

Music & Worship
or
Does it matter how do we say: "I love You?"

Introduction

The idea of putting together the following thoughts came after a discussion about music with brothers who play the instruments in the church. This material is a response for them and for all those asking the questions: What's wrong with the way we play the instruments? What's wrong with using jazz, reggae, R&B, blues, rap, rock in our worship or at our social gatherings or even at home?

Some people may think and say that it is a matter of race, I would like to say from the outset that although I am white, in the first 18 years of my life, when I was not a Christian, I was not attracted by rock but by all the so called „black” styles of music, such as: rap, jazz, blues, soul and reggae. That music was a part of my every day life .

When I started to read the Bible and I discovered God's church I was blessed to be part of a community where sacred songs were used for worship and nothing else. However from contact with some younger Christians, I found out that there is also some „spicy” Christian music, mainly imported from the USA. This is more commonly known as CCM (Christian Contemporary Music), where Christian words replace the worldly text but the music style remains the same. After conducting research into CCM I decided to stay away from it. I saw that the dangers are so subtle that many Christians can not even realise what is wrong with it.

Many are scared by the hard rock but are not aware that blues and jazz and other similar styles are equally as bad and from the same source. As soon as the **words** are right, many think it does not matter what kind of **music** we use. Is that true? Let's think about **the way** we speak.

You can express your thoughts and feelings in so many different ways. Do these ways mean the same thing to the one who is listening? If a wife is asking her husband: „Do you love me?” and with a bored voice / tone he replies : „Yes, darling, I love you”, will she be happy? He said the right thing but in a **way** which **contradicts** or **undermines** his message. The same thing happens with music. If a specific style is created and inspired by Satan to feed the flesh of his worshippers, to feed their desire for sexual immorality, can we use that same music and put some christian words on it? This is what's happening in Christianity today, and in many of our churches too.

If my daughter comes to me and says: „Daddy, I love you!” in a **sensual way**, should I be happy and congratulate her? Any sane human being would say NO. It should make me very sad and ask her what happened, who taught her to say those **beautiful words** in such a **dirty way!!!** But again, my daughter could look confused and ask me why I don't like what she is saying. I would have to explain to her that while her **words are very nice** and should be music to my ears, **the way** she said those words is **completely wrong!!!** The same criteria applies to those who lead the singing in church. If the moves are sensual, more suitable for a club or bar, do we really worship our Lord? Will our singing be acceptable in God's eyes?

If we say to our Lord „I love You!” and we do it in a sensual way through our singing and moving, do you think that our God is happy? Do you think that our Lord will accept our declaration? If we

say it in the wrong way, should we continue to do it? If we continue, shall the Holy Spirit remain with us?

Most of the following quotes are from the Bible and Ellen G. White. They are the „It is written” we need in these times. Anything from different sources has to be in harmony with the Law and the Testimony. There is no time and no place for personal ideas. It is too late in history to experiment. Many others who lived before us experimented and as a result lost out on eternity. Let us learn from the past and live today to the highest standard.

„**Worldly policy and the undeviating principles of righteousness do not blend into each other imperceptibly, like the colors of the rainbow.** Between the two a **broad, clear line** is drawn by the eternal God. The likeness of Christ stands out as distinct from that of Satan as midday in contrast with midnight. And only those who live the life of Christ are His co-workers. If one sin is cherished in the soul, or **one wrong practice** retained in the life, the whole being is contaminated. The man becomes an instrument of unrighteousness.” {DA 313.1}

In all the pagan cultures of the world, regardless of the culture (Greek, Roman, Canaanite, Egyptian, Native Indian) music was created and used to worship the spirits /gods / idols and in most of the cases to prepare the worshippers for immoral practices. For this reason the pagan worship was very attractive even for the Jews. It was not only „new theology” but also „new” experiences, sexual experiences. The flesh was happy and for this reason they were so enthuse about it. In the pagan cultures the so called „sacred prostitution” played a strong role to promote their „theology”, and many times the Jews were „evangelised”. We repeat the same mistake today. When we use the **dance music**, no matter how Christian the words are, we engage in a very similar **sensual experience**. Then we wonder why there are so many single mums in the church! Instead of listening to sacred music they listen to sensual music, both in church and of course „more spicy” at home. The results can be seen in the quality of spiritual lives and in daily living experiences; no moral power, no strong moral values.

1.Purpose of the Music / Why God invented Music?

„[In the schools of the prophets] A spirit of devotion was cherished. Not only were students taught the duty of prayer, but they were taught how to pray, how to approach their Creator, how to exercise faith in Him, and how to understand and obey the teachings of His Spirit. 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.” {PP 594}

„[Music] 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.” {Ed 167.4}

“The lifeless attitude of the worshippers in the house of God is one great reason why the ministry is not more productive of good. 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.**” 5T 492

„**When others are impatient, fretful, and complaining because self is not subdued, begin to sing some of the songs of Zion.** While Christ was working at the carpenter's bench, others would sometimes surround Him, trying to cause Him to be impatient; but He would begin singing some of the beautiful psalms, and before they realized what they were doing, they had joined with Him in singing, influenced, as it were, by the power of the Holy Spirit which was there.” {AH 443.1}

2. Supremacy of preaching/studying the Scriptures/welfare ministry over music

“Improvements can be made in our manner of conducting camp meetings, so that all who attend may receive more direct labor. There are some social meetings held in the large tent, where all assemble for worship; but these are so large that only a small number can take part, and many speak so low that but few can hear them. . . . **In some instances much time was devoted to singing.** There was a long hymn before prayer, a long hymn after prayer, and much singing interspersed all through the meeting. **Thus golden moments were used unwisely,** and not one-half the good was done that might have been realized had these precious seasons been properly managed.”-- Review and Herald, Nov. 27, 1883. {Ev 511.1}

“But singing should not be allowed to divert the mind from the hours of devotion. **If one must be neglected, let it be the singing.**”--Review and Herald, July 24, 1883. {Ev 506.3}

“I even spoke to the large congregation before we went East last fall, of their neglect of Sister More. I spoke of the duty of giving honour to whom it is due; it appeared to me that wisdom had so far departed from the prudent that they were not capable of appreciating moral worth. I told that church that there were many among them who could find **time to meet, and sing, and play their instruments of music;** they could give their **money** to the artist to multiply their likenesses, or could spend it to attend public amusements; **but they had nothing to give to a worn-out missionary who had heartily embraced the present truth and had come to live with those of like precious faith. I advised them to stop and consider what we were doing, and proposed that they shut up their instruments of music for three months and take time to humble themselves before God in self-examination, repentance, and prayer until they learned the claims which the Lord had upon them as His professed children. My soul was stirred with a sense of the wrong that had been done Jesus, in the person of Sister More,** and I talked personally with several about it.” {1T 676.1} [this was the case of **Hannah More**, a holy SDA missionary who was neglected by the Battle Creek Church and she died prematurely. EW rebuked strongly the church for their blindness and neglect. The reading of the whole chapter in Testimonies for the Church vol.1 helps to understand better what happened]

“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 paralysed 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 dishonour 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 judgement all these words of inspiration will condemn those who have not heeded them." {1T 505}

3. Supremacy of using the voice only over using the instruments

"The **human voice** that sings the music of God from a heart filled with gratitude and thanksgiving is far more pleasing to Him than the melody of all the musical instruments ever invented by human hands."--Letter 2c, 1892. {Ev 506.4}

" 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 understanding, with the knowledge, must be such a connection with heaven that angels can sing through us.**" {3SM 335}

4. Singing and social gatherings / job / daily labour

„But 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." CT 339

Please note that **the scene presented is not from a worship service.** Many Christians think that they can use worldly/unholy music (with or without Christian text) when they are not in the church: in their cars, in their homes, at school, at their parties. The life of Jesus and His example shows that He made no difference in those situations:

"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 **labour,** 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." DA 73

5.Singing / Music and Worship

5.1.Dancing and worship

Is it sinful to dance? It is written in the Psalms 149:3 “Let them praise his name in the **dance**: let them sing praises unto him with the timbrel and harp.”

“Then spake Jesus again unto them, saying, I am the light of the world: he that followeth Me shall not walk in darkness, but shall have the light of life.” When He spoke these words, Jesus was in the court of the temple specially connected with the services of the Feast of Tabernacles. In the center of this court rose two lofty standards, supporting lampstands of great size. After the evening sacrifice, all the lamps were kindled, shedding their light over Jerusalem. This ceremony was in commemoration of the pillar of light that guided Israel in the desert, and was also regarded as pointing to the coming of the Messiah. At evening when the lamps were lighted, the court was a scene of great rejoicing. Gray-haired **men**, the priests of the temple and the rulers of the people, united in the **festive dances** to the sound of instrumental music and the chants of the Levites.” {DA 463.2}

So no, it's not a sin if the way you dance is one approved by the Lord. How do you know whether it is right or wrong? If you are not sure if your dance is right, is it wise to continue? Not at all. We are influenced by what we see around us. The modern dance is a sensual one. So it is very natural (not spiritual!) for us to use a model already seen around.

But David danced and he did it in a very special moment, when the ark of the Lord was brought to the Tabernacle:

“And David **danced** before the LORD with all his might. And David was wearing a linen ephod.” 2Samuel 6:14

What kind of dance was that one?

“**The music and dancing in joyful praise to God at the removal of the ark had not the faintest resemblance to the dissipation of modern dancing.** The one tended to the remembrance of God and exalted His holy name. The other is **a device of Satan to cause men to forget God** and to dishonour Him.” {PP 707.2}

ESV Bible Commentary says something very interesting about the way David danced: “the term [in Hebrew] for dancing in vv.14 and 16 does not appear elsewhere in Scripture and seems to describe a whirling dance” p.553

5.2.Music in the Bible and Christian History

“The art of **sacred melody** was diligently cultivated. **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.” FE 97 In other words **no dance music** (again, we don't speak about words) was taught and used by the godly people.

The Jews were not allowed to adopt any of the music styles they could hear around them. Whenever they did it, they were punished. They once used some **Egyptian style** music and dancing when they worshipped the golden calf. Like we do today they wanted to adapt to the surrounding CULTURE. They lived in Egypt for 400 years, a very long time. Remember that all the modern styles, born from Voodoo, like Jazz, Reggae, Blues, R&B, Rock etc are not older than 100 years. Nothing new under the sun! And we know the end of that story, we know what happened to the Jews. We know also that the Bible was given to us to learn how we can avoid the fatal mistakes some others made

back in history. Do we learn anything about music?

“Twenty-four thousand of these,” David said, “shall have charge of the work in the house of the Lord, 6,000 shall be officers and judges, 4,000 gatekeepers, and **4,000 shall offer praises to the Lord with the instruments** that I have made for praise.” 1 Chronicles 23:5

Catholic music

“Many Protestants suppose that the Catholic religion is unattractive and that its worship is a dull, meaningless round of ceremony. Here they mistake... The ear also is captivated. **The music is unsurpassed.** The rich notes of the deep-toned organ, blending with the melody of many voices as it swells through the lofty domes and pillared aisles of her grand cathedrals, cannot fail to impress the mind with **awe and reverence.**

This outward splendour, pomp, and ceremony, that only mocks the longings of the sin-sick soul, is an evidence of inward corruption. The religion of Christ needs not such attractions to recommend it. In the light shining from the cross, true Christianity appears so pure and lovely that no external decorations can enhance its true worth. It is the beauty of holiness, a meek and quiet spirit, which is of value with God.” {GC 566.3}

These words may be a surprise for us but yes, the pen of inspiration is appreciative of it. Few know that one of the sources for protestant songs was catholic music. The wrong thing about Catholic music is not in the **melody** but in the **text**. Theological errors are combined with sacred melody to give force to error. Contemporary Christian Music does the opposite: trying to have doctrinal orthodoxy in the text of the music, but uses worldly/satanic melodies. The Protestant Reform in Europe brought the right music: sound doctrinal text combined with sacred melody. Think also about the list below with different types of sacred music/melody in the history. We should explore more this kind of music and not the modern noise, the so called Christian Contemporary Music.

Some **examples of sacred music/melody**:

Jewish cantorial music

Plainchant (3rd century AD)

Gregorian chant (6th century AD)

Organum (9th century AD)

Polyphony

The Mass

Byzantine chant

Protestant chorale

"many of the forms and even **melodic patterns of the Byzantine and Western Christian chants** were adaptations from the **music of the synagogues.**" Music historian William Smoldon

Ulrich notes that the "**Dead Sea Scrolls** contain signs similar to those in the **liturgical script of early Christian sects** . . . strengthening the conjecture that a common musical heritage is shared by the people of related cultures . . ."

5.3. Wrong use of music

“And the harp, and the viol, the tabret, and pipe, and wine, are in their feasts: but they regard not the work of the LORD, neither consider the operation of his hands. ” Isaiah 5:12 KJV

“who sing **idle songs** to the sound of the harp
and like David invent for themselves instruments of music,” Amos 6:5 ESV

“And Nadab and Abihu, the sons of Aaron, took either of them his censer, and put fire therein, and put incense thereon, and offered **strange fire before the LORD**, which he commanded them not. And there went out fire from the LORD, and devoured them, and they died before the LORD.”
Leviticus 10:1,2 KJV

“ Because men have received great light, because they have, like the princes of Israel, ascended to the mount, and been privileged to have communion with God, and to dwell in the light of His glory, let them not flatter themselves that they can afterward sin with impunity, that because they have been thus honored, God will not be strict to punish their iniquity. This is a fatal deception. The great light and privileges bestowed require returns of virtue and holiness corresponding to the light given. Anything short of this, God cannot accept. Great blessings or privileges should never lull to security or carelessness. They should never give license to sin or cause the recipients to feel that God will not be exact with them... God designed to teach the people that **they must approach Him with reverence and awe, and in His own appointed manner.** He cannot accept partial obedience. It was not enough that in this solemn season of worship nearly everything was done as He had directed. God has pronounced **a curse upon those who depart from His commandments, and put no difference between common and holy things.**” PP 360 (ch.31 The Sin of Nadab and Abihu)

„When a soul is captured from the ranks of Christ **the synagogue of Satan sing in hellish triumph** (Letter 12a, 1893).” {5BC 1136.9}

*“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.

When the camp meeting is ended, the good which ought to have been done and which might have been done by the presentation of sacred truth is not accomplished. Those participating in the supposed revival receive impressions which lead them adrift. They cannot tell what they formerly knew regarding Bible principles.

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.... “ 2SM 36, 37

„I am telling you these experiences, in order that you may know what we have passed through. . . . Some {fanatics after 1844} would **dance up and down, singing, "Glory, glory, glory, glory, glory, glory."** Sometimes I would sit still until they got through, and then I would rise and say, **"This is not the way the Lord works. He does not make impressions in this way.** We must direct the minds of the people to the Word as the foundation of our faith."

I was but a mere child at that time, and yet I had to bear my testimony repeatedly against these

strange workings. And ever since that time I have sought to be very, very careful lest something of this sort should come in again among our people. Any manifestation of fanaticism takes the mind away from the evidence of truth--the Word itself.

You might take a consistent course, but those who would be influenced by you might take a very inconsistent course, and, as a result, we should very soon have our hands full of something that would make it **almost impossible to give unbelievers the right impression of our message and work.** We must go to the people with the solid Word of God; and when they receive that Word, the Holy Spirit may come, but it always comes, as I have stated before, in a way that commends itself to the judgment of the people. In our **speaking**, our **singing**, and in all our spiritual exercises, we are to reveal that **calmness and dignity and godly fear** that actuates every true child of God. {2SM 42, 43}

„Brother U 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.*

Dignified, Solemn, Impressive Music.--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.*

The Feelings Not Touched, the Heart Not Subdued.--Brother U 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 U 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.**

It Must Be "All in His Way."--Brother U'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 angels 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 U 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?**

The Power of Music.--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 understanding, with the knowledge, must be such a connection with heaven that angels can sing through us.** {3SM 333-335}

„Your wife, in speech, in **song**, and in strange exhibitions that are **not in accordance with the genuine work of the Holy Spirit**, is helping to bring in a phase of **fanaticism** that would do great injury to the cause of God, if allowed any place in our churches.

My brother and sister, I have a message for you: you are starting on a false supposition. There is much of self woven into your exhibitions. Satan will come in with bewitching power through these exhibitions. It is high time that you call a halt. If God had given you a special message for His people, you would walk and work in all humility--**not as if you were on the stage of a theater, but in the meekness of a follower of the lowly Jesus of Nazareth.** You would carry an influence altogether different from that which you have been carrying. . .” 2 SM 45

Dance music, music from abyss, drums... these words should make us tremble and be eager to avoid any strange sounds or moves in our worship!

“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. **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. **The reverence which the people had anciently for the sanctuary where they met with God in sacred service has largely passed away...**

...God gave rules of order, perfect and exact, to His ancient people. 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.**” 5T 491-500

I have very big doubts that we are fulfilling God's will, when the instruments are used in a way that is more suitable for a pub than for the worship of God in our church. We should not have any infusion of jazz as often happens, or other dance rhythms. Sometimes the piano is used in the wrong way but the most damaging effect belongs to the drums. They would be better banned than to use them in a very wrong way. If their role and volume were as limited as you can see it in the classical music, it would be fine.

6. Use of frivolous music in worship and at home – inappropriate in both places

“One pattern only is given to the young, but how do their lives compare with the life of Christ? 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. Listen to the instructions from the Inspired Book of God. I saw that Satan had blinded the minds of the youth that they could not comprehend the truths of God's word.” 1T 496-497

„**Our danger of falling from the pathway increased.** We pressed close to the white wall, yet could not place our feet fully upon the path, for it was too narrow. We then suspended nearly our whole weight upon the cords, exclaiming: "We have hold from above! We have hold from above!" The same words were uttered by all the company in the narrow pathway. As we heard the **sounds** of mirth and revelry that **seemed to come from the abyss below**, we shuddered. We heard the profane oath, the vulgar jest, and **low, vile songs. We heard the war song and the dance song.** We heard **instrumental music** [no words, just instruments!], and loud laughter, mingled with cursing and cries of anguish and bitter wailing, and were more anxious than ever to keep upon the narrow, difficult pathway. Much of the time we were compelled to suspend our whole weight upon the cords, which increased in size as we progressed.” {LS 191.2}

7. Modern music and its roots (see also the additional articles!)

The modern dance music has its roots in the Voodoo rhythms. These rhythms were brought in America by the west African slaves.

VOODOO

Vodun or Vodun (spirit in the Fon and Ewe languages, pronounced [vodú] with a nasal high-tone u; also spelled Vodon, Vodoun, Voudou, Voodoo etc.) is an indigenous organised religion of coastal West Africa from Nigeria to Ghana. Vodun is practised by the Ewe, Kabye, Mina and Fon peoples

of southeastern Ghana, southern and central Togo, southern and central Benin and (under a different name) the Yoruba of southwestern Nigeria.

Jazz (source: wikipedia)

The [music of New Orleans](#) had a profound effect on the creation of early jazz. Many early jazz performers played in venues throughout the city; the **brothels** and **bars** of the [red-light district](#) around [Basin Street](#), called "[Storyville](#)", was only one of numerous neighborhoods relevant to the early days of New Orleans jazz.

Prohibition in the United States (from 1920 to 1933) banned the sale of alcoholic drinks, resulting in illicit speakeasies becoming lively venues of the "Jazz Age", an era when popular music included current dance songs, novelty songs, and show tunes. Jazz started to get a reputation as being **immoral** and many members of the older generations saw it as threatening the old values in culture and promoting the new decadent values of the Roaring 20s. Professor Henry van Dyke of Princeton University wrote "...**it is not music at all. It's merely an irritation of the nerves of hearing, a sensual teasing of the strings of physical passion.**"

Swing was also dance music. It was broadcast on the radio 'live' nightly across America for many years especially by Hines and his Grand Terrace Cafe Orchestra broadcasting coast-to-coast from Chicago, well placed for 'live' time-zones.

Dance music is music composed specifically to facilitate or accompany dancing. It can be either a whole musical piece or part of a larger musical arrangement. In terms of performance, the major categories are live dance music and recorded dance music.

Reggae (source: wikipedia)

Reggae is a music genre first developed in Jamaica in the late 1960s. **Reggae developed from ska, mento and R&B music in the 1960s.** The shift from rocksteady to reggae was illustrated by the organ shuffle, which was pioneered by Jamaican musicians like Jackie Mittoo and Winston Wright.

Stylistically, reggae incorporates some of the musical elements of rhythm and blues (R&B), jazz, African and Latin American music, as well as other genres.

Blues (source: wikipedia)

Blues is the name given to both a musical form and a music genre that **originated in African-American communities** of primarily the "Deep South" of the United States at the end of the 19th century from spirituals, work songs, field hollers, shouts and chants, and rhymed simple narrative ballads. The blues form, ubiquitous in jazz, rhythm and blues, and rock and roll is characterized by specific chord progressions, of which the twelve-bar blues chord progression is the most common. The blue notes that, for expressive purposes are sung or played flattened or gradually bent (minor 3rd to major 3rd) in relation to the pitch of the major scale, are also an important part of the sound.

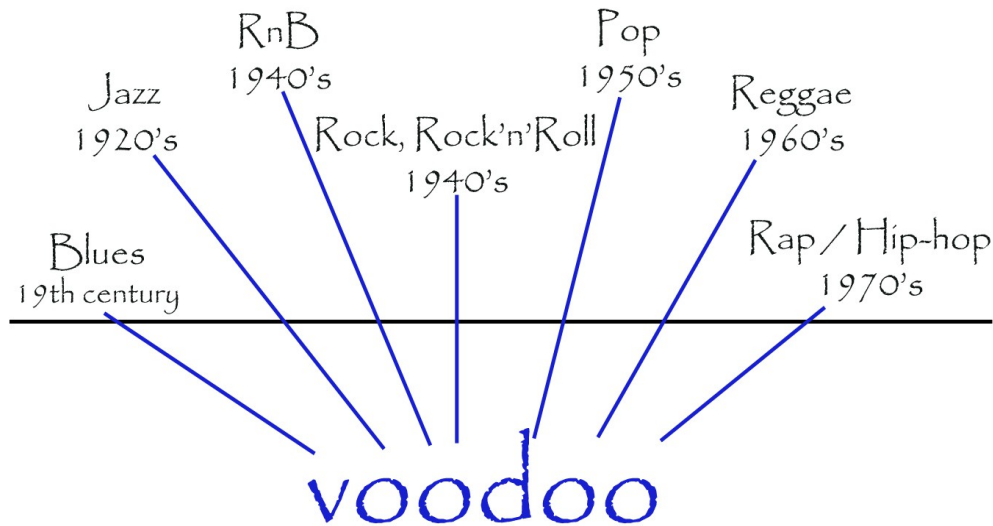
The term "the blues" refers to the "**blue devils**", meaning melancholy and sadness; an early use of the term in this sense is found in George Colman's one-act farce *Blue Devils* (1798)

Rock and roll (source: wikipedia)

Rock and roll (often written as rock & roll or rock 'n' roll) is a genre of popular music that **originated** and evolved in the United States during the late 1940s and early 1950s, **primarily from a combination of African American blues, country, jazz, and gospel music.** Though elements of rock and roll can be heard in country records of the 1930s, and in blues records from the 1920s,

rock and roll did not acquire its name until the 1950s.

The beat is **essentially a blues rhythm** with an accentuated back beat, the latter almost always provided by a snare **drum**. [12] Classic rock and roll is usually played with one or two **electric guitars** (one lead, one rhythm), a string bass or (after the mid-1950s) an electric bass guitar, and a **drum kit**.



Contemporary Music was brought on the scene by Satan at a time when God called the Millerite movement and the advent movement to proclaim His message. While in the beginning this Contemporary Music was not accepted among Christians, it didn't take too long until Christians were deceived and "baptized" it and called it Contemporary Christian Music (sometimes called simply Gospel Music).

Does it matter how do we say 'I love you?'
YES, IT DOES! ALWAYS

Music and its Roots in Voodoo

By Seth Mullins

<http://ezinearticles.com/?Music-and-its-Roots-in-Voodoo&id=175944>

"If we were to trace back to the **original roots** of the Blues, Gospel, R&B, Jazz and Rock'n'Roll in America, it would be around 1619 when the first twenty Negroes were sold into slavery from a ship arrived in Virginia. Thus began one of the ugliest eras of our history – and a harrowing experience for the original African-Americans. To keep their oral traditions alive and lift their spirits in the face of this immense suffering, they turned to the music that had been an integral part of their everyday lives in Africa – and which was, itself, steeped in magical ritual and voodoo.

In West Africa, the "professional" music-makers had been known as the Griot. They related the ancestral tales and served as the keepers of the tribes' myths and history.

Their function was much like that of the Medicine Men of the Native Americans. And like the Shamans of our own continent, their art was associated with magic and healing.

Because the slaves had brought nothing with them from their old world, they were obliged to draw on their own memory to re-create their music, and to utilize everyday items to craft new instruments. The banjo, for example, was modeled after a West African gourd guitar. The white men, with their guns and whips, had the power, so the slaves had to vent their anger and frustration in their music. Their songs found homes in churches, juke joints, downtown squares, and amongst prison gangs.

With the evolution of the Delta Blues, a sound inspired mainly by suffering and despair, the musicians found a lyrical formula to mirror the voodoo implications that had always lived within the music itself. Consider Robert Johnson, who recorded such songs as “Me and the Devil Blues” and “Hellhound on my Trail.” Johnson, who will always remain an enigma amongst music scholars, was himself influenced by older songs such as Skip James’s “Devil Got My Woman”. (Remember that one from Ghost World?)

Along with the songs went the classical delta blues myth: a midnight meeting with the Devil at an abandoned crossroads, selling your soul for musical greatness. If the white men of the time who kept these people in shackles worshipped God, is it any wonder that an artist like Johnson would have felt more “sympathy for the Devil”?

Which brings us to Rock’n’Roll, that ungodly sound that owed so much to the blues. To my knowledge, Jim Morrison was the first musician to describe Rock’n’Roll as a **ritual** with the audience playing the part of the tribe and the singer the Shaman (or “erotic politician”). **Morrison often referred to a Doors concert as a séance, a coming together for the purpose of purging demons and raising spirits with the power of music.** This is exactly what the original black musicians in America were attempting to do. It could be argued that they – and Morrison – succeeded.

Who else in rock’s pantheon has believed in music as a kind of incantatory magic? The list is legion, but I’ll provide a sketch. There’s Led Zeppelin guitarist Jimmy Page and his fascination with the magician Aleister Crowley. A favourite performer and dabbler in the occult of mine is Glenn Danzig. His forays into voodoo intensified with his second band Samhain and such songs as “Halloween”, with its refrain of “metamorphosis... lycanthropy”. Another song, entitled “The Shift”, was even more explicit, describing in detail the changes one undergoes whilst transforming into a werewolf. It’s a convincing first-person narrative, at that.

Black Sabbath has a song on their first album, “N.I.B”, which recounts a curious tale: Lucifer falling in love with a mortal woman. Another favorite of mine is an early Iron Maiden song called “Prodigal Son” which is a Faust-like story. The narrator is beseeching his love Lamia, telling her that he’s fooled around too long with mysticism and magic and now he fears for his soul.”

SDA PHILOSOPHY OF MUSIC: PAST AND PRESENT
The Official Seventh-day Adventist Church's Guidelines on the Music Debate
(Reproduced from Samuel Koranteng-Pipim, ed., *Here We Stand* [2005])

[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)

Voted, That the following guidelines/or a Seventh-day Adventist Philosophy of Music be adopted:

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 as 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.

....

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/for 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**.

.....

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 behaviour**. 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.

You can read the whole article following the link mentioned below:

<http://www.drpipim.org/worship-aamp-church-growth-contemporaryissues-48/84-seventh-day-adventist-philosophy-of-music-past-and-present.html>

Chap. XXX - Traveling the Narrow Way (see also {2T 594, ch.73 – An Impressive Dream})

While at the Battle Creek in August, 1868, I dreamed of being with a large body of people. A portion of this assembly started out prepared to journey. We had heavily loaded wagons. As we journeyed, the road seemed to ascend. On one side of this road was a deep precipice; on the other was a high, smooth, white wall, like the hard finish upon plastered rooms.

As we journeyed on, the road grew narrower and steeper. In some places it seemed so very narrow that we concluded that we could no longer travel with the loaded wagons. We then loosed them from the horses, took a portion of the luggage from the wagons and placed it upon the horses, and journeyed on horseback.

As we progressed, the path still continued to grow narrow. We were obliged to press close to the wall, to save ourselves from falling off the narrow road down the steep precipice. As we did this, the luggage on the horses pressed against the wall, and caused us to sway toward the precipice. We feared that we should fall, and be dashed in pieces on the rocks. We then cut the luggage from the horses, and it fell over the precipice. We continued on horseback, greatly fearing, as we came to the narrower places in the road, that we should lose our balance, and fall. At such times, a hand seemed to take the bridle, and guide us over the perilous way.

As the path grew more narrow, we decided that we could no longer go with safety on horseback, and we left the horses and went on foot, in single file, one following in the footsteps of another. At this point small cords were let down from the top of the pure white wall; these we eagerly grasped, to aid us in keeping our balance upon the path. As we traveled, the cord moved along with us. The path finally became so narrow that we concluded that we could travel more safely without our shoes; so we slipped them from our feet, and went on some distance without them. Soon it was decided that we could travel more safely without our stockings; these were removed, and we journeyed on with bare feet.

We then thought of those who had not accustomed themselves to privations and hardships. Where were such now? They were not in the company. At every change, some were left behind, and those only remained who had accustomed themselves to endure hardships. The privations of the way only made these more eager to press on to the end.

Our danger of falling from the pathway increased. We pressed close to the white wall, yet could not place our feet fully upon the path, for it was too narrow. We then suspended nearly our whole weight upon the cords, exclaiming: "We have hold from above! We have hold from above!" The same words were uttered by all the company in the narrow pathway. As we heard the sounds of mirth and revelry that seemed to come from the abyss below, we shuddered. We heard the profane oath, the vulgar jest, and low, vile songs. We heard the war song and the dance song. We heard instrumental music, and loud laughter, mingled with cursing and cries of anguish and bitter wailing, and were more anxious than ever to keep upon the narrow, difficult pathway. Much of the time we were compelled to suspend our whole weight upon the cords, which increased in size as we progressed.

I noticed that the beautiful white wall was stained with blood. It caused a feeling of regret to see the wall thus stained. This feeling, however, lasted but for a moment, as I soon thought that it was all as it should be. Those who are following after will know that others have passed the narrow, difficult way before them, and will conclude that if others were able to pursue their onward course, they can do the same. And as the blood shall be pressed from their aching feet, they will not faint with discouragement; but, seeing the blood upon the wall, they will know that others have endured the same pain.

At length we came to a large chasm, at which our path ended. There was nothing now to guide the feet, nothing upon which to rest them. Our whole reliance must be upon the cords, which had increased in size, until they were as large as our bodies. Here we were for a time thrown into perplexity and distress. We inquired in fearful whispers, "To what is the cord attached?" My husband was just before me. Large drops of sweat were falling from his brow, the veins in his neck and temples were increased to double their usual size, and suppressed, agonizing groans came from his lips. The sweat was dropping from my face, and I felt such anguish as I had never felt before. A fearful struggle was before us. Should we fail here, all the difficulties of our journey had been experienced for naught.

Before us, on the other side of the chasm, was a beautiful field of green grass, about six inches high. I could not see the sun, but bright, soft beams of light, resembling fine gold and silver, were resting upon this field. Nothing I had seen upon earth could compare in beauty and glory with this field. But could we succeed in reaching it? was the anxious inquiry. Should the cord break, we must perish.

Again, in whispered anguish, the words were breathed, "What holds the cord?" For a moment we hesitated to venture. Then we exclaimed: "Our only hope is to trust wholly to the cord. It has been our dependence all the difficult way. It will not fail us now." Still we were hesitating and distressed. The words were then spoken: "God holds the cord. We need not fear." These words were repeated by those behind us, accompanied with: "He will not fail us now. He has brought us thus far in safety."

My husband then swung himself over the fearful abyss into the beautiful field beyond. I immediately followed. And oh, what a sense of relief and gratitude to God we felt! I heard voices raised in triumphant praise to God. I was happy, perfectly happy. (LS 190-193)

For further reading

The Christian and His Music, by Paul Hammel

Battle for Christian Music, by Tim Fisher

Spiritual Lives of the Great Composers, by Patrick Kavanaugh