANA, LEADING THE CONFERENCE PRESIDENT AND VARIOUS WORKERS INTO SERIOUS ERROR. THIS THEORY ALLEGED THAT THOSE WHO FOLLOW THE SAVIOUR MUST HAVE THEIR FALLEN NATURES PERFECTED BY PASSING THROUGH A "GARDEN OF GETHSEMANE" EXPERIENCE, THUS ACQUIRING A STATE OF PHYSICAL SINLESSNESS AS AN ESSENTIAL PREPARATION FOR TRANSLATION. EYEWITNESS ACCOUNTS REPORT THAT IN THEIR SERVICES THE FANATICS WORKED UP A HIGH PITCH OF EXCITEMENT BY USE OF MUSICAL INSTRUMENTS SUCH AS ORGANS, FLUTES, FIDDLES, TAMBOURINES, HORNS, AND EVEN A BIG BASS DRUM. THEY SOUGHT A PHYSICAL DEMONSTRATION AND SHOUTED AND PRAYED AND SANG UNTIL SOMEONE IN THE CONGREGATION WOULD FALL, PROSTRATE AND UNCONSCIOUS, FROM HIS SEAT. ONE OR TWO MEN, WALKING UP AND DOWN THE AISLE FOR THE PURPOSE, WOULD DRAG THE FALLEN PERSON UP ON THE ROSTRUM. THEN ABOUT A DOZEN INDIVIDUALS WOULD GATHER AROUND THE PROSTRATE BODY, SOME SINGING, SOME SHOUTING, AND SOME PRAYING, ALL AT THE SAME TIME. WHEN THE SUBJECT REVIVED, HE WAS COUNTED AMONG THOSE WHO HAD PASSED THROUGH THE GETHSEMANE EXPERIENCE, HAD OBTAINED HOLY FLESH, AND HAD TRANSLATION FAITH. THEREAFTER, IT WAS ASSERTED, HE COULD NOT SIN AND WOULD NEVER DIE. ELDERS S. N. HASKELL AND A. J. BREED, TWO OF OUR LEADING DENOMINATIONAL MINISTERS, WERE SENT TO THE CAMP MEETING HELD AT MUNCIE, INDIANA, FROM SEPTEMBER 13 TO 23, 1900, TO MEET THIS FANATICISM. THESE DEVELOPMENTS WERE REVEALED TO MRS. WHITE WHILE SHE WAS IN AUSTRALIA IN JANUARY, 1900, AND SHE BORE TESTIMONY OF WARNING AND REPROOF AGAINST IT, AS SEEN IN THE TWO FOLLOWING MESSAGES.--COMPILERS.] {2SM 31.1}



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Our probation is about ended. Can you not wait a little for the gratification of your desires? Deny self, walk in the light while you have the light, and then if you are saved in the kingdom of God, there will be the richest music of heaven for you through the ceaseless ages of eternity. {GCDB, January 28, 1893 par. 25}

I have been shown the order, the perfect order, of heaven, and have been enraptured as I listened to the perfect music there. After coming out of vision, the singing here has sounded very harsh and discordant. I have seen companies of angels, who stood in a hollow square, everyone having a harp of gold. At the end of the harp was an instrument to turn to set the harp or change the tunes. Their fingers did not sweep over the strings carelessly, but they touched different strings to produce different sounds. There is one angel who always leads, who first touches the harp and strikes the note, then all join in the rich, perfect music of heaven. It cannot be described. It is melody, heavenly, divine, while from every countenance beams the image of Jesus, shining with glory unspeakable. {1T 146.2}

Then I saw a very great number of angels bring from the city glorious crowns--a crown for every saint, with his name written thereon. As Jesus called for the crowns, angels presented them to Him, and with His own right hand, the lovely Jesus placed the crowns on the heads of the saints. In the same manner the angels brought the harps, and Jesus presented them also to the saints. The commanding angels first struck the note, and then every voice was raised in grateful, happy praise, and every hand skillfully swept over the strings of the harp, sending forth melodious music in rich and perfect strains. Then I saw Jesus lead the redeemed company to the gate of the city. He laid hold of the gate and swung it back on its glittering hinges and bade the nations that had kept the truth enter in. Within the city there was everything to feast the eye. Rich glory they beheld everywhere. Then Jesus looked upon His redeemed saints; their countenances were radiant with glory; and as He fixed His loving eyes upon them, He said, with His rich, musical voice, "I behold the travail of My soul, and am satisfied. This rich glory is yours to enjoy eternally. Your sorrows are ended. There shall be no more death, neither sorrow nor crying, neither shall there be any more pain." I saw the redeemed host bow and cast their glittering crowns at the feet of Jesus, and then, as His lovely hand raised them up, they touched their golden harps and filled all heaven with their rich music and songs to the Lamb. {EW 288.1}

Gorgeous apparel, fine singing, and instrumental music in the church do not call forth the songs of the angel choir. In the sight of God these things are like the branches of the unfruitful fig tree which bore nothing but pretentious leaves. Christ looks for fruit, for principles of goodness and sympathy and love. These are the principles of heaven, and when they are revealed in the lives of human beings, we may know that Christ is formed within, the hope and glory. A congregation may be the poorest in the land, without music or outward show, but if it possesses these principles, the members can sing, for the joy of Christ is in their souls, and this they can offer as a sweet oblation to God.--Manuscript 123, 1899. {Ev 511.3}

