

SEVENTH-DAY ADVENTIST CHURCH,
SOUTH CARIBBEAN CONFERENCE



MUSIC HANDBOOK



**A guide for those engaged
in the worship & music
ministry of the Church**

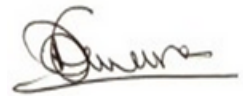
Compliments of the Seventh-day
Adventist Church, Tobago Conference

Acknowledgement

We take this opportunity to thank Mrs. Melina De Coteau-Barrow for compiling this Musical Handbook that will assist our Music Ministers in Ministry.

Melina together with the Tobago Conference of Seventh-day Adventists has graciously granted permission to the Music Department of the South Caribbean Conference to utilize the material in the handbook.

Thank you Melina for your vision in producing this material and we pray that God will continue to bless and keep you as you achieve greater exploits for Him.

A handwritten signature in black ink, appearing to read 'Deborah Ferreira', written over a horizontal line.

Deborah Ferreira
Seventh-day Adventist Church,
South Caribbean Conference

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Foreword

In our world and amongst God's people the debate on music abounds. The conclusions arrived at in regards to the question of what constitutes wholesome Christian music is, often influenced by culture, ethnicity, and individuals' personal taste. This little book simply seeks to bring into one place a cross section of music material available in various sources in the church and is intended to further our knowledge and deepen our awareness of the principles and practices that ought to inform and influence our music and our worship.

Music and worship in the church are so essential and central to the life of the church and a person's life in Christ. What and how people sing and the nature of individuals and groups on instruments must all in their beauty and pathos showcase the centrality of God, while making His praise glorious, else it may not be called church music. Moreover, some of our practices raise serious questions as to who or what is being worshiped if God is not the one central in all that we play and sing.

I am therefore in high praise for this volume. While not exhaustive, it provides the reader with knowledge of the Seventh day Adventist philosophical perspective regarding music and worship and abounds with a wide cross section of musical information and tools that if intentionally utilized, will see the development and improvement of the ministry of music in our congregations and perhaps may even positively influence the involvement, personal choice, and musical taste of many individuals.

I take this opportunity to acknowledge and to congratulate the Music Coordinator of the Tobago Mission, Mrs. Melina De Coteau-Barrow, and her team for her initiative and for the work done in the compilation of the materials that now form this handy and important Booklet. My prayer is that this book will become both a guide, and a blessing to all.

Ps. Toney Mapp
Tobago Conference of Seventh-day Adventist

Pastor Mapp served as a President of the Tobago Mission of Seventh-day Adventist Church



**A guide for those
engaged in the
Music Ministry of
the Adventist
Church**

Acknowledgements



This handbook is the fruition of a suggestion hinted a few months ago by Doran Evans, an esteemed musician and colleague. I am thankful for his continued collaboration with the Tobago Mission of S.D.A Music Department.

I say a special thank you to the Tobago Mission of S.D.A. administration: President, Ps. Toney Mapp; Executive Secretary, Ps. Martin Cunningham; Treasurer, Mrs. Kerene Horsford-Nero, for stretching me beyond my imagination and recognising my potential to give more as the Music Coordinator. Thank you for acknowledging the importance of this initiative and supporting it.

I am deeply indebted to the Music Committee of the Tobago Mission of S.D.A. for uncovering the plethora of documents which we utilized for this first edition. Sherma Alexander, Earl Blackman, Johann Barrow, Hayden Lorde, Nakida Stewart, Reginald Phillips, Annette Lewis, Jaydelle Baird and Andrew Charles; your continued support and dedication towards the improvement of music and worship throughout our constituency is invaluable. It is truly a pleasure serving with you.

Furthermore, in direct connection with this compilation credit must be given to a genuine and supportive administrative assistant. Thank you Kern St. Hillaire for your hard work, long hours and dedication to

the completion of this handbook. May God continue to bless you as you serve Him faithfully.

Finally, thanks to all and to the God of us all through whom all things become possible. Thank you, dear reader, for utilizing the knowledge gleaned from this handbook to make your worship experience more meaningful and Christ-centred. God's most abundant blessings to all.

Melina De Coteau-Barrow
Music Coordinator
Tobago Mission of S.D.A.

SECTION 1

SDA Philosophy of Music: Past and Present



The Official Seventh-day Adventist Church's Guidelines on the Music Debate

[If our worship is intended to be the worship of God, then a discussion of worship styles would be incomplete unless we offer some practical guidelines on the kind of music that is consistent with the message and mission of the Seventh-day Adventist church. During the past three or so decades the Adventist church has produced two major guidelines on music. The first one was voted at the Annual Council meeting of church leaders in Mexico City, Mexico, October 14-19, 1972. The most recent one was approved on October 12, 2004 at the Annual Council meeting in Silver Springs, Maryland, USA. These two documents provide parameters or directions for those who seek to know the mind of the world church as to what God expects from His people in our choice and use of music.- --Samuel Koranteng-Pipim]

Guidelines Toward An SDA Philosophy of Music (1972)

The Seventh-day Adventist Church has come into existence in fulfillment of prophecy to be God's instrument in a worldwide proclamation of the Good News of salvation through faith in the atoning sacrifice of God's Son and of obedience to His commands in preparation for our Lord's return. The lives of those who accept this responsibility must be as distinctive as their message. This calls for total commitment by each church member to the ideals and objectives of the Church. Such commitment will affect every department of church life and will certainly influence the music used by the Church in fulfillment of its God-given commission.

Music is one of God's great gifts to man and is one of the most important elements in a spiritual program. It is an

avenue of communication with God, and is one of the most effective means of impressing the heart with spiritual truth (Education, p. 168). Dealing as it does with matters of eternal consequence, it is essential that music's tremendous power be kept clearly in mind. It has the power to uplift or degrade; it can be used in the service of good or evil. It has power to subdue rude and uncultivated natures; power to quicken thought and to awaken sympathy, to promote harmony of action, and to banish the gloom and foreboding that destroy courage and weaken effort (ibid., pp. 167-168).

Those, therefore, who select music for the distinctive purposes of this Church must exercise a high degree of discrimination in its choice and in its use. In their endeavors to meet these ideals, more than human wisdom is needed. Turning then to revelation for guidance, the following general principles are revealed.

The music should:

- 1.** Bring glory to God and assist us in acceptably worshipping Him (1 Cor 10:31).
- 2.** Ennoble, uplift, and purify the Christian's thoughts (Phil 4:8; Patriarchs and Prophets, p.594).
- 3.** Effectively influence the Christian in the development of Christ's character in his life and in that of others (MS 57, 1906).
- 4.** Have a text (words, lyric, message] which is in harmony with the scriptural teachings of the Church (Review and Herald. June 6, 1912).
- 5.** Reveal a compatibility between the message conveyed by the words and the music, avoiding a mixture of the sacred and the profane.
- 6.** Shun theatricality and prideful display (Evangelism, p. 137; Review and Herald, November 30, 1900).

7. Give precedence to the message of the text, which should not be overpowered by accompanying musical elements (Gospel Workers, pp. 357-358).
8. Maintain a judicious balance of the emotional, intellectual, and spiritual elements (Review and Herald, November 14, 1899).
9. Never compromise high principles of dignity and excellence in efforts to reach people just where they are (Testimonies for the Church, 9:143; Evangelism, p. 137).
10. Be appropriate for the occasion, the setting, and the audience for which it is intended (Evangelism, pp. 507-508).

There is much that is spiritually uplifting and religiously valid in the music of the various cultural and ethnic groups; however, the musical tastes and practices of all should conform to the universal value of Christ-like character, and all should strive for oneness in the spirit and purpose of the gospel, which calls for unity rather than uniformity. Care must be exercised that worldly values in music which fail to express the high ideals of the Christian faith be avoided.

The above principles will serve effective guidelines in the choice and use of music for the varied needs of the Church. Certain musical forms, such as jazz, rock, and their related hybrid forms, are considered by the Church as incompatible with these principles. Responsible persons involved in the Church's broad-ranging music activities, either as leaders or performers, will find little trouble in applying these principles in some areas. Certain other areas are much more complex, and a more detailed discussion of the factors involved follows:

I. CHURCH MUSIC

Music in the Worship Service

Worship should be the primary and eternal activity of mankind. Man's highest end is to glorify God. As the worshiper comes to the house of God to offer a sacrifice of praise, let it be with the best possible music. Careful planning of every musical element of the service is essential so that the congregation is led to be a participant and not a spectator.

The hymns used for this service should be directed to God, emphasizing praise and utilizing the great hymns of our heritage. They should have strong, singable melodies and worthy poetry. The pastor should take a keen interest in increasing the quality and fervor of congregational singing. Singing is seldom to be done by a few (Counsels on Health, pp.481-482). Christian experience will be immeasurably enriched by the learning and use of new hymns.

Where there is a choir, meaningful anthems chosen from master composers of the past and present, sung by dedicated and well-prepared musicians, will add much to the service and assist in elevating the quality of worship.

Instrumental music, including organ or piano, should harmonize with the lofty ideals of worship and be chosen carefully from the best materials consistent with the ability and training of the player. The instrumentalist responsible for accompanying congregational singing has an especially great responsibility to set the right standard in all his contributions, be they preludes or postludes, offertories or other voluntaries, or accompaniment of hymns. He is in a unique position to raise the level of

worship music in his church. If in the service there should be vocal solos or other special music, preference should be given to material with scriptural texts and music that is within the singer's range of ability, and be presented to the Lord without display of vocal prowess. The communication of the message should be paramount.

Music in Evangelism

Music used in evangelism may also include gospel music, witness music, or testimony music; but there should be no compromise with the high principles of dignity and excellence characteristic of our message to ready the people for the second coming of Christ. The music chosen should:

- 1. Direct the hearer to Jesus as the Way, the Truth, and the Life.**
- 2. Prepare the way for the presentation of the message from God's Word, or continue its appeal, evoking a response from the hearers.**
- 3. Be played and sung by those whose lives are consistent with the message they bear.**
- 4. Be a vehicle for the deep impression of Bible truth, which will inspire a positive change in the life.**
- 5. Be presented in a carefully planned, orderly manner.**
- 6. Be simple and melodic and presented without emphasis on personal display.**
- 7. Give precedence to the preaching of the Word, both in emphasis and in allotment of time.**
- 8. Maintain a balanced appeal to the emotion and intellect and not just charm the senses.**
- 9. Be understandable and meaningful in content and style for the largest possible cross-section of the audience.**

Music in Youth Evangelism

In the field of youth witnessing, most of the above suggestions apply. Consideration also needs to be given to certain aspects that are unique to this area.

Young people tend to identify closely with the music of the contemporary youth culture. The desire to reach these youth where they are with the gospel of Christ sometimes leads to the use of certain questionable musical idioms. In all these idioms, the element which brings the most problems is rhythm, or the beat.

Of all the musical elements, rhythm evokes the strongest physical response. Satan's greatest successes have often come through his appeal to the physical nature. Showing keen awareness of the dangers involved in this approach to youth, Ellen G. White said, they have a keen ear for music, and Satan knows what organs to excite, to animate, engross, and charm the mind so that Christ is not desired. The spiritual longings of the soul for divine knowledge, for a growth in grace, are wanting [i.e., lacking] (Testimonies/or the Church.1:497). This is a strong indictment of the way in which music may be put to a use that is in direct opposition to God's plan. The previously mentioned jazz, rock, and related hybrid forms are well-known for creating this sensuous response in masses of people.

On the other hand, we have many traditional folk-music idioms which have been respected as legitimate branches of the musical stream. Some of these are acceptable as vehicles for expressing the Christian witness. Others, which might find acceptance in a Christian secular atmosphere, may be inappropriate for bearing the

Saviour's name. Still others may fall completely outside the Christian's experience. It must be clear, then, that any form of musical expression must be judged by the same general principles as all other types discussed in this document.

Higher than the highest human thought can reach is God's ideal for His children (Education, p. 18). Those who strive for this high ideal and who lead in youth witnessing will find guidance through prayerful study of music by the aid of the Holy Spirit.

In addition to the problem of rhythm, other factors affect the spiritual qualities of the music:

Vocal Treatment. The raucous style common to rock, the suggestive, sentimental, breathy, crooning style of the night-club performer, and other distortions of the human voice should be avoided.

Harmonic Treatment. Music should be avoided that is saturated with the 7th, 9th, 11th, and 13th chords as well as other lush sonorities. These chords, when used with restraint, produce beauty, but when used to excess distract from the true spiritual quality of the text.

Visual Presentation. Anything which calls undue attention to the performer(s), such as excessive, affected bodily movement or inappropriate dress, should find no place in witnessing.

Amplification. Great care should be exercised to avoid excessive instrumental and vocal amplification. When amplifying music there should be a sensitivity to the spiritual needs of those giving the witness and of those who are to receive it. Careful consideration should be given to the selection of instruments for amplification.

Performances. The primary objective in the performance of all sacred music should be to exalt Christ rather than to exalt the musician or to provide entertainment.

Music in the Home

1. Music education and appreciation should begin early in the life of the child through (a) The introduction to great hymns and gospel songs in the informal happy experience of family worship; (b) The establishment of right listening habits through home audio equipment, which includes carefully selected music; (c) Attendance with the family at music concerts with standards conforming to those outlined in this document; (d) The proper example and influence of parents.

2. Family singing and participation in family music instrumental ensembles should be encouraged.

3. Experiments in writing poetry and song compositions might be encouraged.

4. A home music library of wisely selected materials should be established.

5. It must be recognized that Satan is engaged in a battle for the mind and that changes may be effected imperceptibly upon the mind to alter perceptions and values for good and evil. Extreme care must therefore be exercised in the type of programming and music listened to on radio and TV, especially avoiding that which is vulgar, enticing, cheap, immoral, theatrical and identifiable with trends in the counter culture.

Music in the School

1. In preparing and presenting music for religious functions, school administrators and teachers should work with the students in a way that will uphold the musical standards of the Church.

2. Witnessing and folk-music groups going out from campuses should receive sponsorship and guidance from those appointed by the administration, be they music-faculty members or others.

3. Directors of radio stations on Seventh-day Adventist campuses and those who are responsible for the selection of music played over institutional public-address systems should choose music that is in conformity with the philosophy of music as expressed in this document.

4. Music teachers in school ensembles and in private teaching activities should make positive efforts to teach music literature that may be used in church and in soul-winning activities.

5. Because one of the primary objectives of school music-appreciation courses is to teach discrimination in the light of divine revelation, instructors in these classes on all educational levels are urged to include information in the art of making qualitative value judgment in the area of religious music.

6. Efforts should be made by the local church and conference to close the culture gap. To this end the trained music personnel of the schools should be used in musical training and activities so that the lofty ideals of worship be effectively promoted.

7. Musical presentations in Seventh - day Adventist educational institutions should conform to the standards of the Church. This applies to local talent as well as to visiting artists, ensembles, and music on entertainment films.

II SECULAR MUSIC

Music rightly employed, is a precious gift of God, designed to uplift the thoughts to high and noble themes to inspire and elevate the soul (Education, p. 167).

The Seventh-day Adventist life-style demands that the individual Christian exercise a high degree of discrimination and individual responsibility in the selection of secular music for personal use, solo, or group performance. All such music should be evaluated in the light of the instruction given in Philippians 4:8: Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things. He will also keep in mind the warning given by Ellen G. White in Testimonies for the Church, vol. 1, p. 497.

I was shown that the youth must take a higher stand, and make the Word of God the man of their counsel and their guide. Solemn responsibilities rest upon the young, which they lightly regard. The introduction of music into their homes, instead of inciting to holiness and spirituality, has been the means of diverting their minds from the truth. Frivolous songs and the popular sheet music of the day seem congenial to their taste. The instruments of music have taken time which should have been devoted to prayer. Music, when not abused, is a great blessing; but when put to a wrong use, it is a terrible curse.

The Christian will not sing songs that are incompatible with the ideals of truth, honesty, and purity. He will avoid elements that give the appearance of making evil desirable or goodness appear trivial. He will try to avoid compositions containing trite phrasing, poor poetry, nonsense, sentimentality, or frivolity, which lead away from the counsel and teachings found in scripture and in the Spirit of Prophecy.

He will consider music such as blues, jazz, the rock idiom, and similar forms as inimical to the development of

Christian character, because it opens the mind to impure thoughts and leads to unholy behavior. Such music has a distinct relationship to the permissiveness of contemporary society. The distortion of rhythm, melody, and harmony as employed by these styles and their excessive amplification dulls the sensibilities and eventually destroys the appreciation for that which is good and holy.

Care should be exercised when using a secular tune wedded to sacred lyrics, so that the profane connotation of the music will not outweigh the message of the text. Moreover, the discerning Christian, when selecting any secular music for listening or performing which is not included in the above categories [blues, jazz, rock, etc.] will subject such music to the test of the principles given in the general principles outlined in this Philosophy of Music.

The true Christian is able to witness to others by his choice of secular music for social occasions. He will, through diligent search and careful selection, seek out that type of music which will be compatible with his social needs and his Christian principles. There must be a living connection with God in prayer, a living connection with God in songs of praise and thanksgiving (Evangelism, p. 498).

A Seventh-day Adventist Philosophy of Music

God has woven music into the very fabric of His creation. We read that when He made all things “the morning stars sang together and the angels shouted for joy”—Job 38:7 The book of Revelation portrays heaven as a place of ceaseless praise, with songs of adoration to God and the Lamb resounding from all (Rev 4:9-11; 5:9-13; 7:10-12; 12:10-12; 14:1-3; 15:2-4; 19:1-8).

Because God made humans in His image, we share a love and appreciation for music with all His created beings. In fact, music can touch and move us with a power that goes beyond words or any other type of communication. At its purest and best, music lifts our beings into the very presence of God where angels and unfallen beings worship Him in song.

But sin has cast a blight over the Creation. The divine image has been marred and well-nigh obliterated; in all aspects this world and God's gifts come to us with a mingling of good and evil. Music, which may move us to the most exalted human experience, may be used by the prince of evil to debase and degrade us, to stir up lust, passion, despair, anger, and hatred.

The Lord's messenger, Ellen G White, continually counsels us to raise our sights in music. She tells us, "Music, when not abused, is a great blessing; but when it is put to a wrong use, it is a terrible curse."—1T 497

Of the power of song, she writes: "It is one of the most effective means of impressing the heart with spiritual truth. How often to the soul hard-pressed and ready to despair, memory recalls some word of God's,—the long-forgotten burden of a childhood song,—and temptations lose their power, life takes on new meaning and new purpose, and courage and gladness are imparted to other souls! . . .

As a part of religious service, singing is as much an act of worship as is prayer. Indeed, many a song is prayer. . . . As our Redeemer leads us to the threshold of the Infinite, flushed with the glory of God, we may catch the themes of praise and thanksgiving from the heavenly choir round about the throne; and as the echo of the angels' song is awakened in our earthly homes, hearts will be drawn closer

to the heavenly singers. Heaven's communion begins on earth. We learn here the keynote of its praise."—Ed 168

As Seventh-day Adventists, we believe and preach that Jesus is coming again soon. In our worldwide proclamation of the three angels' messages of Revelation 14:6-12 we call all peoples to accept the everlasting gospel and prepare to meet our soon-returning Lord. We challenge all to choose the good and not the bad, to "say 'No' to ungodliness and worldly passions, and to live self-controlled, upright and godly lives in this present age, while we wait for the blessed hope—the glorious appearing of our great God and Saviour, Jesus Christ."—Titus 2:12, 13

We believe that the gospel impacts all areas of life. We therefore hold that, given the vast potential of music for good or ill, we cannot be indifferent to it. While realizing that tastes in music vary greatly from individual to individual, and that ultimately choices must be made individually, we believe that the Scriptures and the writings of Ellen G White suggest principles that can inform our choices. We therefore offer the following principles as a guide—not as a manual—to the world Seventh-day Adventist Church.

Principles to Guide the Christian:

1. The over-riding principle comes from 1 Corinthians 10:31: "So whether you eat or drink or whatever you do, do it all for the glory of God." This means that all music the Christian listens to, whether sacred or secular, will glorify God. Anything that cannot meet this high standard will weaken our experience with Him.

2. The second major principle follows from the first: "Finally, brothers, whatever is true, whatever is pure, whatever is right, whatever is admirable—if anything is excellent or praiseworthy—think about such things."—Phil

4:8 As followers of Jesus Christ who hope and expect to join the heavenly choirs, we view life on this earth as a preparation for, and foretaste of, the life to come. On these two foundations—glorifying God in all things and choosing the noblest and the best—depend the other principles listed below.

3. Christian music fosters our spiritual, psychological, and social sensitivity, and our intellectual growth. It is characterized by quality, balance, appropriateness, and authenticity.

4. Christian music is holistic, appealing to both the intellect and the emotions and affecting the body in a positive way.

5. Christian music reveals creativity rather than monotony and repetitiveness.

6. Christian music is drawn from quality melodies, harmonies used in an interesting and artistic way, and rhythm that complements them.

7. Christian music employs lyrics that positively stimulate intellectual abilities as well as our emotions and our will power. Good lyrics are creative, rich in content, and of good composition. They focus on the positive and reflect moral values; they educate and uplift; and they correspond with sound Biblical theology.

8. In Christian music musical and lyrical elements work together harmoniously to influence thinking and behavior in harmony with Biblical values.

9. Christian music shuns theatrics and pride in display.

10. Christian music maintains a judicious balance of spiritual, intellectual, and emotional elements, so that the lyrics are not overwhelmed by the volume of the accompanying instruments.

11. Christian music recognizes and acknowledges the contribution of different cultures in worshipping God. Musical forms and instruments vary greatly in the worldwide Seventh-day Adventist family, and music drawn from one culture may sound strange to someone from a

different culture. As members of a world family, we respect the music of our brothers and sisters in every land who worship God sincerely through culturally conditioned musical idioms.

12. Christian music does not make a sharp distinction between “sacred” and “secular.” At no moment do we cease to be God’s sons and daughters who seek to glorify Him in all things and to choose only the best. Music that does not directly praise and adore God—so-called “secular” music—has a legitimate place in the life of the Christian. It comes out of our very being, expressing the human spirit’s reaction to life, love, and the world in which the Lord has placed us. Most music today belongs to this arena, and this is where music has been most degraded by the ravages of sin. The Christian will choose judiciously and prayerfully the music from this arena, noting lyrics and the impact for enhancing or diminishing personal spirituality.

Application

The Fundamental Belief #21 (Christian Behavior) sets out the broad lifestyle parameters voted by the Church. This Application section, therefore, supplies suggestions, illustrations, and examples to show how the 12 principles relating to Christian music may come to expression in the lives of members.

1. When we come together to worship the Lord, music should be rendered in the best possible way. All church members should be participants. Careful planning is essential. The pastor should take a keen interest in increasing the quality of church music. Any attempt to organize a vibrant worship service only to give pleasant feelings, be entertained, or entertain others, misses the purpose of true worship. Worship focuses on God, not on us.

- 2.** We should plan a balance of hymns addressed to God and hymns containing petitions, appeals, teaching, testimonies, admonitions, and encouragement (as in the Psalms).
- 3.** We encourage churches to establish a choir, quartet, or some other group of vocalists. Preference should be given to material with scriptural texts. Lyrics must correspond with sound biblical theology. If a language other than the native tongue is used, a translation should be provided.
- 4.** The music score should correspond with the level of training of the musicians.
- 5.** Churches may wish to form a committee that is responsible for planning regular worship services.
- 6.** Churches should consider supporting children in their musical training in order to prepare future leaders in the field of music.
- 7.** Personal taste and experience, habits and culture are not sufficient guides in selecting music, especially within the realm of worship. Likewise, “keeping up with the times” is not a sufficient argument. On the other hand, using only the hymns and the music of our pioneers is not sufficient since God himself calls us repeatedly for creative uses of “new songs.”—Ps 96:1
- 8.** Musicians should personally know the God to whom they sing and make music.
- 9.** Music should be prepared, practiced, and planned.
- 10.** Music is important for Christian homes, with music education and appreciation beginning early in the life of children. Parents are examples and role models for their children. Parents should be encouraged to become familiar with good music and be able to distinguish between music of quality.
- 11.** Parents should talk to their children about great music and listen together to good music. Special care should be taken when listening subconsciously to background music.

A home music library of wisely selected materials can be very beneficial.

12. Adventist education in schools, churches, and homes should be open to a broad variety of good music in the classical and folk music styles. Seventh-day Adventist children and young people should be encouraged to learn how to play instruments and read music; they should sing in choirs and groups and participate in meaningful worship experiences.

13. Musical presentations in all Seventh-day Adventist educational institutions should conform to the guidelines of the Church. This applies to local talent as well as to visiting artists, groups, and officially sponsored use of media entertainment.

14. Christians will shun certain music styles and any secular music such as rock and related forms that opens the mind to impure thoughts, leads to unholy behavior, or destroys the appreciation for that which is pure and holy.

15. As Seventh-day Adventists we are challenged to be educated and to educate ourselves in the area of music and to develop a taste for good music.

Conclusions

We live in controversial and momentous times where increasingly people and societies express religious feelings without clear Christian and biblical guidance. Music has become a major issue, requiring spiritual discernment and decision.

Consequently, we must ask these important questions while seeking to make good musical choices:

1. Does the music to which we listen, or that we perform, have moral substance and depth in it, both lyrically and instrumentally?

2. What is the intention behind the music? Does the music send out a positive or negative message? When we listen to the music, do we find that it conforms to the criteria that Paul spells out in 1 Corinthians 10:31 and Philippians 4:8?

3. Is the intention of the music being communicated effectively? Is the musician fostering an atmosphere of reverence? Do the words say one thing while the music says something else?

4. Are we seeking the guidance of the Holy Spirit in the choice of both secular and religious music? Seventh-day Adventist music-making means to choose the best and above all to draw close to our Creator and Lord and glorify Him.

SECTION 2

Qualifications of a Church Music Director



If a church is to have an effective and total music program, it must first of all have a congregation, a church board, a pastor and music committee that are sympathetic and appreciative of the music ministry. Such a church then faces the often difficult task of finding the right type of leader to administer this program. In some churches this person is known as the Music Director; in other churches, The Minister of Music. In some churches this work is done in combination with other forms of service such as : Assistant Pastor and Music Director; Youth Director and Music Director; or Parish Worker and Music Director. It is not too uncommon in many smaller churches for the pastor or his wife to lead these activities; in some cases the work is divided among several lay or part time directors with the pastor or music committee responsible for overseeing the total program. It is vitally important, therefore, that anyone preparing for any form of Christian leadership have a basic knowledge of music and a vision of total church music program.

A church music director must be qualified in three main areas: the spiritual, the personal. The musical. Each of these areas would be considered.

Spiritual

There are churches that will engage a music director simply for his musical abilities, with little or no regard for his spiritual life. Basic, then, is the fact that any church music leader must first of all be a real Christian, one with a living relationship with God through a personal faith in the person and redemptive work of Jesus Christ. Such a person must have a life that is known and respected by all of his associates for its positive Christian witness.

Further, this type of Christian leader must have clearly defined conviction and goals that govern and color all of his work. He must feel as strongly called of God and as consecrated for this type of service as is the one who ministers the spoken word. He must believe that his job is one of ministering spiritually to others, not that of displaying his own talents or of providing mere entertainment for people. He must have confidence in the fact that music have a unique way of ministering to people's needs when it is presented with the power of the Holy Spirit. A music director must also feel his work to be a sacred trust, realising that music has as much potential for evil purposes when it is debased and the product of the flesh as it can have for good when it is Spirit directed.

Personal

Since human leadership is largely a matter of personality, the sum and substance of all that is in a person, a music director must consciously strive to develop a wholesome personality. His life should give evidence of an inner fortitude as well as the outgoing warmth of a mature stable person. The spiritual standard of personality is found in Galatians 5: 22, 23: "But the fruit of the Spirit is love, joy, peace, longsuffering, gentleness, goodness, faith, meekness, temperance: against such there is no law." Paramount traits of a Christian leader, then, are sincerity and humility. There is no place in Christian service for the musical leader who sets himself above the rest of the group, or for the one who desires the job simply for the authority he can exert over others. Further, a music director must thoroughly love people of all ages. He must develop a genuine friendship with each individual in his various groups. A director must learn to sensitise himself to each personality so that he can deal positively with it. This means

that the director must have a fundamentally warm and sympathetic personality.

In brief, other traits that should characterise a Christian music leader are: a neat, well-groomed appearance; an enthusiastic attitude; organisational and promotional ability; aggressiveness; humor; persistence; tact; the ability to inspire others. In general, a music director's entire personality, character, appearance, knowledge and poise must naturally command respect from those he leads. Needless to say, no one is imbued with all of these attributes. In fact, it must be admitted that there are few "natural born" music leaders. However, it is possible through study, application and the help of the Holy Spirit for one to develop the qualities essential for success as a director.

Not only must a music director learn to lead his own musical organisations, but he must also learn the art of working with and under other leaders in the church. He must learn that he cannot always expect to have his own way and must recognise that the church board, pastor and music committee represent higher authority. He must learn to work in harmony with these people despite "how wrong" they might be. It is a tragic fact that there has been a great deal of church difficulty simply because leaders (and music directors in particular) have never learned what it means to compromise if need to be on personal differences in order to maintain a spirit of unity in the work of the Lord. It has well been said that the test of a good leader is not how strongly he can push he can push his plan forward, but how effectively he can accomplish his purposes and still retain the co-operation and support of his associates.

Musical

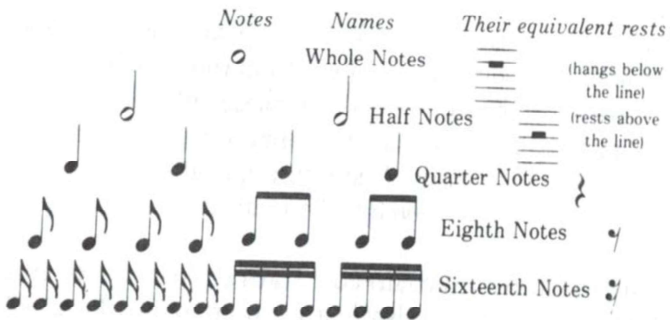
Assuming that a person has the necessary innate musical ability, there are still various musical areas in which he will need development and training. I director must have a factual and thorough grasp of the fundamentals of music used in the system of notation. This would include a knowledge of the following:

A. Fundamentals

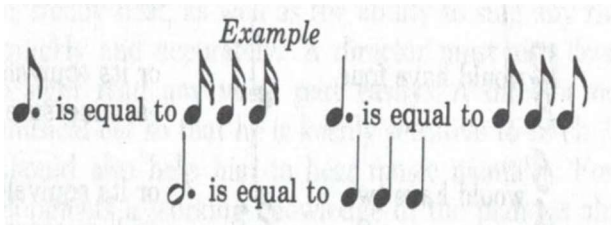
1. Position and names of the notes on the staves:



2. Note values and their relationships:







A dot after a note adds on half of the time value of the note it follows:





3. Time signatures:

- i. The top number states the number of beats to a measure
- ii. The bottom number identifies the kind of note that gets the beat:

$\frac{4}{4}$ means four		<i>Example</i>	notes or its equivalent to each measure
$\frac{4}{2}$ means four			notes or its equivalent to each measure
$\frac{4}{8}$ means four			notes or its equivalent to each measure
$\frac{4}{1}$ means four			notes or its equivalent to each measure

- iii. Compound Rhythms when the top number of the time signature is either 6, 9, or 12, the music may be performed in one of two ways: Either in the total number of beats as indicated by the top number generally for a slow song, or in a more "lilting" rhythm achieved by singing the notes indicated by the bottom number in groups of threes.

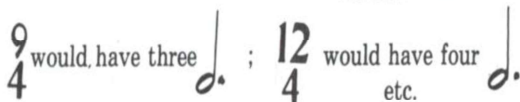



Example


 in a "lilting rhythm, this would have *two main pulsations to each measure*. A note value that would represent one of these pulsations would be a .


 would have three  or its equivalent to each measure


 would have four  or its equivalent to each measure


 would have two  or its equivalent to each measure

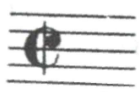

 would have three  ;  would have four  etc.



iv. Miscellaneous Rhythmic Information:

The first beat of a measure is the strong or accented beat.



Refers to common or 4/4 time signature. This symbol is often used in place of the numerical figures.



Refers to a "cut" 4/4 rhythm or singing the music with two beats to a measure. The  note instead of the  note now becomes the unit of beat.

4. Key signatures as indicated by the number of sharps (#) or flats (b) after the cleft sign.

- i. A sharp raises a note $\frac{1}{2}$ step. A double sharp (\times) raises a note a whole step.
- ii. A flat lowers a note $\frac{1}{2}$ step. A double flat (bb) lowers a note a whole step.

- iii. A natural (\natural) destroys the previous effect of either a flat or a sharp for the remainder of that measure.

Key Names

No flats or sharps		Key C
1 \sharp	. . . . Key G	4 \flat 's . . Key A \flat
1 \flat	. . . . Key F	5 \sharp 's . . Key B
2 \sharp 's	. . . . Key D	5 \flat 's . . Key D \flat
2 \flat 's	. . . . Key B \flat	6 \sharp 's . . Key F \sharp
3 \sharp 's	. . . . Key A	6 \flat 's . . Key G \flat
3 \flat 's	. . . . Key E \flat	7 \sharp 's . . Key C \sharp
4 \sharp 's	. . . . Key E	7 \flat 's . . Key C \flat

- iv. These key signature names refer to songs that have a major sound. When a song has one of these signatures but has a minor sound, it is said to be related minor key of that particular key signature. Example—the key of a minor has no flats or sharps and is $1\frac{1}{2}$ steps lower than the key of C.

In addition to a factual grasp of the fundamentals of music, a director should have a strong rhythmic sense, the ability to maintain a definite, steady beat, as well as the ability to sing any rhythmic pattern quickly and accurately. A director must also develop the ability to sight read any voice part easily. A director needs an infallible musical ear so that he is keenly sensitive to pitch. This musical ear should also help him to hear music mentally. For all of these developments a working knowledge of the piano is almost a necessity for any music director. A director must develop an awareness of the emotional meanings and moods of texts as well as a realisation of the union or lack of union between the music and text. A director's creative ability need to be

challenged and developed. When examining a printed page of music, a good director is able to foresee the possibility of transforming mere notes and words into messages of beauty and blessing. He has to have imagination and creative ability for planning special programs, devising ways of maintaining interests in his groups, and, if at all possible, the ability to make his own musical arrangements and compositions if necessary. A music director should have a knowledge of the terms and expressions frequently used in music. A music director should also have appreciation and understanding of the term “style” in music—a realisation that each song must be interpreted in the manner that is appropriate for that number. This would imply a basic acquaintance with music history and literature, as well as with the study of hymnology.

A church music director must be trained in spiritual and musical discernment for choosing appropriate music for each type of service or program. For example, music that is suitable for an evangelistic or gospel service is generally not suited for a worship service. Music that is suited for a youth or Sabbath school meeting is quite likely inappropriate for the prayer service, etc.

B. Different Types of Sacred Song. A musical director should, then, be acquainted with the main types of sacred literature and should have discernment in the proper usage of each. It should be added, however, that the final criterion for the choice of any number in an evangelical church should always be that the song to be used is one that best presents a particular truth of the Gospel message in the most effective manner to the greatest number of people. The following are brief descriptions of the different types of sacred music:.

1. Hymns. Expressions of praise, adoration, worship, confession, vows of service, etc., that are addressed to God with a sense of reverence and dignity to the music as well as to the words. These songs are essentially objective or God-centered in character. They are best used for worship services
2. Gospel Songs or Gospel Hymns. Musical expressions that speak of one's personal experience with the Lord; or that are spiritual exhortations to other Christians; or that present an invitation to the non-christian to accept Christ as Saviour. The words are essentially subjective or man-centered in character. The music, too, has more rhythmic emphasis than does the hymn. These songs are excellent for evangelistic meetings or for devotional purposes.
3. Hymn or Gospel Arrangements. Familiar hymns or gospel songs especially arranged with some form of musical variation to make for greater listening interest and to enhance the meaning of the words. These songs can be used by a choir for either worship or evangelistic services, depending on the character of the song and the type of arrangement.
4. Choruses. Short, direct, gospel truths generally set to lyrical tunes and emphasized rhythms. These songs are best used for group meetings, youth meetings, and Sabbath services.
5. Anthems. More complex choral compositions with texts taken quite directly from Scriptures. These songs generally employ considerable repetition, which is done for the purpose of

achieving emphasis. These songs are excellent for a choir to use for a worship service.

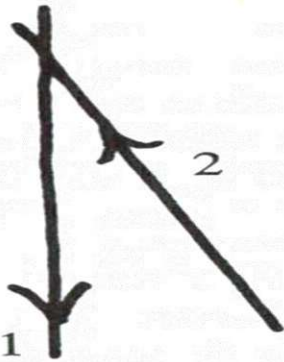
6. **Chorales.** Stately hymns that began with the time of Martin Luther and the Reformation. Examples: “A Mighty Fortress”; “Doxology.” These songs are best used for worship service.
7. **Psalms.** Words either taken directly or paraphrased from the Book of Psalms and set to stately music. These songs are best used for a worship service.
8. **Motets.** Lengthy, complex choral compositions written in a contrapuntal style (each voice part an independent melody in itself). These songs are best used for special programs or concerts.
9. **Oratorios.** Lengthy, dramatic compositions for solo voices and choir, with orchestral accompaniment if possible (otherwise organ). These works depict Biblical stories or scenes without employing acting or scenery. Examples: The Messiah, The Elijah, The Creation, St. Pau, etc. These are work that a choir can perform for special occasions. It is also possible to use individual numbers from these works for regular worship services.
10. **Cantata.** A shorter form of oratorio, consisting of various movements such as solos, duets, choirs, etc., all of which are based on the continuous narrative text. This music is especially good for a choir to perform at special seasons of the year, such as Christmas and Easter.

From these available sources, a music director should try as often as possible to choose appropriate music that complements a pastor’s message or a special emphasis a church may have for a particular service. Most churches

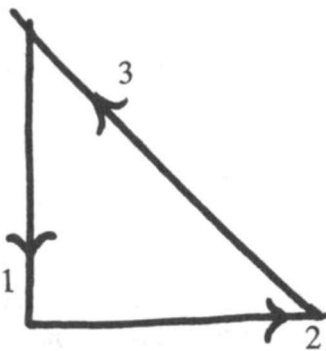
have periodic services with such emphasis. Some churches follow more closely the plan of the church calendar.

C. Conducting Techniques. Another most important musical area in which a music director must seek to develop himself is in his techniques of conducting. This means first of all a mastery of the conventional conducting patterns, which are shown in outline for the right hand as follows:

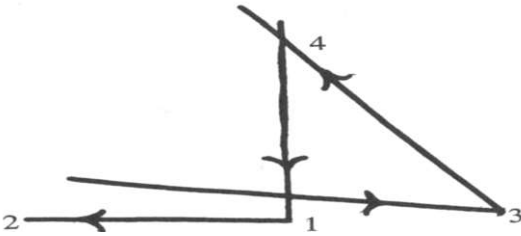
2 beat pattern for such time signatures as 2/2 or "Cut Time"; 2/4 or a fast 6/8 which goes in two.



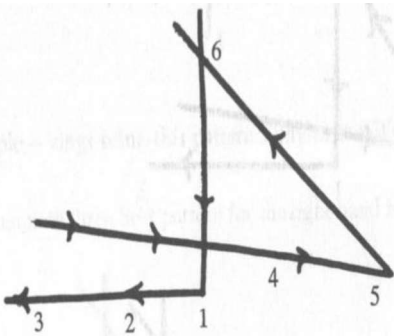
3 beat pattern for such time signatures as 3/2; 3/4; 3/8; and 9/4 or 9/8 when it goes in three.



4 beat pattern for such time signatures as 4/2; 4/4; 4/8; and 12/4 or 12/8 when it goes in four.

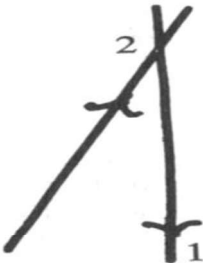


6 beat pattern for such time signatures as 6/2; 6/4; or 6/6 when the tempo is slow and the emphasis is given individual words.

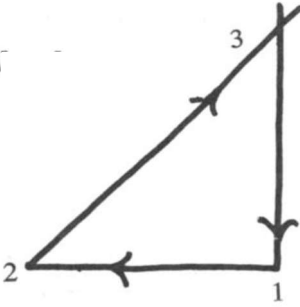


Although the right hand is the main hand for conducting the pattern and keeping rhythm, a director must learn to do this with his left hand as well. The directions for the left hand conducting patterns are shown as follows:

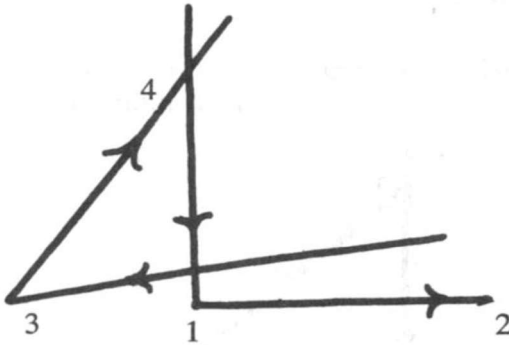
2 beat pattern for left hand



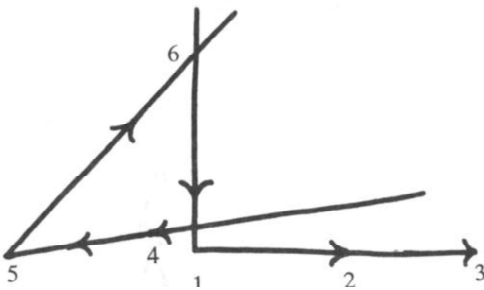
3 beat pattern for left hand



4 beat pattern for left hand

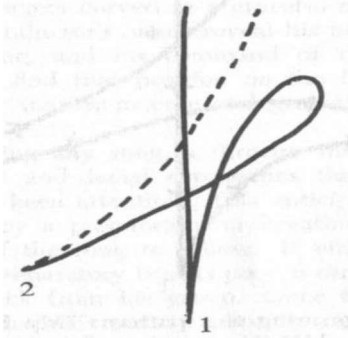


6 beat pattern for left hand



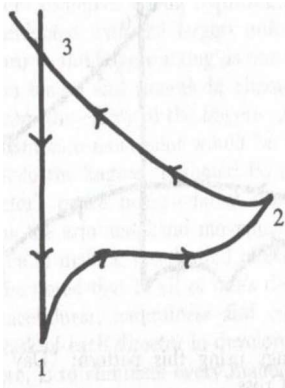
Actually these diagrams represent only the barest outlines of the conducting patterns./ in addition to having the proper directions for the beats, there must also be a feeling of rebound, a sense of expressiveness between the

beats, and a preparation given for the next beat. For example, a complete two beat pattern for the right hand would appear as follows:



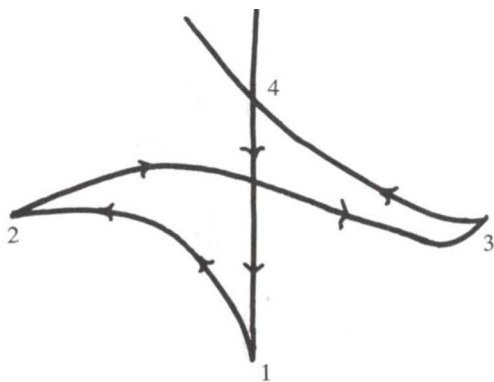
Example—songs using this pattern: “Joy to the World,”
“Jesus Loves Me.”

The complete three beat pattern for the right hand is as follows:



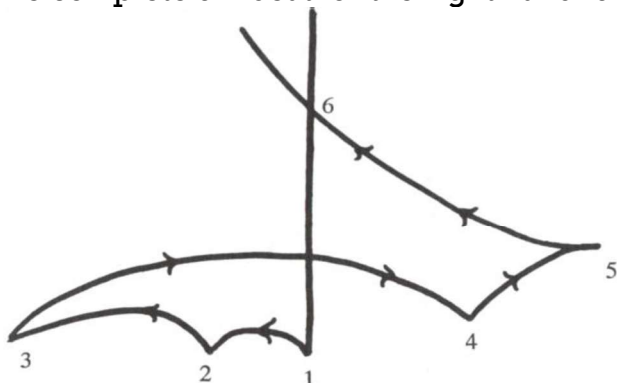
Example—songs using this pattern: “Faith of Our Fathers.”

The complete four beat pattern for the right hand is as follows:



Example—songs using this pattern: “My Faith Looks up to Thee,” “What a Friend We have in Jesus.”

The complete six beat for the right hand is as follows:



Example—songs using this pattern: day is Dying in the West,” “Near the Cross.”

The poise and posture of the director are especially important . the suggestion is generally given for beginning directors to clench the fist and to allow the arms to hang naturally at one’s side. The arm should then be brought straight up and bent at the elbows and the fists easily opened and relaxed so that the palms are facing the floor and the fingers curved in a graceful manner. It has well been said that a conductor’s hand reveal his personality, his

sensitiveness to song, and his command of the situation. Each director must also find that position on the forward part of his feet that makes for maximum ease and gracefulness of his bodily movements.

Before beginning a song, a director must first of all have the hand positions and facial expressions that are necessary to bring his group to keen attention. This anticipatory position must then be followed by a preparatory or breathing motion given in the same tempo of the song to follow. If either the anticipation movement or the preparatory beat is poor, a director can invariably expect a poor attack from his group. Once the group is started and singing, the director's pattern must be maintained with such subconsciousness that he can devote his main attention to his singers, helping them with such matters as catching the proper mood of the song, entrances, releases, shadings, and other interpretative demands of the music.

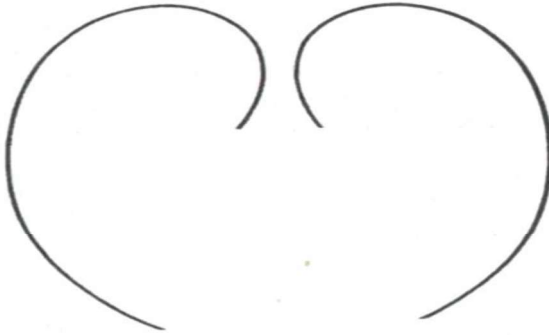
The mood and interpretative demands of a song also determine the size or extent of the arm movements that a conductor uses in directing a song. For example, a song requiring bigness and grandeur would be conducted with the largest unit the director has at his disposal, the arm to the fingers acting as one total unit. A song that is moderate in tempo and smooth in character would be directed primarily from the elbow to the fingers. A song that is fast and light or has a staccato movement would be directed primarily from just the wrist to the fingers. It should be emphasised, moreover, that a directors entire being—facial expressions, muscular tensions, as well as the arm and hand movements—all must combine as a total force in making the desired effects obvious to each singer. It should be noted that in all of one's directing there must be a sense of gracefulness, naturalness and control over bodily

movements. The task of each director in developing his conducting technique, therefore, is to eliminate every mannerism that detracts from his effectiveness and to learn to make even the slightest movement as meaningful as possible. The mark of a good conductor is that he can achieve maximum results with minimum effort.

The releases or cut-offs in a sing are indicated with the following movements:

LEFT HAND

RIGHT HAND



Another phase of conducting technique that needs special development is the indication of clear attacks and voice part cues. As mentioned previously, good attacks are dependent upon: (1) establishing the proper mental attitude for singing, (2) getting the group's keen attention before ever attempting any singing, (3) giving a good preparatory beat or motion in the exact tempo of the song that makes the group imitate the director's own breathing preparation, and (4) a clear, definite beat for the attack. When the song begins on the first or down-beat of a measure, the preparatory beat should be an upward motion similar to the upbeat motion in a conducting pattern. When the song begins on the upbeat, the preparatory beat should be an outward motion similar to the position given the third beat in a four pattern beat. If the song should begin on a

beat other than the first or last beats of a measure, the preparatory beat should be similar to that used if the song were starting on the down-beat, with the attack beginning right on the beat of the pattern for which the song begins. For example the song “Finlandia” or the hymn “Be Still My Soul,” adapted from it, begins on the second beat of a four beat measure. The preparatory beat for this song will be the same as though it were starting on a down beat, with the conductor’s attack beginning right on the second beat and the regular four beat pattern then continued throughout the song.

When a song begins on the last half or the “and” of any beat, the preparatory motion should be given where the main stress of that beat is normally placed, with the “and” attack indicated with a strong, outward wrist movement. For example, the song “In My Heart Rings a Melody” starts on the last half of the third beat in a four beat measure song. In this case the preparatory beat would be given on the third beat with the actual attack for the “and” indicated with a strong flick of the wrist movement. The regular four beat pattern would then continue throughout the song.

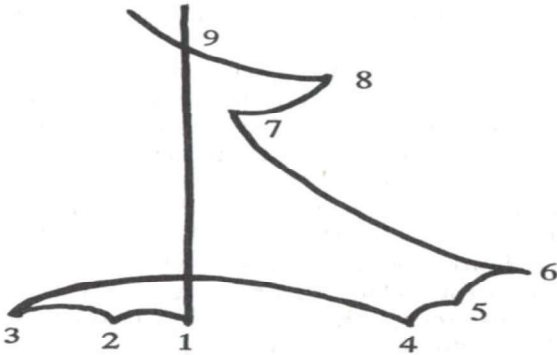
Cues for various part entrance within a song are also indicated with a flexible wrist action. Proper wrist action, then, is important to any director both in his directing as well as in cueing. It should be caution, however, that wrists should never become “floppy” in one’s conducting. Although the wrist should never be stiff, yet they must have relaxed tension in order to indicate command. When a voice part entrance is on the main part of any beat, the indication should be that of an downward flick of the wrist. When the entrance is on the “and” of any beat, the indication should be that of an upward flick of the wrist. Again it should be stressed that voice part cues must have

a preparatory motion given in the tempo of the song whereby the singers are able to anticipate the actual flick of the wrist. In addition to the cueing motion, a director must also look at the part he is cueing. Normally voice part cueing is done with the left hand. However, when this becomes difficult or awkward, it is often necessary to cue with the right hand as well.

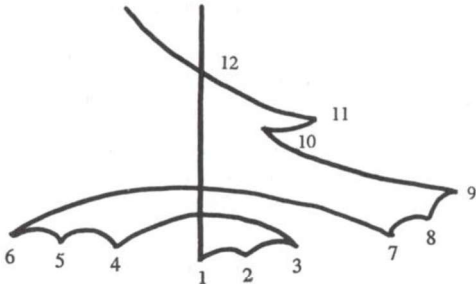
Conducting techniques are basically the same for either congregational singing or choir directing. However, in congregational singing the emphasis is on getting quantity of tone and spontaneous interpretation. In choir directing, the emphasis is on quality of tone and interpretation that includes precision and more subtlety. Consequently, in congregational singing the movements are much bigger and broader, with both hands often duplicating each other for the sake of emphasis. Here the director's main concern is in setting appropriate tempos and in keeping the congregation rhythmically together on each word. In choir directing, each hand has individual importance. The right hand is primarily the rhythm or pattern hand while the left is used especially for interpretation and cueing. For indicating crescendos, the open palm of the left hand would normally be used while the down palm would be used for indicating decrescendos. However, it should be stressed that a director must learn to direct, cue and get desired musical effects with either hand.

D. Other Conducting Patterns. Occasionally a director encounters music with time signatures that require different conducting patterns. These patterns are shown for the right hand as follows:

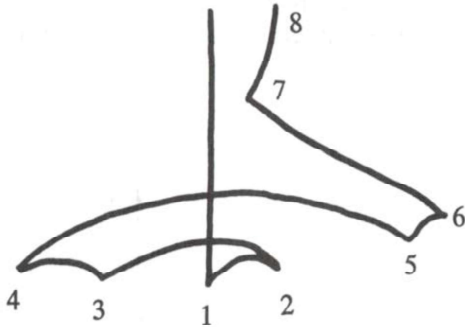
A 9/4 song that moves slowly, giving an emphasis to words and to each beat within the measure.



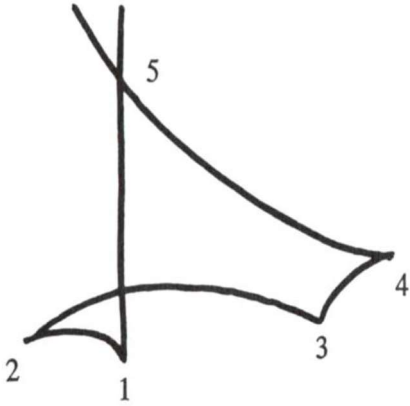
A 12/4 or 12/8 song that moves slowly, giving an emphasis to the words and to each beat within the measure.



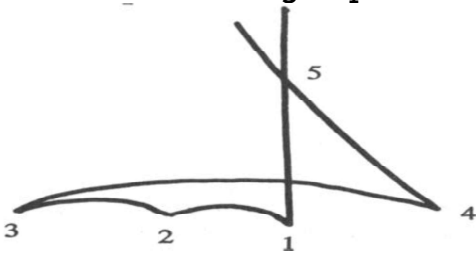
An 8/2, 8/4, or 8/8 meter song.



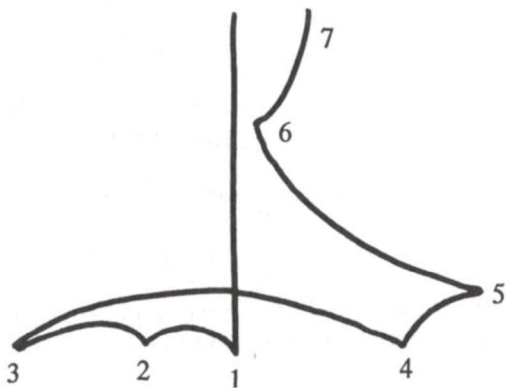
A five beat song in which the word and rhythm accents divide the notes into groups of two plus three.



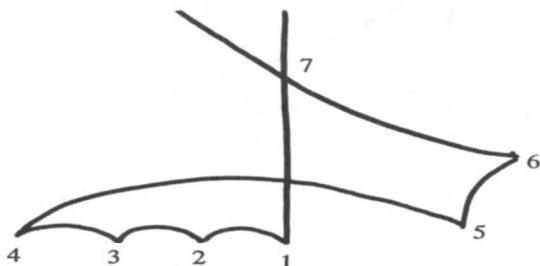
A five beat song in which the word and rhythm accents divide the notes into groups of three plus two.



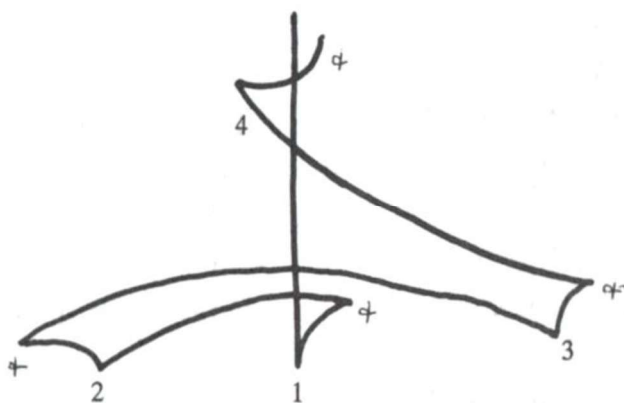
A seven beat song in which the word and rhythm accents divide the notes into groups of three plus four.



A seven beat song in which the word and rhythm accents divide the notes into groups of four plus three.



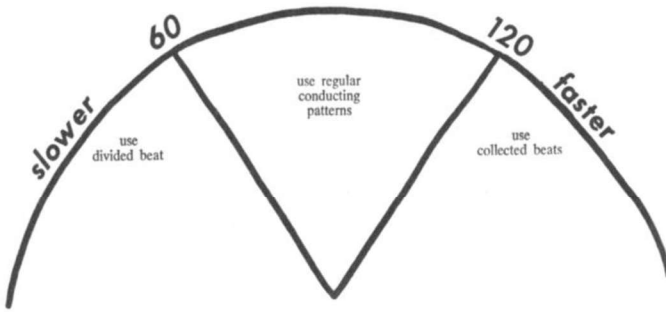
E. Divided and Collected Beats. There is still another phase of conducting technique to which a director must give attention. This is the use of divide and collected beats. The use of either in dependant on the tempo of a song. For a song that moves slowly, it is impossible to control a group using the regular conducting patterns. For example, a song that has four beats to a measure but moves at a slow tempo would have to be subdivided in order to maintain rhythmic control. This could be done by using either the eight beat pattern or a divided four beat pattern with emphasized wrist action as follows:



Generally, most directors use the emphasised wrist action to divide a beat. However, the choice of either method for dividing a beat will depend to a large extent upon the amount of stress and the type of pulsations within the song.

Collected beats are used for rhythms that move too rapidly to use the regular beat patterns. For example, a three beat song that moves too rapidly to direct in the regular three beat pattern should be conducted with just one beat to a measure. A four beat song that moves too rapidly to make the regular four beat pattern possible should be directed to a two beat pattern ("cut time"). A six beat song that moves rapidly would be conducted with a two beat pattern, thus giving three secondary pulsations to each main beat. Example—"Showers of Blessings." A nine beat song that moves rapidly would be conducted with a three beat pattern. Example—"Blessed Assurance." A twelve beat song moves rapidly would be conducted with a four beat pattern. Examples—"Saved, Saved." For the purpose of getting a greater emphasis on particular words or to achieve a more definite climax, a director may change from the collected beat idea to that of directing and emphasizing each individual beat.

The use of divided, regular or collected beat patterns can be illustrated as follows:



When a tempo is between 60 to 120 pulsations per minute, the regular conducting patterns can be used. When the tempo is less than 60 pulsations per minute, a director should use the divided beat patterns. When the tempo is more than 120 pulsations per minute, the collected beat idea should be used. A director can determine a 60 tempo from either a metronome, the second hand on his watch or by saying the word “MISSISSIPPI” at a moderate rate. Naturally, a 120 tempo would be just twice this fast, etc.

F. An Understanding of Voices. It has well been said that the human voice is the choicest of all musical instruments, with all other instruments mere imitations of the voice. Since church music is primarily vocal, it is important that the church music director learn all that he can about voice culture.

First of all, a director should know the vocal ranges that are average for each voice part. These are shown as follows:



The range of a voice is generally defined as the highest pure and lowest pure tones that are singable by a particular voice. However, a director must understand not only the range factor in working with voices, but he must also be conscious of the quality, color or timbre of each voice as well. Voices are further classified according to vocal quality as follows:

Sopranos

1. Coloratura—a bright, light quality, capable of singing in very high ranges.
2. Lyric—a pure, smooth quality.
3. Dramatic—a full, heavier quality.
4. Mezzo—fullness which approaches a contralto's quality, especially in the mezzo's middle range.

Altos

1. Lyric or high altos—a pure, smooth quality
2. Contraltos—a full, heavy, resonant quality, especially in the lower register.

Tenors

1. Lyric – a pure, high, light quality.
2. Dramatic – a fuller, heavier quality.

Basses

1. Baritones – a voice with a wide, colourful range
2. Bass-baritone – rich, firm low tones not characteristic of a baritone
3. Bass or Bass Profundo – a heavy, resonant quality, capable of singing tones in the contra-bass range.

A church music director should learn, then, how to work with and develop all types of voices. This would include giving singers tone and vowel consciousness, diction techniques, a uniform, resonant quality throughout their entire range, a keen awareness of pitch and intonation, as well as the underlying principles of effective interpretation. A music director must first, however, experience these

concepts himself under the guidance of a capable voice teacher before he can expect to impart these same ideals to others.

It must be the constant desire of a church music director to improve his talents and techniques. Reading periodicals and books on various aspects of music, attending workshops and music clinics, as well as sharing ideas with other directors are all helpful aids in one's musical development. Membership in one or more professional organisations is also an invaluable help in this regard.

SECTION 3

Exposition of the Organisational Structure of the Church's Music Department



OVERVIEW

Sacred music is an important part of public worship. The music department has the responsibility to provide appropriate music for all church worship services and meetings. Secular music, even religious music of a questionable nature, should never be introduced into our services. In order to attain to fulfilling this minimum mandate, the officers need to be organized in a manner that allows for efficient administering of all musical presentations and activities within the church.

OBJECTIVES

To provide a framework for defining the role and function of the church musician. To remove ambiguity in the nomenclature so that roles and support systems are implied by their given name. Clearly define the scope of an officer's minimum responsibilities Identify the skill-sets needed to fulfill the roles with the highest quality. Show the relationship in construct of one's office to others within the ministry Incorporate all officers of the music department in actively and purposefully fulfilling their role to the best of each individual's ability.

RATIONALE

This document has been developed due to the observation that there is noted confusion where roles and function within the music department are concerned. There is need for a complete re-structuring geared towards efficiency and professional management of the department currently exists. It is understood that no documentation regarding an exposition on the office titles, the roles, and responsibilities of the officers serving in the music department has before been developed. It is the author's desire that this document provides a clear and succinct description of the duties, the skills and the appropriate

qualifications that will secure a standard of excellence in the delivery of a sacred music programme.

A MUSICIAN

This is an individual who transmits sonic ideas using an instrument. A musician can be described as one having musical talent or as a skilled person in one or more areas in music and musical styles/genres. The discipline of music generally involves performing, conducting, arranging, composing, critiquing, transcribing, recording and teaching. Anyone understanding the nature of these activities and is involved in using these skills in an aesthetic manner to transmit aural sensations or communicate an idea or thought is a musician.

DEFINITIONS

It is important to accurately define the titles we assign to roles. Language is arbitrary and often we have varying terms for the same ideology. One cannot disavow the fact that words possess an accepted denotation and an implied connotation. Therefore, this document will define the following terms used to specify the type of musician referred to.

Accompanist

An accompanist is a musician who provides rhythmic and harmonic support for an instrumental or vocal soloist, or an ensemble. Generally it connotes a keyboard instrumentalist (organist, pianist, synthesizist), commonly in a folk setting a guitarist, honing the complex art of accompanying. This ability demands an advanced level of musicianship and technical experience, which cooperatively is required to coach or collaborate with a performer. Accompanists are mainly in demand for rehearsals and for an audition but not necessarily for the final performance.

Audio Engineer

A musician concerned with sound recording and reproduction. One who guarantees quality playback of sound or music. This relatively new class of musicians is rarely, if ever, perceived as “musicians”, and mistaken for audiophiles: obsessive lovers of audio equipment. The goals they seek to achieve are the same as all musicians - to communicate creative sonic ideas in an authentic manner using an instrument/equipment.

Cantor

A cantor is a person who leads the singing in a formal Christian worship. The tradition comes from Judaism where prayers and psalms were responsory. The cantor leads in prayer, which at times were sung, and the choir responds. Similar commonly used terms are ‘precentor’, ‘chorister’, and ‘song leader’.

Chorister

A chorister is a member of a choir. Sometimes the term refers to the leader of a choir.

Conductor

A musician who directs an orchestra, a chorus or musical group and interprets the work presented. The conductor elementarily serves to stress the musical pulse so that the performers can follow the same meter.

Instrumentalist

This defines a musician who plays an instrument at a professional level. It is common that an instrumentalist will play all instruments in a family of instruments and perform more than one style of music.

Music Coordinator

The music coordinator refers to the person responsible for the musical aspects of a performance, production or organization. Typically, the principal conductor of the ensemble usually takes on this role. Generally the music coordinator is not the administrator of the affairs of the ensemble, performing group or organization.

Residency

Residency denotes the fact that one lives in a place. Residency programs provide the opportunity for iconic musicians and other creative people to develop and contribute to a community by way of sharing their experiences through cultural exchange and collaborations. The term is also used to connote wealth of experience and expertise that a musician offers a community by operating within or being available to the community.

Vocalist

A musician who articulates musical sound with the voice is referred to as a singer. The term vocalist connotes the use of contemporary vocal technics to produce characteristic timbre, which distinguishes these singers from classical and traditional singers. Otherwise, there isn't a difference.

Contextualization

From the definitions given for the nomenclature of functions that are seen in the music department of the church, a context has to be established which will give direction to the nature of the music department's service. The music department serves the household of faith based on biblical principles and not popularity or appetite of the church. Sacred music is one of the most effective means of impressing the heart with spiritual truth. In the context of

corporate religious service, singing is as much an act of worship as is prayer. Many songs are actually prayers.

Music is to be used as a method of education, fixing lessons firmly in the mind. Every minister of Christ should be instructed in sacred history, music and poetry. Biblical sacred music serves to sanctify the intellect and glorify God. Music forms a part of God's worship in the courts above, and we should endeavor, in our songs of praise, to approach as nearly as possible to the harmony of the heavenly choirs. The proper training of the voice is an important feature in Seventh-Day Adventist Music education and should never be neglected.

Our services should be conducted with solemnity and awe, as if in the visible presence of the All-powerful Creator. Instrumental music should be employed to inspire and encourage congregational singing. Melodies should be sung with rich, distinctive tones. The keys selected must be appropriate to the mood of the hymn, cheerful yet solemn. Never let there be rasping voices and harsh intonations rendering the music a painful exercise, but rather subdued and controlled modulatory tones that are pleasing and harmonious. God is displeased with discords and jarring sonorities. The more uplifting and beautiful music can be, the more God is glorified, the church benefitted, and the unbeliever favorably affected.

The musician is required to offer a holy, unblemished sacrifice in music. Preparation and mastery is required. Musical abilities too often foster pride and display and the focus of preparation is not to glorify God, but to lead minds to self. Let all be dedicated wholly to God. There is nothing more offensive in the sight of God than a display of instrumental music whose participants are not consecrated and are not making melody in their hearts to

the Lord. Now is not time for musicians to seek these vain things that only please the senses. Every musician must search him/herself with tears and a contrite heart, drawing close to God that He may draw nigh to us.

In everything done within the music department, all must seek earnestly to support congregational singing and maintain an atmosphere of awe. The warning for all musicians is to shun praise and admiration from mortals.

Music Coordinator

The role and function of the music coordinator is to work closely with the pastor and leadership of the church in providing music for all the services of the church. This involves: Liaising with the eldership and all departmental leaders to plan the musical aspect of all the programs of the church. Communicating with the ensembles in the church and guiding them in the preparation for the various presentations. Appropriately selecting items of music that support the themes and messages that sermons presentations and activities promote. Chair the music committee and provide leadership in the various areas of music. The musical competence of the music coordinator generally should afford them the ability to serve and lead as church musician (generically organist/pianist), ensemble conductor, musical analyst, singer, educator and administrator.

Predominantly, music departments of churches highlight music and present a musical experience to the laity through specific programs during the year. These and other forums afford the music department the opportunity to impact the church and its community through music. The music coordinator must be a spiritual leader and in a unique sense employs music as a tool to prepare the minds and emotions to receive the word of God. A deep

understanding of the liturgy of the church and the important role of music in creating the atmosphere of reverence must be resident in the mind of this officer. The mind of the congregant must be directed to God at all times.

Ensemble Directors

The role and function of any ensemble director is to coach the ensemble, motivate and inspire members, and supervise musical performances. Ensembles can manifest as instrumental, vocal or combined, such as choirs, bands, orchestras, or ad hoc groups. This officer is responsible to work directly with the music coordinator in planning appearances, convene rehearsals, initiate structure within the ensemble, and delegate responsibility within the group. It is desirable for this officer to possess musical abilities to fulfill the duties of conducting the ensemble, training individuals and polishing works for presentation.

Ensemble directors must share the spiritual ethos of the music department and by extension the church, and conduct affairs of the specific ensemble in a manner reflecting the same. They are required to engender in the members a desire to glorify God through music-making activities and processes. The rudimentary purpose for church ensembles is to provide for the musical needs of the services.

Church Conductor

The office of Church Conductor or Chorister is primarily to set the aura, tempo and to guide the interpretation of congregational singing thereby encouraging the act of worship through participation. This function can be shared with an ensemble. However, it is vital that the specific role of engaging the congregation isn't neglected and that the meaning of the poetry is harvested in the process. The duties of this office require

the musician to be functionally comfortable with conducting gestures and possess the skills to communicate intent to the congregation. The text and the context of the hymns used should be studied and appropriately interpreted by modifying the elements of music. The church conductor must regulate the texture and dynamics of all instruments used to support the singing. This control must be reflective of the biblical principles governing the music department. This will necessitate convening rehearsals with others musicians prior to services. This officer is required to understand the doctrinal truths and judiciously employ compositions that are doctrinally authentic. Periodically, collaborations with the music coordinator and the pastor will be essential for the accomplishment of duties.

Chorister

The chorister as a member of an ensemble (praise team, choir or vocal group) must realize that as a church musician, the office is one of awesome responsibility. One's deportment in all areas during all periods associating with the ensemble must be indicative of the ethos of the church's principles. Cooperation and communication with the ensemble's director will be required constantly. The elementary duty of the chorister is to learn their part accurately for all items the group engages in preparing.

Effort should be made to attend rehearsal on time and to utilize all the designated time only for the various musical tasks. Where additional training and time is required to complete tasks, it is reasonable that the chorister avails him/herself accordingly. It is the personal duty of the chorister to memorize texts, internalize their meaning, investigate biblical import and sing unto God from the soul. Vocal techniques, music literacy, aural training, diction and physical exercise taught during

rehearsal sessions should be carried out as best as one is able to consistently develop musicianship skills. Conscious efforts must be made to form correct habits of speech, posture, and enunciation as these all bear upon clarity in singing.

The chorister and accompanist should serve as regular members of the AY society executive committee and be primarily responsible for the music for all AY Society functions. Cooperate with society leaders, so musical selections may be in keeping with the meeting themes also in regards to preludes, offertories and postludes. Also, promote an appreciation of good music and counsel with Ay Society executive committee with reference to musical programs they may sponsor during the year. Cooperate in providing music for mission-sponsored youth meetings held in the church and for social occasions.

Musician in Residence

The title musician in residence is distinctive and offered to an advanced level career musician. Artistic skills allow the musician the freedom to operate as accompanist, soloist, and sometimes multi-instrumentalist and conductor of ensembles. Generally, a professional musician, this individual is competent, having extensive experiences, qualifications and musicianship abilities to promptly prepare performances with minimal prior notifications. Churches that serve their community as icons of heritage, civic centres, and ceremonial venues naturally attract numerous events continuously during weekdays. This will require a professional organist/pianist to be contracted on call to handle these operations. This paid position may exclude playing at regular services of the church. Churches may secure musicians at this level through artist residency and cultural exchange programs

Church Musician

The church musician typically would be an artistic individual with musical skills and repertoire at the level where they perform as soloist, lead-roles in an ensemble, or as accompanist for soloist and ensembles. The minimum standard of musical ability should be approximately intermediate proficiency. While each individual will vary in personal interest and competences, to be selected as a church musician, either as singer or instrumentalist, means that the execution of pieces must be adequately prepared so that the presentation is aesthetic and free from obvious errors that are distracting. In all things done, we ought to glorify God.

In certain traditions, the organist may be appointed with additional duties of overseeing all the musicians. Whenever there are several instrumentalists, appointment must be considered to supervise rehearsal and the intricate process of preparing instrumental pieces. Where an established instrumental ensemble exists, the director assumes this responsibility. The musicians must work in tandem with the church conductor to decide on keys, tempo, arrangement, texture, instrumentation, and interpretations. This minimizes the range of unpredictability and renders the song service more cohesive and pleasing.

It is extremely important that harmonic support never clashes with itself. Clashes may be rhythmic, textural, harmonic, or dynamical in nature. As principle, sacred music ought never to leave unresolved sonorities causing aural instability. Composers and arrangers should engage each progression carefully considering their function with respect to its contribution to stability of the harmony, aesthetics and resolve. All church musicians must

solemnly consider the sacrifice of Jesus and become captivated by a desire to render the best to Him who gave us all of heaven in one gift. Such contemplation ought to oblige one to take immense care in producing each tone so blamelessly that the music we offer God approaches as closely as mortals can to a strand of heavenly music. The church musician must maintain focus solely on glorifying God.

The Music Committee

The music committee is the governing body chaired by the music coordinator, and is responsible for administering the music of the church. Through this body, the church identifies and supports musical abilities, plans the music programs and direction for the church, vets and appraises performances, assigns musicians tasks and responsibilities, and engages thought on the impact of music on spirituality. This body in session is the official liaison hub for the musicians within the church where representation is transmitted to the church board.

The music committee consists of the director of each ensemble of the church or sponsored by the church, the church musician, the church conductor, an elder with responsibility to the board for the music department, an appointed audio engineer, a member of the laity and an auxiliary member who may be invited due to the nature of the sitting or expertise that they contribute.

The Music Committee is designed to accomplish the following tasks:

- Establish and drive a strategic plan or concept for the direction of music for the church

- Establish criteria for evaluation of recommended musical pieces, hymns and recordings
- Plan, delegate and implement assignments to musicians and ensembles
- Provide support for all musicians and ensembles of the church
- Manage assignments of musicians and ensembles e.g. as accompanists
- Make representation in the form of reports, recommendations or conditions to the church
- Select music for all the services of the church
- Communicate and collaborate with all departments of the church on the music of the church
- Assign teams for events to collaborate with the audio engineers in the media department
- Make recommendations regarding maintenance, and procurement of instruments, equipment and accessories.
- Make artistic decisions on the aesthetics and logistics concerning services, events and functions of the church and or pertaining to the church
- Formulate a process for accessing musicians for community events, especially ones held at the church
- Budget for the operations of the department
- Schedule church musicians and instrumentalists for services and events of the church

SECTION 4

Ellen White's Theology of Worship and Liturgy



Any discussion of worship and liturgy is a touchy subject in most churches in North America—and not only in Seventh-day Adventist congregations. According to Paul Basden, “Throughout Christian history, public worship has attracted attention, stimulated discussion, and even provoked contention.” This assessment seems accurate. In the New Testament, the apostle Paul faced issues of worship in the church at Corinth and part of the contention over the acceptance of Gentile Christians was whether Jewish and Gentile believers in Christ could worship together. During the Middle Ages, Eastern and Western Christianity divided over the use of icons in worship. At the time of the Protestant Reformation, while Reformers were basically in agreement over matters of faith and salvation, the bitter divisions between them over forms and elements of worship hindered their unity and common witness. Reformed Protestants and Catholics persecuted Anabaptists over their theology and practice of baptism; Luther scorned Zwingli’s understanding of the Lord’s Supper; Puritans separated from Anglicans over the priority given to the preaching of the Word of God.

Although today we no longer kill people for disagreements over forms of worship, little has changed in regard to the questions that have divided Christianity over the centuries and many articles continue to be written on this subject in popular Christian journals. For Seventh-day Adventists forms of worship have also become major points of contention. For decades we worshiped God along a traditional Protestant hymn-based worship format in which the sermon was the dominant element. Today, however, while the sermon tends to remain the dominant element—but the trend is a moving away from the traditional expository sermon to replace it with a narrative of personal faith and experience—the hymn-based singing is being replaced with more contemporary songs and music, a

variety of musical instruments other than piano or organ accompany the congregation, the order of worship is more spontaneous and less predictable, and the worshippers' response to music and words spoken is no longer a passive "Amen" but ranges from hand clapping to jumping. While some congregations have incorporated some elements of contemporary worship and music into the traditional hymn-based format, other congregations have completely replaced the traditional Adventist format with a contemporary or blended format.

Where the membership is large enough to justify two worship services on Sabbath morning, one is likely more traditional while the other more contemporary. Worship services among youth and young adults in North America and other Western countries is typically a contemporary service involving audience response and participation, if it includes a sermon or exhortation, it is more likely to be a narrative story than an expository biblical sermon. To the extent that older members still hold a preference for a more traditional worship style, and in response to contemporary music and worship, some congregations have adopted more formal liturgical formats, heretofore scorned by Adventists, including more responsive readings, printed prayers, and clearly spelled out orders of worship. Yet, for good or bad, this trend and diversity are here to stay. Adventist worship in some congregations will never return to a simple hymn-based worship format. The Adventist sense of controversy and contention over forms of worship is easily perceived when one peruses the numerous titles of magazine articles or books published on the subject in the last few years.

At this juncture in our history and given the developments in worship styles that have occurred in our congregations, a consideration of principles of worship as

found in the Scripture and the writings of Ellen White can certainly enlighten the meaning and practice of Adventist worship. God's people must seek to understand and follow how God wishes to be worshiped. It was Ellen White's opinion that "unless correct ideas of true worship and true reverence are impressed upon the people, there will be a growing tendency to place the sacred and eternal on a level with common things" and thus offending God and disgracing religion. She also believed that God's people on earth must be prepared to appreciate worship in the heavenly courts above, "where every being has perfect reverence for God and His holiness."

Already toward the end of the nineteenth century, in a testimony on the subject of worship written in 1889, Ellen White complained that "There has been a great change, not for the better, but for the worse, in the habits and customs of the people in reference to religious worship. The precious, the sacred, things which connect us with God are fast losing their hold upon our minds and hearts, and are being brought down to the level of common things." To reverse this trend, she believed that "Christians may learn how they should regard the place where the Lord meets with His people" by studying God's instructions to Israel regarding the sacredness of worship in the earthly sanctuary services. According to Mrs. White, this instruction was not limited to behavior in the place of worship but also included guidelines regarding the meaning, order and forms of worship.

In order to gain a proper understanding of worship it is essential to begin with a biblical study of this subject. However, this paper will concentrate on the writings of Ellen White and will leave to someone else the task of doing the preliminary study from Scripture.

One major handicap, however, faces a study of Ellen White's principles of worship—and for that matter biblical principles as well. In recent years, a postmodern hermeneutics of personal and cultural preferences has dominated any discussion of worship. Often veiled under the pretense of finding the only true and valid principles of worship, many studies have been biased as well by cultural and personal preferences. Hence, most Adventists today have resigned themselves to accept the notion that worship is primarily a personal matter, that no uniform, one-size-fit-all format and understanding of the meaning of worship are to be imposed on all people, and that worship style is a subject of congregational and cultural choices and preferences. And it is doubtful whether such an entrenched mind set can objectively consider the validity of external and transcendent norms of worship as found in the Scripture and the writings of Ellen White. Given that Ellen White lived and wrote in an era of Adventism that valued the traditional Protestant hymn-based form of worship, can a postmodern person who favors and acknowledges the intrinsic value of diversity and personal and cultural preferences accept to be bound by norms and principles of another era? Hopefully, the ideas, basic principles and concepts presented in this study will be helpful in providing insights to shape how we should understand and practice Adventist worship anywhere regardless of age or culture.

I. Biblical Principles of Worship Emphasized by Ellen White

In her discussion of Jesus' adolescence and early adulthood in *The Desire of Ages*, Ellen White states that Jesus understood part of his mission as teaching "the meaning of the worship of God. "Rejecting the "rigid rules" and "countless regulations" that guided worship in his

time, Jesus sought to exemplify a simple form of worship based on the word of God. A biblical simplicity marked his worship of the Father. "He could not sanction the mingling of human requirements with the divine precepts. He did not attack the precepts or practices of the learned teachers; but when reproved for His own simple habits, He presented the word of God in justification of His conduct."

For Ellen White the meaning of true worship today should also be marked by such simplicity and she attempted to follow some basic biblical principles when she wrote about worship. A first biblical principle that she highlighted is that God alone should be the object of worship. In a world in which not only idols of wood and stone are worshiped, but in which human accomplishments, pride, and money are made gods, we are reminded that we are to "worship and serve the Lord God, and Him only. . . . Anything that is made the subject of undue thought and admiration, absorbing the mind, is a god chosen before the Lord." "It is not men whom we are to exalt and worship; it is God, the only true and living God, to whom our worship and reverence are due." Furthermore, this worship centers on God's creatorship. "The duty to worship God is based upon the fact that He is the Creator and that to Him all other beings owe their existence." Worship of the Creator God will manifest itself in reverence, joy and thanksgiving.

Worship of God the Creator is also grounded in the observance of the Sabbath as a day of rest and worship. Ellen White's understanding of the importance of the Sabbath also provides support for her biblical and theological principles undergirding her theology of worship (cf. Gen 2:1-3; Ex 20:8-11; Lev 23:2). She closely interrelated the concepts of worship of God and biblical eschatology. She believed that the fourth commandment of

the Decalogue summons all humankind to worship God the Creator and, that at the end of time, the prophecies of the book of Revelation renew this universal call to worship the true God. In fact, much of the end time controversy between good and evil, Christ and Satan, is over who will be worshiped by mankind and on which day of the week. "The importance of the Sabbath as the memorial of creation is that it keeps ever present the true reason why worship is due to God," she stated, "because He is the Creator, and we are His creatures." Quoting J. N. Andrews' *History of the Sabbath*, she agreed that "The Sabbath therefore lies at the very foundation of divine worship, for it teaches this great truth in the most impressive manner, and no other institution does this. The true ground of divine worship, not of that on the seventh day merely, but of all worship, is found in the distinction between the Creator and His creatures. This great fact can never become obsolete, and must never be forgotten."

A second biblical principle in Ellen White's understanding of true worship underlines the futility of exterior forms of worship deprived of biblical meaning and foundation (cf. Ex 20:4-6, 23). Commenting on the circumstances that led to Israel's Babylonian captivity, she said "Their religion had centered in the ceremonies of the sacrificial system. They had made the outward form all-important, while they had lost the spirit of true worship. Their services were corrupted with traditions and practices of heathenism, and in the performance of the sacrificial rites they did not look beyond the shadow of the substance. They did not discern Christ, the True Offering for the sins of man." Such a situation is in no way limited to the time of Israel's captivity. At the time of the Reformation, she understood that "religion was made to consist in a round of ceremonies, many of them borrowed from heathenism" leading the minds of the people away from God and the

truth. "Senseless superstitions and rigorous exactions had taken the place of the true worship of God." Today, the same concerns still exist and many are tempted to look upon "outward forms" and ceremonies as sufficient indicators of true worship. For Ellen White, however, such "cannot be substituted for inward piety, and a conformity of the will to the will of Christ."

Third, and in contrast to external forms, true worship is foremost spiritual. To the Samaritan woman, Jesus declared "that the time had arrived when the true worshipers need not seek a holy mountain nor sacred temple, but were to worship the Father in spirit and in truth.

Religion was not to be confined to external forms and ceremonies, but was to be throned in the heart, purifying the life and actuating to good works." And to Nicodemus Jesus explained that the spiritual renewal occasioned by the new birth experience is essential in true worship. "Not by seeking a holy mountain or a sacred temple are men brought into communion with heaven.

Religion is not to be confined to external forms and ceremonies. . . . In order to serve Him aright, we must be born of the divine Spirit." True worship is thus the fruit of the work of the Holy Spirit upon a person's life; it is the result of conversion. But true worship is also inspired by a "true knowledge of Jesus Christ."

A fourth biblical principle highlights the close relationship between worship and obedience to God's will. Genuine worship cannot be separated from a genuine Christian life. "True worship consists in working together with Christ. Prayers, exhortation, and talk are cheap fruits, which are frequently tied on; but fruits that are manifested in good works, in caring for the needy, the fatherless, and

widows, are genuine fruits, and grow naturally upon a good tree.”

From the biblical principles highlighted above flow Ellen White’s counsels regarding one’s experience of worship and how the various elements of worship should be conducted.

II. The Experience of Worship

In her writings, Ellen White highlights the need for the worshiper to have the proper attitude of reverence as one approaches God in worship. She also warns that feelings of excitement in worship are misleading indicators of genuine spirituality. Since true worship of God is first a spiritual activity, Ellen White repeatedly stressed that reverence for God and sacred things should mark Christian worship.

“Another precious grace that should be carefully cherished is reverence. True reverence for God is inspired by a sense of His infinite greatness and a realization of His presence.” As already indicated God’s claim to reverence and worship is based on the fact that he is the Creator.

This inner attitude of reverence, in the sense of respect, should be shown by Christians in their relationship with the sacred. In response to Nadab and Abihu’s offering of a strange fire to God in the earthly sanctuary and complete disregard for God’s directives in worship, “God designed to teach the people that they must approach Him with reverence and awe.” Reverence should be shown for sacred things and the “sacred name of Christ,” and for the commandments of God and the Sabbath in particular. Reverence is shown by bowing or kneeling before God during prayer at worship.

Mrs. White's counsels regarding reverence for the house of worship is perhaps the most explicit explanation of what she meant by reverence. A sense of awe and respect should characterize the worshipers as they enter into the presence of God during the worship service. "To the humble, believing soul, the house of God on earth is the gate of heaven. The song of praise, the prayer, the words spoken by Christ's representatives, are God's appointed agencies to prepare a people for the church above, for that loftier worship into which there can enter nothing that defileth. From the sacredness which was attached to the earthly sanctuary, Christians may learn how they should regard the place where the Lord meets with His people." Believing that earthly worship is preparation for the heavenly, Ellen White argued that one's attitude in the place of worship should be carefully guarded. When entering the place of worship, people should do so with decorum, going quietly to their seats. "Common talking, whispering, and laughing should not be permitted in the house of worship, either before or after the service." Before the meeting begins, silent meditation and prayer should occupy the worshipers.

When the minister enters, it should be in a dignified manner. When the word is spoken, people should listen attentively as to the voice of God. After the meeting is over, the "precincts of the church should be invested with a sacred reverence" and casual conversations should be held outside the church.

Although many people will argue that Ellen White's description of proper decorum in church was a reflection of her Victorian age and is therefore largely irrelevant for today's social customs, we must at least concede that she based her understanding of reverence on the belief that in

worship God meets with his people. She saw an important typological parallel between worship in the Old Testament sanctuary services and worship in modern times in preparation for eternity. For her, God's love, holiness, and power demand awe and reverence. Yet, such a respect does not exclude expressions of thanksgiving, gladness, cheerfulness, grateful praise, and joy, but excludes casualness. Hence respect and reverence for God should impact one's attitude and behavior during worship.

In contrast to reverence, Ellen White warned people not to emphasize feelings of excitement as a valid indicator of genuine spirituality. During an episode of religious fanaticism in Indiana around 1900, which came to be called the "holy flesh movement," she warned people that "religious enthusiasm is a dangerous delusion." Eyewitness accounts of revival meetings held in this state describe the use of strange, loud instrumental music during services, long prayers, and excited, hysterical preaching. People were led to seek an experience of physical demonstration, falling unconscious on the floor. Such people were said to have passed through the Garden of Gethsemane experience and were thus ready for translation. Mrs. White condemned this fanaticism and the teachings that led to it. "Mere noise and shouting are no evidence of sanctification, or of the descent of the Holy Spirit. Your wild demonstrations create only disgust in the minds of unbelievers." "The Holy Spirit never reveals itself in such methods, in such a bedlam of noise. . . . The truth for this time needs nothing of this kind in its work of converting souls. A bedlam of noise shocks the senses and perverts that which if conducted aright might be blessing. The powers of satanic agencies blend with the din and noise, to have a carnival, and this is termed the Holy Spirit's working."

III. Elements of Worship

Although Ellen White never used the word “liturgy” in her published writings, she nonetheless gave some specific counsels regarding the need for order in worship and its various parts. The liturgical model that she was familiar with and upheld is the traditional Protestant hymn-based worship, the same one favored by numerous other Christian churches in the nineteenth century. This service gave prominence to the preaching of the word of God, and included extemporaneous “heart-felt” prayers, congregational singing of hymns, music, and sometimes personal testimonies. Typically, this service was described as informal and more “Spirit-led” as it excluded elements found in more formal, liturgical services of mainline denominations. These formal elements shun by Adventists included formal sermons, prayers from liturgical books, and even a weekly recitation of the Lord’s prayer, responsive readings, and formal responses from the congregation.

Need of Order

Building on the typology between worship services in the Old Testament and those in the Christian church, Ellen White saw an intimate connection between the need for reverence and the need for order. In 1889 in a testimony titled “Behavior in the House of God,” she wrote, “It is too true that reverence for the house of God has become almost extinct. Sacred things and places are not discerned; the holy and exalted are not appreciated.” She wondered whether the cause of this development might be in “the want of fervent piety in our families” or “because the high standard of religion is left to trail in the dust.” “God gave rules of order, perfect and exact, to His ancient people,” she continued. “Has His character changed? Is He not the great and mighty God who rules in the heaven of heavens?”

Would it not be well for us often to read the directions given by God Himself to the Hebrews, that we who have the light of the glorious truth shining upon us may imitate their reverence for the house of God? We have abundant reason to maintain a fervent, devoted spirit in the worship of God. We have reason even to be more thoughtful and reverential in our worship than had the Jews. But an enemy has been at work to destroy our faith in the sacredness of Christian worship.”

Earlier in the same testimony she emphasized that “there should be rules in regard to the time, the place, and the manner of worshiping. Nothing that is sacred, nothing that pertains to the worship of God, should be treated with carelessness or indifference. In order that men may do their best work in showing forth the praises of God, their associations must be such as will keep the sacred distinct from the common, in their minds.”

Although this testimony and others similar in tone may give the impression that she favored a worship service just as formal as those found in mainline denominations, only without the accouterments shun by Adventists, Ellen White allowed for variety in the worship service. At times she recommended that congregations need not have or even expect a sermon every week and that testimony services be held instead of a sermon. She herself enjoyed participating in such services.

Yet, her statements indicate that she understood that a worship service should be orderly and well prepared. As already mentioned, she did not encourage an approach to worship that emphasizes religious emotions and enthusiasm, loud music or noises, or shouting. In fact, she counseled ministers to “know the value of the inward working of the Holy Spirit upon human hearts.” True

ministers, she added, “are content with simplicity in religious services. Instead of making much of popular singing, they give their principal attention to the study of the Word, and render praise to God from the heart. Above the outward adorning they regard the inward adorning, the ornament of a meek and quiet spirit.” Certainly, Ellen White did not picture worship as a form of entertainment.

Sermon

For Mrs. White the most important part of a worship service is the sermon. “When the word of life is spoken, you should remember that you are listening to the voice of God through His delegated servant.” Although much of her counsels on the importance of the sermon were written in the context of discourses presented at evangelistic meetings, her general principles can still apply to the sermon preached during a worship service on Sabbath. She strongly favored Christ-centered, simple, “short, spiritual, elevated” sermons rather than long ones; sermons that “influence the people to obey the truth,” that explain the Word of God to the people without creating an “excitement of feeling.” For this element of worship also what matters most is how the people are introduced to the presence of God and not the entertainment of listeners. Thus she deplored sermonic practices that she described as “theatrical” when ministers assume “attitudes and expressions calculated for effect.”

The crucial moment of the worship service is when the word of God is explained. “The hearts of many in the world as well as many church members are hungering for the bread of life and thirsting for the waters of salvation. They are interested in the service of song, but they are not longing for that or even prayer. They want to know the Scriptures. What saith the Word of God to me? The Holy Spirit is working on mind and heart, drawing them to the

bread of life. They see everything round them changing. Human feelings, human ideas of what constitutes religion, change. They come to hear the Word just as it reads."

Prayer

Ellen White's counsels regarding prayer during worship services parallel her thought on other elements already mentioned. "True reverence for God is inspired by a sense of His infinite greatness and a realization of His presence. With this sense of the Unseen, every heart should be deeply impressed. The hour and place of prayer are sacred, because God is there; and as reverence is manifested in attitude and demeanor, the feeling that inspires it will be deepened. 'Holy and reverend is His name,' [Ps. 111:9] the psalmist declares. Angels, when they speak that name, veil their faces. With what reverence, then, should we, who are fallen and sinful, take it upon our lips!"

Hence an attitude of reverence in prayer will manifest itself by avoiding "long," "prosy," "tedious," and "stale" prayers. "Careless and irreverent expressions" will be replaced with "earnestness" and "simplicity;" the "dry, sermonizing manner" will give way to the "heart-felt prayer of faith."

"There are two kinds of prayer—the prayer of form and the prayer of faith. The repetition of set, customary phrases when the heart feels no need of God, is formal prayer. . . . We should be extremely careful in all our prayers to speak the wants of the heart and to say only what we mean. All the flowery words at our command are not equivalent to one holy desire. The most eloquent prayers are but vain repetitions if they do not express the true sentiments of the heart. But the prayer that comes from an earnest heart, when the simple wants of the soul are

expressed just as we would ask an earthly friend for a favor, expecting that it would be granted—this is the prayer of faith.”

Ellen White’s counsels on the importance of kneeling for prayer is also to be understood in the context of showing reverence to God. She counseled that “both in public and in private worship, it is our privilege to bow on our knees before the Lord when we offer our petitions to Him.” By kneeling before God in worship the Christian shows “dependence upon God” and “reverence and godly fear.”

On one occasion, while attending a worship service at which she was to speak, Ellen White rebuked a young minister when she realized he was going to offer prayer standing. “But as I beheld him standing upright upon his feet while his lips were about to open in prayer to God, my soul was stirred within me to give him an open rebuke. Calling him by name, I said, ‘Get down upon your knees.’ This is the proper position always.” Many people have taken this earnest counsel to mean that prayer should always be offered while kneeling. While there are numerous statements from her writings that emphasize the need for kneeling in prayer that Ellen White did not intend to teach that on every occasion we must kneel is made clear both by her words and her example. To her there was not time or place where a silent prayer was not appropriate whether on the busy streets or during a business meeting. Her family testified that in her home people only bowed their heads at meal times and not their knees. She was not known to kneel for the benediction at the close of services she attended. In her public ministry and during evangelistic meetings there were times when she stood for prayer and invited the congregation to stand also. In her later years, because of age and arthritis, she did not kneel for prayer during worship services. Hence, her counsel on

kneeling seems to have its principal application in the worship services in church and private devotions at home. Ellen White wished to teach the importance of showing proper respect, honor and reverence to God and kneeling in prayer is for her the most obvious manner to do this.

Music

Music and singing also form an important part of a worship service. As “music forms a part of God’s worship in the courts above,” Ellen White stated, “we should endeavor, in our songs of praise, to approach as nearly as possible to the harmony of the heavenly choirs. . . . Singing, as a part of religious service, is as much an act of worship as is prayer.” The theological principle guiding her thoughts on music and singing are similar to what we have seen regarding other elements of worship. The order and harmony found in heaven and in the sanctuary services in the Old Testament are faithful and reliable guidelines for the Christian worship service. Thus, a song service should be well directed and congregational singing should be “sweet [and] simple.” “It is not loud singing that is needed, but clear intonation, correct pronunciation, and distinct utterance.” “Those who make singing a part of divine worship should select hymns with music appropriate to the occasion, not funeral notes, but cheerful, yet solemn melodies.”

Ellen White also emphasized the special role of music in the worship service. “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.” In this context, she did not oppose the use of musical instruments to accompany the singing or to fill the worship service with “beauty” and “pathos” to lift the thoughts toward heaven.

Church Ordinances

The ordinances of the church form another important element of worship. Mrs. White understood that Jesus instituted three ordinances for the church: baptism, the Lord's Supper and the foot washing service, and that each "should be so conducted as to be uplifting in its influence." Although baptism is not necessarily a regular element of a worship service, since it is often administered at other times during the week, the ordinances of foot washing and the Lord's Supper are traditionally held during a worship service on Sabbath.

Mrs. White understood there is a biblical and theological connection between the Passover and the ordinance of the Lord's Supper. "The passover pointed backward to the deliverance of the children of Israel, and was also typical, pointing forward to Christ, the Lamb of God, slain for the redemption of fallen man. The blood sprinkled upon the door-posts prefigured the atoning blood of Christ, and also the continual dependence of sinful man upon the merits of that blood for safety from the power of Satan, and for final redemption. Christ ate the passover supper with his disciples just before his crucifixion, and the same night, instituted the ordinance of the Lord's supper, to be observed in commemoration of his death. The passover had been observed to commemorate the deliverance of the children of Israel from Egypt. It had been both commemorative and typical. The type had reached the antitype when Christ, the Lamb of God without blemish, died upon the cross. He left an ordinance to commemorate the events of his crucifixion."

Furthermore, in the same sense that the Passover was pointing forward to the first Advent of Christ, "the Lord's supper was given to the disciples to be celebrated till Christ should come the second time, with power and

great glory.” This eschatological aspect of the Lord’s Supper “is the means by which he [Christ] designs that the great deliverance wrought out for us as the result of his sacrifice shall be kept fresh in our minds.”

According to Ellen White, the Lord’s Supper was instituted for all time and for all places and it should not be observed “only occasionally or yearly, but more frequently than the annual Passover.” She also understood that the elements used during the service “represent the broken body and spilled blood of the Son of God.” Thus, she believed that the only adequate symbols of the Lord’s Supper include “nothing fermented” and “only the pure fruit of the vine and the unleavened bread.”

First “given for the benefit of Christ’s disciples,” the ordinance of foot washing was also instituted for the “benefit of all who should believe in Christ” and for the reconciliation of one with another. “Whenever it is celebrated, Christ is present by His Holy Spirit.” Preceding the Lord’s Supper, foot washing is not merely a form, but it is a ceremony in which “children of God are brought into a holy relationship, to help and bless each other.” Also called the service of humility, “this ordinance is to encourage humility” in the church by following the example of Jesus; “it is to make tender our hearts toward one another” and to test our humility and faithfulness. Moreover, this ceremony intends to keep fresh in our remembrance that the redemption of God’s people was purchased upon conditions of humility and continual obedience upon their part.” As with the other ordinances, foot washing does not cleanse away one’s sin but is meant as a test of the cleansing of one’s heart. “If the heart was cleansed, this act was all that was essential to reveal the fact.”

Although Ellen White used the word “sacrament” in reference to the Lord’s Supper and the foot washing service one should note carefully that her usage of the word is not done within a sacramental theology. There are basically three views regarding the role played by the rites of the church in conveying salvation. A first view holds that salvation is transmitted and received through the sacraments of the church. Perhaps the clearest and most complete expression of this view is that of the Roman Catholic Church for which the rites of the church are acts necessary for the justification and salvation of the sinner. These rites are actual means of grace, of conveying the saving grace of God to the sinner. A second view holds that the sacraments are signs of the fulfilment of the new covenant as circumcision and Passover were in the Old Testament. This view held by many Christians within the Reformed tradition holds that the sacraments are necessary in order for a Christian to be part of the family of God. The third view holds that salvation is transmitted and received by the Word of God. This view is held by most Evangelical Christians and affirms that the rites of the church are visible representations or symbols of God’s grace but not conveying grace as such. Grace is only conveyed by the Word of God received through faith. This view describes the rites of the church as ordinances.

Ellen White’s understanding of these ceremonies is clearly within this third view which is traditionally called the Zwinglian view. She understood the three ordinances to be illustrations or memorials of the events of salvation history. As such these ceremonies do not impart justifying or sanctifying grace to the participants. Justification and sanctification are accomplished only by the grace of God accepted through faith by the believer. It is the Word of God that saves people not participation in a ceremony. The emblems of the Lord’s Supper, the bread and the wine, are

symbols of Christ's death on the cross and tokens of salvation; they are not his real body and blood. Christ's presence is felt through the Holy Spirit during the ceremony, not received through the emblems. The following two examples illustrate Ellen White's usage of the word sacrament as a synonym for ordinance and that clearly her emphasis is on the symbolic character of the ceremony. "The administration of the sacrament of the Lord's Supper is for the purpose of making a forcible *illustration* of the infinite sacrifice made for a sinful world, and for us individually, as a part of that great whole of fallen humanity, before whose eyes Christ has evidently been set forth crucified among them." "The *symbols* of the Lord's house are simple and plainly understood, and the truths represented by them are of the deepest significance to us. In instituting the sacramental service to take the place of the Passover, Christ left for His church a *memorial* of His great sacrifice for man. 'This do,' He said, 'in remembrance of Me.' This was the point of transition between two economies and their two great festivals. The one was to close forever; the other, which He had just established, was to take its place, and to continue through all time as the *memorial* of His death."

One last important point to mention regarding the Lord's Supper is Ellen White's emphasis on open communion. "Christ's example [of serving bread and wine to Judas] forbids exclusiveness at the Lord's supper," she stated categorically. "It is true that open sin excludes the guilty. This the Holy Spirit plainly teaches. But beyond this none are to pass judgment. God has not left it with men to say who shall present themselves on these occasions. For who can read the heart? Who can distinguish the tares from the wheat?" "There may come in among you those who are not in heart united with truth and holiness, but who may wish to take part in these services. Forbid them not."

Conclusion

Ellen White's counsels on worship and liturgy are based upon a few basic biblical principles she derived from the Old Testament sanctuary services and from heavenly scenes of worship she saw in visions. From these principles a theology of worship emerges that centers around three key concepts. Worship is first focused on who God is as Creator and Redeemer and knowing God is therefore crucial to genuine worship. Second, it is also in one's heart that God is worshiped. Worship is foremost a spiritual relationship between God and the believer and as it is expressed either in private or in public, it becomes the outward expression of this internal relationship. Hence, all aspects of one's personal life should reflect this relationship with God.

Reverence for God and sacred things is a third key concept. Because God is our Creator and Redeemer, Ellen White understood that Christians should approach worship with a sense of reverence, respect and honor. In her view, casual, superficial, and insouciant attitudes toward worship show disrespect to the Creator. Joy, gratefulness, and praise are all worshipful qualities to be encouraged. Hence, what we do and how we behave during worship in the house of God is part of growing in grace and may require polishing the rough edges of our character in the sanctification process.

Another important concept is order. According to Ellen White the various elements of Christian worship should be characterized by order, with adequate organization and preparation. As opposed to chaos and bedlam, worship should be marked by decorum and respect. Although one should shy away from formalism, worship should nonetheless be carefully attended to. All

this stems from the concept that God is a God of order and humans who approach him in worship should do so appropriately.

There are certainly, in my opinion, some trends and practices in modern forms of worship that seem to be in conflict with Ellen White's understanding of guiding principles of Christian worship. Lack of reverence for the place of worship, insouciance and lightheartedness are all attitudes that demand some careful reflection as well as the use of loud music simply for the sake of making a "joyful noise" and an entertainment approach to worship that is more focused on human needs than on the spiritual presence of God.

If Ellen White's counsels are understood around these key concepts, her understanding of worship can contribute immensely to the ongoing discussions in Adventism and Christianity. I believe her foremost concern which shaped her counsels and theology was to help Christians be ready to "appreciate a pure and holy heaven, and be prepared to join with the worshipers in the heavenly courts above, where all is purity and perfection, where every being has perfect reverence for God and His holiness."

Section 5

Music: Its Role, Qualities and Influence



A Word From the Compiler

In view of the forthcoming task force study of music, the White Estate was requested to compile E. G. White materials which would have a bearing on the matter to be considered by the Committee. In doing so, both published and unpublished sources have been drawn from. It is mainly as we think in terms of the counsels enunciating principles, then applying these principles, that E. G. White counsels can be brought to have direct bearing on some of the matters before us.

We do not in this document attempt to make a general presentation on music or to make an exhaustive presentation. It is altogether likely that we may have overlooked some choice statement that in the present study has been caught by one or another of the committee members.

We believe, however, that in the statements which follow basic principles are set forth which can be taken and applied effectively now. These embody the role and qualities of music; the impact of music for good or for evil; the effective use of music in the services of the church and some counsel that may be of interest to those who arrange for and lead music.

In the experience in Indiana in 1900 and 1901 in what is commonly referred to as the holy flesh movement (discussed in *Selected Messages*, Book 2, pp. 31-39) music figured prominently. We have eye-witness descriptions of what took place. We have Ellen White's counsel based on a vision given to her in January, 1900, in Australia, at the very inception of the holy flesh movement, and on reports which came to her from Elder and Mrs. Haskell seven months after the vision.

From this combination of materials we may find certain principles which will give us guidance today. So, without plans to make this compilation exhaustive, but in an attempt to embody statements which would have a bearing on the study of this committee, these materials are submitted. A. L. White, Secretary Ellen G. White Estate Washington, D. C. June 30, 1972

1. THE ROLE OF MUSIC

The Power of Song--The history of the songs of the Bible is full of suggestion as to the uses and benefits of music and song. Music is often perverted to serve purposes of evil, and it thus becomes one of the most alluring agencies of temptation. But, rightly employed, it is a precious gift of God, designed to uplift the thoughts to high and noble themes, to inspire and elevate the soul.

As the children of Israel, journeying through the wilderness, cheered their way by the music of sacred song, so God bids His children today gladden their pilgrim life. There are few means more effective for fixing His words in the memory than repeating them in song. And such song has wonderful power. It has power to subdue rude and uncultivated natures; power to quicken thought and awaken sympathy, to promote harmony of action, and to banish the gloom and foreboding that destroy courage and weaken effort.

It is one of the most effective means of impressing the heart with spiritual truth. How often to the soul hard-pressed and ready to despair, memory recalls some word of God's, --the long-forgotten burden of a childhood song, -- and temptations lose their power, life takes on new

meaning and new purpose, and courage and gladness are imparted to other souls!

The value of song as a means of education should never be lost sight of. Let there be singing in the home, of songs that are sweet and pure, and there will be fewer words of censure and more of cheerfulness and hope and joy. Let there be singing in the school, and the pupils will be drawn closer to God, to their teachers, and to one another.

As a part of religious service, singing is as much an act of worship as is prayer. Indeed, many a song is prayer. --*Education*, pp. 167, 168.

A Weapon Against Discouragement --If there was much more praising the Lord, and far less doleful recitation of discouragements, many more victories would be achieved. --*Letter 53*, 1896. (*Evangelism*, p. 499).

Let praise and thanksgiving be expressed in song. When tempted, instead of giving utterance to our feelings, let us by faith lift up a song of thanksgiving to God.

Song is a weapon that we can always use against discouragement. As we thus open the heart to the sunlight of the Saviour's presence, we shall have health and His blessing. --*Ministry of Healing* p. 254. (1905).

To Impress Spiritual Truth--Song is one of the most effective means of impressing spiritual truth upon the heart. Often by the words of sacred song, the springs of penitence and faith have been unsealed. --*Review and Herald*, June 6, 1912.

A Means to Conserve Christian Experience--Evening and morning join with your children in God's worship, reading His Word and singing His praise. Teach them to repeat God's law. Concerning the commandments, the Israelites were instructed: "Thou shalt teach them diligently unto thy children, and shalt talk of them when thou sittest in thine house, and when thou walkest by the way, and when thou liest down, and when thou risest up." Accordingly, Moses directed the Israelites to set the words of the law to music.

If it was essential for Moses to embody the commandments in sacred song, so that as they marched in the wilderness, the children could learn to sing the law verse by verse, how essential it is at this time teach our children God's Word! Let us come up to the help of the Lord, instructing our children to keep the commandments to the letter. Let us do everything in our power to make music in our homes, that God may come in. --*Review and Herald*, September 8, 1904. (*Evangelism*, p. 499).

To Make Work Pleasant--Make your work pleasant by songs of praise. --*Child Guidance*, p. 148.

Drives the Enemy Away--I saw we must be daily rising and keep the ascendancy above the powers of darkness. Our God is mighty. I saw singing to the glory of God often drove the enemy, and praising God would beat him back and give us the victory. --*Letter 5*, 1850.

Song Helped Jesus Resist the Enemy--When Christ was a child like these children here, He was tempted to sin, but He did not yield to temptation. As He grew older He was tempted, but the songs His mother had taught Him to sing came into His mind, and He would lift His voice in praise. And before His companions were aware of it, they would be singing with Him. God wants us to use every facility which

Heaven has provided for resisting the enemy. --*Manuscript 65, 1901. (Evangelism, p. 498).*

Bringing Heaven's Gladness--The early morning often found Him in some secluded place, meditating, searching the Scriptures, or in prayer. With the voice of singing He welcomed the morning light. With songs of thanksgiving He cheered His hours of labor, and brought heaven's gladness to the toil-worn and disheartened. --*Ministry of Healing p. 52.*

He Sang Songs of Praise--Often He expressed the gladness of His heart by singing psalms and heavenly songs. Often the dwellers in Nazareth heard His voice raised in praise and thanksgiving to God. He held communion with heaven in song; and as His companions complained of weariness from labor, they were cheered by the sweet melody from His lips. His praise seemed to banish the evil angels, and, like incense, fill the place with fragrance. The minds of His hearers were carried away from their earthly exile, to the heavenly home. --*The Desire of Ages, pp. 73, 74.*

2. THE EFFECTIVE USE OF MUSIC IN ISRAEL'S EXPERIENCE

Songs Fixed Lessons in Mind--As the people journeyed through the wilderness, many precious lessons were fixed in their minds by means of song. At their deliverance from Pharaoh's army the whole host of Israel had joined in the song of triumph. Far over desert and sea rang the joyous refrain, and the mountains re-echoed the accents of praise, "Sing ye to the Lord, for He hath triumphed gloriously." Exodus 15:21. Often on the journey was this song repeated, cheering the hearts and kindling the faith of the pilgrim travelers. The commandments as given from Sinai, with promises of God's favor and records of His wonderful

works for their deliverance, were by divine direction expressed in song, and were chanted to the sound of instrumental music, the people keeping step as their voices united in praise.

Thus, their thoughts were uplifted from the trials and difficulties of the way, the restless, turbulent spirit was soothed and calmed, the principles of truth were implanted in the memory, and faith was strengthened. Concert of action taught order and unity, and the people were brought into closer touch with God and with one another. -- *Education*, p. 39.

In the Schools of the Prophets: Part of the Curriculum--In both the school and the home much of the teaching was oral; but the youth also learned to read the Hebrew writings, and the parchment rolls of the Old Testament Scriptures were open to their study. The chief subjects of study in these schools were the law of God, with the instruction given to Moses, sacred history, sacred music, and poetry. --*Education*, p. 47.

What Music Accomplished--Sanctified intellects brought forth from the treasure house of God things new and old, and the Spirit of God was manifested in prophecy and sacred song.

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. What a contrast between the ancient custom and the uses to which music is now too often devoted! How many employ this gift to exalt self, instead of using it to glorify God! A love for music leads the unwary to unite with world lovers in pleasure gatherings where God has forbidden His children to go. Thus, that which is a great blessing when rightly

used, becomes one of the most successful agencies by which Satan allures the mind from duty and from the contemplation of eternal things.

Music forms a part of God's worship in the courts above, and we should endeavor, in our songs of praise, to approach as nearly as possible to the harmony of the heavenly choirs. The proper training of the voice is an important feature in education and should not be neglected. Singing, as a part of religious service, is as much an act of worship as is prayer. The heart must feel the spirit of the song to give it right expression. --*Patriarchs and Prophets*, p. 591.

Looking Back--The journey to Jerusalem, in the simple, patriarchal style, amidst the beauty of the springtime, the richness of midsummer, or the ripened glory of autumn, was a delight. With offerings of gratitude they came, from the man of white hairs to the little child, to meet with God in His holy habitation. As they journeyed, the experiences of the past, the stories that both old and young still love so well, were recounted to the Hebrew children. The songs that had cheered the wilderness wandering were sung. God's commandments were chanted, and, bound up with the blessed influences of nature and of kindly human association, they were forever fixed in the memory of many a child and youth. --*Education*, p. 142.

3. DESIRABLE QUALITIES

Clear Intonations- Distinct Utterance--No words can properly set forth the deep blessedness of genuine worship. When human beings sing with the Spirit and the understanding, heavenly musicians take up the strain, and join in the song of thanksgiving. He who has bestowed upon us all the gifts that enable us to be workers together with

God, expects His servants to cultivate their voices, so that they can speak and sing in a way that all can understand. It is not loud singing that is needed, but clear intonation, correct pronunciation, and distinct utterance. Let all take time to cultivate the voice, so that God's praise can be sung in clear, soft tones, not with harshness and shrillness that offend the ear. The ability to sing is the gift of God; let it be used to His glory. --*Testimonies*, Vol. 9, pp. 143, 144. (1909)

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.

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) (*Evangelism*, p. 505)

Effective Pathos--There is a great pathos and music in the human voice, and if the learner will make determined efforts, he will acquire habits of talking and singing that will be to him a power to win souls to Christ. -- *Manuscript 22*, 1886. (*Evangelism*, p. 504).

Not Volume but Fine Qualities--Great improvement can be made in singing. Some think that the louder they sing the more music they make; but noise is not music. Good singing is like the music of the birds--subdued and melodious. In some of our churches I have heard solos that were altogether unsuitable for the service of the Lord's house. The long-drawn-out notes and the peculiar sounds common in operatic singing are not pleasing to the angels. They delight to hear the simple songs of praise sung in a natural tone. The songs in which every word is uttered clearly, in a musical tone, are the songs that they join us in singing. They take up the refrain that is sung from the heart with the spirit and the understanding. --*Manuscript 91*, 1903. (*Evangelism*, p. 510).

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.

With Melody and Distinctness--I am glad that a musical element has been brought into the Healdsburg school. In every school, instruction in singing is greatly needed. There should be much more interest in voice culture than is now generally manifested. Students who have learned to sing sweet gospel songs with melody and distinctness, can do much good as singing evangelists. They will find many opportunities to use the talent that God has given them, carrying melody and sunshine into many lonely places darkened by sin and sorrow and affliction, singing to those who seldom have church privileges.

Students, go out into the highways and the hedges. Endeavor to reach the higher as well as the lower classes.

Enter the homes of the rich and the poor, and as you have opportunity, ask, "Would you be pleased to have us sing? We should be glad to hold a song service with you." Then as hearts are softened, the way may open for you to offer a few words of prayer for the blessing of God. Not many will refuse.

Such ministry is genuine missionary work. God desires every one of us to be converted and to learn to engage in missionary effort in earnest. He will bless us in this service for others, and we shall see of his salvation. -- Review and Herald, Aug. 27, 1903. (Portion in *Evangelism*, p. 504).

One of God's Entrusted Talents--The human voice in singing is one of God's entrusted talents to be employed to His glory. The enemy of righteousness makes a great account of this talent in his service. And that which is the gift of God, to be a blessing to souls, is perverted, misapplied, and serves the purpose of Satan. This talent of voice is a blessing if consecrated to the Lord to serve His cause. -- *Letter 62*, 1893. (*Evangelism*, p. 498).

Choir and Congregational Singing--In the meetings held, let a number be chosen to take part in the song service. And let the singing be accompanied with musical instruments skillfully handled. We are not to oppose the use of instrumental music in our work. This part of the service is to be carefully conducted; for it is the praise of God in song. The singing is not always to be done by a few. As often as possible, let the entire congregation join. --*Testimonies*, Vol. 9, p. 144. (1909)

The Song Service--The singing should not be done by a few only. All present should be encouraged to join in the song service. --*Letter 157*, 1902. (*Evangelism* p. 507).

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).

Instrumental Music at the General Conference of 1905--I am glad to hear the musical instruments that you have here. God wants us to have them. He wants us to praise Him with heart and soul and voice, magnifying His name before the world. --*Review and Herald*, June 15, 1905. (*Evangelism*, p. 503).

4. UNDESIRABLE QUALITIES

Shrieking Sacred Words of Hymns of Praise--Music forms a part of God's worship in the courts above. We should endeavor in our songs of praise to approach as nearly as possible to the harmony of the heavenly choirs. I have often been pained to hear untrained voices, pitched to the highest key, literally shrieking the sacred words of some hymn of praise. How inappropriate those sharp, rasping voices for the solemn, joyous worship of God. I long to stop my ears, or flee from the place, and I rejoice when the painful exercise is ended.

Those who make singing a part of divine worship should select hymns with music appropriate to the occasion, not funeral notes, but cheerful, yet solemn melodies. The voice can and should be modulated, softened, and subdued. --*Signs of the Times*, June 22, 1882. (*Evangelism*, p. 507-8)

No Jargon or Discord--I saw that all should sing with the spirit and with the understanding also. God is not pleased with jargon and discord. Right is always more pleasing to Him than wrong. And the nearer the people of God can approach to correct, harmonious singing, the more is He glorified, the church benefited, and unbelievers favorably affected. --*Testimonies Vol. 1*, p. 146. (1857).

Sing With the Spirit and Understanding--Do not hire worldly musicians if this can possibly be avoided. Gather together singers who will sing with the spirit and with the understanding also. The extra display which you sometimes make entails unnecessary expense, which the brethren should not be asked to meet; and you will find that after a time unbelievers will not be willing to give money to meet these expenses. --*Letter 51*, 1902. (*Evangelism* p. 509).

5. RELIGIOUS MUSIC MADE SATAN'S SNARE

A. The Music at the 1900 Indiana Camp Meeting Described by Eye Witnesses.

Its Almost Overwhelming Impact--There is a great power that goes with the movement [Holy Flesh] that is on foot there. It would almost bring anybody within its scope, if they are at all conscientious, and sit and listen with the least degree of favor; because of the music that is brought to play in the ceremony. They have an organ, one bass viol, three fiddles, two flutes, three tambourines, three horns, and a big bass drum, and perhaps other instruments which I have not mentioned. They are as much trained in their musical line as any Salvation Army choir that you ever heard. In fact, their revival effort is simply a complete copy of the Salvation Army method, and when they get on a high key, you cannot hear a word from the congregation in their

singing, nor hear anything, unless it be shrieks of those who are half insane. After an appeal to come forward for prayers, a few of the leading ones would always come forward, to lead others to come; and then they would begin to play on the musical instruments, until you could not hear yourself think; and under the excitement of this strain, they get a large proportion of the congregation forward over and over again. --S. N. Haskell report to E. G. White, September 25, 1900.

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.

Lively Songs and Self-Induced Hysteria--I attended the camp meeting in September of 1900, which was held at Muncie, where I witnessed first-hand the fanatical excitement and activities of these people. There were numerous groups of people scattered all over the campground engaged in arguing and, when these fanatics conducted the services in the large pavilion, they worked themselves up to a high pitch of excitement by the use of musical instruments, such as: trumpets, flutes, stringed instruments, tambourines, an organ, and a big bass drum. They shouted and sang their lively songs with the aid of musical instruments until they became really hysterical.

Many times I saw them, after these morning meetings, as they came to the dining tent fairly shaking as though they had the palsy. --Burton Wade account to A. L. White, January 12, 1962.

B. Ellen G. White Comments on the Music at the 1900 Indiana Camp Meeting

A Bedlam of Noise Which Confuses the Senses--The things you have described as taking place in Indiana, the Lord has shown me would take place just before the close of probation. Every uncouth thing will be demonstrated. There will be shouting, with drums, music, and dancing. The senses of rational beings will become so confused that they cannot be trusted to make right decisions. And this is called the moving of the Holy Spirit.

The Holy Spirit never reveals itself in such methods, in such a bedlam of noise. This is an invention of Satan to cover up his ingenious methods for making of none effect the pure, sincere, elevating, ennobling, sanctifying truth for this time. Better never have the worship of God blended with music than to use musical instruments to do the work which last January was represented to me would be brought into our camp meetings. The truth for this time needs nothing of this kind in its work of converting souls. A bedlam of noise shocks the senses and perverts that which if conducted aright might be a blessing. The powers of satanic agencies blend with the din and noise, to have a carnival, and this is termed the Holy Spirit's working.

No encouragement should be given to this kind of worship. The same kind of influence came in after the passing of the time in 1844. The same kind of representations were made. Men became excited, and were worked by a power thought to be the power of God. -

-*Letter 132*, 1900, to S. N. Haskell. (Published in *Selected Messages*, Book 2, pp. 36, 37.)

Music Acceptable if "Properly Conducted," Made Satan's Snare--The Holy Spirit has nothing to do with such a confusion of noise and multitude of sounds as passed before me last January. Satan works amid the din and confusion of *such music, which, properly conducted*, would be a praise and glory to God. He makes its effect like the poison sting of the serpent.

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. --*Letter 132*, 1900 to S. N. Haskell. (Published in *Selected Messages*, Book 2, pp. 37, 38.) (Emphasis Supplied).

These [in Indiana] were carried away by a spiritualistic delusion. --*Evangelism*, p. 595.

Noise No Evidence of Sanctification--I have been instructed by the Lord that this movement in Indiana is of the same character as have been the movements in years past. In your religious meetings there have been exercises similar to those I have witnessed in connection with those movements in the past. . . .

There was much excitement, with noise and confusion. One could not tell what was piped or what was harped. Some appeared to be in vision, and fell to the floor. Others were jumping, dancing, and shouting

The manner in which the meetings in Indiana have been carried on, with noise and confusion, does not commend them to thoughtful, intelligent minds. There is nothing in these demonstrations which will convince the world that we have the truth. Mere noise and shouting are no evidence of sanctification, or of the descent of the Holy Spirit. Your wild demonstrations create only disgust in the minds of unbelievers. The fewer of such demonstrations there are, the better it will be for the actors and for the people in general. . . .

Many such movements will arise at this time, when the Lord's work should stand elevated, pure, unadulterated with superstition and fables. We need to be on our guard, to maintain a close connection with Christ, that we be not deceived by Satan's devices.

The Lord desires to have in His service order and discipline, not excitement and confusion. We are not now able to describe with accuracy the scenes to be enacted in our world in the future; but this we do know, that this is a time when we must watch unto prayer; for the great day of the Lord is at hand. Satan is rallying his forces. We need to be thoughtful and still, and to contemplate the truths of revelation. Excitement is not favorable to growth in grace, to true purity and sanctification of the spirit...

God calls upon His people to walk with sobriety and holy consistency. They should be very careful not to misrepresent and dishonor the holy doctrines of truth by strange performances, by confusion and tumult. By this,

unbelievers are led to think that Seventh-day Adventists are a set of fanatics. Thus prejudice is created that prevents souls from receiving the message for this time. When believers speak the truth as it is in Jesus, they reveal a holy, sensible calm, not a storm of confusion. --*General Conference Bulletin*, April 23, 1901. (Published in *Selected Messages, Book 2*, pp. 33-36).

6. THE LURE OF WORLDLY MUSIC

No Frivolous Waltz or Flippant Song in the Schools of the Prophets--The art of sacred melody was diligently cultivated. [In the schools of the prophets.] No frivolous waltz was heard, nor flippant song that should extol man and divert the attention from God; but sacred, solemn psalms of praise to the Creator, exalting His name and recounting His wondrous works. --*Fundamentals of Christian Education*, p. 97.

When Satan Takes Charge--There has been a class of social gatherings in _____ of an entirely different character, parties of pleasure that have been a disgrace to our institutions and to the church. They encourage pride of dress, pride of appearance, self-gratification, hilarity and trifling. Satan is entertained as an honored guest, and takes possession of those who patronize these gatherings.

A view of one such company was presented to me, where were assembled those who profess to believe the truth. One was seated at the instrument of music, and such songs were poured forth as made the watching angels weep. There was mirth, there was coarse laughter, there was abundance of enthusiasm, and a kind of inspiration; but the joy was such as Satan only is able to create. This is an enthusiasm and infatuation of which all who love God will be ashamed. It prepares the participants for unholy thought

and action. I have reason to think that some who were engaged in that scene heartily repented of the shameful performance. --*Counsels to Teachers*, p. 339. (Emphasis Supplied.)

Music Put to a Wrong Use--I feel alarmed as I witness everywhere the frivolity of young men and young women who profess to believe the truth. God does not seem to be in their thoughts. Their minds are filled with nonsense. Their conversation is only empty, vain talk. *They have a keen ear for music, and Satan knows what organs to excite to animate, engross, and charm the mind* so that Christ is not desired. The spiritual longings of the soul for divine knowledge, for a growth in grace, are wanting.

I was shown that the youth must take a higher stand and make the word of God the man of their counsel and their guide. Solemn responsibilities rest upon the young, which they lightly regard. *The introduction of music into their homes, instead of inciting to holiness and spirituality, has been the means of diverting their minds from the truth. Frivolous songs and the popular sheet music of the day seem congenial to their taste. The instruments of music have taken time which should have been devoted to prayer.*

Music, when not abused, is a great blessing; but when put to a wrong use, it is a terrible curse. It excites, but does not impart that strength and courage which the Christian can find only at the throne of grace while humbly making known his wants and with strong cries and tears pleading for heavenly strength to be fortified against the powerful temptations of the evil one. Satan is leading the young captive. Oh, what can I say to lead them to break his power of infatuation! He is a skillful charmer, luring them on to perdition. --*Testimonies, Vol. 1*, pp. 496-497. (Emphasis Supplied.)

Satan Uses it to Gain Access--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 _____.

Music has occupied the hours which should have been devoted to prayer. Music is the idol which many professed Sabbath keeping Christians worship. Satan has no objection to music if he can make that a channel through which to gain access to the minds of the youth.

Anything will suit his purpose that will divert the mind from God and engage the time which should be devoted to His service. He works through the means which will exert the strongest influence to hold the largest numbers in a pleasing infatuation, while they are paralyzed by his power. *When turned to good account, music is a blessing; but it is often made one of Satan's most attractive agencies to ensnare souls. When abused, it leads the unconsecrated to pride, vanity, and folly.* When allowed to take the place of devotion and prayer, it is a terrible curse.

Young persons assemble to sing, and, although professed Christians, frequently dishonor God and their

faith by their frivolous conversation and their choice of music. Sacred music is not congenial to their taste. I was directed to the plain teachings of God's word, which have been passed by unnoticed. In the judgment all these words of inspiration will condemn those who have not heeded them. --*Testimonies, Vol. 1*, pp. 585-586. (Emphasis Supplied).

Low Songs and Lewd Gestures--Among the most dangerous resorts for pleasure is the theater. Instead of being a school of morality and virtue, as is so often claimed, it is the very hotbed of immorality. Vicious habits and sinful propensities are strengthened and confirmed by these entertainments. *Low songs, Lewd gestures, expressions, and attitudes, deprave the imagination and debase the morals.*

Every youth who habitually attends such exhibitions will be corrupted in principle. *There is no influence in our land more powerful to poison the imagination, to destroy religious impressions, and to blunt the relish for the tranquil pleasures and sober realities of life than theatrical amusements.* The love for these scenes increases with every indulgence, as the desire for intoxicating drink strengthens with its use. --*Testimonies, Vol. 4*, pp. 652-653. (Emphasis Supplied).

Israel Beguiled by Heathen Music--Balaam knew that the prosperity of Israel depended upon their observance of the law of God, and that there was no way to bring a curse upon them but by seducing them to transgression. He decided to secure to himself Balak's reward, and the promotion he desired, by advising the Moabites what course to pursue to bring the curse upon Israel. He counseled Balak to proclaim an idolatrous feast in honor of their idol gods, and he would persuade the Israelites to attend, that they might be delighted with the music, and then the most beautiful

Midianitish women should entice the Israelites to transgress the law of God, and corrupt themselves, and also influence them to offer sacrifice to idols. This Satanic counsel succeeded too well. --**Spiritual Gifts, Vol. 4**, p. 49. (Emphasis Supplied)

Beguiled with music and dancing, and allured by the beauty of heathen vestals, they cast off their fealty to Jehovah. --*Patriarchs and Prophets*, p. 454.

Musical Entertainments to Have a Religious Atmosphere--

-It has been revealed to me that not all the families who have a knowledge of the truth have brought the truth into their practice. Every talent of influence is to be sacredly cherished for the purpose of gathering souls to Christ's side. Young men and young women, do not consider that your musical entertainments, conducted as they are in _____ are doing acceptable missionary work. A spirit has come into them that is of a different order. We had this same spirit to meet thirty years ago, and we bore decided testimony against it in Battle Creek.

A decided religious feature should be encouraged in all our gatherings. Light has been given me decidedly again and again. Thirty years ago, when certain ones would assemble together for an evening of singing exercises, the spirit of courting was allowed to come in, and great injury was done to souls, some of whom never recovered. --*Manuscript 57*, 1906.

The Peril of Worldly Entertainments--It is not safe for the Lord's workers to take part in worldly entertainments. Association with worldliness in musical lines is looked upon as harmless by some Sabbath keepers. But such ones are on dangerous ground. Thus Satan seeks to lead men and women astray, and thus he has gained control of souls. So

smooth, so plausible is the working of the enemy that his wiles are not suspected, and many church members become lovers of pleasure more than lovers of God. --*Manuscript 82*, 1900.

7. SECULAR MUSIC

Qualities of Acceptable Secular Music--For about an hour the fog did not lift and the sun did not penetrate it. Then the musicians [on the ship] who were to leave the boat at this place entertained the impatient passengers with music, well selected and well rendered. It did not jar upon the senses as the previous evening, but was soft and really grateful to the senses because it was musical. --*Letter 6b*, 1893, pp. 2, 3. (Written of the landing in New Zealand in February 1893.).

Beautiful Instrumental Music at the Swiss Beer Garden. --The same night there was beautiful music and fireworks close by across the road. There is an extensive beer garden owned by the city and carried on by the city. This garden is made attractive with flowers and shrubs and noble trees, giving a nice shade. There are seats that will accommodate hundreds, and little oval tables are adjusted before these seats and this most beautiful instrumental music is played by the band. --*Manuscript 33*, 1886.

An Indescribable Concert--We are having an indescribable concert. Nine are singing, -Dutch or German or French, I cannot tell which. The voices are just splendid, quite entertaining. I think it is a Sunday-school excursion company. --*Letter 8*, 1876.

8. THE MUSICAL PERFORMERS

Ambition for Display--Musical entertainments which, if conducted properly, will do no harm, are often a source of evil. In the present state of society, with the low morals of not only youth but those of age and experience, there is great danger of becoming careless, and giving especial attention to favorites, and thus creating envy, jealousies, and evil surmisings. Musical talent too often fosters pride and ambition for display, and singers have but little thought of the worship of God. Instead of leading minds to remembering God, it often causes them to forget Him. --*Letter 6a*, 1890.

Singing for Display-Counsel to a Leader of Music--I was taken into some of your singing exercises, and was made to read the feelings that existed in the company, you being the prominent one. There were petty jealousies, envy, evil surmisings, and evil speaking The heart service is what God requires; the forms and lip service are as sounding brass and a tinkling cymbal. Your singing is for display, not to praise God with the spirit and understanding. The state of the heart reveals the quality of the religion of the professor of godliness. --*Letter 1b*, 1890. (*Evangelism*, p. 507.).

Music That Offends God--Display is not religion nor sanctification. There is nothing more offensive in God's sight than a display of instrumental music when those taking part are not consecrated, are not making melody in their hearts to the Lord. The offering most sweet and acceptable in God's sight is a heart made humble by self-denial, by lifting the cross and following Jesus.

We have no time now to spend in seeking these things that only please the senses. Close heart searching is needed. With tears and heartbroken confession we need to draw nigh to God that He may draw nigh to us. --*Review and Herald*, November 14, 1899. (*Evangelism*, p. 510).

Music Acceptable to God--The superfluities which have been brought into the worship in _____ must be strenuously avoided Music is acceptable to God only when the heart is sanctified and made soft and holy by its facilities. But many who delight in music know nothing of making melody in their hearts to the Lord. Their heart is gone "after their idols." -- *Letter 198*, 1899. (*Evangelism*, p. 512)

9. TESTIMONY TO A SENSITIVE CHOIR DIRECTOR

A Message of Counsel Touching Many Facets of Music and the Musician

I was shown the case of Brother S., that he would be a burden to the church unless he comes into a closer relation with God. He is self-conceited. If his course is questioned he feels hurt. If he thinks another is preferred before him, he feels that it is an injury done to him.

Brother S. has a good knowledge of music, but his education in music was of a character to suit the stage rather than the solemn worship of God. Singing is just as much the worship of God in a religious meeting as speaking, and any oddity or peculiarity cultivated attracts the attention of the people and destroys the serious, solemn impression which should be the result of sacred music. Anything strange and eccentric in singing detracts from the seriousness and sacredness of religious service.

Bodily exercise profiteth little. Everything that is connected in any way with religious worship should be dignified, solemn, and impressive. God is not pleased when ministers professing to be Christ's representatives so misrepresent Christ as to throw the body into acting attitudes, making undignified and coarse gestures, unrefined, coarse gesticulations. All this amuses, and will excite the curiosity of those who wish to see strange, odd, and exciting things, but these things will not elevate the minds and hearts of those who witness them.

The very same may be said of singing. You assume undignified attitudes. You put in all the power and volume of the voice you can. You drown the finer strains and notes of voices more musical than your own. This bodily exercise and the harsh, loud voice makes no melody to those who hear on earth and those who listen in heaven. This singing is defective and not acceptable to God as perfect, softened, sweet strains of music. There are no such exhibitions among the angels as I have sometimes seen in our meetings. Such harsh notes and gesticulations are not exhibited among the angel choir. Their singing does not grate upon the ear. It is soft and melodious and comes without this great effort I have witnessed. It is not forced and strained, requiring physical exercise.

Brother S. is not aware how many are amused and disgusted. Some cannot repress thoughts not very sacred and feelings of levity to see the unrefined motions made in the singing. Brother S., exhibits himself. His singing does not have an influence to subdue the heart and touch the feelings. Many have attended the meetings and listened to the words of truth spoken from the pulpit, which have convicted and solemnized their minds; but many times the way the singing has been conducted has not deepened the impression made. The demonstrations and bodily

contortions, the unpleasant appearance of the strained, forced effort has appeared so out of place for the house of God, so comical, that the serious impressions made upon the minds have been removed. Those who believe the truth are not as highly thought of as before the singing.

Brother S.'s case has been a difficult one to manage. He has been like a child undisciplined and uneducated. When his course has been questioned, instead of taking reproof as a blessing, he has let his feelings get the better of his judgment and he has become discouraged and would do nothing. If he could not do in everything as he wanted to do, all in his way, he would not help at all. He has not taken hold of the work earnestly to reform his manners but has given up to mulish feelings that separate the angel from him and bring evil angels around him. The truth of God received in the heart commences its refining, sanctifying influence upon the life.

Brother S. has thought that singing was about the greatest thing to be done in this world and that he had a very large and grand way of doing it. Your singing is far from pleasing to the angel choir. Imagine yourself standing in the angel band elevating your shoulders, emphasizing the words, motioning your body and putting in the full volume of your voice. What kind of concert and harmony would there be with such an exhibition before the angels?

Music is of heavenly origin. There is great power in music. It was music from the angelic throng that thrilled the hearts of the shepherds on Bethlehem's plains and swept round the world. It is in music that our praises rise to Him who is the embodiment of purity and harmony. It is with music and songs of victory that the redeemed shall finally enter upon the immortal reward.

There is something peculiarly sacred in the human voice. Its harmony and its subdued and heaven-inspired pathos exceeds every musical instrument. Vocal music is one of God's gifts to men, an instrument that cannot be surpassed or equaled when God's love abounds in the soul. Singing with the spirit and the understanding also is a great addition to devotional services in the house of God.

How this gift has been debased! When sanctified and refined it would accomplish great good in breaking down the barriers of prejudice and hardhearted unbelief, and would be the means of converting souls. It is not enough to understand the rudiments of singing, but with the knowledge, must be such a connection with heaven that angels can sing through us.

Your voice has been heard in church so loud, so harsh, accompanied or set off with your gesticulations not the most graceful, that the softer and more silvery strains, more like angel music, could not be heard. You have sung more to men than to God. As your voice has been elevated in loud strains above all the congregation, you have been thoughtful of the admiration you were exciting. You have really had such high ideas of your singing, that you have had some thoughts that you should be remunerated for the exercise of this gift.

The love of praise has been the mainspring of your life. This is a poor motive for a Christian. You have wanted to be petted and praised like a child. You have had much to contend with in your own nature. It has been hard work for you to overcome your natural besetments and live a self-denying, holy life. --Manuscript 5, 1874.

SECTION 6

An Adventist Theology of Church Music



The modern manifestation of a strong immanent “God within us” conception, has caused people to seek an immediate emotional experience of God through the stimulus of rhythmic and loud pop music. Such music, often used during the church service, reflects to a large extent the theological outlook of the congregation and, most likely, of the denomination which they represent.

Insufficient Theology. The increasing number of Christian churches in general and of SDA churches in particular that are adopting contemporary worship styles where various forms of religious rock music are performed, suffer from a condition that may be called “theological impoverishment.” The defining characteristic of this condition is the choice of music strictly on the basis of personal taste and cultural trends, rather than clear theological convictions.

The problem has been recognized even by some contemporary Christian musicians. In his book *At the Cross Roads* (1999), Charlie Peacock, an award-winning recording artist, producer and songwriter of such popular songs as “Every Heartbeat” (recorded by Amy Grant), frankly acknowledges that Contemporary Christian Music (CCM) has been operating “under insufficient theology.”¹ He writes: “What is missing from CCM is a comprehensive theology of music in general, and a theology of CCM artistry, industry, and audience in particular. In order to begin to rethink contemporary Christian music, we will first have to recognize the necessity of developing a comprehensive theology.”

Peacock finds that the theologies of contemporary music “often miss the mark” because they are based on personal tastes or popular demand rather than Biblical teachings. “Without God’s thoughts and God’s ways, we

are left with our own dim and insufficient ideas. If we willfully choose to neglect the work of building truthful theologies for our callings, we will find ourselves waving good-bye to the brightness which illuminates life. We will find ourselves stumbling blindly down the way which seems right to a man but leads to nothing but darkness.”

The challenge of rethinking the theological undergirding of contemporary music, affects not only the CCM movement, but Christian churches in general, including the Seventh-day Adventist Church. All too often the popular songs sang during church service are based on an inadequate or even heretical theology oriented toward self-satisfaction. This is true not only of religious rock but of other songs as well.

An example is the song, “We Get Lifted Up,”⁴ which begins: “I’ve learned a little secret that you may already know.” The secret turns out to be that praising the Lord “does as much for us as it does for Him ‘Cause we get lifted up.” The refrain repeats the same message: “We get lifted up, we get lifted up, we get lifted up when we praise the Lord; Oh, we get lifted up, we get lifted up, we get lifted up when we praise the Lord.” The second stanza begins, “I used to think my praise was only meant to serve the King,” but now we have discovered that praising the Lord “does as much for us as it does for Him.”

Indeed, worship does lift us up, but if the reason for worship is just to get an emotional lift, then worship becomes self-centered gratification, rather than God-centered adoration. Ultimately we sing about ourselves rather than about God’s glory, beauty, and holiness manifested in creation and redemption.

Feeling-oriented Music. Inadequate and misleading theology is often present also in children songs. For example, in the popular children tape series Psalty, produced by Maranatha Music, the smallest child asks: "Psalty, I'm so little. How can I praise the Lord?" Psalty replies: "Can you jump up and down? Can you get down on the ground? Can you shout with all your might, 'Praise the Lord?' If you do that with all your heart, then you can praise the Lord." The next song with a decidedly contemporary sound begins with all the children singing: "I'm gonna jump down / turn around / touch the ground/ and praise the Lord."

The false message of this song is typical of the feeling oriented music and worship. We do not praise God simply by jumping up and down or shouting His name. Praising God is not simply a matter of external exercises, but internal, heartfelt response.

It is amazing that many adults are content to sing simple choruses fit for children. In fact chorus singing has encouraged many churches to ignore completely the hymnal, opting instead for easily memorizable choruses which can be sung and danced as if one were at a party. "I'm-happy-happy-happy-all-the-day," is repeated a dozen of times. Another example, "I've got a feeling everything's gonna be all right. I've got a feeling everything's gonna be all right. I've got a feeling everything's gonna be all right, all right, all right, all right."

Such choruses are not only trite, but also heretical by making one's feeling, rather than God's promises, the basis of certainty. "In worship. . . faith, not feeling, should be the frame of reference. A faith practiced on the basis of feeling is no faith at all. Such songs may be fun to sing and make us

feel good, but their effect on worship and life is devastating.”

Obscure Spirituality. The emphasis of many contemporary religious songs on “me,” “my,” and “I” reflects the self-centered theology which is so prevalent today. In his article “Gospel Music Finds Its Amazing Grace,” Philip Gold points out that the message of contemporary religious songs “rarely varies: I’m OK, you’re OK, God’s OK, and it’s gonna be OK.”

The self-centered theology of contemporary songs is reflected in those lyrics which contain only vague and obscure references to spiritual things. Take, for example, the popular contemporary Christian song “You Light Up My Life.” The song speaks of a nebulous you, which could easily be a reference to a boyfriend, lover, husband, or wife, or possibly the Lord.

“And you light up my life.

You give me hope, to carry on.

You light up my days and fill my nights with song.

It can’t be wrong when it feels so right,

‘Cause you—you light up my life.”

Because of its nebulous theology, this song is sung in virtually any setting, from Las Vegas casino halls to evangelistic crusades “as a background song during an invitation to accept Jesus Christ as Savior.”

The implications of this so-called Christian song is that if it feels right, it cannot be wrong. If it feels good, do it! Incidentally, this was the nature of Eve’s temptation. She found that the forbidden fruit tasted “good,” so she took it and “gave some to her husband” (Gen 3:5-6). The Bible warns through examples and precepts that our feelings are

not a safe moral guide for Christian conduct, because our carnal mind is at enmity with God (Rom 8:7).

Another example of obscure spirituality, is Amy Grant's popular song "Who To Listen To:"

"Don't take a ride from a stranger
No way to know where they go
You may be left on a long dark road
Lost and alone
Don't you recall what your Mama told you
You've got to learn hot from cold."

This song hardly teaches any substantive spiritual values. It gives no Biblical direction or purpose to people. Note the comments of a Boston newspaper reporter who reviewed one of Amy's concerts where she sang "Who To Listen To:" " 'You want to sing, sing out! You want to dance, dance your brain out! Tonight we celebrate!' With those words, she [Amy Grant] kicked off her own brand of revival meeting at the Worchester Centrum Monday night. . . . For nearly two hours, she kept the spirit moving—laying down strong but gentle vocals over a blend of electronic pop that seemed better suited for a dance party than a church. 'Who To Listen To,' one bouncy number, has even figured in a 'Miami Vice' episode."

Music that is fitting for "Miami Vice," can hardly be suitable for worship in God's sanctuary. This is especially true for the Seventh-day Adventist church, where the music used in the worship service should express her theological identity as a prophetic movement called to prepare a people for the soon-coming Savior. In fact, many of the songs in the Adventist hymnal embody such distinctive beliefs as creation, the Sabbath, the atonement, Christ's

heavenly priesthood, the judgment, the Second Advent, and the world to come.

Objectives..... This article attempts to rethink the theological basis that should guide the choice of the music used in the worship service of Adventist churches. Specifically we shall consider how the three distinctive Seventh-day Adventist beliefs of the Sabbath, Christ's ministry in the heavenly sanctuary, and the Second Advent, should impact the choice and the performance of music in the church service.

What is being presented in this chapter should be regarded as a first feeble attempt to address a most important subject which has been largely ignored. The author is not aware of any significant study produced by Adventist scholars who examine Adventist church music in its theological context. This means that the theological reflections presented in this chapter are an initial attempt to lay a foundation upon which other competent Adventist scholars may build.

Part I

CHURCH MUSIC IN THE CONTEXT OF THE SABBATH

The Seventh-day Adventist Church draws the inspiration for her music and worship from three major doctrines: (1) the Sabbath, (2) Christ's atoning sacrifice and His ministry in the heavenly sanctuary, (2) the certainty and imminence of Christ's return. Each of these beliefs contributes in its own way to define the nature of Adventist church music.

Unfortunately, the ongoing debate over the use of contemporary pop music in Adventist worship, largely

ignores the theological presuppositions that should undergird the worship experience of Adventist believers. Some Adventist worship leaders are pushing for the adoption of contemporary religious rock in Adventist worship service strictly on the basis of personal taste and cultural considerations. But, the music and worship style of the Adventist church, cannot be based solely on subjective tastes or popular trends. The prophetic mission and message of the church should be reflected in her music and worship style.

Regretfully, the music and worship style of most Adventist churches is largely based on the uncritical acceptance of the worship style of other churches. But, as Norval Pease, my former professor of worship at the Andrews University Seventh-day Adventist Theological Seminary, taught us, “We are Adventists, and we must approach worship as Adventists. A worship service that meets the needs of Methodists, Episcopalians, or Presbyterians may be unsatisfactory for us.”

The answer to the Adventist worship renewal is to be found, not in the adoption of religious rock music, but in a re-examination of how our distinctive Adventist beliefs should be reflected in the various parts of the church service, including music. Such an ambitious undertaking is beyond the limited scope of this chapter which focuses primarily on the music aspect of the worship service.

The Sabbath Offers Reasons for Worship. Of the three major biblical doctrines that identify the Seventh-day Adventist Church, the Sabbath occupies a unique place because it provides the basis for the true worship of God. Such basis is to be found in the three fundamental truths that the Sabbath contains and proclaims, namely, that the Lord has created us perfectly, He has redeemed us completely,

and He will restore us ultimately. These three fundamental meanings of the Sabbath are examined at great length in my two books *Divine Rest for Human Restlessness* and *The Sabbath Under Crossfire*. The reader is referred to these studies for an exposition of the theology of the Sabbath.

To worship means to acknowledge and praise the worthiness of God. Would God be worthy of praise if He had not originally created this world and all its creatures perfectly and made provision for their ultimate restoration? No one praises a manufacturer that produced a car with mechanical problems and without taking responsibility for repairing them. In the same way it would be hard to find reasons to praise God with songs, prayers, and sermons, if He had not created us perfectly and redeemed us completely.

The Sabbath worship service is the occasion for believers to celebrate and rejoice over the magnitude of God's achievements: His wonderful creation, His successful redemption of His people; and His manifold manifestations of constant love and care. These are the fundamental themes that should inspire the composition and the singing of hymns of praise to God.

Some of these themes appear in Psalm 92, which is "A Song for the Sabbath." Here the believers are invited to celebrate the Sabbath by giving thanks, singing praises and playing the lute, the harp and the lyre (Ps 92:3). The purpose of this joyful celebration is to declare God's steadfast love and faithfulness (Ps 92:2); to praise the great works of His creation (Ps 92:4-5); to acknowledge God's care and power (Ps 92:12-15).

The celebration of God's goodness and mercy constitute the basis for all the music and worship offered to

God on any day of the week. But, on the Sabbath the music and the worship experience reaches its fullest expression, because the day provides both the time and the reasons for celebrating joyfully and gratefully God's creative and redemptive love.

The Conflict Between True and False Worship. To appreciate the importance of the Sabbath worship, of which music is a major component, we need to note that in a sense the Bible is the story of the conflict between true and false worship. God's summon to "put away the foreign gods" (Gen. 35:2), which occurs in the first book of the Bible, is reiterated in different forms in all subsequent books. In Revelation, the last book of the Bible, the summon is renewed through the imagery of three flying angels.

These angels call upon "every nation and tribe and tongue and people" (Rev 14:6), on the one hand, to renounce the perverted system of worship promoted by "Babylon," "the beast and its image" (Rev 14:8-11) and on the other hand to "fear God and give him glory, for the hour of his judgment has come," and to "worship him who made heaven and earth, the sea and the fountains of water" (Rev 14:7).

This solemn call to abandon the false worship of Babylon and to restore the true worship of God is presented in Revelation 14 as part of the preparation for "the harvest of the earth" (Rev 14:15), when the Lord shall come to gather the believers and punish the unbelievers. This preparation entails the abandonment of the false worship promoted by Babylon and the restoration of the true worship by God's people.

The apocalyptic imagery of the false worship promoted by Babylon is derived from the historical chapter

of Daniel 3, which describes an event of prophetic endtime significance. On the Plain of Dura all the inhabitants of the Babylonian empire were called to worship the golden image of king Nebuchadnezzar. A fiery furnace was prepared for those who refused to do homage to the golden image. Twice Daniel mentions that “every kind of music” (Dan 3:7, 10) was used to cause all classes of people from all the provinces of the empire to corporately worship the golden image (Dan 3:10).

The eclectic music produced by “the sound of the horn, pipe, lyre, trigon, harp, bagpipe,” and other instruments, served to induce the people “to fall down and worship the image” (Dan 3:15). Could it be that like in ancient Babylon, Satan is using today “every kind of music” to lead the world into the endtime false worship of the “beast and its image” (Rev 14:9)? Could it be that a Satanic stroke of genius will write Gospel songs that will have the marking of every taste of music: folk music, jazz, rock, disco, country western, rap, calypso, etc.? Could it be that many Christians will come to love this kind of Gospel songs, because they sound very much like the music of Babylon?

The summon of the Three Angels Message to come out of spiritual Babylon, by rejecting its false worship, could well include also the rejection of the rock music of Babylon. Soon the whole world will be gathered for the final showdown in the antitypical, apocalyptic Plain of Dura and “every kind of music” will be played to lead the inhabitants of the earth to “worship the beast and its image” (Rev 14:9).

The Music of Babylon. The use of music to promote the end-time false worship, is suggested by the description of the final overthrow of Babylon: “So shall Babylon the great city be thrown down with violence, and shall be no more;

and the sound of harpers and minstrels, of flute players and trumpeters shall be heard no more” (Rev 18:21-22).

The final silencing of the musicians of Babylon, indicate that they play an active role in promoting false worship. It is instructive to note the contrast between the music of Babylon which is primarily instrumental, with minstrels (professional entertainers), and the music of the heavenly choirs, which is primarily vocal. The only instrument used to accompany the heavenly choirs, is the harp ensemble. No flutes or trumpets accompany them. Why? Because, as we shall see, the timbre of the harp blends harmoniously with the collective human voices. The use of other instruments would overshadow the singing.

The apocalyptic description of the music of Babylon, reminds us of the instruments used by rock bands. Their music is so loud that the lyrics can hardly be heard. The reasons, as we have see in earlier chapters, is to stimulate people physically though the loud, incessant beat. This is the music that ultimately the Lord will silence at the final overthrow of the apocalyptic Babylon. By contrast the triumphant music of eternity is driven, not by the hypnotic beat of percussion instruments, but by the marvelous revelation of God’s redemptive accomplishments, which inspires the redeemed to sing their heart out. To this point we shall return shortly.

An Antidote Against False Worship. The mission of the Church at this time, as portrayed effectively by the three apocalyptic angels, is to promote the true worship of “him who made heaven and earth, the sea and the fountains of water” (Rev 14:6). The Sabbath is a most effective means to promote the restoration of true worship, because it calls upon people to worship Him who “in six days made heaven and the earth, the sea, and all that is in them” (Ex 20:11).

By focusing on God's creative and redemptive accomplishments, the Sabbath functions as an antidote against false worship. It challenges men and women to worship not their human achievements, and pleasures, but their Creator and Redeemer.

The temptation to worship man-made realities such as money (Matt. 6 :24), power (Rev. 13 :8; Col. 3 :5), and pleasure (Rom. 6:19; Titus 3 :3), has been present in every age. Today, however, the problem is particularly acute, because the triumph of modern science and the hedonistic bent of our culture, have led many people to worship personal profit and pleasure, rather than God's power and presence.

The pleasure syndrome of our time can be seen in the church's worship practice. People have become so attuned to amusements that they expect church music also to be entertaining, self-satisfying, and stimulating. The Sabbath can serve like an antidote against the search for pleasure in worship, by reminding believers that God invites them on His Holy Day to come into His sanctuary, not to seek for their "own pleasures" (Is. 58:13), but to delight in the goodness of His creative and redemptive love.

Holiness in Time as Holiness in Church Music. As holiness in time, the Sabbath effectively challenges believers to respect the distinction between the sacred and the secular, not only in time, but also in such areas as church music and worship. After all, music and worship constitute an important aspect of the observance of the Sabbath.

The fundamental meaning of the holiness [Hebrew *qadosh*] of the Sabbath, which is frequently affirmed in the Scripture (Gen 2:3; Ex 20:11; Ex 16:22; 31:14; Is 58:13), is

the “setting aside” the twenty four hours of the seventh day to cultivate the awareness of God’s presence in our lives. It is the manifestation of God’s presence that makes time or space holy.

The holiness of the Sabbath is to be found, not in the structure of the day which is the same as the rest of the weekdays, but in God’s commitment to manifest in a special way His Holy presence through the Sabbath day in the life of His people. Isaiah, for example, pictures God as refusing to be present at the Sabbath assembly of His people, because of their “iniquity” (Is 1:13-14). God’s absence makes their worship experience not holy but rather an “abomination” or a “trampling of my courts” (Is 1:12-13).

As the symbol of God’s free choice of His special time to manifest His Holy presence, the Sabbath can constantly and effectively remind believers who keep it, of their special divine election and mission in this world. Holy Day for a holy people. As the Sabbath stands as the Holy Day among the weekly days, so the believer who keeps it, is constantly invited to stand as God’s chosen holy person among a secularly minded and perverse generation. In other words, as the Bible puts it, Sabbath keeping serves as “a sign between me and you throughout your generations, that you may know that I, the Lord, sanctify you” (Ex. 31:13; cf. Ezek. 20:12).

The Mixing of the Sacred with the Secular. The distinction between the sacred and the secular which is embedded in the Sabbath commandment, is foreign to those Christians who view their Lord’s Day as a holiday rather than a Holy Day. In Western Europe less than ten percent of Catholic and Protestant go to church on Sunday. The vast majority of Christians choose to spend their Lord’s Day, seeking for personal pleasure and profit. Even in America, where

church attendance runs close to fifty per cent, the same Christians who on Sunday morning go to church, in the afternoon most likely will go to the shopping mall, ball games, restaurants, or other places of entertainment.

The mixing of sacred with secular activities on what many Christians view as their Lord's Day, facilitates the mixing of sacred with secular music in church worship itself. The common contributory factor is the loss of the sense of the sacred—a loss which affects many aspects of the Christian life today.

For many people today nothing is sacred anymore. The Holy Day has become a holiday. Marriage is viewed a civil contract that can be easily terminated through the legal process rather than a sacred covenant witnesses and guaranteed by God Himself. The church is treated as a social center for entertainment, rather than a sacred place for worship. The preaching draws its inspiration from social issues rather than the Sacred Word. By the same token, church music is often influenced by the secular rock beat, rather than by the sacred Scripture.

Cultural Relativism. The adoption of modified versions of rock music for church worship, is symptomatic of a larger problem, namely, the loss of the sense of the sacred in our society. The process of secularization which has reached new heights in our time, has gradually blurred the distinction between sacred and secular, right and wrong, good and bad. "All values and value systems, regardless of their conflicting perspectives, are equally valid. Right and wrong are reduced to mere opinion, one is as good as the other. Truth is not fixed but changeable, relative to the whims which define it."

The cultural relativism of our time has influenced the church especially in the field of aesthetic, such as music, which has become but a matter of personal preference. “I like rock, you like classic—so what?” One is supposed to be as good as the other. For many there is no longer a distinction between sacred and secular music. It is simply a matter of taste and culture.

The subjectivism in the field of aesthetic stands in stark contrast to the objective, non-negotiable doctrinal beliefs which are passionately defended by evangelical Christians. Dale Jorgensen correctly observes that “The same preacher who believes that he is obligated to preach objective righteousness in morality, often implies that ‘anything goes’ in the music of the church. This is one area where naturalistic humanists find, perhaps with good reason, a wide crack in the Christian door.”

The Sabbath challenges believers to close the door to the humanistic pressure of cultural relativism, by reminding them that the distinction between the sacred and the secular extends to all the facets of Christian life, including church music and worship. To use secular music for the church service on the Sabbath, means to treat the Sabbath as a secular day and the church as a secular place. Ultimately no real worship is offered to God, because true worship entails recognizing the boundaries between what is sacred for God’s use and what is secular for our personal use.

Part 2

CHURCH MUSIC IN THE CONTEXT OF THE HEAVENLY SANCTUARY

For many Christian churches their worship service centers on what Christ has already accomplished in the

past through His perfect life, atoning death, and glorious resurrection. By contrast, Seventh-day Adventist worship centers, not only on the past redemptive accomplishments of our Savior, but also on His present ministry in the heavenly sanctuary, and on His future coming to bring to consummation His redemption. Thus, all the three dimensions of Christ's ministry—past, present, and future—are involved in Adventist worship.

Meeting with the Lord. It is noteworthy that the three distinctive Adventist doctrines—the Sabbath, the Sanctuary, and the Second Advent—share a common denominator, namely, meeting with the Lord. On the Sabbath we meet the invisible Lord in time. In the Heavenly Sanctuary we encounter by faith the ministering Savior in place. At the Second Advent we shall be reunited with the Lord in space.

Meeting with the Lord in time on His Sabbath day, in place in His holy Sanctuary, and in space on the glorious day of His coming, should constitute the focal points of Adventist worship. When Adventists assemble for worship, their desire should be to meet the Lord. By faith they should wish to meet the Lord, not only at Calvary on the Cross, where He paid the penalty of their sins, but also at the throne of God in heaven itself, where He ministers on their behalf.

In his book *Sing a New Song! Worship Renewal for Adventists Today*, Raymond Holmes wrote: "In our [Adventist] worship we enter the heavenly sanctuary by faith and are able to see the world, the purpose of the church, the ministry of our Lord, and our own lives from God's all-encompassing perspective and not just from our own limited, self-centered, and narrow point of view."

The focus of the Adventist worship should be on the heavenly sanctuary where Jesus continually ministers in the heavenly liturgy on behalf of His people. "We have such a high priest, one who is seated at the right hand of the throne of the Majesty in heaven, a minister in the sanctuary and the true tent which is set up not by man but by the Lord" (Heb 8:1-2). It is because we have such a High Priest ministering in heaven that Hebrews says: "Let us then with confidence draw near to the throne of grace, that we may receive mercy and find grace to help in time of need" (Heb 4:16).

Church Worship to Reflect Heavenly Worship. The invitation to "draw near to the throne of grace" is obviously an invitation to worship by offering to our Lord our prayers, praises, and songs. The church on earth joins heavenly beings in praising Christ: "Let us continually offer up a sacrifice of praise to God, that is, the fruit of lips that acknowledge his name" (Heb 13:15).

The music and worship of the church on earth should draw its inspiration from the music and worship of the heavenly sanctuary, because they two are united by the worship of the same Creator and Redeemer. Hebrews invites believers to "come to Mount Zion and to the city of the living God, the heavenly Jerusalem, and to the innumerable angels in festal gatherings, and to the assembly of the first born who are enrolled in heaven." (Heb 12:22-24).

What a challenge for the church of the last days to let the glory and majesty of the heavenly worship shine through its music, prayers, and preaching. As Richard Paquier suggests, "something of the royal majesty and glory of the risen One who ascended to heaven has to come through in the worship of the church."¹⁴ When glimpses of the majesty and glory of the Risen Savior and heavenly High

Priest come through the music and worship of the church, there will be no need to experiment with religious rock, drama, or dance to revitalize church worship. The vision of Lord's glory and majesty provides all the dramatic ingredients believers could ever wish for an exciting worship experience.

The Worship of the Heavenly Sanctuary. To catch a glimpse of the majestic worship conducted in the heavenly sanctuary, we turn to the Book of Revelation where we find the largest number of choral ensembles to be found anywhere in the Bible. Scholars who have studied the music of Revelation have come up with different number of hymn texts in the book. Oscar Cullman has identified six hymns (Rev 5:9; 5:12; 5:13; 12:10-12; 19:1-2; and 19:6),¹⁴ while Michael Harris enumerates seven (Rev 4:8-11; 5:9; 7:10; 11:17-18; 12:10-11; 15:3; and 15:4b).¹⁵ Forrester Church and Terrance Mulry identify eleven hymns in Revelation (Rev 1:5-8; 4:11; 5:9-11; 5:12-13; 11:17-18; 12:10-12; 15:3-4; 18:22-23; 19:1-9; 22:16-17; and 22:20).

The exact number of hymns and choruses performing in Revelation is less important than their witness to the important role that music plays in the eschatological worship of God in the heavenly sanctuary. The three major choruses that participate in the heavenly worship are: (1) The 24 elders (Rev 4:10-11; 5:8-9; 11:16-18; 19:4); (2) The countless multitude of angels and redeemed (Rev 5:11-12; 7:9-12; 14:2-3; 19:1-3, 6-8); (3) The all-inclusive ensemble of every creature in heaven and earth (Rev 5:13).

The text of the hymns is very instructive. The chorus of the 24 elders sings first before God's throne a hymn about His creative power: "Worthy art thou, our Lord and God, to receive glory and honor and power, for thou dist

create all things, and by thy will they existed and were created” (Rev 4:10-11). Then they sing before the Lamb a hymn accompanied by harps about His redemptive accomplishments: “Worthy art thou to take the scroll and to open its seals, for thou wast slain and by thy blood didst ransom men for God from every tribe and tongue and people and nation, and thou made them a kingdom and priest to our God, and they shall reign on earth” (Rev 5:8-9).

Finally, the 24 elders sing before God about the vindication of the redeemed and the inauguration of the eternal kingdom: “We give thanks to thee, Lord God Almighty, who art and who wast, that thou has taken thy great power and began to reign. The nations rages, but thy wrath came, and the time for the dead to be judged, for rewarding thy servants, the prophets and saints, and those who fear thy name, both small and great, and for destroying the destroyers of the earth” (Rev 11:16-18; cf. 19:4). One notices a thematic progression in the hymns of the 24 elders, from the praising of God’s creation, to that of Christ’s redemption and the final vindication of His people.

Similar ascriptions of praises are found in the hymns sang by the countless multitude of angels (Rev 5:11-12) and by the redeemed (Rev 7:9-12; 14:2-3; 19:1-3; 19:6-8). “After this I looked, and behold, a great multitude which no man could number, from every nation, from all tribes and peoples and tongues, standing before the throne and before the Lamb, clothed in white robes, with palm branches in their hands, and crying with a loud voice, ‘Salvation belongs to our God who sits upon the throne, and to the Lamb!’” (Rev 7:9-10).

In his dissertation, published under the title *A Theology of Music for Worship Derived from the Book of*

Revelation, Thomas Allen Seel finds a crescendo in the participation of the heavenly choirs. “The chorus of the 24 elders appears to lead the larger choirs as the action in the text builds in a mighty crescendo of participation and sound; it initiates with the chorus of the 24 elders singing, followed by an antiphonal response of the creatures of heaven, and culminates when these antiphonal forces participate in a joined response with the remainder of creation, including the Redeemed. Together they corporately direct their praise to the Godhead.”

The dynamics of the antiphonal and responsorial responses of the various groups, reveal an amazing unity. “They respond in an orderly and balanced manner which witnesses the totally complete, uncompromising unity of all of the Godhead’s creation. Worship in the Apocalypse is ‘genuinely congregational’ and inclusively unites variegated levels of creation into a sea of doxological praise to the Godhead.”

Triumphant Music Without Beat. A careful study of the various hymns of Revelation reveals that in spite of all the references to the suffering of God’s people, the book still may prove to be one of the happiest composition ever written. As The Interpreter’s Bible comments: “The music of eternity [in Revelation] sends its triumphant joy back into the life of time. The justification of glorious Christian music in the world is always justification by faith . . . The writings of Paul also have this characteristic of bursting into song. You can judge an interpretation of the Christian religion by its capacity to set men singing. There is something wrong about a theology which does not create a triumphant music.”

The triumphant music of Revelation is inspired, not by the hypnotic beat of percussion instruments, but by the

marvelous revelation of God's redemptive accomplishments for his people. As the worshippers of the heavenly sanctuary are privileged to review the providential way in which Christ, the Lamb that was slain, has ransomed people of every nation, they sing with dramatic excitement in their doxological praise of the Godhead.

Worship leaders who are urging the use of an array drums, bass guitars, rhythmic guitars to give a rocky beat to their church music, should take notice of the fact that both in the Jerusalem Temple and in the heavenly sanctuary, no percussion instruments were allowed. The only instrument used by the heavenly choirs is a harp ensemble (Rev 5:8; 14:2).

The reason is, that, as Thomas Seel explains, "the distinctive timbre of the harp in worship blends harmoniously with the worshippers' collective voices. It should be noted that the instrumental support does not supplant the important of the words of the text nor does it contain a mixture of diverse instruments. The instrumental ensemble contains a singular type of instrument [the harp] which blends with the voice."

No Secular Music Allowed in the Temple. The distinction between sacred and secular music which is present in the heavenly sanctuary, was also evident in the Jerusalem Temple. In the next chapter "Music in the Bible," we shall see that only a selected group of Levites made up the Temple choir. They played only four instruments at specific times during the service: the trumpets, cymbals, lyres and harps (1 Chron 15:16; 16:5-6). Of the four, only the last two, the lyre and harps (both string instruments that blended with human voices), were used to accompany the singing.

The trumpets were used only to give various signals, such as when the congregation was to prostrate or the choir was to sing during the presentation of burnt offerings (2 Chron 29:27-29). The cymbals were used to announce the beginning of a song or of a new stanza. "Contrary to common opinion, the cymbals were not used by the precentor to conduct the singing by beating out the rhythm of the song."²¹ The reason is that the music in ancient Israel, as Anthony Sendrey has shown, lacked a regular beat and a metrical structure.²² It is evident that there was no possibility for any Jew who could play an instrument to be invited to join the Temple rock band and turn the service into a music festival.

In his doctoral dissertation presented at Cambridge University and published under the title *The Lord's Song. The Basis, Function and Significance of Choral Music in Chronicles*, John Kleinig notes that: "David determined the particular combination of instruments to be used in worship. To the trumpets which the Lord had ordained through Moses, he added the cymbals, lyres, and harps (1 Chron 15:16; 16:5-6). The importance of this combination is emphasized by the insistence in 2 Chronicles 29:25 that the instruments for sacred song, like the place of the musicians in the temple, had been instituted at the Lord's command. It was this divine command which gave them their significance and power."

2 Chronicles 29:25 explicitly states that king Hezekiah "stationed the Levites in the house of the Lord with cymbals, harps and lyres, according to the commandment of David and Gad the king's seer and of Nathan the prophet; for the commandment was from the Lord through his prophets." By appealing to the prophetic directives of Gad and Nathan, the author of Chronicles emphasizes that David's addition of the cymbals, harps and

lyres to the use of trumpet (Num 10:2), was not based on the king's personal taste, but on a commandment "from the Lord."

Sacred Music for a Sacred Place. Those who believe that the Bible gives them the license to play in church any instrument and music they want, ignore that the music at the Temple was not based on personal taste or cultural preferences. This is indicated by the fact that other instruments like the timbrels, the flutes, the pipes, and the dulcimers, could not be used in the Temple, because of their association with secular entertainment.

In his book *Music of the Bible in Christian Perspective*, Garen Wolf points out that "the use of tabret, timbrel, toph, and dancing by women or men had no connection with worship in the Temple, but rather for the purpose of show, ecstasy and secular entertainment or for religious music making outside the Temple."

Music was rigidly controlled in the Temple worship to ensure that it would be in harmony with the sacredness of the place. Just as the Sabbath is a Holy Day, so the Temple was a Holy Place, where God manifested his presence "among the people of Israel" (Ex 25:8; cf. 29:45). Respect for God's Holy Day and Holy Place of worship, demanded that no music or instruments associated with secular life were to be used in the Temple.

The connection between the Sabbath and the sanctuary is clearly affirmed in Leviticus 19:30: "You shall keep my Sabbaths and reverence my sanctuary: I am the Lord." Keeping the Sabbath is equated with reverence in God's sanctuary, because both are sacred institutions established for the worship of God. This means that secular music that is inappropriate for the Sabbath is also

inappropriate for the church, and vice versa. Why? Simply because God has set aside both of them for the manifestation of His Holy presence.

Lessons from the Temple's Music. Four major lessons can be learned from the music performed at the Jerusalem Temple as well as in the heavenly sanctuary. First, church music should respect and reflect the sacredness of the place of worship. This means percussion instruments and entertainment music which stimulate people physically, are out of place in the church service. Out of respect for the presence of God, such a music was not allowed in the Temple services, nor is used in the liturgy of the heavenly sanctuary. The same respect should be found in church services today.

Second, both the music of the earthly and heavenly Temples teaches us that instrumental accompaniments are to be used to aid the vocal response to God and not to drown the singing. In Revelation, it is the harps' instrumental ensemble that accompanies the singing of the choirs, because the harp's sound blends well with the human voice, without supplanting it. This means that loud, rhythmic rock music that drowns the sound of the lyrics, is inappropriate for church worship.

Third, church music should express the delight and the joy of being in the presence of the Lord. The singing of the various choirs in Revelation is heartfelt and expressive. They sing with a "loud voice" (Rev 5:12; 7:10) and express their emotions saying "Amen, Hallelujah" (Rev 19:4).

There must be a balance between the emotional and intellectual sides of life in religion and worship. "Musical expression in worship must have an emotional and intellectual aspect because that is the nature of man, the

nature of music, and the nature of religion. At its best, music should demonstrate this life-religion-music unity in worship by a well-proportioned, reasoned, feeling approach to composition.”

Reverence in God’s Sanctuary. Lastly, church music should be reverential, in tune with the sacred nature of worship. It is significant that of the eight words used in the New Testament to express a worship response to God, only one of them is used in Revelation.²⁶ It is the Greek word *prokuneo*, which is commonly translated “to worship” or “to prostrate.” The term appears 58 times in the New Testament, 23 of which occur in Revelation.

The term *prokuneo* is compound of two roots: *pros* meaning “toward” and *kuneo* meaning “to kiss.” When combined, they imply the honor and respect demonstrated toward a superior. Time and again we are told in Revelation that heavenly beings “fell down and worshipped Him” (Rev 4:10; 5:14; 7:11; 11:17; 15:4; 19:4).

It is significant that John the Revelator uses only *prokuneo* to describe the reverential worship of end-times. The reason could be the need to warn the end-time generation not to be misled by the false worship of Babylon, characterized by feverish excitement. God is holy and we worship Him with deep respect, awe, and affection. Both in the Jerusalem Temple and in the heavenly sanctuary God is worshipped with great reverence and respect. The same attitude should be manifested in our worship today, because God does not change.

Today we live in a world of feverish activity, constant entertainment, and close familiarity. This is reflected also in some of the contemporary Christian music that treats God with frivolity and irreverence. The worship in the earthly

and heavenly Temples teaches us that we need to bow in humility before our great God. Sacred music can help to quieten our hearts and souls so that we can more clearly recognize who our God really is and respond to Him in reverence.

Part 3

CHURCH MUSIC IN THE CONTEXT OF THE SECOND ADVENT

The belief in the certainty and imminence of Christ's return is the driving force of Adventist church worship and life-style. To be an Adventist Christian means first and foremost to live looking forward to the glorious day of Christ's coming. Peter urges this forward look, saying: "Set your hope fully upon the grace that is coming to you at the revelation of Jesus Christ" (1 Pet 1:13). Paul eloquently expresses this forward look, saying: "One thing I do, forgetting what lies behind and straining forward to what lies ahead, I press on toward the goal for the prize of the upward call of God in Christ Jesus" (Phil 3:13-14).

Pilgrim's Outlook. To live with this forward look means to view our present life as a pilgrimage, a journey to a better land. The writer of Hebrews notes that Abraham and all past true believers were pilgrims, with no permanent home on this earth. "They admitted that they were aliens and strangers on earth. People who say such things show that they are looking for a country of their own. If they had been thinking of the country they had left, they would have had opportunity to return. Instead, they were longing for a better country—a heavenly one. Therefore God is not ashamed to be called their God, for he has prepared a city for them" (Heb 11:13-16, NIV).

Someone has said that twentieth-century Christians are “the best-disguised set of pilgrims this world has ever seen.” Many have come to view this world as the “living room” in which to live as though Christ may never come, rather than the “waiting room” to the world to come.

The forward look to the future Kingdom of God challenges us not to invest present religious or political institutions with permanent value and functions because they are not the method by which the Kingdom of God is to be established. It challenges us to recognize that when Jesus comes all our human institutions, including our churches, will come to an end.

This means that we must build for the future while recognizing that the future does not belong by right to what we build. The ultimate effect of living with a forward look is to view all our institutions and personal decisions in the light of the Advent of our Lord.

Worship in Anticipation. The expectancy of Christ’s soon coming gives a special texture to Adventist worship and music. Through worship we break through the barriers of time and space and experience a foretaste of the blessedness of the future heavenly worship that awaits us at the glorious coming of the Lord. The writer to the Hebrews speaks of this vital function of worship, saying: “You have come to Mount Zion and to the city of the living God, the heavenly Jerusalem, and to innumerable angels in festal gathering, and to the assembly of the firstborn who are enrolled in heaven” (Heb 12:22).

The communal worship with fellow believers enables us temporarily to forget and transcend the unpleasant realities of this present life and to catch a glimpse of the blessedness of the world to come. The

music, the prayers, the proclamation, the witness of and fellowship with fellow members can give us a foretaste of the future heavenly Jerusalem and the festal gathering of God's children. Such an experience nourishes and strengthens the Advent Hope in our hearts by giving us a vision and a foretaste of the glories of the Second Advent.

The expectancy of Christ's coming gives a sense of urgency to the Adventist church worship. Hebrews admonishes believers "to stir up one another to love and good works, not neglecting to meet together, as is the habit of some, but encouraging one another, and all the more as you see the Day drawing near" (Heb 10:23-25).²⁸

The need to assemble together for worship and mutual encouragement is presented in this passage as all the more pressing as the Day of Christ's Coming draws near. The reason is that the nearer we draw to the return of Christ, the more intense will be Satan's efforts to undermine the work of God in our lives and in this world. "Woe to you, O earth and sea, for the devil has come down to you in great wrath, because he knows that his time is short!" (Rev 12:12). The inspiration and encouragement we receive from worshiping together with fellow believers can help us to hold fast to our faith and hope in the soon-Coming Savior.

Advent Music. Church music plays a vital role in strengthening the faith and nourishing the hope of Christ's coming. Through hymn singing, believers rehearse the day when they will see Jesus and speak with Him face to face. "Face to face shall I behold Him, Far beyond the starry sky; Face to face in all His glory I shall see Him by and by."

It is not surprising that in the new Seventh-day Adventist Church Hymnal, there are 34 hymns about the Second Advent.²⁹ They far outnumber the hymns about any

other subject, including the 18 hymns about the Sabbath.³⁰ The music and text of the Advent hymns express a variety of moods. For example, “O, we see the gleams of the golden morning Piercing through the night of gloom,” envisions the excitement at the appearing of the Lord in the golden sky. “O Lord Jesus, how long, how long Ere we shout the glad song? Christ returneth, Hallelujah!” expresses the longing and impatience to see the Lord. “O it must be the breaking of the day!” gives the reassurance that the end-time signs are fast-fulfilling.

“Lift up the trumpet and loud let it ring” challenges believers to boldly proclaim that “Jesus is coming again.” “We have this hope that burns within our hearts,” captures in a marvelous way the belief that the “time is here, When the nations far and near Shall awake, and shout, and sing, Hallelujah! Christ is King.” “When the roll is called up yonder, I’ll be there,” enthusiastically reaffirms the commitment to be ready for the day “When the trumpet of the Lord shall sound, and time shall be no more.”

Advent Inspiration. The glorious vision of Christ’s return has inspired the composition of many faith-instilling hymns that have enriched church life and worship through the centuries. Today, as we stand at the threshold of the Lord’s return and “see the Day drawing near” (Heb 10:23-25), the Blessed Hope should inspire the composition of new songs that can rekindle the flame and encourage believers “to live sober, upright, and godly lives in this world, while awaiting our blessed hope, the appearing of the glory of our great God and Savior Jesus Christ” (Titus 2:13).

New upbeat Advent songs are needed today to appeal especially to the younger generation that has been captivated by the fast moving, rhythmic, loud, electronically amplified sounds, and uninhibited lyrics of

rock music. To reach the younger generation is a formidable task, because in many cases their senses have become so dulled by their overexposure to the loud, rhythmic sounds of rock music, that they can no longer hear “the still small voice.” In his *Decline of the West*, Oswald Spengler gave an ominous warning years ago: “In the last stages of a civilization all art becomes nothing but titillation of the senses (nerve excitement).”

Indeed, we live today in the very last stage of the end-time civilization when “the titillation of the senses” through the rock idiom has invaded even the evangelical community, including an increasing number of Adventist churches. Rock music provides for many a deceptive substitute for the inner feelings of “love, joy, and peace” that comes when the Holy Spirit works in our lives (Gal 5:22).

Our challenge today is to help our rock and roll generation to capture the vision of that glorious day that is coming when they will be able to experience the most exciting audiovisual extravaganza they have ever imagined—the glorious coming of the Rock of Ages. The band of angels that will accompany Him will produce the most thundering sounds this planet has ever heard. The splendor of His presence and the vibrations from the sound of His voice, will be so powerful to annihilate the unbelievers and to bring new life to believers.

Such a glorious event can fire up the imagination of musicians today to compose new songs that will appeal to many who are looking for meaning and hope in their lives. A song that comes to mind, is “Welcome Home Children,” by Adrian King. The song helps to capture the delight and emotional excitement of the glorious day that is coming when “heaven’s gates will open wide and all who love the

Lord will enter in.” The Lord Himself will greet His children, saying, “Welcome home children, this is a place I prepared for you. Welcome home children, now that your work on earth is through. Welcome home children, you who have followed so faithfully.” New Advent songs, like “Welcome Home Children,” which are theologically correct and musically inspiring, can enrich the worship experience of believers, and appeal to those who are receptive to the working of the Holy Spirit in their lives.

CONCLUSION

We noted at the outset that music is like a glass prism through which God’s eternal truths shine. Through church music a whole spectrum of Biblical truths can be taught and proclaimed. Throughout church history people have learned through music the great truths of the Christian faith and the claims of Christ upon their lives.

In their attempt to bring about worship renewal, many evangelical churches today are adopting religious rock songs on the basis of personal taste and cultural trends, rather than of clear theological convictions. The result is that some popular songs sang during church service have an inadequate or even heretical theology oriented toward self-satisfaction.

The choice of appropriate church music is crucial especially for the Seventh-day Adventist Church, because through her music she teaches and proclaims the end-time truths entrusted to her. Regretfully, the music and worship style of most Adventist churches is largely based on the uncritical acceptance of the worship style of other churches.

To provide a theological basis for the choice and performance of music during the worship service of Adventist churches, we have considered in this chapter the implications of Sabbath, Christ's ministry in the heavenly sanctuary, and the Second Advent. We have found that each of these three distinctive Adventist beliefs contributes in its own unique way to define what good church music should be like.

The Sabbath teaches us to respect the distinction between the sacred and the secular, not only in time, but also in such areas as church music and worship. At a time when cultural relativism has influenced many churches to blur the distinction between sacred and secular music, the sabbath teaches us to respect such a distinction in all the facets of Christian life, including church music and worship. To use secular music for the church service on the Sabbath, means to treat the Sabbath as a secular day and the church as a secular place.

The study of the music and liturgy of the Jerusalem Temple as well as the heavenly sanctuary, have been very instructive. We have found that out of respect for the presence of God, percussion instruments and entertainment music which stimulate people physically, were not allowed in the Temple services, nor are they used in the liturgy of the heavenly sanctuary. On account of the same reason, rhythmic instruments and music that stimulates people physically rather than elevating them spiritually, are out of place in the church today. The worship in the earthly and heavenly Temples teaches us also that God is to be worshipped with great reverence and respect. Church music must not treat God with frivolity and irreverence. It should help to quiet our souls and respond to Him in reverence.

The belief in the certainty and imminence of Christ's coming should be the driving force of the Adventist lifestyle and church music. The soon-appearing of the Rock of Ages, with the greatest band of angels this world has ever seen, can fire up the imagination of musicians today to compose new songs to appeal to those who are looking for meaning and hope in their lives.

At the threshold of a new millennium, the Seventh-day Adventist Church faces an unprecedented challenge and opportunity to re-examine the theological basis for the choice and performance of her music. We hope and pray that the church will respond to this challenge, not by accepting uncritically contemporary pop music which is foreign to the mission and message of the church, but by promoting the composition and singing of songs that fittingly express the hope that burns within our hearts (1 Pet 3:15).

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