

1 ☐ ***The Place of Music
in Worship***
[Psalm 150]

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❖ “To counter some of the excesses in what is called the Contemporary Christian Music movement [CCM].”

❖ “To challenge some of the conservative responses to the CCM movement.”

3 ☐

❖ John Frame says: “Scripture plainly teaches that God’s people are not only to speak, but also to sing, the truth of God (e. g., I Chron. 16:9; Ps. 33:2-3; Col. 3:16). So music is an important part of worship.”

4 ☐

❖ Says Frame: “Music is closely related to the spoken word. Human speech has a kind of natural music about it: rhythm, timbre, and pitch play important roles in verbal communication, and not only in tonal languages. In one sense, then, all language is musical. When we enhance that natural music with well-crafted melodies, harmonies, and instruments, our words often take on a new kind of vitality.”

5 ☐

❖ Furthermore, says Frame: “Poetic and/or musical form enhance the word of God in various ways. In particular, poetic-musical forms impart vividness and memorability to God’s words. That vividness and memorability, in turn, drive the word into our hearts, so that it becomes precious to us and motivates us to praise and obedience.”

6 ☐ **Rock of Ages [Augustus Toplady]:**

“Rock of ages, cleft for me,
Let me hide myself in Thee;

**Let the water and the blood,
From Thy wounded side which flowed,
Be of sin the double cure,
Cleanse me from its guilt and power.”**

7 ☐ Come Thou Fount

[Robert Robertson]:

**“O to grace how great a debtor
Daily I’m constrained to be!
Let Thy goodness, like a fetter,
Bind my wandering heart to Thee:
Prone to wander, Lord, I feel it,
Prone to leave the God I love;
Here’s my heart, O take and seal it;
Seal it to Thy courts above.”**

8 ☐

The use of music today is significantly different than its use in ancient times. Nevertheless, the fundamental need for the effective ministry of music in Christian worship remains absolutely unchanged!

9 ☐ List of examples to demonstrate the extensive use of poetry and music in ancient times:

- ❖ Gen. 1:27 - The creation account**
- ❖ Gen. 2:23 The institution of marriage**
- ❖ Gen. 3:14-18 The giving of curses and redemptive promises**
- ❖ Gen. 3:23-24 Lamech’s prideful and murderous boasts**
- ❖ Gen. 8:22; 9:6, 25-27 God’s covenants with Noah**
- ❖ Gen. 12:2-3 God’s covenant with Abraham**

10 ☐

- ❖ Gen. 16:11-12 God’s covenant with Hagar**
- ❖ Gen. 27:27-29 Isaac’s blessing of Jacob**
- ❖ Gen. 27:39-40 Isaac’s blessing of Esau**
- ❖ Gen. 49 Jacob’s blessing of his sons**

11 ☐

❖ Exodus 15 - Moses supplements the prose account of Israel's deliverance from Egypt with a song

❖ Deut. 32 - God gave Israel a song which was to be His witness against them when they would break the covenant given through Moses

12 ☐

“The use of music revealed in these examples is very different from the typical uses of music in contemporary society. In our time, we tend to see music mainly as entertainment, or perhaps as ‘art for art’s sake.’”

13 ☐

“It would, indeed, be ludicrous for a president of the United States to sing a new treaty agreement. But the use of song for this purpose would not have seemed odd in the ancient world. Then, the most important things were commonly expressed in poetry and music.”

14 ☐

“Part of the reason for this is that in the ancient Near Eastern societies, there was less literacy and less distribution of written texts than we have today. In such a society, most people’s access to important documents was through memory. And, as we have seen, poetry and music aid the memory by presenting words vividly and in easily remembered form.”

15 ☐

❖ “We may not conclude, however, that song in worship becomes less important in a print-oriented society.

❖ “...the vividness and memorability of song continue to be important in the worship of God. God is not interested only in getting His word into our hands; He wants to get it into our hearts.”

❖ “And the need of people for such a heart knowledge of God’s word is as great today as it was during the Old Testament period. Perhaps it is even more difficult to achieve today amid the din of media voices. Thus, we need the tool of music more than ever.”

16 ☐ When we ask the question: “Why music? Why is it such an important part of worship?” - ... there are really two answers to this question:

❖ *Christians are edified by music!*

❖ *But most importantly, God delights in music!*

17 ☐ **In what specific ways does music serve to glorify God?**

❖ *Praise* [Ps. 8: 147-150]

❖ *Thanksgiving* [Ps. 50:14; 100:4]

❖ *Supplication* [Ps. 5:1-3]

❖ *Confession of sin* [Ps. 51]

18 ☐

❖ *Confession of faith* [I Tim. 3:16]

❖ *Lament* [Ps. 6; 10; 137]

❖ *Pronouncement of blessing* [Ps. 4:6; 80:3, 7, 19; 86:16]

❖ *Teaching* [Ps. 1; Col. 3:16] [List and references by John Frame, p. 114]

19 ☐ **Why is worship music so controversial?**

❖ We have already noted the vital connection between music and the way our heart relates to God.

❖ Therefore, when something goes wrong with our worship music [or, even if nothing is actually wrong, but we perceive it as wrong], and the music distracts us, instead of enhancing our relationship to God, something vital to us is lost!

❖ We are made to feel uneasy [out of our comfort zone] and we begin to express opposition and objection to the new and ‘different’ kind of music. [We may, or may not be justified].

20 ☐ **Some of the causes of controversy in the history of the church:**

- ❖ **The words of hymns [theology]**
- ❖ **The tunes of hymns [modern styles]**
- ❖ **The use of instruments**
- ❖ **Choirs**
- ❖ **Soloists**

21 ☐

Periods of great revival and reformation are almost always accompanied by new forms of worship music:

- ❖ **“The Protestant Reformation produced new hymns on the Lutheran side and new psalm arrangements on the Calvinist side.”**
- ❖ **The so called “Great Awakening” of the 1700’s, led by John and Charles Wesley and George Whitefield, produced a great outpouring of new music, written by Charles Wesley, Augustus Toplady, and others.**
- ❖ **There was also an outpouring of new worship music in the late nineteenth century [by Fanny Crosby, Ira Sankey, Frances Havergal, Philip Bliss, and others].**

22 ☐

❖ **“Following World War II, there were new organizations seeking to evangelize young people, such as Youth for Christ and Young life. This movement produced another body of songs that employed the popular musical styles of the time and the language of contemporary youth. Oldsters were appalled.”**

❖ **“Again, in the 1970s, many participants in the counterculture of the 1960s came to profess Christ. This movement produced ‘Scripture songs,’ ‘choruses,’ and some longer hymns, in the popular musical styles of that time. Their music was criticized for essentially the same reasons, and that criticism continues to the present.”**

23 ☐

“These cycles of change and reaction have occurred throughout history, but they do seem to have occurred more often in recent times. Perhaps the pace of change has increased because of modern communications: as new ideas get around more quickly, older styles of music more rapidly wear out their welcome.”

24 ☐

❖ **There are so many ungodly and evil influences of our age which are reflected in much of its music, that we face an especially difficult time in the church trying to remain relevant, while at the same time discerning evil and corrupt elements [and separating them out] from legitimate newer styles and forms of**

music.

❖Our next study will be devoted to some general guidelines which can help us accomplish this difficult task!

25 ☐