

MUSIC

IN LIGHT OF THE BIBLE

A Look at the various styles of music in history,
from a Biblical standpoint.

By Perry Demopoulos
B.D., Th.M., Th.D.

(Missionary to Ukraine and Former Soviet Union since 1992)

All scripture references are taken from the Authorized Version of the King James Bible of 1611 (KJV).

Music plays a major role concerning the Christian's worship to God. Within these last days many of the modern styles of worldly music are finding their way into the hearts and minds of those in the body of Christ and thus in the local churches with the emphasis on the modern contemporary rock beat, and if it is not present, it is implied.

Satan is the fallen choir director who keeps churches in bondage or leads them into it by their music. Music is an INTERNATIONAL LANGUAGE. Music speaks without words. You do not have to know the Russian language to understand that march music prepares soldiers for war. You do not have to understand the Ukrainian tongue to know that when you here a waltz that it is not a signal a soldier to get his weapon for war. Also it is not difficult to understand that when you hear, for instance, modern pop songs from the Beatles or Alla Pugachova (Russian singer), that their music is not conducive for a prayer meeting or street preaching. Music is a language of its own. If there is going to be a one world music to usher in the antichrist to set up a "New World Order" by the Illuminati, and the Roman Catholic/ Orthodox Church, music will have to be one of the major means to do it, for it knows no "language barrier." Even King Nebuchadnezzar (type of the antichrist) knew the power of music and it's ability to cross ALL CULTURAL BARRIERS. For the Bible speaks of what took place during Nubuchadnezzar's reign, (Dan. 2,3; Jer.49-51). If you were to read especially Daniel 3:1-7, you will see that during his reign that there were many countries of different languages understood the one language of the music that was to be played so that they would all bow down to the image. The music was played by *six* instruments, calling worshippers to worship a statute *six* by *six* by *sixty* cubits, which was "**set up**" *six* times. (For further details see Revelation 13:18 where the number of a man, in prophecy is the number of antichrist). There were Persians, Arabians, Jews, blacks, whites, Egyptians, Greeks, Iraqis, Iranians, Turks, and Assyrians under his dominion. They were ALL required to bow down to the image when they heard Nebuchadnezzars' "jazz" or "rock" fleshly music that is now being played in many churches of every denomination (Charismatics, Pentecostals, Apostolic, Church of Christ, etc., and in Baptist Churches too). "Nebby's" music transcended ALL cultural barriers. Music is a language. It speaks.

Just about every Christian bookstore sells music that has it's roots from the jungles of Africa where they practice Voodooism, witchcraft, homosexuality, and many other sins. So what the backslidden brother does is he softens the rock rhythm and adds "Christian" lyrics to it and calls it "Christian" music. Can you think of anything more sick than that? The "Christian" pop music that is played in many churches is from the jungles of Africa. The twisted, contorted, syncopated rhythms are no more Christians than a door knob. Any believer that thinks that the modern music that is being played in churches today is Christian is ignorant (1 Cor.14:28) not having been taught neither has he studied the origins of melody, harmony, and rhythms.

There is also something else that should be discussed, and that is, in Eastern European countries where classical music and the western scale is played, culturally where all the Classical composers are well known and their music accepted ; Bach, Handel, Haydn, Mozart, Tchaikovsky, Beethoven, etc., there seems to be a predominant ere of tonality in evangelical churches that is of the Orthodox Church rather than the

emphasis that is placed among the great classics. If you want some great edification, listen to the music of the great classical composers of the early and middle parts of the Philadelphian period of the Church Age and you will notice one of the most remarkable things; and that is God raised up musicians that would direct people with another kind of music with the emphasis of the tonality in the major and that not of the Dark Ages. The *emphasis* among most of the evangelical churches is moreso in minor tonality in a great number of songs that are sung in choirs, duets, trios, etc.

The material present is to help the Christian with some guidelines that might help him better understand music as God had provided it.

History proves that no real true revivals were born out of the dry dead music (I didn't say words), of unsaved pagans of the Roman Catholic, or Orthodox Church, that has been adopted by those that are saved, and are associated with tradition, which would include many of the evangelical churches. This cultural fixation had implanted itself and has taken root in the evangelical churches and people don't even know about it (Rev.3:17 "**knowest not**"). Of course many church members simply don't know any better because they have taken it for granted that that is the only kind of musical *emphasis*, having never been taught that there is *ANOTHER SIDE OF MUSIC FOR THE EDIFICATION OF THE SAINTS, a brighter side* which God himself had provided and has been accepted for many years, even in the Eastern European countries. People all around the world listen to all kinds of classical music throughout their daily activities. They hear it at the theatre, and opera; they watch concerts broadcasted on the television; they buy cassettes and CD's that are sold at the stores and market places. It was said of one local Ukrainian that the music (records) of the great classics were much more readily available and sold under Communism than now (2000). Many of the albums that were sold then are very hard to find now and you have to 'special order' them.

Do you listen to classical music? Study the music of Martin Luther and see that his music alone had a very great impact contrasting the music of the Dark Ages. It sure is strange how that people will listen to music of Handel or Bach, Mozart, Beethoven, and that of other classical composers at home on the radio or at work, in their cars, or elsewhere and then become "spiritual" or "holy" at church because the *emphasis* of the music in church has an ere on tonality that is of the Dark Age Roman Catholic/ Orthodox Church.

In evangelical circles, many hymns in a minor key have been written. [There are many compositions of the classics in the minor tonality that are very beautiful.] In some cases, songs (in the minor) are quite appropriate in the church service and are beautiful songs, but where there is the over emphasis of them, and a *lack* of hymns and especially solos, duets, trios, quartets, youth singing, etc., in major keys, it shows the absence of songs that present *another side of musical edification, a brighter side of Christianity*. Of course our purpose is not to offend the brethren, but to simply present *the other side of music for the edification of the saints*.

The devil is the fallen choir director of this world. Unfortunately music is one of Satan's greatest strongholds in churches today. Music should have it's proper place in the service and the proper balance. There are many pretty hymns, and songs in the minor keys that really minister to the heart, but the problem is not that the songs are bad, at least most of them; the discerning ear of any musician will notice that there is something missing, that is, if he has already been exposed to the other side of music. Don't you think that if the Communists who controlled the printing presses made it difficult for the Bible to be printed and also distributed, would also make it difficult for Christians to get hymnals too? Or at least kept them in ignorance about the music of the great classics that were available? Or maybe many were deceived thinking that the style of the classics was just for the aristocratic crowd and not for the plain people. That is a Roman Catholic/ Orthodox teaching. That was the same kind of attitude concerning the scriptures. Pharisees don't

like it when the plain people get the word of God in plain language of the common folk or have the right emphasis concerning music. Maybe that is one of the reasons why there is a lack of more of a variety of hymns, and songs that present another side of Christianity.

According to the Authorized Version of King James, God told Adam, **“Of every tree of the garden thou mayest freely eat:”** (KJV Gen.2:16). The word **“freely”** is in the Authorized text. Then when Eve quoted the very same verse (3:2) she OMITTED the word **“FREELY”** (3:2). That is quite a revelation concerning sin. The sin that Eve committed was that she misquoted what was commanded to Adam. It is a sin of omission. There are many sins committed by Christians, and they are sins of NOT doing what God said. For instance there are many Christians that are NOT leading others to Jesus Christ. There are many God-called preachers that are NOT preaching on the street. There are many Christians that are NOT going to church, or giving to their local church a tithe, etc. It is the sin of omission.

All of that was said to say this; this author was told by a local that one of the reasons for the lack of hymns that present another side of Christianity is because of the control of the printing presses during Communism. I'm not sure if that is the *only* reason but it sure makes some sense.

People may be sincere, and really love the Lord, but sincerely ignorant about some things. Some people do not understand music and therefore they may be jumping to conclusions before they actually see where the emphasis really is throughout the great times of spiritual awakenings especially in the first half of the Philadelphian period of the Church Age, the greatest evangelical, missionary period, for God gave the saints an **“open door”** (Rev.3:8). During that time God raised up the greatest classical music. A well-known apologist and preacher and teacher of the word of God said, “For every one song that is in the minor, ten of the classics are in the major.” It is also the opinion of a great many local Christians with whom this author as spoken, that some songs that the dear brethren sing today are not only in minor but are sung so slow, so often and in sequence with so many other songs in minor that you'd think you were at a funeral in an Orthodox Church. That is the observation of many locals. We are not implying that the indigenous church accept a foreign music WHEN THE MUSIC OF THE GREAT CLASSICS WERE NOT FOREIGN IN THE FIRST PLACE, especially when locals themselves recognize that they noticed a difference once they had realized that the classical music that had been in their own country for many years can be also accepted in the form of hymns with the proper emphasis.

Another local Ukrainian had even mentioned that when he had heard a choir that was from a church that is similar to the church that he came from (BCEXB) that they sung as if they were at a funeral. These overtones do not indicate that a band of men are being encouraged to **“stand in the gap”** (Ezek.22:30) for Jesus' sake, or are victors **“in Christ,”** (1Cor.57,58). The apostle Paul said **“rejoice”** about seventeen times while in a dungeon, in Rome, expecting judgment, (Phil.1:4,18,25,26; 2:2, 16,17, etc.). He still had his fighting armor on (Eph.6:10-18), and never lost sight of the battle as a soldier (2 Tim.2:3; 4:7).

“For if the trumpet give an uncertain sound, who shall prepare himself to the battle?” (1Cor.14:8). Even the great apostle believed that music speaks. It has it's own language. It can speak to indicate when it's time for men to prepare themselves **“to the battle.”** It can speak to prepare ones heart for a prayer meeting. Music speaks. Many who have been through a great many battles are tired, and it shows in the music. Much of the hymns in the minor many times causes a reflection of self, and NOT for the preparation of battle which even apostle Paul spoke of (1 Cor.14:8; 2 Tim.2:3).

Of course there is the over reaction of the modern “Christians” (although, it is the conviction of this author, that many of them are saved) of the Charismatic movement (Benny Hinn, Copeland, Swaggart, Sunday, etc.) who have used the African rhythms of

the Dark Continent to justify their animalistic sounds of “tongues” and bodily jerking to satisfy the flesh. Simply ZOMBIE! That form of “Christianity” is OCCULTISM!!

THE MARK OF HISTORY **Music of the Dark Ages**

For approximately one thousand years the Catholic Church throughout Europe had dominated; suppressing, persecuting, and even killing Christians, many of them.

The Dark Ages begin about 500 A.D. with Pope Gregory (the first Pope), and lasts ‘till about 1520 A.D. Many call this period the “Middle Ages” so as to cover up the evil deeds of the Roman Catholic Church (Matt.6:22). [Most historians will never tell the absolute truth and are basically bias toward that Whore.] To describe the music throughout the Dark Ages is rightly called *Romanesque*. The term *Romanesque* is generally used to describe the medieval style of art that was influenced by the Roman Empire. It was Constantine during the Pergamos period of the Church (approx. 325 A.D. Rev. 2:12-17) that made religion a state religion, and it was here that this type of culture was the main influence upon Eastern Europe. Constantine was the founder of Constantinople (at old Byzantium) as a fully ‘Christian’ city, although it was no more a Christian city than Lenin’s tomb, or the city dump. At the Council of Nicaea, he integrated the church with the world, and brought the church and state together (as you find it in the Vatican today). It is a mix of “Christianity;” (i.e., crosses, “holy” water, baptism, “father,”) and Babylonian paganism. He was a pagan idolater and his religion was Babylonian. “Byzantine art, a solemn sacral, and stylized variation of late classical styles...was a starting point for medieval art in East and West Europe.” Not only did art of the Byzantine period have a major influence on the culture of Eastern Europe, but from that time throughout the Dark Ages the different architectures are adopted throughout the Eastern European countries of former Soviet Russia.

Because of these historical facts one can see that from a cultural standpoint, to continue with this kind of musical *emphasis* is a deadly attempt, to keep the believer under the spell of Dark Age tradition of music. It was Gary DeMar that said,

“Man is to govern under the authority of God the cultural affairs. Art, design, *MUSIC* must be watched over carefully,” (Gen.4:21-22; Ps.150:3-6). (1)

Arthur Pink, and Bible expositor, had also said,

“Social conditions are the repercussions of *ECCLESIASTICAL* ones; THE STATE OF THE WORLD IS LARGELY A REFLECTION OF THE STATE OF THE CHURCHES.” (2)

Isn’t that really something? Brother Pink (1886-1952) born in Great Britain and then immigrated to the U.S., and also lived in Scotland, a man of vast experience, hit it right on the head. Cultures are controlled by CHURCHES. Where there is less preaching and more tradition (Mk. 7:1-13), man “**make(s) the word of God of none effect.**” Where tradition reigns it is reflected in music. It is that simple. If the traditions of men make it difficult to understand sound Biblical doctrine, then it takes a sharp “**sword**” (Rev.2:16; Eph. 6:17; Heb.4:12; Psa. 148:6/ KJV 149:6) to make the proper divisions and separated that which keeps people in darkness and in bondage (Gal. 5:1) from the light (2 Cor.6:14), in any church.

It was during the years of the Reformation that many changes were taking place and because of those changes, the Catholic Church was insistent in wanting to stop this movement. The Council of Trent (1545-1563) was called to defeat the Reformation but all during that time within about sixty years since that Council, “England had been changing from a Catholic nation to a Bible-loving people.” (3)

Here is what Dr.Gipp has to say about culture concerning the cycle of history;

“Revival is from God. Education is necessary to the training of God's ministers, BUT CULTURE IS A PRODUCT THAT APPEALS TO THE FLESH. Once the flesh is allowed to offer *its preferences*, apostasy sets in. Standards become a little more lax.

College professors are hired according to their academic abilities first and the spiritual convictions second....” (4)

Although Bro.Gipp is talking about the scriptures, the important note to make here is the effect of culture if the flesh has its preferences.

“The best one can say for Roman Catholic music in the Dark Ages (from an impartial and objectionable standpoint) is that it poured forth over Western civilization like stale, black strap molasses leaking out of a busted jug.” (5)

Here we've quoted Dr. Peter S. Ruckman talking about the Western part of Europe that was totally dominated with Dark Age music. You see, they in the West had their problems too, but oh, how sound teaching of music by someone who knows what he is talking about can sure make a big difference. So, God chose Luther, Bach, Handel, etc. and especially Luther's Bible the Authorized Bible of 1611 (England and surrounding nations, and now internationally) that changed cultures; governments, art, and MUSIC.

Martin Luther was an accomplished musician and poet. His break from the Catholic Church was not only evident in his preaching and doctrine, but also in his music. The emphasis of his music is NOT as the Catholic and Orthodox church's is.

It was no accident that the greatest musicians known lived during the time of the Philadelphian church period during and after Luther and his Bible, and the Authorized Bible; Bach (1685-1750), Handel (1685-1759), Haydn (1732-1809) were SAVED, BORN-AGAIN, CHRISTIANS. The majority of all of their works, about eighty-percent of them are in Major keys. That was during the greatest worldwide evangelistic period of all the history of the Church. That was when culture, art, literature, and especially language was at its height. Take note how the Reformation started and notice how God put back together the manuscripts in their proper order- the Byzantine text (Textus Receptus). Make note of the buildings that were built at that time, and the highest standard of living comes about in that part of the world. Have you not forgotten how that Bach, and Handel, and Mozart bring about some of the world's finest conservative music, and at that time the commercial engineering and the building industries flourished (Industrial Revolution). God had prepared the whole world for the English language (the seventh, seven being the number of perfection in the Bible). Even before that, at the time of the Reformation, it is said of Luther that the influence of his hymns was so great that;

“his enemies declared that Luther had destroyed more souls by his hymns than by his writings and speeches.” (6)

Of course, those of the Catholic Whore (Rev.17) thought that he was “destroying souls” and acknowledged that his writings and preaching had also been, as some even today think of Bible-believers, as “spiritually crippling youth.”

“Historians have stated that Martin Luther won more converts to Christ through his encouragement of congregational singing than even through his strong preaching and teaching.” (7)

One of Luther's approach to congregational singing was to allow the congregation itself to be the choir instead of having a separate group. It gave the congregation much more opportunity to participate to worship God in song together rather than the congregation watching a choir sing. That tends to be boring and dead. God calls men for a particular service then starts a movement to spread that which has been preached. The following list shows the cycle of religion in history;

All religious movements begin with;

1. A MAN (Jn.1:6), that is, a man that is called of God to preach and teach the word of God.

2. Then he is followed by a MOVEMENT. That would be a movement of believers that set up Seminaries, Colleges, and Bible Institutes. At this point we would call teaching EDUCATION. This is already a danger zone because higher education is a trap. "Christian" education around the world today means death to real sound Biblical doctrine.

3. Then there is a MACHINE. Which involves regimentation and patterning the system after the world's system of education.

4. At this point which erects a MONUMENT; which means the Holy Spirit has departed, abandoning the institution to paganism; discipline and academic standards (which are not bad in themselves) substituted for the liberty and power of the Holy Spirit.

5. MONUMENTS are made of brick, stone and mortar—they are MATERIAL. Now you have to find another "man" to 'get the train back of the tracks.' [In our case a true Bible-believer that is grounded in sound doctrine and knows about music very well. That was Martin Luther that brought the church out of the dead Medieval, Dark Ages. That is exactly what God did with Handel, Bach, Mozart, Haydn, and other classical composers of the Baroque and Classical periods of Classical music. Their music brought about change, "Renaissance" from a Biblical standpoint for the Church Age. Today it will take a "man," to start this cycle again that there will be a "movement" to present music from another side to change the musical style of the Medieval Orthodox influence in many evangelical churches.

This list may be summarized in five steps (5 is the number of death in the Bible);

1. Preaching, which may be called "Evangelism."

2. Teaching, which may stand for "Education."

3. Culture, which means the introduction of science, philosophy and tradition (Col. 2:8; 1 Tim. 6:20).

4. Apostasy, which includes ecumenicism, (compromise) with pagan religious systems or unsaved people.

5. Paganism, which means the original condition the populace was in before they were "evangelized."

These five steps will be found in a reoccurring cycle throughout the entire history of the church.

"The terminology adopted for these steps may vary from age to age to confuse the reader and prevent him from learning the lessons of church history. For example, sometimes *paganism* (steps 5) is called "atheism" or "communism." Sometimes it is called "Satanism" or "Catholicism" or Orthodoxism. *Apostasy* (step 4) is sometimes associated with "integration" or "synthesis" or "enlightenment" or "higher criticism," such as "the original Greek says," or the Septuagint says," etc. Sometimes *CULTURE* (step 3) enters as "rationalism," "high academic standards," "high cultural standards," "refinement," "enriched curriculum," Institute, Seminary, "Septuagint," the "originals," etc. Variations are endless.

"This circular pattern will explain what happened to European Christianity between 100-300 A.D; (Rev.2:1-11) what happened to the German Reformation between 1500 and 1800 (because of German Rationalism); what happened to the English Awakening

between 1600 and 1900 (because of American deists); and what happened to American Christianity between 1901-1990 (because of African culture) and what happened after the Orthodox Church took the Elizabethan text from the Slavs. If there was to be a revision of that text it should of been done by saved, **“born-again”** (KJV Jn.3:3-7), believers who should of done the work and not a bunch of pagan, idolaters (Synod). The cycle rolls inexorably onward and the only schools, churches, individuals and institutions who survive in any kind of scriptural condition for more that thirty years are the ones who REFUSE to go beyond Step TWO (Bible Education). Not one step beyond that is safe for that is the limit given in Matthew 28:19,20 and the limit given in 2 Timothy 4:1-4 for Christian “growth.” **“CULTURE: (1 Cor.1,2, Acts 17:21, Is.29:11) IS NEVER A FACTOR TO BE CONSIDERED (1 Tim.6:20 KJV, Col.2:8).”**

“Culture,” means instilling into the child of God the idea that there are authorities higher than the Book (Bible) by which he was saved and enlightened. Culture sounds **“BEWARE”** (Col. 2:8) for any individual, school, church, or nation on the face of this earth; and if there is one thing that church history teaches it is THAT. If there is one lesson that history teaches which church historians never learned, it is THAT; and further, if there is one lesson which never could pierce the beclouded and egotistical minds (Rom.1:21,25,28) of the modern, apostate Christians, (plus Greek and Hebrew ‘scholars’) it is THAT lesson. A fool who is wise in his own conceit will not be reformed with any amount of truth presented in any manner by anyone (see Prov. 27:22...)” (8)

A BRIEF HISTORY OF MUSIC

Music in the Local Church

Music is a universal language, and since it is a language it speaks. Just like any other language, it has many characteristics, qualities, and a very wide range of ways of expressions and moods; such as sorrow, passivity, frustration, and death, joy, thanksgiving, happiness, and blessing. It is also very unique in that the “Bible invariably puts negative emphasis on the thing that man puts positive emphasis upon, and invariably puts a positive emphasis on the things that man puts a negative emphasis on.” (9) It is for this reason that many churches are suffering of lack of understanding of *another aspect* of Biblical Christian music.

Music is an all important subject because, after all, it was intended to glorify and please God as Creator and KING (Rev.4:10,11; 5:12). If a man is a true Bible-believer, it is quite necessary for him to understand the BIBLICAL teaching on this subject, seeing that the Bible is THE absolute standard (for a true Bible-believer) for ALL matters of faith and practice. Therefore outside the word of God, (Ps.11:7,8 [KJV 12:6,7] 137:2 [138:2 KJV], Matt.24:35) and the preaching of it (1Cor.1:17, 21; 2Tim.4:2), music runs a close second in importance. This cannot be over emphasized. It was Luther himself that said that music was second only to the Gospel itself. This can be shown many times in the scriptures, 2 Chron.5:11-14; Psalms, Eph. 5:19, etc.

We’d like to show the different periods of music especially in the Philadelphian Church period. But before that, music started in eternity with God. Let’s do a quick review of the history of music. Throughout this short survey of the history of music you will notice a constant falling back of music with a change of style by man after God had given him a fresh start. After all, as the Bible itself teaches ALL DISPENSATIONS END IN APOSTASY which would include music too. We are not going to be seeking a strict dispensational outline in this study of music, but there do exist some parallels.

I. MUSIC IN IT’S BEGINNING

Music has a very long history which goes back from even before the creation of the world up in glory (Job 38:6, 7). God had his own song director also called **“the anointed cherub that covereth”** (Ezek.28:14) in whom **“tabrets’ and ‘pipes’** (KJV, not in the Synodal) **[were] prepared...in the day [he] was created,”** (v.14), and **“when the morning stars sang together, and all the sons of God shouted for joy,”** (Job 38:7). So, on eternity’s morning, the divine choir gave praise to the Maker, and even before time began (Gen.1:1), praise was given at the throne of God, up in heaven. This is the glory that God gave to His Son even before the world began (Jn.17:24), and **IT IS THE GLORY THE BELIEVER HAS BEEN PREDISTAINATED TO** (Jn.17:24; Rom.8:29, 30) by the Son of God, by whom **“all things were made,”** (Jn.1:3), Who later was to be born of a virgin (Matt.1:23), in Whom the Father was **“well pleased,”** (Matt.3:17), **“Who is the image of the invisible God, the firstborn of every creature: for by Him were all things created, that are in heaven, and that are in the earth, visible and invisible, whether they be thrones, or dominions, or principalities , or powers; all things were created by him, and for Him: And He is before all things, and by Him al things consist,”** (Col.1:15-17), and **“That at the name of Jesus every knee should bow, of things in heaven, and things in earth, and things under the earth; And that every tongue should confess that Jesus Christ is Lord, to the glory of God the Father,”** (Phil.2:9,10). To the believer in Christ, that is very POSITIVE. Make note of that!

Then something happened. In Genesis1:2, the Bible says, **“And the earth was without form, and void; and darkness was upon the face of the deep.”** The anointed cherub didn’t like the fact that Jesus Christ was (and is, and will always be) **KING OF KINGS, AND LORD OF LORDS,** and instead, it is said of him, **“How art thou fallen from heaven, O Lucifer, son of the morning! how art thou cut down to the ground, which didst weaken the nations! For thou hast said in thine heart,“I will ascend into heaven, I will exalt my throne above the stars of God: I will sit also upon the mount of the congregation, in the sides of the north: I will ascend above the heights of the clouds; I will be like the most High,”** (Is.14:12-14). You see, Satan, or **“Lucifer”** [KJV] became proud and jealous of the fact that Jesus in all His glory was Creator, and King and decided that he would do something about it. He became the spoiler, and the perverter of the word of God and music, for not long after God had created man in his image (Gen.1:27) the devil deceived Eve into taking of the fruit of the tree (Gen.3:1-6). Adam was directly commanded not to eat of the tree, but took it and through him sin entered into the world (Rom.5:12). It is necessary to explain this matter, for it is the very basis of explanation of the next chronological event in scripture about music.

II. MUSIC AFTER THE FALL

The very first civilization on this earth started with the son of a murderer, Enoch, who built a city, (Gen.4:16-18). For we read that that city had all the CULTURAL (make note of that) mores and ways of any modern-day city today (vvs.16-24); city-dwellers (v.17), polygamy (v.19), music (v.20), teachers, students, and craftsmanship of various metals (v.22), fighting and killing (manslaughter in self-defense) and *folklore* (v.24). In America that kind of music would be such as “Country and Western.” Folk music is an expression musically of human emotions and passions. For we read about Jubal **“And his brother's name was Jubal: he was the father of all such as handle the harp and organ”** [KJV] (v.21). At this point, music, in it’s history is now no longer being used as was first intentioned, i.e., to praise and glorify God, but just the opposite, that the attention would be on man, and on his suffering, mishaps, cares, concerns, griefs, etc. In other words, “Rap,” “blues,” “rock,” folk music, dance music (Job 21:12-14; 22:16, 17) and folklore are nothing new (Ecc.1:9).

Musically speaking if we were to characterize that music today, the sound would be basically like “Blues” and jazz where the third note of a scale is lowered to make it sound “jazzy.” If you were to play on a piano a major scale and lower the third and the seventh note of a scale it would sound jazzy, like the blues.

It was Lamech in folklore style (music speaking of life’s problems) sang to his wives,” **Adah and Zillah, Hear my voice; ye wives of Lamech, hearken unto my speech: for I have slain a man to my wounding, and a young man to my hurt. If Cain shall be avenged sevenfold, truly Lamech seventy and sevenfold,”** (Gen.4:23,24). This is an example of their culture. It would be something similar to this,

Oh me, Oh me, help me because I’m hurting.
I’ve got the blues. I feel bad.
I’m so sad. Help me, help me, etc.
She left me but I still love her, and always will...
But my heart is broken, but I’ll never forget her...
I’m still thinking about her...
I’ve got the blues...

You see. That kind of singing that is always talking, moaning, and complaining about SELF, is nothing but humanistic. It was based on humanistic ecclesiastical religion-CAIN’S. It is the religion of self-righteousness like that of the Orthodox Church. Now you must understand that there are basically two kinds of religion; Cain’s (works for salvation or to keep salvation) and Abel’s (who trusted in the proper sacrifice). There are two kinds of Bibles-the devil’s and God’s. So there are basically two kinds of music with two kinds of emphasis- one that has an ere of tradition of Cain’s religion and the other of sound Biblical doctrine that is conducive to that which is expressed by the works of those WHOM GOD HAD CHOSEN DURING THE GREATEST WORLD-WIDE EVANGELISTIC PERIOD (OF THE CHURCH AGE), THE CHURCH EVER SAW OR EVER WILL SEE. That is the mark of God Almighty in history, for the God of history is the God of the Bible.

You see? Cain’s religion came about because basically man had degenerated in every aspect, including music. In other words, man backslid and this account is spoken of in Romans 1:19-32. This is the corrupt antediluvian civilization that consisted of a mixture of man an fallen angels **“And the angels which kept not their first estate, (KJV) but left their own habitation, he hath reserved in everlasting chains under darkness unto the judgment of the great day.**

7 Even as Sodom and Gomorrha, and the cities about them in like manner, giving themselves over to fornication, and going after strange flesh, are set forth for an example, suffering the vengeance of eternal fire,” (Jd.6,7). [See our booklet on the “sons of God.”]

Now the end of this type of civilization was wiped out by the flood (Gen.6:1-6, 7-22). God drowned them all out by a flood with the exception of Noah and his house (7:1-7). Why? Answer: **GOD saw that the wickedness of man was great in the earth, and that every imagination of the thoughts of his heart was only evil continually. And it repented the LORD that he had made man on the earth, and it grieved him at his heart. And the LORD said, I will destroy man whom I have created from the face of the earth; both man, and beast, and the creeping thing, and the fowls of the air; for it repenteth me that I have made them.”**

After the flood, there was a gradual falling away again throughout Genesis 9-11 which brings us up to the time of Abraham and the start of the nation of Israel, called to be a witness to the “unity of God in the midst of universal idolatry,” (10) it’s home base the tower of Babel (Gen.11:1-9), kind of like United Nations, NATO, world bankers, Illuminati, Babylonian-Catholic-Orthodox religion, etc. Again we see marks of culture in the world

such as integration (v.1), communism (vvs.3,4), commercialism (v.4), pride and power (v.4), **“one LANGUAGE AND ONE SPEECH,”** (v.1). Do you see that? That speaks not only of the language of words but also of their music. You might ask, “How can that be? Very simple. The world you and I live in is no different than the one in which Abraham lived. Let me explain.

If you were to go to Germany and hear authentic traditional German music, you would notice that there is a big difference between it and traditional Greek music. They each have their own identity, although they are both worldly. Likewise, if you were to hear some traditional Polish music you would see the difference in it between than from music from Thailand, to say the least. And once more, if you were to hear bagpipe music from Scotland, you would notice that it differs from traditional Ukrainian music, again although they are worldly. They all have a considerable amount of distinction between them, but at the same time speak about “love for the homeland,” or bravery of their soldiers, or “how pretty she is,” etc. But have you noticed what is happening today? The musicians, (remember that **“Lucifer”** [KJV Is.14:12] is the fallen choir director) are uniting whatever distinctions there are between these cultures of music with one language, or common denominator. The songs (even folk songs) are being integrated with rock beats. These beats are from Africa. This is just another part of the **“one language and one speech”** of modern day Babylon.

Now this is what Abraham was called out of, but the Jews, ended up in Egypt and were there about four-hundred years (Ex.12:41). [Have you ever heard African music? It’s like a chant of somebody whining like a priest sings during the Liturgy in the Orthodox Church services]. Well anyway, during this time there was another king (Pharaoh) who came to the throne of Egypt who **“knew not Joseph”** (Ex.1:8). Then the nation Israel served under persecution in slave labor. The Jews had by that time learned many ways of the Egyptians including their music. But they were delivered by God’s man Moses who led them across the Red Sea. This would bring us up to the third major section in the history of music.

III. FROM THE DEATH OF MOSED TO CHRIST and the Cycles of Revival and Apostasy.

Moses was not only the ‘pastor’ of the nation of Israel but he was also a singer. His song is recorded in Exodus 15. This is a song of redeeming **“salvation,”** (v.2). It is a song of “exaltation,” (v.2), greatness and excellency of God Almighty, (v.7) **“holiness”** (v.11), AND OF THE SECOND COMING of the **“angel of the Lord,”** (Old Testament) Who is Jesus Christ, (New Testament). For you, the believer is Christ, the event that took place at the Red Sea is very positive. The songs that were sung, (Ex.15:1-21) would have had a very offsetting characteristic from any kind of a song of the world or what was sung and heard in Egypt. But even then man could have lost his salvation which contrasts the “grace” of the Church Age that came by Jesus Christ (Jn.1:17), and his redemptive work on Calvary.

No sooner were the children out of the land of Egypt and given the ten commandments (Ex.20) that when Moses was up on the mount getting instructions from the Lord, he came down, Joshua heard **“the noise of the people as they shouted,”** (Ex.32:17) **“And it came to pass, as soon as he came nigh unto the camp, that he saw the calf, and the dancing: and Moses’ anger waxed hot, and he cast the tables out of his hands, and brake them beneath the mount,”** (v.19). It was a real rock concert; idolatry (32:1), nakedness (v.25), philosophy (v.6; Col.2:8), apostasy (v.8), African music, etc. These were “believers” who **“turned aside quickly out of the way,”** (v.8). This same idea of ‘turning aside’ was what Paul warned Timothy about **“From which some having swerved have turned aside unto vain jangling; Desiring to be teachers of the law; understanding neither what they say, nor whereof they affirm,”** (1 Tim.1:6,7). Although Paul in the

context is not talking about music, but rather the law and the misuse of it, which speaks of many brethren who will try to justify their salvation by good works i.e., the law, and therefore teach that a man can lose his salvation, which is a teaching NOT from the apostle Paul.

So the story goes on concerning the nation of Israel, which, at the first was called to be a witness to all the surrounding nations of the One True God, and this was to be done according to as written in Exodus to Deuteronomy. We read of their history throughout Joshua, and especially Judges where they went through the cycles of apostasy and deliverance. Although Joshua had brought them into the promise land, it wasn't before long that no sooner was the land divided to the twelve nations that they soon fell into apostasy (Judges). For we find in Judges 2 although the nation of Israel took the land there were still certain tribes that they did not drive out- the Canaanites from Ham, along with others, that is Africans with their black culture which would be similar to Mystery Babylon, Orthodox, Catholic religion, (2:27, 28, -35, Rev. 17). It was just a matter of time and the Jews **“forsook the Lord and served Baal and Ashtaroth”** (Judg.2:13), which is the **“queen of heaven,”** (Jer.44). Today her name is Mary. Mary worship is very predominant in the former Soviet Russia and around the world. The music of 'Maryworship' in churches is basically somber and liturgic to make the “worship” service for so-called “Christians” to be “spiritual.”

You might ask again, “What does all this have to do with music? Very simple. **MUSIC IS AN ESSENTIAL PART OF A NATION'S CULTURE. WHATEVER CULTURES MAY INFLUENCE A NATION ARE SHOWN EVEN IN ITS MUSIC. YOU CANNOT SEPARATE THE PEOPLE AND THEIR MUSIC FROM THE CULTURE IN WHICH THEY LIVE. UNLESS THEY THEMSELVES HAVE RECEIVED A NEW “NAME,”** (Phil.4:3). **A NEW “LIFE,”** (Rom.6:23). **A NEW SAVIOUR, A NEW FUTURE,** (Rev.21:22). **A NEW HOPE,** (Tit.2:12,13). **A NEW HOME,** (Jn.14:2,3). **and A NEW SONG DIRECTOR, WHO, BY THE HOLY SPIRIT GIVES A NEW “MELODY,”** [KJV] (Eph.5:19). **For music is an essential part of INDIVIDUALS' CULTURE ALSO.** That is extremely important to make note of. This also we will discuss in more detail a bit later.

Now we come to one of the greatest, if not the greatest musician of the Old Testament, a shepherd boy from Bethlehem, called the **“sweet psalmist”** (2 Sam.23:1). David was a man after God's own heart (1 Sam. 13:14; Acts 13:22). He was a real true “Bible-believer” (Ps.137:2) [138:2 KJV] amen, and a true warrior, that although he had his own sins to deal with, he had enough sense not to mess with the word of God. He as Israel's king lead the nation and restored the right music to Israel (1 Chron.15:16-22, 25-28; 2 Chron.7:6; 29:25-27) Read these verses. That man organized hundreds of people for the purpose of praise and the glory of God. The Psalms constitute the songs that David sang for that purpose. David restored to Israel the original function of music for PRAISING GOD, as Creator, Savior, Deliverer, but even David thought that he could lose his salvation (Psa.50:13/ KJV 51:11).

But, after Solomon, the nation was split and went back into apostasy with occasional revivals under Asa (1 Ki.15:11-15), Jehosophat (2 Chron.19), Hezekiah (2 Chron.29-31), Josiah (2 Ki.22,23) and others, but because Israel apostasized, the nation was taken captive and was brought under subjection of various cultures; mainly Babylonian, which is a mix of Eastern and African. Daniel chapter three speaks of the character of the human government of a totalitarian system which is lead by wicked spirits and had it's own music. Seventy years, almost two whole generations Israel was in bondage again. The only revival that is spoken of again chronologically after that was under Ezra and Nehemiah, when Cyrus, king of Persia had decreed the Jews to go back and rebuild (Ezra 1:1-4). Of course they were hindered at one time in completion of rebuilding the walls and temple but nonetheless they finished. Then, by the time you get to Malachi, the country is ruined, backslidden and could care less what God thought of them (Mal.1:2, 13; 3:8, 13), and to

add to this, there were four hundred years of an inter-testamental period without any more revelation from God. By the time you get to the New Testament, after God had sent all the prophets with God's message, God Himself, as a man, came to this earth to try to straighten Israel out but they would have nothing to do with the Son of God, so they killed him, (Jn.1:11; Acts 4:10). The apostasy was devastating and it was reflected in the music of that country, for God had said through the prophet Amos approximately 787 B.C, "**Take thou away from me the noise of thy songs; for I will not hear the melody of thy viols,**" (Amos 5:23). You see, God call the music "**NOISE**" as in Exodus 32:17, 19 (KJV).

That brings us to the fourth period in the history of music- the music of the Church Age.

IV. MUSIC IN THE CHURCH AGE

We've come now through the period from Moses and the nation of Israel, and before that, since the fall of man, and even back at the time and before creation. Now let's talk about the Church age. Any student of history should acknowledge the fact that Church history is outlined right in the book of Revelation (2,3). If we are to accept the Bible as the standard for all matters of faith, then we are to believe that there are seven main periods of Church history. Although the local churches mentioned in Revelation 2 and 3 are dealing DOCTRINALLY with the local churches in the tribulation, (the time when people *can* lose their salvation) they also describe Church history, (where believers CANNOT lose their salvation). The seven main periods are as follows;

1. The Apostolic Period, which ends around 90 A.D. with the death of the last apostle.
2. The second period (Smyrna, Rev.2:8) corresponds generally to the time between 90 A.D. and 325 A.D.
3. The third period (Pergamos, Rev.2:12) from 325 A.D.-500 A.D. which was the time of Constantine and a 'church-state' union, a mix of religion and politics, an adulteress mix of pagan teaching of so-called Christianity and politics, which really is not true church history but anti-church history. It is the start of the DARK AGES. And listen, it was a time when **THE STYLE OF MUSIC IN "WORSHIP" SERVICES WAS WITH THE EMPHASIS OF MUSIC IN MINOR KEYS**, for the Liturgy. Let's make note of that. It was the Popes and the Roman "Whore" (Rev.17,18) in the West and European countries and the Eastern Orthodox Church that dominated throughout the DARK Ages.
4. The fourth period (Thyatira, Rev.2:18-29) of church history runs approximately 500-1000 A.D. This period of classical music is called "*Romanesque*." It is generally used to describe the medieval style of art that was influenced by the Roman Empire and also is used to designate architecture, and also referred to the kind of music that was dominated by monophony, referred to a *plainsong*, or *chant*. You would hear this style of music today in the liturgy of both the Catholic and Orthodox churches. The music is dead, dry, and morbid, similar to an African Voodoo with-doctor's chant. After all, there religion would have it's root in Africa, for Babylon religion comes from black Africa (Rev.17:5). The Gregorian chants, based partially on the old Greek scales (Dorian, Lydian, etc.) were no more than the expression of a religious Hierarchy, that was lead by an ecclesiastical dictator- the Pope. These "chants" that are similar to a Buddhist chant, were sung by long-robed monks (Luke 20:46) and nuns. This kind of music had absolutely nothing to do with New Testament Christianity. These Greek-Catholic chants would either have to express the bare doctrinal statements of the "Apostle's Creed," with "Mary" added to it was the leading figure. Cain's religion.

5. The fifth period of the Church Age is Sardis (Rev.3:1-6). Musically speaking, this period is called “*Gothic*” getting it’s name describing a French-type style of architecture that is characterized by the pointed arch. This was a time of great church building. The soaring Gothic cathedrals with the icons, stained glass and sculptures, along with the masses and motets and the choir books in which they were recorded, all give witness that in this period most art was RELIGION, A SMOKESCREEN OF TRUE BIBLICAL Christianity. This satanic Dark-age music was planned to keep all persons, serf and noble alike under Roman suppression. It would have been hard for any body throughout that time or after 500 A.D.-1500 A.D. to make a complete break off from the Whore, doctrinally or musically for even Luther, (1483-1546 A.D.) who was a very accomplished musician, and a poet, didn’t break off completely from the heresy of baptismal regeneration. At least it is said about his music,

“Historians have stated that Martin Luther won more converts to Christ through his congregational singing than even through his strong preaching and teaching.” (11)

MUSIC AFTER THE DARK AGES

6. The sixth period of the Church Age is the Philadelphian period (Rev.3:7-13). The Dark Ages is marked musically by two main periods; “*Romanesque*” (500-1100 A.D.) and the *Gothic* (1100-1430 A.D.). But the music after the Dark Ages is call *Renaissance* (1400-1600 A.D.), which means “rebirth.” Don’t you find that rather interesting? “The Renaissance, or Revival of Learning, occasioned, is part, as a result of the Crusades, helped along the Reformation movement.’ ‘Just at that time printing was invented.’ ‘Renewed knowledge of the sources of the Christian doctrine revealed the vast DIFFERENCE (make note of that) between the native simplicity of the Gospel and the ecclesiastic fabric that professed to be found upon it. THE REFORMATION OWED ITS BEING TO THE DIRECT CONTACT OF THE MIND WITH THE SCRIPTURES, and it resulted in the emancipation of the human mind from priestly and Papal authority.” (12)

Now let’s make a note of a few things about that last paragraph. First, the word itself ‘Renaissance’ means rebirth. Isn’t that something? Whether the secular world knew the depth of the meaning of that word or not, it sure has, or should mean something to you, if you are saved. Let me explain. Since your second birth, (Jn.3:3-7), there are things that God invariably puts a *positive* emphasis on the things man put a negative emphasis, and vice versa. Do you remember our opening statement of this book? Well, since your salvation, God’s emphasis, is not for the Christian, to live an earthly life according to culture where it may hinder your understanding of God, the God of history, and His dealing with every aspect of like (in Christ); art, economics, MUSIC etc. Your life now, is JESUS CHRIST, **“FOR ME TO LIVE IS CHRIST.”** THAT IS POSITIVE. It has nothing to do with being moody. It has nothing to do with being melancholy, or passive, or feeling sorry for yourself. Your home is heaven, POSITIVE; no problems in heaven, no pain, no sickness, and no tears, in your heavenly mansion. You are going to a place where their is no sin; that’s POSITIVE. You are going to have a sinless body; that’s POSITIVE. You can NEVER go to hell; that’s POSITIVE. Etc. You see? You have a new hope. YOU HAVE RIGHT NOW ETERNAL LIFE. YOU ARE GOING TO LIVE WITH JESUS CHRIST FOR EVER AND EVER. WHAT THE HOLY SPIRIT DID IN YOU, (SEALED YOU), HE NEVER DID WITH ANY OF HIS ANGELS IN ANY DISPENSATION (EXCEPT JESUS CHRIST). POSITIVE, POSITIVE, POSITIVE, etc.

Secondly, there was a “renewed knowledge of the sources of the Christian doctrine..” In other words, the source of the Christian doctrine is and should be in ALL matters of faith

and practice, the Bible, and not tradition, like many of our brethren follow. This spirit is a Orthodox/Catholic teaching, where two or more sources are involved in solving problems, and seeking "truth." After all, it was Luther that shook all of Europe stating **"What saith the scriptures?** Quoting from Romans 4:3 and Galatians 4:30. The theme of Romans and Galatians is JUSTIFICATION BY FAITH WITHOUT WORKS. That means that you cannot do good works to be saved and cannot do good works to stay saved, **LEST ANY MAN SHOULD BOAST,**" (Eph.2:8,9). Many of our brethren do not receive the Biblical teaching concerning the body of Christ and all those **"in Christ"** which is written in the epistles of Paul, that at the moment a man receives Jesus Christ as his own personal Savior, he is **"born again,"** never to lose that salvation GIVEN TO HIM AS A FREE GIFT. That Biblical teaching contradicts the teaching of many Christians in every denomination. Luther's doctrine, concerning justification by faith was one of the great differences between the Reformation and the "Whore," the Roman Catholic Church of the West and the Eastern Orthodox Church. His music also, just as much, if not, more so, was very conservative, yet very different from the Gothic (1100-1430) styled *emphasis* of the tonality in the minor keys.

"The Protestant Reformation exercised a greater influence upon the historical course of religious music specifically, and European music generally, THAN ANY OTHER MOVEMENT INITIATED IN THE RENAISSANCE.

Both the Huguenot and the English Reformations gave rise to musical expression appropriate to these movements. It was, however, THE POSITIVE inclusion of music by Luther as a vital and important part of the religious ceremony of the congregational chorale singing that sowed the seeds of a musical renaissance in the German speaking lands..."

(13)

Thirdly, the Reformation owes it being to the direct contact of the mind with the scriptures, which resulted in the emancipation of the human mind from, priestly and Papal Authority. That is very important because while people want to give credit to Luther for such a movement, as far as man being involved in the Reformation, yes, God chose Luther, but the Person behind it all was the Third person of the Trinity, the Holy Spirit that opened His eyes to the **"truth"** (Jn.17:17), even about the proper music and the emphasis of music in the major keys. **"Howbeit when he, the Spirit of truth, is come, he will guide you into all truth: for he shall not speak of himself; but whatsoever he shall hear, that shall he speak: and he will show you things to come,"** (Jn.16:13).

A great many of the songs that Luther wrote were written in the major key. The sixth period (Philadelphia, Rev.3:7-13) deals with the Reformation with the emphasis of music in the major keys, not minor. Here is what Luther himself said about music;

"If any man despises music, as all fanatics do, for him I have no liking; for music is a gift and grace of God, not an invention of men. Thus it drives out the devil and makes people cheerful. Then one forgets all wrath, impurity and other devices."

"The devil, the originator of sorrowful anxieties and wrestles troubles, flees before the sound of music almost as much as before the word of God.' 'I wish to compose sacred hymns so that the word of God may dwell among the people also by means of songs."

"I would allow no man to preach or teach God's people without a proper knowledge of the use and power of sacred song."

Many of the hymns that Martin Luther wrote are as follows:

1. All Praise To Thee Eternal God (Major)
2. Dear Christians, One and All, Rejoice! (Luther's first hymn, in the Major tonality)

3. Flung to the Heedless Winds
4. From Depths of Woe I Cry to Thee (G Major)
5. From Heaven Above To Earth I Come (Major)
6. If God Had Not Been On Our Side
7. In Peace and Joy I Now Depart (Minor)
8. Isaiah, Mighty Seer, in Days of Old (Major)
9. Lord, Keep Us Steadfast in Thy Word (Minor)
10. May God Bestow on Us His Grace
11. A Mighty Fortress Is Our God (C Major)
12. Our Father In Heaven Above (Minor)
13. Thou who art Three in Unity
14. His Nativity (F Major)
15. Our Lord Jesus Christ (C Major)
16. etc. The list of songs by Luther is quite extensive.

Having looked at the history of music thus far, let's take a closer look at the music that was being written immediately after Luther's Bible and the Reformation and after the translation of the Authorized Bible of King James 1611 and the English Reformation. This all took place during the first half of the Philadelphian period of the church (1500-1900 A.D.). There was the musical periods of:

A. "Baroque" (1575-1750 A.D.) *The style that is aimed at the "SPIRIT of man."* It meets the demands for "spiritual songs" (Col.3:16). It is not natural music, program music, body music, or even "soulful" music; it is spiritual. It is aimed at man's **SPiRIT** (1 Thess.5:23). What historians call the "Baroque Period" is a period of *pure* music. It has no specific visual content. Where a writer writes for a play in a theater (Henry Purcell 1659-1695, England) or for an opera with actors, (Claudio Monteverdi (1567-1643, Italy) that much music has been transferred from the "audio" (to say it in modern terminology) to the "video," (that which you can see). That is not so in the case of the following composers. The music of the following of the following composers wrote for music's sake. They are;

1.) Johann S. Bach (1685-1750 A.D.), who wrote at the beginning of his compositions, "To the glory of God the Father," and never concluded a composition without writing at the bottom of the paper, "With thanksgiving to Jesus Christ our Lord." He also said, "MUSIC'S ONLY PURPOSE SHOULD BE FOR *THE GLORY OF GOD* , AND THE RECREATION OF THE HUMAN *SPiRIT*." (14) Bach was a saved born-again Christian. His music for the most part was in contrast to that of the Dark-Age Roman Catholic/ Orthodox Church.

2.) Georg F. Handel (1685-1759 A.D.), another saved man, who's music was also aimed at the spirit of man. The "Messiah" is still one of the most popular works of Handel that is performed all around the world. Thus we return to Genesis 1:1; Job 38:4-7; and Ezekiel 28, for music has been restored at this time to it's original function; THE GLORIFICATION OF GOD THE FATHER, AND THE LORD JESUS CHRIST AS SAVIOR. *The Messiah*, (probably Handel's greatest composition) was composed in twenty-four days. At the end of 260 pages of work Handel said: "Whether I was in the body or out of my body when I wrote it, I know not." The entire text of *The Messiah* is from a King James 1611 Authorized Version. Three thousand people attended Handel's funeral, and a statue of him was erected in Westminster Abbey. Handel is shown standing holding the score for Part Three of *The Messiah* in his hand. It is entitled "*I Know that My Redeemer Liveth!*"

When congratulated on *The Messiah* for its "being excellent entertainment," the old saint said: "My lord, I should be sorry if it only entertained them. I wish to make them better."

Handel was a true believer, and sounded like the apostle Paul (“Whether I was in the body or out of my body...” in his speech, which you would never hear from some ignorant Orthodox priest. Handel was also “Pauline” in his music, if you will, for he understood what it was to be saved. His music expresses that. Music speaks loud and clear.

3.) Antonio Vivaldi (1669-1741 A.D.), etc. [Sometimes the composers’ style will overlap into another period or maintain some of the style of the former period.]

We would recommend that you listen to such kind of music on the radio for your edification. If it is possible financially, you may want to even buy classical music on cassette, or even CD’s of such composers. Other recommended composers of this period are; Georg Phillip Telemann, Arcangelo Corelli, Alessandro Scarlatti, and Antonio Vivaldi, who was the most known of all the Baroque Italian masters and probably the most musically prolific. If you are able to purchase CHAMBER music by Mozart, Schubert, Schumann, Mendelssohn, Telemann, Handel, Chopin, Corelli, and Sibelius, you will have a wide selection of composers whose music (CHAMBER) is SPIRITUAL, that is it is aimed at the “**SPIRIT**” (I Thess. 5:23) of man, and would be then classified as “**SPIRITUAL**” music (Col.3:16). Chamber music is made up of a combination of string and wind instruments and consisted of three to six musicians each having their own separate part to play in contrast to orchestral music that has several musicians to one part or line of music.

B. Classical- (1725-1800 AD) Also a style that is aimed at the SPIRIT of man where the emphasis is supposed to be from a Biblical standpoint (1 Thess.5:23). The spirit is first, then the soul, and lastly, the body. The reason why this music sounds so ‘archaic’ to the modern ‘African ear’ of modern man is because the Classical style of music is PURE MUSIC in the spirit of music, that is, music for the “spirit.” It is not designed to conjure up in your mind a picture with a visible object that you can touch or feel. On the contrary, the average modern Christian knows very little about walking by faith (“**For we walk by faith, not by sight:**” 2 Cor. 5:7). It is not intended to accompany anything that you can now visibly see or touch. It is designed for you to enjoy music for music’s sake. The surest proof that Opera is anything but *pure* music is the emphasis that it puts on the performer himself instead on the music. The music is set to an ACT. It is music that is to accompany something that you can SEE here on the earth.

Here we list some of the composers of the Classical period that also composed pure music, of course some of them that belong to both periods;

1.) Bach and Handel again as the most popular, along with,

2.) Wolfgang Amadeus Mozart (1756-1791 A.D.) wrote great orchestra music. Haydn told Mozart’s father, “Before God, I tell you, as an honest man, that your son is the greatest composer known to me in person, or by name. He has tastes and, what is more, the greatest knowledge of composition.” From a Christian standpoint the good music produced by Mozart is his symphonies and concertos; all of them are first class, for they are “absolute” (pure) music. His trios and string quintets are also musical masterpieces. His best known concert piece is Eine Kleine Nachtmusik (“A Little Night Music”).

3.) Franz Joseph Haydn (1732-1809 A.D.) called “the Father of the String Quartet,” as well as “The father of the Symphony” who began and closed his compositions with prayer. He was convinced that all talent came from God and that God would reward good and evil. ‘I knelt down each day to pray to God to give me strength for my work...I would quietly and confidently pray to God to grant me the talent that was needed to praise Him worthily.’ All of Haydn’s symphonies are good for Christian listening. His music would be 95% absolute pure music although some of it is aimed slightly at the soul.

4.) Gluck (1714-1787) etc. who was more concerned with the Italian, Roman Catholic opera, that is, what you can SEE.

MUSIC FORMS OF THE CLASSICAL PERIOD

1. SONATA

During the Classical period there were certain forms of music that were introduced. First of all there was the *Sonata*. A *Sonata* is the most important form of the Classic era, an abstract instrumental form in large dimensions in three or four separate movements; (1) a fast movement, (2) a slow movement, (3) a minuet, (4) and a very fast movement.

2. THE SYMPHONY

Another form of music that was introduced during this period was the symphony. The predecessors of the “*symphony*” (Greek: “consonance”- sounding together) were Carl Philip Emanuel Bach, J.C. Bach, Francois Joseph Gossec (1734-1829), Johann Stamitz (1717-1757) and Ditters Van Dettersdorf (1739-1799). Berlin and Mannheim (Germany) were the main sources for large orchestral works. A symphony is an instrumental form of music for orchestra that consists of normally four different movements; a fast movement, a slower tempo, a minuet, and finally again a fast tempo to finish the symphony.

3. CONCERTO

The *concerto* is a work for solo instrument and orchestra in the pattern of the sonata (instrumental work of three or sometimes four movements). In the first movement the orchestra presents the whole exposition and then the solo instrument enters either with a direct statement of the thematic material, or an introduction, and then the theme. The second and third movements follow that of the sonata with optional cadenzas (an ornate passage near the end of a composition).

Let us make note here that when the Renaissance struck Europe, the emphasis in the north (Germany) was on Biblical learning and letters, and the emphasis in the south (Italy, Spain), was humanistic operas and the magnification of flesh and dirty stories. Gluck was one that led the way to the Romantic period.

ORDER !

The Ingredient of the Baroque and Classical periods of music that makes the difference from other musical periods is ORDER.

There is so much order in the music of these musical periods that it causes the brain to respond in a different way. The works are so involved with order and symmetry, and the components of music; pitch, tone, duration, dynamics, timbre, key relationships, rhythmic patterns, contrasts of light and dark, high and low, repetition and change, and even mathematics are the most important ingredients of Baroque and Classical music. And our “**spirit, soul and body**” (I Thess. 5:23) recognizes that. With what we know of order in the human body, “**for I am fearfully and wonderfully made:**” (Ps.138:14/ KJV 139:14), it is no wonder that our minds and spirit are better when adjusted to music of order. The universe itself was created by God and having its own order (Heb.11:1, 2). There is also a phrase that some have used, “music of the universe.” That is not said in vain although they may not know the implications of that phrase,

**The heavens declare the glory of God; and the firmament showeth his handiwork.
Day unto day uttereth speech, and night unto night showeth knowledge.
There is no speech nor language, where their voice is not heard.**

Their line is gone out through all the earth, and their words to the end of the world. In them hath he set a tabernacle for the sun,

Which is as a bridegroom coming out of his chamber, and rejoiceth as a strong man to run a race.

His going forth is from the end of the heaven, and his circuit unto the ends of it: and there is nothing hid from the heat thereof (Psa.18:2-7/ KJV 19:1-6).

The worlds were created by the power of God, the word of God which is the source of all energy. There is movement in power, and that movement creates a “song.”

Now getting back to music of the Baroque and Classical periods, Handel wrote music for a King, George III who lived in London and ruled. He was having trouble being so consumed with the concerns of his kingdom. The more he was stressed, his wisdom was failing him. Later he read the Book that his nephew authorized to have translated into the common English language- THE BIBLE. And in that Book he read about another king, Saul who also was troubled. Saul was so troubled that he tried everything to help himself, even sorcery (I Sam.28:7-17). But there was someone who did help him,

“Let our lord now command thy servants, which are before thee, to seek out a man, who is a cunning player on an harp: and it shall come to pass, when the evil spirit from God is upon thee, that he shall play with his hand, and thou shalt be well.

And Saul said unto his servants, Provide me now a man that can play well, and bring him to me.

Then answered one of the servants, and said, Behold, I have seen a son of Jesse the Bethlehemite, that is cunning in playing, and a mighty valiant man, and a man of war, and prudent in matters, and a comely person, and the LORD is with him” (I Sam.16:16-18).

“And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand: so Saul was refreshed, (SPIRIT) and was well, (SOUL) and the evil spirit departed from him” (BODY) (I Sam.16:23).

So King George likewise called not a shepherd boy, but the most important musician of the neighborhood, Georg Fredric Handel, that he might do as well as David did, by helping the King with good music. Handel agreed and as a result he composed what is called “Water Music” because of the river and a great barge that was nearby.

Handels music is listened to all around the world now for almost 400 years (as of the year 2000).

The music of the Baroque and Classical periods is a music of *ORDER*.

EXPERIMENTS WITH MUSIC

A neurobiologist, Gerbasy M. Trechenburg, at Georgian Court College, in New Jersey, and Harvey H. Bird, a physicist, decided what music could do to mice. They built a maze with food at the end, and they let the mice try to find the food. One group of mice tried without any music. The men recorded how much better the mice found the food each time they tried it. The second group of mice, tried to find the food while Strauss’ Waltzes were being played. The third group tried to find the food while Rock music was being played. Those mice that went through the maze with no music found the food a little faster with each repetition. Those that went through the maze while Strauss’ Waltzes were being played phenominally improved with each repetition. The mice that heard Rock music took much longer to get the food. That in fact describes the modern way and approach to life. Despite the modern technology, life has become more complex, more chaotic, and even Christians find it more difficult to get through the ‘maze’ of life. The reason lies in the fact

that much of the world's music, methods, philosophy, TV, etc. means more to them than the living words of the living God.

Another experiment was done with plants and music. In one room with no music a plant was placed to grow. In the second room was placed a plant with Classical music playing. In the third room the same kind of plant was placed where Rock music was being played. The results were phenomenal. In the room with no music, the plant grew. In the second room the plant grew faster with the music of the Classical period was played and even leaned toward the speaker as if the music was light. In the third room where the Rock music was being played the plant grew the least.

You see, good music will strengthen the spirit, yet give soundness to the whole **“spirit, soul and body”** of the man.

In Augusta Georgia, in the Davidson School, with the classes of 5-12, in 1981, the students there had the highest grades because beginning of the 5th grade each child is given 1 to 1½ hours of instruction daily of classical music. So that by the time they finished the 12 grade their mind, conscience, spirit, and learning abilities were more in ORDER to retain information and learn.

It was Napoleon that said, “Give me control over he who makes the music of the nation, and I care not who makes the laws.” In other words the musicians have more power than the lawmakers.

May it be said that if the right kind of music is instilled into the hearts and minds of Gods people then it will make a lifetime impression.

C. Romantic (1800-1910 A.D.) music deals basically *with the emphasis on the SOUL*, is the period of music that bridges between the conservative periods of Baroque and Classical, and the despotic Modern music of Laodicea. It is a period where the emphasis is put on MAN. Notice the word “ROMAN” and the word “MAN” in the word Romantic. The Romantic composer expressed HIS OWN FEELINGS and convictions and the SOUL. On the contrary, the Bible puts the EMPHASIS on the **“spirit”** first (Jn.3:3-7; 1 Thess. 5:23) which the Baroque and Classical styles put the emphasis. Also in the Romantic period of music, there was a general impatience with the rules and restraints of Classicism. Just as the American and French Revolution opposed the eighteenth century status quo, so music revolted against the practices of Mozart and Haydn. You see? Music speaks! The composer of the *Romantic* period expressed HIS OWN FEELINGS and convictions. **“As a man thinketh, so is he,”** (Prov.23:6). The expression of EMOTION (soulful music) and the evocation of IMAGINATION became the PRIMARY GOAL of most Romantic composers.

The more well known composers of this time are;

1.) Beethoven (1770-1820). The height of Beethoven's career was his *5th Symphony in C minor, and 9th Symphony in D minor*, which he conducted when he was deaf. If you get a chance to hear it you will notice the large choir (to make it sound 'holy'). The “9th” was adopted by the Roman Catholic European nations as the *International Anthem* for the *New World Order* in the EC and the United Nations. In the year 2000 the Vatican is in full control of the UN, they adopted this classical piece as their “theme song.” Beethoven's last work doesn't quite express any heavenly choir at all, for He died a humanistic, agnostic, and on his death bed, it is said that he shook his fist at the heavens during a thunderstorm and said, “The comedy has ended.” **“The sorrow of this world worketh death,”** (2 Cor.7:10). The *9th Symphony* was his “last will and testament” which is a great difference from those who die in the Lord, (Jn.14:1-3; 2 Tim.4:6-8). Billy Sunday, the great American evangelist died in 1932 and on his tombstone is the scripture engraved, **I have fought a good fight, I have finished my course, I have kept the faith.”**

“For to me to live is Christ, and to die is gain” (Phil.1:21) POSITIVE!

“For I am persuaded, that neither death,... shall be able to separate us from the love of God, which is in Christ Jesus our Lord” (Rom.8:38, 39).

2.) Franz Schubert (1797-1828)

3.) Gustav Mahler (1860-1911)

4.) Jean Sibelius (1865-1957)

5.) Felix Mendelssohn (1809-1847)

6.) Richard Wagner (1813-1883)

7.) Fredric Chopin (1810-1849)

8.) Claude Debussy (1862-1918) wrote the composition *“An Afternoon of a Faun”* that has to do with animal passions. Debussy was one whose music was directly influenced by painting and literature, for he was greatly influenced by the paintings of Monet (french painter) and the poetry of Verlaine and Mallarme. He tried to suggest the same kind of FEELING as his colleagues in painting and poetry.

Some of the Russian composers were:

9.) Modest Mussorgsky (1839-1881) who was an ardent Russian nationalist. He wrote *“Pictures at an Exhibition,” “A Night on the Bald Mountain,”* etc. He died early of malnutrition and drank himself to death.

10.) Peter Tchaikovsky (1840-1893) who was a queer best known for the 4th, 5th, 6th, *“Pathetic” Symphonies, the overtures-Romeo and Juliet, the Nutcracker Suite, the ballet-Swan Lake, Overture of 1812.* Tchaikovsky is more or less the link to the next style of music that basically is aimed at the BODY.

11.) Nikolay Rimsky-Korsakov (1844-1908). Some of his known works are *The Maid of Pskov, Snow Maiden, The Golden Cockerel, Scherherezade, and Sadko, Flight of the Bumblebee.*

12.) Alexander Borodin (1833-1887) His music reveals a kind of Russian orientalism that was based on Caucasian and central Asian coloring.

13.) Michail Glinka (1804-1857)

14.) Sergei Rachmaninoff (1873-1943)

When this Russian music shows up, there is a move towards “nationalistic” music in many other countries. The music historians have no explanation to give, although Jesus Christ makes mention there would be a rise of nationalism (Luke 21:29) with the renewing of God’s dealing with the nation of Israel. The **“fig tree”** of course is Israel, and **“all the trees”** is of course the Gentile nations. This is mentioned in the context of the Return of Jesus Christ (vv. 25-38).

With this larger list of composers in Russia, music and its popularity is going from West (Western and Central Europe to Eastern Europe) That is the wrong direction. Bible history shows events going East to West such as the nation Israel entering the land of Canaan from the East and coming in going Westward. The priests of the Old Testament entered the Tabernacle going East to West. The sun (type of Jesus Christ) comes up from the East and sets in the West. The work of the Holy Spirit as we have said earlier leading of the great movements of Christianity go East (Jerusalem) to West (America). Christ returns through the Eastern Gate (Ezek. 46). So from a Biblical standpoint the composers listed above who are preparing the Eastern Europeans for a Revolution (1917) are not writing their compositions to glorify God, but to accompany the half naked bodies of professional dancers.

EASTERN EUROPE (Some things that would concern Ukraine)

Now, Eastern European countries are economically broken, morally broken, politically broken. That is bad in one sense but good in another, people are not as rich in Ukraine as in other European countries, so therefore more apt to be more open to the gospel. Riches and materialism make it harder for people to receive Jesus Christ. So going East to West, the Holy Spirit has made full circle. God prepared two World Wars for an Eastern people: *the Jew*. The first World War would prepare *the land* (Palestine) for the people, and the second World War would prepare the people (the Jews) for the land. Now all eyes are on the Jew going back to his homeland. On the vertical of a globe you will notice that Ukraine is north of the land of Palestine. While God is calling the Jews back to their land, He is giving those of Eastern Europe a last chance (AFTER 70 YEARS OF COMMUNISM) to receive Jesus Christ.

Historically, according to (Acts 16:6, 7), we've learned that the work of the Holy Spirit and the major movement of Biblical Christianity went, for the most part, East to West. But now, God has given an **"a great door and effectual"** to those of Eastern Europe. Communism had collapsed; missionaries from other countries have flooded Eastern Europe.

Geographically Ukraine is mentioned of in Colossians 3:11. The **"Scythian(s)"** would be those located on a map of ancient lands of the Bible right on the northern coast of the Black Sea. That is Ukraine.

Prophetically speaking, Colossians 3:11 is mentioned in the Book (Colossians) that mentions also the word Laodicea 5 times (2:1; 4:13, 15, 16 twice), and of course two times in Revelation which spiritually there are 7 churches that depict Church history, and the Laodicean Church is the last Church of the Church age before the Rapture.

Not only that! Prophetically speaking look at Jeremiah 1:13-15 and see that out of the **"NORTH"** there will be those that will come down on the Jews. At that time historically Jeremiah is talking about Nebuchadnezzar but prophetically you can't miss it. It is the northern powers of "Magog" of Russia which also is mentioned 5 times (Gen.10:2; Chron.1:5; Ezek.38:2; 39:6; 20:8). Therefore the general area of Ukraine is located vertically located on a globe just *north* of where all attention is at - Israel. The Russian **bear**, (Ukraine also) is prophetically mentioned in scripture (Prov.28:15; Dan.7:5; Rev.13:2).

All this was said to mention the fact that historically, culturally, Biblically, musically, the Eastern European countries were destined to become under the powers of Communistic, Atheistic, Evolutionists, because it was the music that lead those countries up to such a catastrophe. Music speaks. It is a language. It controls people. It is the condition of the heart of the people of any nation that is expressed in art and music that controls cultures, and is the expression and attitude toward God. Atheistic Communism doesn't believe in an invisible, Almighty God (Jn.4:24) Who came in the flesh (1 Tim.3:16) by Who's blood and faith in Him (Act's 20:28) is the only means of redemption. Music of the Eastern European nations has it's origin's steeply rooted in the religion of the Eastern branch of the Whore of Revelation 17- the Orthodox Church. **Be ye not unequally yoked together with unbelievers: for what fellowship hath righteousness with unrighteousness? and what communion hath light with darkness? And what concord hath Christ with Belial? or what part hath he that believeth with an infidel?** (2 Cor.6:14, 15). Bach's, Handel's, Mozart's, Handel's etc., music expresses just that. Music speaks.

Let's make some more simple observations concerning the Romantic period of Classical music.

- a. Notice that many of the titles of the compositions are named and written to give you an impression of things you can SEE by the physical eye right now and not by the eye of faith.

- b. This type of music gets the modern world ready to accompany movie companies for television, i.e. to SEE THINGS.
- c. Opera would be the TELEVISION of the Romantic period.
- d. The music for opera is to be subservient to the opera and its plot and the acting, which leads the composer to have to SEE clearly what he intends to picture musically and then reduce the visual art form to a musical “score.”
- e. Opera is program music and when you go to an opera you are given a program. Most operas are about adultery and murder.
- f. **The light of the body is the eye... But if thine eye be evil, thy whole body shall be full of darkness. If therefore the light that is in thee be darkness, how great is that darkness!** (Matt.6:21-23).
- g. The dress of the ballet dancers is that of modern day mini-skirts. In ballet you are no longer listening to music, but WATCHING people dance.
- h. Humanism always leads to pornography and international socialism.
- i. Finally, notice the difference between the Protestant music during this time of the Philadelphian Church period, the period of those in Church history that “**kept [God’s] word**” (Rev.3:8) and the Italian effeminate nude Christ (DiVinci, Michael Angelo) style of opera.

THE SOUL AND HARMONY

Let’s look now at the soul. That is where the seat of emotions and affections are. In our soul we have attitudes and feelings about the things we think about in our spirit. For instance, if you say, “Mom,” and something else along with that word, you have a soulish feeling. You say, “Oh mom, that cake was very delicious.” Or, “Mom, this room is very comfortable.” You see, it is where the affections are. Harmony is for the soul. Music for the soul, and not the spirit was characteristic throughout the Romantic period of music.

Of course at this time that there was the first attempt to revise the Authorized Version of 1611 the Revised Version in England in 1884. The British government had rejected the words of God for a revision that was based on the corrupt codices of Vaticanus and Sinaiticus; Egyptian, classical, garbage. [See our charts and literature on Manuscript Evidence.] It is not a coincidence that during this time that while the word of God was being “**corrupted**” (2 Cor.2:17 KJV), SO WAS MUSIC CORRUPTED AIMED AT THE NATURAL MAN (1 Cor. 2:14). It was also during this time that the Synodal text (Russian) was available (1876). All of this leads to the final period of the Church Age.

7. Then the final period (Laodicea, Rev.3:14-22) begins about 1900 A.D. with the musical emphasis on the BODY, (“spirit” first, then “soul” and lastly “body,” 1 Thess.5;23) and carnal passions of man and animal called the NATURAL period of music. The Laodicean Church Period (1900-2000+) corresponds to the “Modern Period” of Classical music in the twentieth and twentieth-first centuries. The music is typified by most of the compositions by such composers as;

- 1.) Johannes Brahms (1833-1897)
- 2.) Arnold Schoenberg (1874-1951)
- 3.) Anton W
- 4.) Webern (1885-1945)
- 5.) Maurice Ravel (1875-1937)
- 6.) Richard Strauss (1864-1949)

Some of the Russian composers being;

- 6.) Igor Stravinsky (1882-1971) wrote such compositions as *The Firebird Suite*, which would rightly fit mythology- a 'firebird.' *Petrouchka*, *Rite of Spring*, etc.
- 7.) Sergei Prokofiev (1891-1953)
- 8.) Dmitri Shostakovich (1906-) with his dissonant compositions with half nude dancing *Lady Macbeth*

Now we simply want you to get a panorama of the styles of music since the Dark Ages and on through to these last days to show that after the Classical period of music (1725-1800) music begins to greatly degrade for the purpose to lead the body of Christ back under the umbrella of the Catholic/Orthodox Whore of Revelation 17.

For recommended listening, if the Christian wants to listen to music that does not damage his spiritual life, then he should listen to the Symphonies, Concertos, and Chamber Music that came from the pens of Arcangelo Corelli (1653-1713), Antonio Vivaldi (1669-1741), Georg Philipp Telemann (1681-1767), Johann Wenzel Anton Stamitz (1717-1757), Bach (1685-1750), Beethoven (1770-1827), Johannes Brahms (1833-1897), Franz Schubert (1797-1828), Wolfgang Amadeus Mozart (1756-1791), Franz Joseph Haydn (1732-1809), George Fredric Handel (1685-1759), Luigi Boccherine (1743-1805), Robert Schumann (1810-1856) , Edward Grieg (1843-1907), Felix Mendelssohn (1809-1847), Johann Pachelbel (1653-1706), Antonin Dvorak (1841-1904), Francois Couperin (1668-1733) and other of this style of music.

A STRANGE MIX

Any honest musician that has a discerning ear could notice at a moment that there is a big difference between tonalities. They say something DIFFERENTLY. Do you remember what we said in the very beginning? Music is a LANGUAGE. We don't even necessarily mean the words in the songs, but the music itself speaks by the very notes that are sounded. Here is a definition of the word; 'minor,' "sad; melancholy; plaintive..." (15)

Therefore, to put words that speak of heaven, and of our glorious future, our new home in heaven which is guaranteed to every believer, about seeing all our loved ones in the Lord, about seeing the streets of gold, about getting glorified bodies that will never sin, where there will be no more crying, no more pain, no more suffering, worrying, and seeing that "**great cloud of witness**," (Heb.12:1), and seeing our Lord and Savior face to face, the Creator, "**the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing**," (Rev.5:12), and knowing that we will be doing that forever is not putting such doctrinal statements in a framework with an over emphasis of songs in the minor keys. We are not saying that this is the case every time, but when there is such an over emphasis of it, then we are dealing with totally different kinds of musical characteristics that shut out a tremendous amount of musical elements and which characterize a totally different kind of atmosphere or spirit.

"Prove all things" (I Thess. 5:21)

Melody is one of the three parts of music. Melody is for our spirit. It is to enable us to commune with God. If you were to softly hum for instance the song, "Near the Cross" or "What Can Wash Away My Sin" without any particular harmony, I make praise to the Lord. I can help my spirit by humming a melody. Any piece of music that has a descent melody, though it have no harmony, may be used to commune with God. You can think upon the Lord in your spirit. That is what melody is for.

Let's take the soul. That's where our feelings, emotions, and our affections are. In our soul we have certain affections about the things we think about in our spirit.

We are to prove all things, according to 1 Thessalonians 5:21, and God has made man to have a spirit, soul and body (1 Thess.5:23). All that we are is affected by music. The spirit deals with our thoughts, and particularly our thoughts toward God. If you're not saved, your spirit is dead; and you are not thinking about God. In the Orthodox Church at a funeral the music they play to express their regards for those that have died is almost always in a minor key. That is expressed Biblically by the words, "**For godly sorrow worketh repentance to salvation not to be repented of: but the sorrow of the world worketh death**" (2 Cor.7:10). Their music is dead. Their spirit is dead (knowing not Jesus Christ), their future is death (Rev. 20:11-15), their hope is dead, etc. It will take someone else talk to you about the Lord to get you to even think about Jesus Christ. Jesus said to His disciples, "**the words that I speak unto you, they are spirit, and they are life,**" (Jn.6:63). In the words of God are life. That's how a man gets eternal life; a man is born-again through the incorruptible seed. That has to do with spiritual things.

"Try the spirits" (1 John 4:1)

Let's take march music. March music is for soldiers (Eph.6:10-17). We're going to depict something military if we use the march rhythm. If we use the dance rhythm, we're going to depict something that is opposed to marching, something sensual. These two different styles have two different spirits to them. They have opposing rhythms. The emphasis of a march is on the first and third beat, like this; **ONE**, two, **THREE**, four, **ONE**, two, **THREE**, four, and so on. Or, **LEFT**, right, **LEFT**, right. Now don't you know that the devil would think of something totally opposite a march rhythm? When the emphasis is place on the second and fourth beat, you have jazz, rock, blues, rap, etc. Like this; one, **TWO**, three, **FOUR**, one **TWO**, three, **FOUR**, and so on.

What's missing today is music with it's emphasis with a march flavor to it. Are we not called to be soldiers?

"Thou therefore endure hardness, as a good soldier of Jesus Christ," (2 Tim.2:3).

Now it is one of the kinds of music that fits the words of the living God to strengthen the believer. Music speaks! It would be absolutely silly for a Christian to think that modern, Charismatic, jazz music, or a slow, harmonious ballad that implies the rock beat on TWO and FOUR, to gather the saints to "**fight the good fight of faith**" (1 Tim.6:12 KJV) or prepare them for the battle. But that is the kind of music that is being played in churches for special music. It doesn't fit the words of the Bible. Much of this modern, soft, slow, ballad-type of songs are sold in many Christian bookstores that many are buying today. It is missing the manly, fighting spirit, as depicted by apostle Paul. Many saints are tired of fighting. They think that march music should not be in the church when other locals of indigenous churches have even welcomed that kind of music.

1. God is a "**man of war,**" (Exod. 15:3) "**The LORD is a man of war: the LORD is his name,** (Ex.15:3).
1. God marched through the wilderness, "**O God, when thou wentest forth before thy people, when thou didst [march' KJV] through the wilderness; Selah: (Ps.67:8; KJV 68:7).**
1. When the Christians come back with their "Captain" (Heb.2:10 KJV), the KING OF KINGS AND LORD OF LORDS" (Rev.19:16), we will be "MARCHING" [KJV] on this earth, "**They shall run like mighty men; they shall climb the wall like men of war; and they shall [march KJV] every one on his ways, and they shall not break their ranks:**" (Joel 2:7).

Now my dear friend let me ask you this; what kind of music best depicts people when they are marching? I believe the answer is very obvious. So why not logically play music that ministers to the spirit of man that would properly prepare him to battle. THAT is what's missing in Christianity today. Martin Luther's famous "A Mighty Fortress Is Our God" (C Major) is based on Psalm 45/ 46 KJV. "The melodic content of some of Luther's chorales shows that he did borrow from military songs and horn calls. One such chorale is "A Mighty Fortress Is our God," the beginning sounds like a trumpet blast of a watchman on the tower; [the notes] ring out like the fanfares of the Last Judgment which the righteous need not fear.' The chorale "We Are Singing a New Song" also has this same militant spirit." (16)

PERSONAL TESTIMONY

I was born and raised in a Greek Orthodox home in America, and not in Greece. My brother and two sisters along with myself were all musicians. I ended up pursuing a professional career in music. Before my salvation (at twenty-six) I was formally trained to perform all the styles of the classic composers, such as Bach, Handel, (including the Messiah), from the Classical Period of music (1725-1800) Mozart, Haydn, Beethoven and Gluck, to the Romantic (1800-1910) i.e., Borodin, Mussorgsky, Tchaikovsky, and Korsakov, and other modern, twentieth century composers. My minor was piano, and my major was percussion. In our studies, music theology was necessary to take, which involves studying the structure of chords, harmony scales, melodies, of compositions written by famous composers, etc. I was even hired to arrange compositions for big band orchestras.

In my youth in America near Chicago, I would go to church (Orthodox) and listen to the choir. The songs were sad and melancholy, to try to create this atmosphere which was at that time difficult to understand, but now, seeing things from this side of Calvary, looking back, I remember that that music had a certain heaviness to it, a kind of spirit that is conducive to SELF-PITY. Of course almost all of the music that was played was in the minor tonality. I'm not saying that the words were bad. Of course they would sing about God, mention the name 'Jesus' once in awhile. The problem was the atmosphere that was created by the emphasis of that music. It was dead, oppressive. It was not living. There is a spirit to it that is different than the general characteristic of the Renaissance Period of classical music (1400-1600), (which includes part of the Baroque Period 1575-1750), during the time of the Protestant Reformation.

If you were to play a whole series of minor chords on the piano, you will soon feel an atmosphere of sorrow. The minor chords depict somberness. For instance many are drawn to play Beethoven's "Moonlight Sonata." It is not a bad composition. But since it is in the minor, and is a slow composition, it has a somber spirit to it. It is not the kind of music that would depict the resurrection of Jesus Christ or the sound of angels rejoicing over one sinner that repented (Lk. 15:7, 10). Do you understand? If you were to talk about our Lord who was "**a man of sorrows and acquainted with grief,**" KJV (Isa.53:3) then a song in a minor key would be appropriate, but to have such a constant repetition of chords and songs of this fashion will bury the listener.

If you sing "When the Roll is called up Yonder" (which is in a major key), then Heaven sounds like a wonderful place. But if I change that to a minor key, that would change the atmosphere. The only thing that I would have to change to effect the whole mood would be the melody and harmony. Moods are created by the very music played.

TEXT PAINTING (The testimony of a professional musician)

“My grandfather had a cousin who played piano in the theater. All he did was watch the silent films and try to match the piano or organ music with what was happening on the film. There were no words; all that was going to be expressed had to be expressed from the keyboard. Sure enough, there was a guy with a moustache who wanted to marry the pretty young lady with the long, blonde hair. She didn’t want anything to do with him, so he wanted to get rid of her; and at that point along came the hero, who was the man the pretty lady was in love with anyway. The hero was big and strong, a good guy, and was going to deliver her from the bandit. Now the bandit figures that if he can’t have this pretty lady, then he’ll let the train get her. The hero is not able to rescue her until he catches the bad guy, because the bad guy is keeping him from saving her.

All this is happening without words. Everything was built up by the accompaniment on the piano. Now the bad guy is chasing the good guy to try to throw him over a cliff, which is accompanied with ‘chase music.’ It is in the minor key because it is not a happy situation, and it moves along rapidly and grows increasingly furious as the scene progresses.

Then they show you the railroad track and the train is coming closer and closer, and the accompanist plays something called a ‘full diminished seventh’ chord, and he keeps raising the chord a half step to raise the tension. It’s a scary type of chord, and it, too, is played increasingly furious. When suddenly the scene shifts back to the chase along with the ‘chase music.’ Then back to the railroad tracks. The pace of the music increases each time, building the drama in the hearts of the audience.

What this is called among musicians is text painting. It is painting a picture with melodies, harmonies, and rhythms, on purpose, to affect the way people respond to something. There are a lot of people that make money that watch the television and write music specifically for what is shown.

THE MOST NOBLE THING THAT CAN BE DONE IS TO READ THE SCRIPTURES AND SET THEM PROPERLY IN MUSIC, PAINTING A CORRECT AND SUITABLE PICTURE.” (17)

MUSIC AND WORDS

“Music should match the lyrics. Since music can stimulate good or bad emotions, the music and the lyrics both need to communicate the same message. For example, Messiah, by Handel, is considered to have a perfect match of music and words. Both touch the entire spectrum of music, from serious to sad to exuberant. The greatest hymns do not focus upon entertainment or performance. They emphasize the magnification of the Lord and correct doctrine which lays the foundation for salvation and growth.” (18)

That is the observation of a true believer in the Lord Jesus Christ. She recognizes also as we have mentioned before that the Messiah expresses the true usage of music- for the glory of God.

This author recalls hearing a man who happened to be a guest in church one day sing a song as he played the piano. He had a good voice and also played the piano quite well. But I noticed that the music that he was playing didn’t match the lyrics. He sang about heaven but the music was similar to a soft rock ballad. There were no drums to accompany him but the beat was implied. The tempo was very slow and in a minor key, nothing like the song, “Holy Holy Holy Lord God” (Isa. 6:3). I had a difficult time imagining heaven to be such a melancholy place as the man tried to convey the message.

On the contrary where a joyful song is used to express words of sorrow also would not match each other. “An example of music that doesn’t matching the words would be playing a lighthearted, joyful melody with Psalm 50:3-21 (KJV Psa.51) which was written with a deeply contrite heart. The same would apply to Psalm 136 (KJV 137) or Lamentations. Each involves a sorrowful setting which should be reflected in the music.” (19)

CULTURAL CHANGES

Now, at this point there must be something said about culture to give you an idea of what was really going on during the Reformation.

“The failure of the church to provide biblical government has deadly repercussions on a culture.” R.J. Rushdoony

The whole history the former Soviet Russia never was “Christian,” per say, but pagan. The Eastern Orthodox Church dominated with it’s culture; *music*, art, and design.

It was Gary DeMar that said,

“Man is to govern under the authority of God the cultural affairs. Art, design, *music* must be watched over carefully,” (Gen.4:21-22; Ps.150:3-6). (20)

Arthur Pink, and Bible expositor, had also said,

“Social conditions are the repercussions of ecclesiastical ones; the state of the world is largely a reflection of the state of the churches.” (21)

It was during the years of the Reformation that many changes were taking place and because of those changes, the Catholic Church was insistent in wanting to stop this movement. The Council of Trent (1545-1563) was called to defeat the Reformation but all during that time within about sixty years since that Council, “England had been changing from a Catholic nation to a Bible-loving people.” (22)

Here is what Dr.Gipp has to say about culture concerning the cycle of history;

“Revival is from God. Education is necessary to the training of God's ministers, BUT CULTURE IS A PRODUCT THAT APPEALS TO THE FLESH. Once the flesh is allowed to offer *its preferences*, apostasy sets in. Standards become a little more lax. College professors are hired according to their academic abilities first and the spiritual convictions second....” (23)

Although Bro. Gipp is talking about the scriptures, the important note to make here is the effect of culture if the flesh has its preferences.

A WRONG UNDERSTANDING OF MUSIC A Way of the Flesh

What you are about to read are some excuses why some of the locals do not accept *the other side of music* that emphasizes the major tonality of the Philadelphian period commended by God Himself (Rev.3:7-13) and many other locals of Bible-believing indigenous churches.

Your life is Jesus Christ. Your life is “**hid with Christ in God,**”(Col.3:3).

1. “*Well, I’ve suffered allot.*” Answer: Cheer up! You haven’t suffered not nearly as much as our Lord and Savior (Ps.21 [22 KJV]; Is.53; Matt.1-3; Jn.19,19) or Apostle Paul (2 Cor.6:23-29) or as many suffered throughout the Church Age period. The best antidote to help get pulled out of problems spiritually is by praising God, to sing songs on more of a positive note to counteract against the suffering. You don’t always have to be buried in the

Psalms of the Old Testament because you won't find in the Psalms the assurance of ETERNAL SECURITY. Read Paul's epistles, and cheer up like he did in a dungeon while writing to the Philippians.

2. *"Our culture is so, that this is our way of singing."* Answer: Your conversation is not of this world (Phil.3:20,21). **For our conversation is in heaven; from whence also we look for the Savior, the Lord Jesus Christ: Who shall change our vile body, that it may be fashioned like unto his glorious body, according to the working whereby he is able even to subdue all things unto himself.** In other words your culture is a HEAVENLY, POSITIVE, CULTURE THAT WILL NEVER DIE.
3. *"Music in a major key is not spiritual, but music in a minor key is."* *"It (music in the minor) is 'holy' music."* Believe it or not, that is the answer of a Ukrainian Baptist preacher although he said it in a rather jokingly pious fashion. His implications were what he meant.

4. *"Hebrew Psalms are in the minor and not the major."* **Answer:** The answer to that is quite simple. The Bible in the New Testament Eph.5:19 says, **"Speaking to yourselves in psalms, hymns and spiritual psalms,...."**

First of all, although Psalms of the Jews were mostly in the minor, that does not mean all of them were.

Secondly, notice that **"psalms"** is only one-third of the list. That means that there is two-thirds left.

Thirdly, the Bible says, **"by their fruits you shall KNOW them,"** (Matt.7:20). Anybody that has studied history will see where most of the fruit has been produced. The movement of the Holy Spirit goes from East to West starting from Jerusalem, then north-WEST to Antioch, where **"the disciples were called Christians first,"** (Acts 11:26). Following Paul's missionary journeys the movement of the Holy Spirit goes throughout WEST-Asia; Galatia, Phrygia, and again WEST into Europe; Macedonia, Achaia, and moves WEST to Central Europe. As a matter of fact the Holy Spirit had **"FORBIDDEN"** them, **"to preach the word in Asia,"** (Acts 16:6). That is, they were NOT to go East. Not only that, look what follows. The next verse says that the Holy Spirit would NOT even allow them to go straight NORTH to Bithynia. Where is Bithynia? Just south of the Black Sea, which is just south of the former Soviet Russia. Now there you have the Biblical account of the evangelical movement of the Holy Spirit in the Church Age, at that time, and the Biblical historical account of where Paul was NOT allowed to go, NORTH. This is really important because by the time the movement of the Holy Spirit gets ...the lights are going out by the end of the fourth century and the Dark Ages begin, and it is at Byzantium, that the Eastern Church initiates it's "Christianity" on many European countries and are influenced by the ecclesiastical musical EMPHASIS of minor tonality of the Orthodox Church. The Orthodox Church is the Eastern branch of the Roman Catholic Whore of Revelation 17. The archbishop (Alexi, Filaret) is the Eastern version of the Pope in the West. Gregory the Great was the first Pope of the Roman Catholic hierarchy which in essence was a Fascist dictatorship patterned after the old Roman Empire of the Caesars. It was an attempt to revive the Empire that cut off John the Baptist's head, murdered James, killed Paul, and crucified Jesus Christ. It was a revived ROMAN empire to match **"the kingdoms of this world"** (Luke 4:5, 6; Rev.11:15). The Popes along with archbishops are depraved, pagan, Bible-rejecting Pharisees. What kind of music could they and their hierarchies produce?

1. The "pope" and the "archbishop" (non-Christian, anti-Biblical terms) had replaced the *Roman* Emperor.

2. The archbishops and "patriarchs" (in the West and East) had replaced the *Roman*

Imperial "Governors."

3. The bishops and "Metropolitans" (in the West and the East) had replaced the *Roman* Provincial Governors.

You see, it was an ecclesiastical hierarchy that was set up in both the East and the West that had and even now has absolutely no relation by the furthest imagination of true Biblical Christianity. What kind of music could such an adulteress Whore produce?

Fourthly, If you were to simply read of the seven churches mentioned in Revelation, you would see that there is only ONE church and ONLY ONE church that in not rebuked as opposed to the other six churches. The Philadelphian church is the ONLY church out of the seven that KEPT THE WORD OF GOD. As a matter of fact, it is mentioned two times (Rev.3:8,10). Not only that, it is the only church that is commended in all that it did. This is not mentioned, not even in the Apostolic church of Ephesus (Rev.2:1). Again it must be emphasized that at this period of time in history, the culmination of art, language, culture, and MUSIC were at their height. Why? You may ask. There is one reason. The world was confronted with the greatest revivals ever, as the result of Luther's Reformation and the greatest book the world has ever seen, the Authorized King James Bible from England "The Queen of the Seas." That is fact. To not receive the facts of history recorded in the greatest history book in the world, (Rev.3:7-14) is to be prejudice. If a man is not going to be prejudice, and is willing to search these matters out, he will study the music of the great composers which was after Luther's Bible and the Reformation and the time of the Authorized Bible 1611, (Handel, Bach, Haydn) was for the praise and glory of God, as was it's original intention. Here Dr.Ruckman says,

"We will soon be accustomed to noting two musical dates: 1520 and 1611. BOTH DATES WILL ESCAPE THE DETECTION OF THE MUSIC HISTORIANS. The first date (1520) marks a MUSICAL AWAKENING as well as a Christian awakening, and the second date (1611) marks the beginnings of all "modern" advances in philosophy, art, literature, Biblical knowledge, transportation, religion, and MUSIC. "Old Bach" (Johann Sebastian Bach) does not show up till the King James Authorized Version is fully established in both hemispheres (1687-1750). (24)

These are historical FACTS that cannot be contested.

As for any other composers during the time of the Reformation and the A.V.1611 or following them, even if they were not saved, their music was of another character than that of the emphasis of the Orthodox Church of Eastern Europe, although the great classical composers from which Luther constructed his hymns were already known in the former Soviet Russia.

5. "*Hebrew psalms are in the minor.*" Answer: True. Most Hebrew songs are in minor. There are Hebrew songs that are in the major. Not only that, I have a Psalter (a hymnal that has psalms in music form, the texts, 150, set to the Psalms) with almost all of the Psalms in the major. And still further, the Christian is neither Jew nor Gentile but a new man in Christ "**There is neither Jew nor Greek, there is neither bond nor free, there is neither male nor female: for ye are all one in Christ Jesus.** (Gal.3:28). "**For in Christ Jesus neither circumcision availeth any thing, nor uncircumcision, but a new creature**" (Gal.6:15).

6. "*We will only use the Bible and not history to prove what's right.*"

Answer #1: What a man never learns from history, is that he never learns from history."

THE GOD OF THE BIBLE IS THE GOD OF HISTORY AND HISTORY CONSISTS OF SOMETIMES COLD HARD FACTS WHICH ARE (AT TIMES) HARD TO RECEIVE.

There are principles in the Bible that are not plainly stated but by the fruit if something you CAN know whether a thing is so or not. When you deal with history you are dealing with FACTS AS TO WHAT ACTUALLY HAPPENED.

Here is another point to be made. Does the Bible say, "Smoking is forbidden?" No, the Bible does not say anywhere that smoking is forbidden, but there ARE many Biblical principles that do teach that smoking is not what a Christian should do, (1Cor.6:12; 10:23; 1 Thess. 5:22; etc).

Answer #2: Does the Bible use the word "culture?" No, but culture is shown throughout the whole Bible, (Gen.4:16-24; 11:1-9; 1 Cor.2,3).

7. *"The Jews played music in the minor key."* Answer: Yes, that is most certainly true. But, no Jew under the law ever had what the born-again Christian has- AN ASSURANCE OF GOING TO HEAVEN. The New Testament Christian, at the time of his salvation was sealed by the Holy Spirit, not simply forgiven, but eternally sanctified in Christ, being adopted, elected, and also justified, predestined to be conformed to the image of God's Son. All that was GIVEN instantaneously as a free gift. That never happened to a Jew under the law or anybody else including angels at any time and will never happen even in the future, but is purely a Church Age teaching.

8. *"Oh, I see, so you are saying that to sing in the minor key is sin, right?"* WRONG everything in its proper place. Balance is the key. People may be sincere, but sincerely ignorant about some things. If they are ignorant about the word of God (1 Cor. 14:38, could it be possible that many Christians are ignorant about music also? Some people do not understand music like others, and therefore they may be jumping to conclusions.

A well-known apologist and preacher and teacher of the word of God said, "For every one song that is in the minor, ten of the compositions of the classical composers are in the major."

That is not an improper balance. It was no accident that the greatest musicians during the time of the Philadelphian church period after Luther and the Authorized Bible, Bach 1685-1750; Handel 1685-1759; Haydn 1732-1809 were SAVED, BORN-AGAIN, CHRISTIANS. The majority of all of their works, about eighty-percent of them are in the MAJOR.

9. *"That is just some western idea and influence from America trying to make us like them."*

This so-called American music is NOT from America but from Europe which existed well before America was even founded. It was simply God's choice to use that country as much as He has. Bach 1685-1750 was a German. Purcell 1659-1695 was an Englishman. Handel (1685-1759) was a German. Haydn (1732-1809) and Mozart (1756-1791) were Austrians. All were Europeans, besides many more. Not only that, in the Eastern European countries, Classical music has been well accepted for many years. Classical music is no stranger to those who love it in Ukraine. Ukraine has a long and reputable name for its culture of classical music. Why could not that which has been in Ukraine for many years be more accepted in the local churches? How could anybody miss this great vast, variety of music that is so rich that presents even to the Christian *another side of music for the edification of the saints?*

"Wherefore by their fruits ye shall know them."

SUGGESTIONS FOR MUSIC IN THE LOCAL CHURCH
In Solos, Duets, Trios, Quartets, etc.

Now there are some things that can be done very practically and simply to brighten the atmosphere but yet maintain a right spirit;

1. Choose more songs in major. Nothing can be more depressing than songs continually played in the minor. You will notice how music speaks for itself, and is a natural form of expression. Anybody that has an ear for music will notice the difference. Again we are not trying to be a stumbling block or trying to offend anybody, but to simply suggest that you try something that has been here for years.

Music speaks for itself without lyrics. It doesn't need words. The change from minor to the major paints a different picture, speaks a different language, communicates a different message, tells another kind of a story, expresses itself from a different side, and SOUNDS VERY OPEN.

This does not mean do away with all songs that are in the minor. That would be a mistake. The EMPHASIS should be in the major. Only a musician that knows something about what God has done in the past with great musicians (Rev.3), and sees that there is a BIG DIFFERENCE in the life and MUSIC of the Christian than that of the Orthodox Church, or any other church that has fallen under it's influence will understand that which we are trying to say.

2. Know the history of Classical Music. Listen to the great classical artists; Handel, Bach, Haydn, Mozart, etc. Their same style of music was used of God throughout the greatest period in the history of the Church. Don't deny these facts. Don't be prejudice toward your culture if it is rooted in Orthodox traditions. Culture is a very dangerous thing. Cultures create superstitions, traditions, philosophies, and conditions not welcoming any form of reformation or recognize that which God had done in your own country with Calssical music, but is not recognized. Culture can spiritually kill you if you let it. America was ruined by the 1920's for the most part because it adopted the culture of Africa. That is what is happening in Ukraine; African dance, African dress, (no clothes); African chant, (Babylonian, Orthodox, Dark Age, with the emphasis on the minor); African rock music, (in Baptist churches now); etc. Rehearse songs for specials that the majority of them are in the major and not in the minor. If there are those that sing solo, duets, trio, quartet, make sure they understand this important musical element. They may be desirous, and sincere in their efforts, but people need to be educated, and taught not only what the Bible says about music.

3. You may ask, "We don't have allot of songs in the major." Answer: The very fact that there was very little music in the major shows that there was an improper balance. There is more music being printed today that offers *the other side of music's emphasis*. There are now hymnals available with some very good hymns that are mostly in the major.

HOW TO CURE THE "BLUES" IN THE CONGREGATIONAL SINGING

1. Congregational singing next to strong Bible preaching is the BEST PART of a service and the most effective way to preach the Gospel. A singing church, not just a choir, is of great importance. It was the public singing of Luther's hymns (most of them in the major key) that bore his preaching over central Europe, and shook the world into the Reformation. It was singing that made the great Welsh revival. Was there ever a revival without it. "The best way now to rejuvenate churches would be to sing them into life." (25)

2. If your church has a choir that sings allot, change that so that the whole congregation sings almost all the songs. When the congregation sits and watches a choir, services become formal, stale, stiff, and starchy. **TURN THE CONGREGATION INTO ONE BIG CHOIR.** They will be more involved, than just sitting and not participating. It will save a church from dead formalism and a spirit that is predominant in Catholic, Orthodox, and in allot of Protestant Churches. The more they sing the more they'll like it. It is a natural way of worship. Everybody in the whole congregation should participate **AS MUCH AS POSSIBLE**, for everybody in the heavenly choir will be singing. Why not get a foretaste of heaven now while on the earth by practicing what we will be actually doing up in heaven.

3. From time to time make a little suggestion about the four parts of harmony. Everybody in the congregation sings in a particular voice range; some are sopranos, (women) others are altos, still others sing in the tenor range, and finally there is the base range in which some men sing. Many may not know how to sing "their particular part" so let them lift up their voices as they choose, even if they do not have a musical ear, their "noise" before God is a blessing when they heartily sing to their God.

4. Let them know that singing with a **LOUD VOICE** is just as Biblical as the death of Christ, burial, and resurrection of Jesus Christ. If there is any kind up people that have something to really rejoice about, it would be saved, blood bought, born-again Christians who **KNOW** that they are saved (eternal security) and have a home in heaven, and are going to see the streets of gold, and especially the Great God and Savior, Jesus Christ, face to face. If there is any one thing that a Christian ought to be able to shout aloud about, it ought to be his salvation. The world, flesh, and the devil will do all that they can do to keep the Christian from really enjoying his salvation. **THAT**, is their job, but, when there is sound preaching from the word of God, and sound music sung in the services, the world grows dim, and loses it's influence, the flesh is put down, and the evils spirits flee before a great swelling of powerful Christian, "**psalms, hymns and spiritual songs.**"

And they swore unto the LORD with a LOUD VOICE, and with shouting, and with trumpets, and with cornets (2Chron.15:14).

And the Levites, of the children of the Kohathites, and of the children of the Korhites, stood up to praise the LORD God of Israel with a LOUD VOICE on high. (2Chron.20:19).

And the children of Israel that were present at Jerusalem kept the feast of unleavened bread seven days with great gladness: and the Levites and the priests praised the LORD day by day, singing with LOUD INSTRUMENTS unto the LORD (2Chron.30:21).

Sing unto him a new song; play skillfully with a LOUD NOISE. For the word of the LORD is right; and all his works are done in truth (Ps.32:3, 4/ KJV 33:3,4).

Praise him upon the LOUD CYMBALS: praise him upon the high sounding cymbals.

Let every thing that hath breath praise the LORD. Praise ye the LORD (Ps.150:5,6).

And I beheld, and I heard the voice of many angels round about the throne and the beasts and the elders: and the number of them was ten thousand times ten

thousand, and thousands of thousands; Saying with a LOUD VOICE, Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing (Rev.5:11,12).

If we are going to sing as if we are in heaven, (for Christ **hath raised us up together, and made us sit together in heavenly places in Christ Jesus:**) on this earth we should sing with a shout, **“When the morning stars sang together, and all the sons of God SHOUTED FOR JOY”** (Job 37:8).

If you want to do what they do in heaven while you are physically still on this earth, then brother you ought to shout for joy when you sing. Someone may say, “Well, not too loud because someone else might get offended.” You mean he is backslidden and is worried about others who could care less what THE WORD OF GOD SAYS. And you my brother ought to do what the Bible says too, SING AND SHOUT FOR JOY, SO THAT THE SINGING OF THOSE THAT ARE SHOUTING FOR JOY WON’T SEEM SO LOUD ANY MORE!!!

HAVE YOU EVER HEARD HANDEL’S MESSIAH? ESPECIALLY THE HALELLUJAH CHORUS?

If there was ever a composition that would best depict the creation of the world when **“all the sons of God shouted for joy,”** (Job 38:4-7), and the heavenly walk of the Christian before the Lord, and the anticipation and the Return of Jesus Christ, Handel’s MESSIAH, would be it.

4 Where wast thou when I laid the foundations of the earth? declare, if thou hast understanding.

5 Who hath laid the measures thereof, if thou knowest? or who hath stretched the line upon it?

6 Whereupon are the foundations thereof fastened? or who laid the corner stone thereof;

7 When the morning stars sang together, and all the sons of God shouted for joy?

So, on eternity’s morning, the divine choir gave praise to the Maker, and even before time began (Gen.1:1), praise was given at the throne of God, up in heaven. This is the glory that God gave to His Son even before the world began (Jn.17:24), and IT IS THE GLORY THE BELIEVER HAS BEEN PREDISTAINATED TO (Jn.17:24; Rom.8:29, 30) by the Son of God, by whom **“all things were made,”** (Jn.1:3), Who later was to be born of a virgin (Matt.1:23), in Whom the Father was **“well pleased,”** (Matt.3:17), **“Who is the image of the invisible God, the firstborn of every creature: for by Him were all things created, that are in heaven, and that are in the earth, visible and invisible, whether they be thrones, or dominions, or principalities , or powers; all things were created by him, and for Him: And He is before all things, and by Him al things consist,”** (Col.1:15-17), and **“That at the name of Jesus every knee should bow, of things in heaven, and things in earth, and things under the earth; And that every tongue should confess that Jesus Christ is Lord, to the glory of God the Father,”** (Phil.2:9,10).

We are dealing with elements of music that transcend all cultural barriers. We are dealing with elements of music that existed BEFORE the foundation of the world. We are dealing with melody, harmony, pitch, tone, duration, dynamics, timbre, etc. were created that express joy, power, etc. (Job 38:4-7), exactly as clouds, water, hills, stars, electricity,

magnetism, and the atoms were created. The word of God was the author of every one of them (Heb.11:1,2). So when trying to teach these things about the *emphasis* of tonality in the major keys you might have some in the congregation that might be ignorant about it. Their prejudices, nationality, lack of experience in life, pride and a spirit of preeminence may try to go against these universal laws of music.

If you were to go to the heart of Africa where they practice Voodooism, the dark, dreadful atmosphere is created by a minor mode. This is not the kind of emphasis (spirit) that should be in a local assembly of SAVED, BORN-AGAIN, CHRISTAINS THAT KNOW THAT THEY HAVE ETERNAL LIFE. That is what is wrong with any Roman Catholic, or Orthodox or for that matter even many in the evangelical circles; Pentecostals, Baptists, etc. that do not know for sure whether or not they are going to heaven until AFTER he dies. They have no ASSURANCE (Rom. 8:29; John 10:28; Eph.2:8, 9; 1 John 5:11-13) of their salvation. They think that their good works are necessary to save them or keep them saved. Now! CAN YOU IMAGINE THE EFFECT WHICH THAT FALSE TEACHING WILL HAVE ON THEM THAT ARE TAUGHT THAT A MAN CANNOT KNOW FOR SURE BEFORE HE DIES THAT HE WILL GO TO HEAVEN? DON'T TELL ME THAT THE HEART CONDITION OF THE CHRISTIAN WILL NOT AFFECT THE MUSIC THAT IS PRODUCED BY THOSE THAT ARE NOT TAUGHT SOUND DOCTRINE. Their music is a reflection of the heart condition. Nothing could be more contradictory than to have an assembly of believers that are saved that sing like a bunch of dead Orthodox members (Rev.3:14-17). That is the case in many churches. No assurance. But yet there is something still worse. Nothing is worse than a bunch of saved born-again believers who *know* that they are saved, going to heaven [Charismatics, Pentecostals, and many Baptists don't know that) are going to see Jesus Christ face to face and sound dull and without the power of God and the joy of the Lord, worried about their culture, traditions and not sing for Jesus Christ. SIN is the Problem. THAT is exactly what the devil wants; to hinder the proper expression of musical joy expressed to it's MAXIMUM utilizing every musical element available to express the joy of God in the heart of the believer. It's powerful, BRIGHT, like the "Sun" (Mal. 4:2), free, (grace, and not under the law), open, and exposes darkness. These are HISTORICAL FACTS that cannot be denied.

If you do not use the available means supplied by God to have a revival; the word of God, the Holy Spirit, preaching, etc., then to even think of a revival is impossible. So likewise, to try to understand, and experience by making use of the musical elements which God has provided to express that which can be ultimately expressed is simply a rejection of absolute truth. Your culture will be suppressed, the system will be oppressive, your character will be suppressive and rebellious, and your outlook on life will be pessimistic and fatalistic. Music is an eternal language. Language speaks and forms character in ANY COUNTRY. But of course all of this is not noticable to the mind and heart of those who have not been taught this. **"My people are destroyed for lack of knowledge: because thou hast rejected knowledge, I will also reject thee,.."** (KJV Hos.4:6).

This author has experienced for close to 18 years how that when the Holy Spirit was beginning to work amidst the congregation that somebody would always try to prove that it was the pastor and not God Himself trying to teach them something. In other cases, I've witnessed men preach the word of God very soundly and then because of an unclean spirit enter into them, thus no longer preach the light God had given them, then try to hinder the work (I Ki.13:1-32; 22:13-28; Ezek. 14:1-11; 2 Thess. 2:11). [Read these verses very carefully], They quit preaching that which they once preached (God giving them light). Now they reject the light and stop preaching that which is necessary to preach; they stop singing (WITH A SHOUT) as they once used to sing, stop going from **"house to house"** (Acts 2:46; 20:20) to witness to others, and stop preaching ON THE STREETS LIKE EVERY GOD CALLED PREACHER IN THE BIBLE. You see, they are cooled off. They got

“cultured” and “wise” (1 Cor.4:8, 10). Then their job is to “teach” others what they “learned” (2 Tim. 4:3). This kind of person at this point is backslidden, not willing to receive a rebuke, or instruction, not willing to repent, and not willing to acknowledge the truth concerning music or other things. 10 % of rebellion is REBELLION. He’s not broken (Psa.50/KJV 51:17; Mk.14:3). His flesh and culture pull him back. His Christianity consists of “*just being friends with everybody*” (Luke 6:26) so long as he has his personal way with others and spoils them too (Col. 2:8). They have not matured, at least not on that point.

MEMORIZING HYMNS

A congregation should be taught to memorize the hymns they sing most often, at least some of the stanzas. They will sing better and save them from constantly having to look at the music and have to read it having their eyes “glued” to the words on paper in the hymnal. Reading words many times hinders sings with liberty and wholeheartedly. Nothing should prevent them from whole-heartedly, freely, (85:12/ KJV 86:12) thinking about their Lord, or concentrating on the words being sung, while singing. This allows the Holy Spirit to work more effectively and with power. The congregation can be much more strengthened by this approach rather than a dead, dry formalistic traditional approach. One preacher said that too much singing in churches is of the lips and not of the heart, “**Having a form of godliness, but denying the power thereof,**” (2Tim.3:5).

It was John Gill, the preacher of the Metropolitan Tabernacle before C.H.Spurgeon, who, when speaking about Ephesians 5:19 said,

“It is not a mental praising of God, for it is called speaking, and teaching, and admonishing, but it is a praising of God with the modulation of the voice; and is rightly performed, when the heart and voice agree; when there is a melody in the heart, as well as in the tongue; for singing and making melody in the heart, is singing with, or from the heart, or heartily;..” (26)

5. Have the congregation sing at least five or six songs throughout the service (morning) before the preaching. In morning services, people are just waking up. They can be sung into attention. In the evening services, people are more awake, and even more time can be spent singing than in the morning services. Announcements should not be long and drawn out. If there are those that have a special song they want to sing, provide for one or two. These also should be encouraged, but allow the congregation to sing at least twenty or even twenty-five to thirty minutes.

THE DEARTH OF SINGING IS THE GREATEST LACK IN THE AVERAGE CHURCH TODAY. There ought to be TEN times as much congregational singing than there is now. Halley says it very well,

“CONGREGATIONAL SINGING has a rightful place in the regular Sunday morning church service and should not be shoved aside by an ambitious choir or long-winded preacher. It is entitled to ONE-THIRD or ONE-HALF of the whole service.” (27)

TESTIMONIES

There are more and more churches that are realizing the effects of classical music of the Renaissance and Baroque/ Classical periods and the classical music of great composers and its influence among those in the body of Christ of the early Philadelphian period of the Church Age because that music is not just for the ‘cultured’ aristocratic

people of art and theater. It reaches to the spirit of all men of all classes. There are more and more Bible-believing churches throughout the former Soviet Russia that are singing hymns of the faith, and specials (duets, trios, quartets, etc.), which allow a brother to hear *THE OTHER SIDE OF MUSIC FOR THE EDIFICATION OF THE SAINTS*- another aspect of music with another emphasis which God has greatly blessed. He used it in the Classical realm which has been here for many years, why neglect it?

CONCLUSION

In conclusion, we've seen that there is *ANOTHER SIDE OF MUSIC FOR THE EDIFICATION OF THE SAINTS* that needs to have its proper place - an *emphasis* of music in the major tonality, *not excluding songs in the minor*. We've also seen an historical account of music from a Biblical standpoint and its history even before the foundation of the world.

We thank God for our brethren who may not have had the exposure to this *other side*. We are simply stating that not only would God want His word to be understood, but also another aspect in Christian worship, a broader understanding of music historically, and Biblically. For the Bible is the final authority by which we are to judge everything; Science, Religion, philosophy, and History itself, but also art and MUSIC.

For we have seen how that classical music during the greatest world-wide evangelical missionary movement (Rev.3:14-17) took place and how that music applies to the Christian practically in light of the word of God. For Europeans, especially Eastern Europeans are no strangers to classical music. It has been here for many years. The devil simply tried to suppress it among the believers. God had allowed it to be here. God wanted it to be here and He would have us to learn from it while it is still here. For the greatest musicians, (and some were saved; Bach, Handel, etc.) were chosen during the greatest period of the Church Age (Philadelphian) for us to learn something from them. Their music speaks. Listen to it. Let us learn, dear brethren, from the Great Heavenly Conductor and Author of music that which He has so richly provided for us, the other side of music for the edification of the saints.

May the Lord bless you.

“To the only wise God our Saviour, be glory and majesty, dominion and power, both now and for ever. Amen” (Jude v.25).

Bibliography

1. Gary DeMar, *Government and God*, preface x
2. Author W.Pink *Gleanings in Joshua*, p.365
3. Kenneth W. Osbeck, *101 Hymn Stories*, p.xi
4. Gipp, *An Understandable History of the Bible*, p.102
5. Dr.Ruckman, *Music and Musicians*, p.58
6. Robert D.Harrell, *Martin Luther- His Music and Message*, p.14
7. Kenneth W. Osbeck, *101 Hymn Stories*, p.xi
8. Dr. Peter S. Ruckman, *The History of the New Testament Church*, p. 4
9. Dr. Peter S. Ruckman, cassette tape series- *History of Classical Music*
10. C.I. Scofield, *Scofield note Bible*, note Gen.11,12
11. Osbeck, *101 Hymns Stories*, p.xi
12. Halley, *Halley's Bible Handbook*, p.816

13. Milo Wold/ Edmund Cykler, *An Outline History of Music*, p.52
14. Ruckman, *Music and Musicians*, p. 63
15. *New World Dictionary*, p.906
16. Robert D.Harrell, *Martin Luther- His Music and Message*.
17. Alan Ives, Portions of a sermon preached. Alan Ives is a Christian musician.
18. Doreen Claggett, *NEVER TOO EARLY*, p.133
19. Ibid. pp.133,134
20. Gary DeMar, *Government and God*.
21. Arthur W. Pink, *GLEANINGS IN JOSHUA*, p.365
22. Unknown
23. Gipp, *An Understandable History of the Bible*.
24. Dr.Ruckman, *Music and Musicians*
25. Dr. Henry H.Halley, *Halley's Bible Handbook*, pp.779, 780 (This book is sold in Christian bookstores in the Russian language).
26. John Gill, *Exposition of the Old And New Testaments, Vol.8*, p.486,487
27. Halley, *Halley's Bible Handbook*, p.817

KJVpublications