

MUSIC IN WORSHIP

By

Adrian Ebens

12th November 1996.

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INTRODUCTION

Music and worship have increasingly become the sources of hot debate and controversy. A number of SDA churches have already split over the issue and many others are struggling with it. A generation is emerging calling for change and relevance. Many in the debate are uncompromising in their position which is often developed upon personal taste and preference. Problems are especially apparent in the area of guidelines and principles. What guidelines should be used in the area of music and worship? Should we have guidelines at all? Such is the problem addressed in this paper. To facilitate the task of finding a solution to this problem, there are two questions which need to be addressed by this paper. Are there moral implications involved with music? Secondly, if we answer yes then what sources should inform the guidelines to be used by the church. It is the purpose of this paper to investigate both of these questions and suggest answers that can provide a workable model for music and worship in the local church.

There are a number of assumptions which need to be stated from the outset so that the reader may be aware of the direction from which the arguments of the paper have come and are going. Firstly, this paper is not working from an initial hypothesis. An initial hypothesis would lead to an apology rather than an investigation. This paper will follow an inductive methodology that will seek to find answers to the questions raised by the purpose of this paper, by the synthesis of a data relevant to the topic. Secondly, this paper is written within the framework of a Seventh-day Adventist Christian world view. Such a world view sees the responsibility of humanity to God and the Bible as a vital source in any investigation. With any research there must be limitations and this study is no exception. Firstly, as part of my research, a survey will be conducted. The survey has been limited to urban churches due to time and accessibility factors. Another area that will be addressed in this study is the history of the use of music in the church. This investigation will be limited to the period from the reformation till the twentieth century as this time period bears the most significance to an SDA context. Within the purposes and presuppositions of this paper it is the intention of the author to discuss the issue of morality in relation to music. This will be done briefly in the second section. The next four sections will comprise the sources that will provide the basis for suggested music and worship guidelines. These sources will be Scripture, reason, experience and tradition as derived from the "Wesleyan quadrilateral"¹, there will then be a brief concluding chapter. We begin our investigation by looking at the relationship between humanity and the arts.

RELATING TO THE ARTS

How should we approach the arts and music in particular? Do we have a moral obligation to critique the arts or are they simply for contemplation? We will begin to answer these question by examining the dynamics that take place when art is created, or in other words art as expressed by the human.

THE HUMAN → ART DYNAMIC

"Art can't be separated from man. To envisage human existence without art is not to envisage human existence. Art is embedded in action."² In Bali there is no word for art, not because there is no music, theatre or sculpture but because these creative activities are inseparable from life.³ The Bible says that a person is known by their fruits (Matt 7:20). Is art to be considered a "fruit"? If art is inseparable from man, then art must be considered a fruit, and if art is a fruit of human expression then it demands critique. Why is this so? Because of the nature of humanity.

The Fallen Nature of Humanity

The way we evaluate art depends heavily upon how we view humanity. As we have noted art is inseparable from humankind. As Wolterstorff states it: "There is a world behind the work."⁴ The fall of the human family creates a dilemma for the issue of art. Authors such as Franky Schaeffer⁵ and Hans Rookmaaker remind us of the creative gift

¹ Stanley Grenz, *Revisioning Evangelical Theology* (Downers Grove, IL: Intervarsity Press, 1993), 91. The Wesleyan quadrilateral is a model of four sources suggested by John Wesley as a means of developing a sound theology. It is the author's thought that the same model adapts neatly into the context of music and worship.

² Nicholas Wolterstorff, *Art in Action Toward a Christian Aesthetic* (Grand Rapids: Eerdmans Publishing Company, 1980), 5.

³ Andrew Wilson-Dickson, *The Story of Christian Music* (Oxford: Lion Publishing, 1992), 9.

⁴ Wolterstorff, *Art in Action*, 88-89.

⁵ Franky Schaeffer, *Addicted to Mediocrity* (Westchester: Crossway Books, 1981), 18. Schaeffer states: "All we are and do is surely based in our Heavenly Father himself, and our ultimate meaning is derived from the meaning which he has invested in us as his image-bearers."

retained in humanity. In other words, since God is creative and we were formed in his image then we reach our potential by maximising the creative gift that God has given to us. Even the non-Christian's creative work is good because it comes from God. Morality is only an issue once art is created and how we use the art created.⁶ Therefore art is isolated from and neutral to the fallenness of man or "art needs no justification."⁷ This perspective certainly emphasises the creativity of Genesis 1, but does it adequately deal with the dilemma of Genesis 3?⁸ Can we isolate the works of humanity from its fallen condition? Wolterstorff responds No!

Art is not isolated from the radical fallenness of our nature. It is an instrument of it. Art does not lift us out of the radical evil of our history but plunges us into it. Art is not man's saviour but a willing accomplice in his crimes.⁹

Wolterstorff reminds us that art occurs in action, for a purpose or purposes, not in pure isolation. In other words, art is not free from the tainted environment in which it was created. The arts are vulnerable to the distortion that sin has brought into the world.

The Need for Critique and Responsibility

What then of non-Christian creativity? Scripture tells that God makes the rain to fall on the evil and on the good.¹⁰ God has not restricted his gifts to Christians. He has poured out a common grace upon all humanity.¹¹ This fact makes erroneous the thought that Christian art is good and non-Christian bad, but because the distortion of sin exists, because the heart of man in its natural unregenerate state is an enemy of God, the "Christian artist and all of us for whom the arts are an essential part of life and culture must be constantly looking for the marks of the fall in them and in us also."¹² What then does redemption in Christ do for us? Our freedom in Christ is not freedom from the responsibility of our actions. Art is created in action and evokes a response from those who interact with it. We have a responsibility to help evoke godly responses not evil ones.¹³ One may sculpt or paint a human devoid of clothing claiming to highlight human beauty, but our fallen natures often respond to such scenes with evil thoughts. The artist may cry "that is their own problem" as does the woman who dresses provocatively. Such reasoning is an abandonment of responsibility and a denial of the fallenness of human nature.¹⁴ As Christians we are told to hate what is evil, hold fast to that which is good.¹⁵ Art does need justification, art needs to be tested according to the principles of Scripture, we need to separate the sacred from the profane. The question naturally arises, how shall we do this? What sources should inform us in separating the sacred from the profane or more directly, developing a correct model for Christian music in worship.

⁶ H. R. Rookmaaker, *The Creative Gift*, (Westchester: Cornerstone Books, 1981), 26,27. "The nonbeliever is not a devil, devoid of the possibility of doing any good, even if he is a sinful man... he can work in this world and create things of value and intrinsic quality."

⁷ Franky Schaeffer, 41. Schaeffer goes on to assert from this that the redemption we have in Jesus Christ frees us to achieve this goal of maximising creative potential.

⁸ Frank E. Gaebelien, *The Christian, The Arts, And Truth* (Portland: Multnomah Press, 1985) 74. "Now essential as the basis of our creative ability in the image of God is, this great fact does not stand alone. Gen 1:26-29 with its cultural mandate must be viewed in the light of Genesis 3."

⁹ Wolterstoff, *Art in Action*, 84.

¹⁰ Matthew 5:45; Also "The LORD is good to all; he has compassion on all he has made." Psalms 145:9.

¹¹ Gaebelien, *The Christian, The Arts, And Truth*, 75.

¹² Ibid.

¹³ Wolterstoff, *Art in Action*, 84.

¹⁴ Jeremiah 17:9; Romans 3:10-12.

¹⁵ Romans 12:9; And again, "test all things; hold fast to that which is good." I Thessalonians 5:21.

SOURCES FOR A CHRISTIAN MODEL OF MUSIC IN WORSHIP

One of the many legacies left to Christianity by John Wesley is his model for determining a correct theology. Known as the “Wesleyan Quadrilateral”, this model suggests four sources for developing a Christian theology. They are: Scripture (the Bible as properly exegeted), reason (the findings of science and human reasoning), experience (individual and corporate encounters with life) and tradition (the teachings of the church throughout its history).¹⁶ These four sources suggest an appropriate base to develop a Christian model for music in worship.

SCRIPTURE

“There is a way that seems right to a man, but in the end it leads to death.”¹⁷ From the Biblical perspective it would be foolish to approach music purely on personal taste. There must be outside revelation to guide and direct the creation and consumption of human creativity.¹⁸ This point is doubly emphasised by the current dilemma western culture.¹⁹ Since the time of the reformation there has been very little theologising done in regard to music in the Protestant church.²⁰ Raimo Lehtinen outlines a theology for music ministry as developed by Calvin M. Johansson and compares it with authoritative writings of the SDA church. They compare very favourably and would form a strong basis for an Adventist Philosophy of music. For this project, a summary of the theology will incorporate both Johansson’s and the SDA church’s perspective. The SDA perspective will be reflected mainly in Spirit of Prophecy statements placed in the footnotes. Johansson’s theology consisted of seven interlocking principles or doctrines from Scripture. They include: The doctrine of creation, Man in God’s image or *Imago Dei*, The Incarnation, Embodying the gospel, Faith, Stewardship and the Transcendancy of God.

THE DOCTRINE OF CREATION²¹

Johansson saw the creative gifts—artistic raw material, creative ability and compulsion to create—as God’s gift to man. Man was totally dependent on God while at the same time given freedom by God. There is a tension between human freedom and divine sovereignty.²² The Church musician is caught in this tension between two apparent opposites. Secondly, when God created, he imposed form upon chaos and order out of confusion.²³ Therefore music that is without shape, purpose or order is useless for positive affirmation, is not reflective of God’s work and is worthless to the church. Thirdly, God not only created “in the beginning” but continues to sustain the world by His creative power. God provided for man to emulate God by putting him to work. As God continues to sustain, so we are to continue to create.²⁴ In the musical domain the church should encourage composition, performance and appreciation

¹⁶ Grenz, *Revisioning*, 91.

¹⁷ Proverbs 14:12.

¹⁸ Wolfgang Stefani, *The Pscho-Physiological Effects of Volume, Pitch, Harmony and Rhythm in the Development of Western Art Music Implications for a Philosophy of Music History* (MA Doctrinal Dissertation: Andrews University, 1981), 272.

¹⁹ *Ibid.*, 273, “All the evidence that has been considered indicates that from the Christian perspective there is overwhelming reasons to interpret the history of Western art music development in terms of the gradual process of degeneration and deterioration.” This theme will be discussed in more detail in the church history section.

²⁰ R. J. Lehtinen, *An Organizational Model for a Coordinated Program of Music Ministry for the SDA Church in North America and Europe* (Michigan: UMI Dissertation Services, 1992), 210.

²¹ *Ibid.*, 214-220.

²² Ellen White, *Patriarchs and Prophets* (Mountain View, CA:Pacific Press, 1958), 48, “Our first parents, though created innocent and holy, were not placed beyond the possibility of wrongdoing. God made them free moral agents, capable of appreciating the wisdom and benevolence of His character and the justice of His requirements, and with full liberty to yield or to withhold obedience.” Also, Ellen White, *Education* (Mountain View, CA:Pacific Press, 1952), 17, “Every human being, created in the image of God, is endowed with a power akin to that of the Creator-- individuality, power to think and to do.”

²³ Ellen White, *Prophets and Kings* (Mountain View, CA:Pacific Press, 1917), 461, “God’s eternal purpose [is] to bring order out of confusion.”

²⁴ Ellen White, *My Life Today* (Mountain View, CA:Pacific Press, 1952), 130, “All the heavenly beings are in constant activity, and the Lord Jesus, in His lifework, has given an example for every one. He went about “doing good.” God has established

of music. There should be a nurturing environment to break new ground with imaginative integrity.²⁵ This last point did not figure prominently in Adventist literature. The Adventist philosophy has in the past tended to be more utilitarian.

THE IMAGO DEI, BROAD AND NARROW²⁶

Using the term “the broad Imago Dei” Johansson emphasised the fact that in the Fall man did not completely lose the image of God and his creative ability. This creative ability was however, weakened by the Fall and man has to struggle against the antagonistic powers of the world.²⁷ The narrow Imago Dei saw that the image of God was destroyed in the Fall. Man no longer retained any vestige of his former stature. The restoration could only take place as man is redeemed through Jesus Christ, the perfect image.²⁸ In the narrow Imago Dei Johansson saw an intensification of man’s creative powers because of his now direct link through Jesus Christ to God, the source of all creativity. The narrow image also contained the idea of musical testimony. Christians have an evangelical reason for setting forth in their music a higher and more noble image than that found in the broad image. The church music program should be a mirror that collects and shines forth redemption creativity.

THE INCARNATION

Johansson saw the suffering servant image of Christ as a perfect model to church musicians.²⁹ The primary concern is not, after all, for the music, but for the pastoral care of the people. As a servant the music director ministers to people where they are. The church musicians do not use the congregation to show their skills or look down upon amateur musicians but to serve and love. The incarnational approach means that the church musician is responsive to the congregation’s thinking. The criterion for evaluating church music is not, however, the degree to which it pleases but the degree to which it has familiarity within the cultural context of the congregation. Church music should have something that is recognisable and ordinary, both in the composition of the various musical elements and in its total impact. In this sense religious music is intended to be relevant. At the same time, church music should remain faithful to the content of the Christian message. Otherwise the form of communication (music) may distort the facts of the communication (content of the text).³⁰

EMBODYING THE GOSPEL CONTENT—NOT THE MASS CULTURE³¹

What one is able to hear and appreciate in a piece of music depends on what he brings to it in terms of his own experience, talent, interest and education. In a certain cultural context there is, however, a consensus of musical associations. It does not extend to all details but it still helps in the selection of music for different purposes. The form of religious music should be such that it is capable of embodying the gospel content to modern people. There should be a unity between words and music. In comparing the gospel characteristics to those of pop music, Johansson found that

the law of obedient action. Silent but ceaseless, the objects of His creation do their appointed work. . . . and man, his mind and body created in God’s own similitude, must be active in order to fill his appointed place.

²⁵ Lehtinen, *Music Ministry*, 313, “A creative nurturing environment would help the church to resist the urge to embrace worldly creativity in a wholesale manner. The lack of stimulus for creativity in the church often creates a vacuum which draws worldly creativity in rather than the church emanating godly creativity out!”

²⁶ Lehtinen, *Music Ministry*, 221-224.

²⁷ White, *Education*, 15. “Through sin the divine likeness was marred, and well-nigh obliterated. Man’s physical powers were weakened, his mental capacity was lessened, his spiritual vision dimmed.”

²⁸ *Ibid.*, 15-16, “To restore in man the image of his Maker, to bring him back to the perfection in which he was created, to promote the development of body, mind, and soul, that the divine purpose in his creation might be realized--this was to be the work of redemption. This is the object of education, the great object of life.”

²⁹ Ellen White, *The Ministry of Healing* (Mountain View, CA: Pacific Press, 1942), 422, “Taking humanity upon Him, Christ came to be one with humanity, and at the same time to reveal our heavenly Father to sinful human beings.”

³⁰ Ellen White, *Evangelism* (Washington D.C.: Review & Herald Publishing Association, 1970), 137, “Never bring the truth down to a low level in order to obtain converts, but seek to bring the sinful and corrupted up to the high standard of the law of God. . . . Let everything connected with the giving of the message for this time bear the divine impress. Let nothing of a theatrical nature be permitted, for this would spoil the sacredness of the work.”

³¹ Lehtinen, *Music Ministry*, 233-243.

the gospel and pop music were diametrically opposed.³² Johansson saw qualities of mass culture, which reflect western thought, as symptoms of an environmental disease. They have made their inroads into the church, including the pastoral ministry of music,³³ and particularly the youth.³⁴ The church which ought to mould and salt the general culture has become only a passive receiver of culture.

FAITH³⁵

The Christian life, the life of faith, is a wholly integrated existence rather than a compartmentalised one. All areas of life are in harmony and interlock. All is done to the glory of God. According to this principle the demarcation of sacred and secular (in musical terms) is inappropriate. Musical choice will not be done according to a sacred/secular category but on the music's ability to stand the scrutiny of one's musical theological judgements. Faith also brings to us the unity of knowledge and emotion (the leap). Faith without knowledge is sincere blindness. Faith without emotion is intellectualism. There must be a combination of reason and emotion. Adventist writers have often failed to see the positive side of the use of the secular which has often led to a compartmentalised experience that stifles creativity.³⁶

STEWARDSHIP³⁷

The biblical principle of stewardship involves giving all of oneself—time, talents and resources, with the understanding that they are a trust from God to be used to the fullest for the purpose of fulfilling God's plan for his creation. Stewardship contains two aspects: (1) Doing one's best,³⁸ and (2) the growth principle.³⁹ God does not call for a specific level of achievement measured by objective analysis. The criterion is performing to the best of our ability. But God does not intend that we stand still but progress. Growth requires education and practice. Doing one's best leans toward subjectivity and is a counterpoint for focusing on artistry. Growth leans towards objectivity and provides a counter point for those who wish to maintain the status quo.

³² Ibid., 317-318. Gospel characteristics were listed as individuality, non-materialism, creativity, willingness to sacrifice, discipleship, joy, high standards, attitude that values principles above success, reality, encouragement for the best, meekness and permanence. The pop music characteristics that Johansson listed were: quantity, mass culture, material profit, novelty, immediate gratification, easy consumption, entertainment, least common denominator-low standards, success first of all, romanticism, mediocrity, sensationalism and transience. Details of characteristics in Appendix G.

³³ Popular music is often justified on the basis of its success. This is suggestive of pragmatism. Both methodology and results must have integrity. The ends do not justify the means. In response to this Ellen White states "If you lower the standard in order to secure popularity and an increase of numbers, and then make this increase a cause of rejoicing, you show great blindness. If numbers were an evidence of success, Satan might claim the pre-eminence; for, in this world, his followers are largely in the majority. It is the degree of moral power pervading the college, that is a test of its prosperity. It is the virtue, intelligence, and piety of the people composing our churches, not their numbers, that should be a source of joy and thankfulness." *Counsels to Parents and Teachers*, (Mountain View, CA:Pacific Press, 1943), 94.

³⁴ Ellen White, *Testimonies For the Church* (Mountain View, CA: Pacific Press, 1948), 1:506, "The young are ...assembled; there is the sound of vocal and instrumental music. Christians are gathered there, but what is that you hear? It is a song, a frivolous ditty, fit for the dance hall. Behold the pure angels gather their light closer around them, and darkness envelops those in that dwelling. The angels are moving from the scene. Sadness is upon their countenances. Behold, they are weeping. This I saw repeated a number of times all through the ranks of Sabbathkeepers....Music is the idol which many professed Sabbathkeeping Christians worship.... I was directed to the plain teachings of God's word, which have been passed by unnoticed. In the judgment all these words of inspiration will condemn those who have not heeded them."

³⁵ Lehtinen, *Music Ministry*, 243-249.

³⁶ Ibid., 320.

³⁷ Ibid., 250-254.

³⁸ Ellen White, *Voice in Speech and Song*, (Boise, Idaho: Pacific Press, 1988), 434, "Singing is a part of the worship of God, but in the bungling manner in which it is often conducted, it is no credit to the truth, and no honor to God. There should be system and order in this as well as every other part of the Lord's work."

³⁹ Ellen White, *Evangelism*, 498, "I call your attention to the singing talent which should be cultivated; for the human voice in singing is one of God's entrusted talents to be employed to His glory."

TRANSCENDENCY OF GOD⁴⁰

To study God's otherness, His unknowableness, His hiddenness, His mystery and awe is important in order to be able to understand who God is and to form a proper perspective of man's standing before him. Music because of its abstractness has the capacity to reflect some of the mystery of God. Johansson found that certain kinds of music had lost its capacity to explore mystery. If music emphasises trite sentimentality and if composed in such a way that everything is expected and known, then it loses its capacity to explore mystery. Johansson suggests that "true" music is governed by certain universal and artistic laws.⁴¹ Music composed according to these laws, reveal the God of order, and align with His works as displayed in the universe.

REASON - THE FINDINGS OF SCIENCE AND HUMAN REASONING

The findings of science in a musical context correlates to the study of the effects of music on mind and body. Why study the effects of music on people? Lloyd Leno suggests that such a study should form the basis of a philosophy of music.⁴² Stefani suggests two reasons for this. 1) It provides a more objective basis for discussion. 2) It removes the arbitrariness of standards and provides a standard which is relevant to all individuals because it appears that music affects all people... in a similar way.⁴³ Secondly, within this section we want examine human reasoning in relation to music. The Greeks had a lot to say about music (especially Plato and Aristotle) and they provide an excellent source for our study.

GREEKS AND MUSIC

Morality and music in Greek culture were inseparably linked through their doctrine of **ethos**.⁴⁴ In Greek thought the same laws that governed the physical world also ruled the mental area. In musical terms this meant that a composer who worked within these laws was building a society with high moral values. The breaking of those laws attacked the very foundation of society or its moral backbone. The doctrine of ethos held the conviction that music affects character and different kinds of music affect it in different ways.⁴⁵ A musical revolution took place in Greece (See footnote 45 below) which concerned Plato and Aristotle concerning the decline of their culture. Plato went so far as to set music in order of importance prior to public laws.

To speak then briefly, this the guardians of the state must oppose, that it may not, escaping their notice, hurt the constitution....for to receive a new kind of music is to be guarded against as endangering the whole of the constitution.⁴⁶

Plato is also recorded as saying: "Let me write the songs of a nation and I care not who makes its laws". Walter Dinsdale a member of the Canadian parliament suggests that "music is the best way to determine the spiritual health of a nation. If we have sick music, it's maybe because we live in a sick society." In commenting on Plato's statement Dinsdale stated:

⁴⁰ Lehtinen, *Music Ministry*, 254-260.

⁴¹ Ibid., 323 Johansson states that the laws of music involve: flow (continuity), coherence, diversity, dominance (hierarchy), internal independence, order, freedom, tension, release, climax, balance, symmetry and economy.

⁴² Lloyd Leno, "Psychological and Physiological Effects of Music" *Review and Herald*, February 12, 1976, 4.

⁴³ Stefani, *Pscho-Physiological Effects*, 9.

⁴⁴ Lehtinen, *Music Ministry*, 143. The doctrine of ethos or the moral qualities and effects of music, seems to be rooted in the Pythagorean view of music as a microcosm, a system of sound and rhythm ruled by the same mathematical laws that operate in the visible and invisible creation.

⁴⁵ Ibid. Styles of Music in Greece were basically in two classes. Music whose effect tended to calmness and uplift and music which tended to produce excitement and enthusiasm. The first type was associated with the worship of Apollo and the second with Dionysos. A musical revolution started in the school devoted to Dionysos and culminated in Philoxenus and Timotheus of Milet (447-357 B.C.) who rejected all tradition and broke the old associations of poetic and musical forms.

⁴⁶ Ibid 145.

That's hard adage for the lawmakers to swallow, because it says in effect that the musicians of the nation, the music-makers of the nation, have a stronger influence on moulding the life of their day and generation than do the politicians and the lawmakers. This is true from a historical perspective, as well as the contemporary perspective.⁴⁷

Plato and Aristotle were unable to halt the declining trend which resulted in the breakup of the Greek Empire. While we would not subscribe to Plato's and Aristotle's methodology for dealing with music, their experience confronts us once again with the positive and/or negative affect of music upon human behaviour.⁴⁸

SCIENTIFIC RESEARCH

Music as Therapy

Music as therapy has been around for a long time. We read in the Bible how David played music to soothe King Saul.⁴⁹ Music therapy was used to treat Phillip V of Spain and George III of England for melancholia.⁵⁰ Today music therapy has become more scientifically oriented than ever before. Dolan defined modern music therapy as a "scientific application of music by a therapist who is seeking specific changes in an individual's behaviour."⁵¹ Music therapy has a whole range of programs for the aged, deaf, mentally retarded, cerebral palsied, blind, emotionally disturbed, culturally deprived, speech handicapped, physically handicapped and learning disabled. A branch of study in Music therapy called Behavioural Kinesiology reveals the fact that music can effect energy levels in the body. John Diamond in his studies found that certain forms of rock music and modern art music caused remarkable weakening in body energy.⁵² A common characteristic of this music is its anapaestic beat (da da DA). This beat was apparently contrary to the body's normal physiological rhythm.⁵³ In addition to weakening caused by this type of rock music, Diamond found a phenomenon which he called switching occurred where the symmetry between the two cerebral hemispheres was lost. This caused a host of dysfunctions within the body.⁵⁴ It appears that to maintain a sense of well-being and integration, it is essential that people are not subjected too much to any rhythms not in accord with their own natural bodily rhythms.⁵⁵

⁴⁷ Ibid 146. Lehtinen goes on to say that if music can be seen as an indicator of the spiritual health of a nation then what about the church? George C Tenney, Co-editor of the Review and Herald seemed to pick up this principle in 1897 when he wrote "It is a fact that all have perceived that the real condition of religion finds its expression in the current singing". George C Tenney "Singing an Act of Worship" *Review and Herald*, 1897, 74, 377.

⁴⁸ Stefani, *Pscho-Physiological Effects*, 254. Referring to the decline of the Greek culture, Stefani stated that "it may be time to re-evaluate the effects of the same trend in Western art music on Western society."

⁴⁹ I Sam 16:23 "Whenever the spirit from God came upon Saul, David would take his harp and play. Then relief would come to Saul; he would feel better, and the evil spirit would leave him." (NIV)

⁵⁰ Stefani, *Pscho-Physiological Effects*, 31. Florence Nightingale (19th Century) also used music medicinally.

⁵¹ Lehtinen, *Music Ministry*, 147, Dolan lists three reasons as to what makes music therapy work. 1) The first process is inherent in the music itself. Music is structured. It is a real event that takes place in time, that stimulates the aural sense, and that demands a discriminative response from the individual. 2) The second process in music therapy is that of self-organization. Music provides a means of self-expression, allowing the individual to communicate his moods, his feelings for others, or his attitudes about his life on a nonverbal level. 3) The third process in music therapy concerns relating to others. Music provides for nonverbal communication, an important factor in social interaction.

⁵² Lehtinen, *Music Ministry*, 151. Some groups which caused this weakening were "The Doors, Janis Joplin, Queen, America, Alice Cooper and Led Zeppelin. Earlier forms of Rock and Roll such as the Beatles did not have this weakening effect. Neither did Jazz or Country and Western."

⁵³ Ibid. Diamond came to the conclusion that the anapaestic beat would be one of the explanations for the weakening effect of rock music. The human body is programmed to certain patterns of rhythm right from the womb. The regularity of rhythm experienced by a mother's breathing and heartbeat create an expectation of continuation which is reinforced by the child's own breathing pattern when born.

⁵⁴ Ibid 152. The effects of switching throws the whole body into a state of alarm. The perceptual changes that occur may well manifest themselves in children as decreased performance in school, hyperactivity, and restlessness; in adults decreased work output, increased errors, reduced decision-making capacity and a nagging feeling that things just aren't right.

⁵⁵ Carol and Louis Torres, *Notes on Music* (Creation Enterprises International: Silaom Springs, Arkansas, 1991), 21.

Sentics

The term sentics coined by Manfred Clynes explored the relationship between music and the communication of human emotions. Clynes found that each dynamic expression of human emotion (joy, anger, hate, sadness) is governed by a brain program or algorithm specific for each state called essentic forms. Music has the ability to imitate these algorithms and therefore transmits emotion and speaks about emotion in precise ways.⁵⁶ A good musician therefore can communicate emotions to his/her listeners. Would it therefore be possible to communicate a philosophy of life or world view? Yes. Wolterstorff states clearly there is always a world behind the work.⁵⁷ Rookmaaker agrees stating that "Sometimes even our lifestyle is formed or at least influenced by artists."⁵⁸

SUMMARY

There is much more that could be said about the affect of music on people and its power and ability to influence behaviour and affect decision making abilities, but space does not permit.⁵⁹ From the material presented the point emerges that people can be positively or negatively affected by music. The use of music in therapy gives evidence of the ability to modify behaviour. Studies show that certain forms of rock music can weaken bodily energy levels and cause hemispherical switching in the brain. The effect of "switching" causes various negative affects on the human organism. Music has the ability to imitate human algorithmic forms of emotion and therefore emotions can be communicated through music. It is even possible to communicate a person's world view or philosophy through their music. Such observations suggest that music can impact the character⁶⁰ of a person which aligns with the Greek doctrine of ethos. Such findings reaffirm the need for critique and also identifies certain music forms that are not only unsuitable, but destructive to Christian development.

TRADITION - THE HISTORICAL PRACTICE OF THE CHURCH

As mentioned in the delimitations, for the purposes of this study, we shall evaluate the history of music usage from the time of the reformation. By the time of the reformation the grip of the church upon the arts was starting to loosen under the influence of the renaissance.⁶¹ Routley gives the following analysis of the music at this time:

Church music... [had] become a highly developed and subtle medium of expression, still wholly under the charge of the church, still widely separated from the secular music, still performed by choirs which are the lineal descendants of the monks' choirs in the old abbeys and monasteries, still associated primarily with the liturgical words which are part of the Catholic church's complex scheme of worship. Choirs are employed not to lead congregational singing but to sing music to which the congregation merely listens.⁶²

MARTIN LUTHER, ZWINGLI AND CALVIN. 16TH CENTURY

Luther was not only a theologian but also a musician. Compared to others of his time, Luther was fairly conservative musically. There was much of the traditional liturgy that he loved. He altered as little as possible.⁶³ Luther's major change was to allow the congregation to participate in the singing. Luther wanted the people to express their faith by singing hymns in their own language.⁶⁴ During the reformation it was typical to borrow material from

⁵⁶ Lehtinen, *Music Ministry*, 159. The closer an essentic form in music resembles the pure form for that emotion in the brain, the more recognisable it becomes.

⁵⁷ Wolterstorff, *Art in Action*, 88,89.

⁵⁸ Rookmaaker (1978), 48.

⁵⁹ See Appendix F for more details on musical affects on people.

⁶⁰ Ellen White, *Testimonies for the Church* (Mountain View: Pacific Press, 1948), 5:310, "the thoughts and feelings combined make up the moral character."

⁶¹ Francis Schaeffer, *How Then Shall we Live?* (Old Tappan: Fleming H. Revell Company, 1976), 48.

⁶² Eric Routley, *Music Leadership in the Church*, (Nashville: Abingdon Press, 1967), 21.

⁶³ *Ibid.*, 23, 24.

other sources, even the secular for sacred use. This was made possible by the unity that existed in the whole culture. This unity remained until the 19th century.⁶⁵ “The typical Lutheran hymn is a lyric set to a tune founded as often as not on the secular melody which everybody could easily sing together...It was just what the people were use to singing outside the church...Luther made it his business to cross the forbidden frontier between sacred and secular music. Let it be music, he said, we will make it as sacred as need be.”⁶⁶ Luther seemed to be fairly strict when he chose music material to be used in the church. Although there was much popular music available to him from drinking songs and dance tunes to religious folksongs and carols, Luther chose only those tunes which would best lend themselves to sacred themes.⁶⁷ The followers of Martin Luther were not alway as careful as he was.⁶⁸ Zwingli and Calvin, on the other hand, were ultraconservative in comparison to Luther. They suspended all congregational and choral singing. They also ordered the demolition of church organs. “Calvin ruled that there should be no music whatever in public worship except what could be sung by all present, and this music must be sung in unison without any kind of instrumental accompaniment...Moreover, nothing must be sung which was not literally based on the Bible.”⁶⁹

METHODISM - 18TH CENTURY

From the very beginning the Methodist revival was a singing movement. Methodist tunes were inclined to be lively...The rhythms were lively and the tempo of hymn singing was much quicker than had previously been the case among the chapel people.⁷⁰ The secular influences in the Wesleyan hymnody gave John Wesley himself displeasure that he did not hesitate to express.⁷¹

The direction which popular church music took within the period of the first stages of the evangelical revival was toward abundant rhetoric and away from musical integrity. At its best, eighteenth-century popular church music expresses the warmth and hospitality of the evangelical revival. The best of their tunes an invitation to believe. The worst of their tunes sound like an invitation to conform [to the secular world].⁷²

19TH CENTURY ROMANTICISM AND REVIVALISM

By the 19th century the power of the Roman church over the state had been completely broken. The church which for many centuries had been the patron of the arts, was losing its place. One of the impacts on the arts as a result of the renaissance in Europe, was the rise of Romanticism. “Romanticism came to be a revolt against convention and authority, whether in personal, religious, civil or artistic matters.”⁷³ Artists became less concerned with pleasing their public than expressing their true selves.⁷⁴ This spirit was fuelled by the French Revolution, the time when the modern man came into existence. It was no wonder that this kind of development led modern music to be completely divorced

⁶⁴ Lehtinen, *Music Ministry*, 29.

⁶⁵ *Ibid.*, 30.

⁶⁶ Routley, *Music Leadership*, 24.

⁶⁷ Lehtinen, *Music Ministry*, 30.

⁶⁸ *Ibid.*, 31. One songbook carried the following title “*Street songs, knightly and miners’ songs, changed in a Christian, moral and ethical manner, in order that the evil, vexatious melodies, the useless and shameful songs to be sung in the streets, fields, houses, and elsewhere, may lose their bad effects if they have good, useful Christian texts and words.*”

⁶⁹ Routley, *Music Leadership*, 25.

⁷⁰ Lehtinen, *Music Ministry*, 35.

⁷¹ Routley, *Music Leadership*, 34. These influences came especially from the professional muscians who made their living in opera houses.

⁷² *Ibid.*, 36.

⁷³ Milo Wold & Edmund Cykler, *An Introduction to Music and Art in the Western World* (Dubuque: Wm C. Brown Company Publishers, 1983), 195.

⁷⁴ Wilson-Dickson, *The Story of Christian Music*, 122. Wilson-Dickson goes on to say “In the 19th century, individuality was expected, even praised. The arts became for many people a means of spiritual enlightenment, even a source of revelation. Painters, poets and musicians came to be revered as vessels for these revelations, the surpreme discerners of transcendent truth.”

from the church.⁷⁵ From a Protestant perspective, music became charged with emotionalism. Sentimentalism with the evocation of emotion without the acceptance of responsibility.⁷⁶

20TH CENTURY AND WESTERN CULTURE

The impact of the individualistic modern man has led to a pluralistic sense of hopelessness. Christian values have been especially targeted in this thought trend.

The world has changed in the last decades. We have seen the crumbling of culture. Increasingly we see ourselves living in a world that is post-Christian, and even post-humanist, a neo-pagan world, one which is nihilist, or anarchist, or mystic.⁷⁷

The September issue of *Time* had this to say about western culture from an American perspective: “Rates of divorce and out-of-wedlock birth in the U.S are indeed appalling, as are the related rates of child abuse and neglect. *Songs celebrating rape and murder are not the hallmark of a healthy culture.*”⁷⁸ This trend certainly presents a problem for Christianity. How has the Church responded? As a point of comparison Routley suggests that during the Middle Ages “The musicians were churchmen.” In the 20th century they have been “increasingly not only laymen but agnostics.”⁷⁹ Routley has provided an interesting summary of church music from the 16th to 20th century.⁸⁰ He makes the observation that in the 16th and 17th century musicians freely incorporated secular styles into their worship. This was partly due to the unity of the culture but also the skill of the musicians. In the 20th century, secular music in conservative circles was vilified and spurned. This created a fortress mentality and a distinct separation of church and worldly styles. This fortress mentality preserved the musical styles of previous generations and frustrated the artistic development of Christian artists. Christians now lacked the appropriate skills to incorporate the secular correctly. The situation is complicated by the fact that any evangelical body brings people into its fold from the world with their tastes in music. This process will simply create a lag effect from the secular culture—acceptable music becomes that of two or three generations ago. Routley states there is clearly an error here⁸¹ and this trend appears to be occurring in Seventh-day Adventist churches. If musicians were highly skilled and trained, it might be possible to correctly import secular styles without frustrating creative ability.

THE DILEMMA OF 20TH CENTURY CULTURE

Is it that simple though? Can we simply do as the church have done in the past? Lillianne Doukhan says it’s a little more complex than before. “We should not only consider the parallels with past history ... but also be acutely aware of the differences. Indeed, the situation today carries specific new elements that make the process of change *much more complex and certainly more delicate.*”⁸² So why is it more complex?⁸³ We noted previously the rise of romanticism, which characterised a revolt by the artist from authority and convention. This trend lead some musicians to imbue music with religious qualities. Schaeffer identifies elements of pantheism in Beethoven (1770-1827), Wagner (1813-1883) and Debussy (1862-1918).⁸⁴ Wagner’s music was a reflection of his own emotional experiences

⁷⁵ Lehtinen, *Music Ministry*, 36.

⁷⁶ Routley, *Music Leadership*, 44.

⁷⁷ Lehtinen, *Music Ministry*, 39.

⁷⁸ Robert Wright, “The False Politics of Values,” *Time*, September 9, 1996, 36.

⁷⁹ Routley, *Music Leadership*, 46.

⁸⁰ *Ibid.*, 45,46. See Appendix D for details.

⁸¹ *Ibid.*, 48,49.

⁸² Lillianne Doukhan, “Historical Perspectives on Change in Worship Music” *Ministry*, September 1996, 7-9. Emphasis mine.

⁸³ Francis Schaeffer, *How Then Shall we Live?* (Old Tappan: Fleming H. Revell Company, 1976), 227. Schaeffer describes the characteristics that marked the decline and fall of Rome. 1) A mounting love of show and luxury (affluence). 2) A widening gap between rich and poor. 3) An obsession with sex. 4) Freakishness in the arts, masquerading as originality. 5) Increased desire to live off the state. Then he says “It all sounds so familiar. We have come a long road since our first chapter, and we are back in Rome.”

and philosophies. Wagner has been seen as the turning point in the history of music—the very crux of ambiguity—the turning point after which music could never be the same; it points music history directly toward the upcoming crisis of the twentieth century.⁸⁵ Modern art by the beginning of the twentieth century had become kind of a mystic religion, making itself god, a revelation, a mystical solution to the deepest quests of mankind.⁸⁶ This philosophy in its existing medium could not find access to the masses. A new medium was on the way—Pop Music. Schaeffer states “No greater illustration could be found of the way these concepts are carried to the masses than pop music”.⁸⁷ Pattison in his work *The triumph of Vulgarly* boldly asserts how romantic pantheism lives on in the mass culture of the twentieth century and this is especially evident in rock music. “Rock is the triumph of vulgarity and a return to barbarism.”⁸⁸ Strong words indeed, but words that bear consideration.

SUMMARY

The tension between music for God and music for man has always faced the church. If music is too far removed from the people then it is no longer the expression of the people. Luther in an effort to allow lay people to sing, took music that was popular yet still appropriate for worship. Luther’s job was made easier by the unity that existed in the culture of his time. The twentieth century is much more complex because the gap between the church and the world has grown and church people often do not have the same skills as did Luther to “baptise” secular styles. Success lay in the balance between where people are and where God is. This balance is most powerfully exemplified in the principle of the incarnation—meet people where they are, but lead them to God’s ideal. While simple to say, this is very difficult to put into practice as we shall see from the survey.

EXPERIENCE - SURVEY RESULTS⁸⁹

The music survey which was conducted aimed to cover a range of worship styles that are engaged in the SDA church. The survey covered four basic areas: 1) Views on music (both in and out of church), 2) Involvement in the church, 3) Views about God and 4) Personal details. A total of 68 people were surveyed comprising 38 males and 30 females. A separate music leader survey was also distributed to gather information about how music leaders perceived music ministry and how they felt their church was progressing according to their vision and perspectives. Due to the limited number of returned surveys, clear results were not obtainable in some areas, but a number of issues emerged.

⁸⁴ Schaeffer, *How Then Shall we Live?*, 158, 170. In an Interview in 1911, Debussy stated “I do not practice religion in accordance with the sacred rites. I have made mysterious Nature my religion.” Beethoven speaking of his own music once stated “Anyone who understands my music is saved.”—Lehtinen, *Music Ministry*, 122.

⁸⁵ Lehtinen, *Music Ministry*, 123. Wagner was quoted as saying: “My task is to bring revolution wherever I go.” From his music tonality developed into atonality, regularity of meter into rhythmic inconsistency, and symmetry of form into formal asymmetry.

⁸⁶ Lehtinen, *Music Ministry*, 128. This mystic religion was occurring at three levels: 1) The new fragmentary music became a rebellion against the structured order of the creative universe. 2) The modern art reflected a spirit of pantheistic mysticism; and 3) The emotional experiences received through arts were accepted as the fundamental way of knowing without referring them to any absolute standards.

⁸⁷ Francis Schaeffer, *The God who is There: The book that makes sense out of your world* (Downers Grove, IL: Inter-Varsity Press, 1968), 42. Also, Schaeffer, *How Then Shall we Live?*, 197, “Popular music such as the elements of rock, brought to the young people of the entire world the concept of a fragmented world—and optimism only in the area of non-reason [emotional experience].” Schaeffer makes the point that between 1890 and 1935 there was a complete shift in thought from an absolutist model to relativism. This philosophical shift which he calls the line of despair has penetrated the arts, music, general culture and theology. See Appendix E for details.

⁸⁸ Lehtinen, *Music Ministry*, 130.

⁸⁹ The survey was limited to city churches of the Greater Sydney conference. Time constraints did not permit a wider survey into rural areas. See Appendix A and B for survey forms.

AGE AND MUSIC STYLE

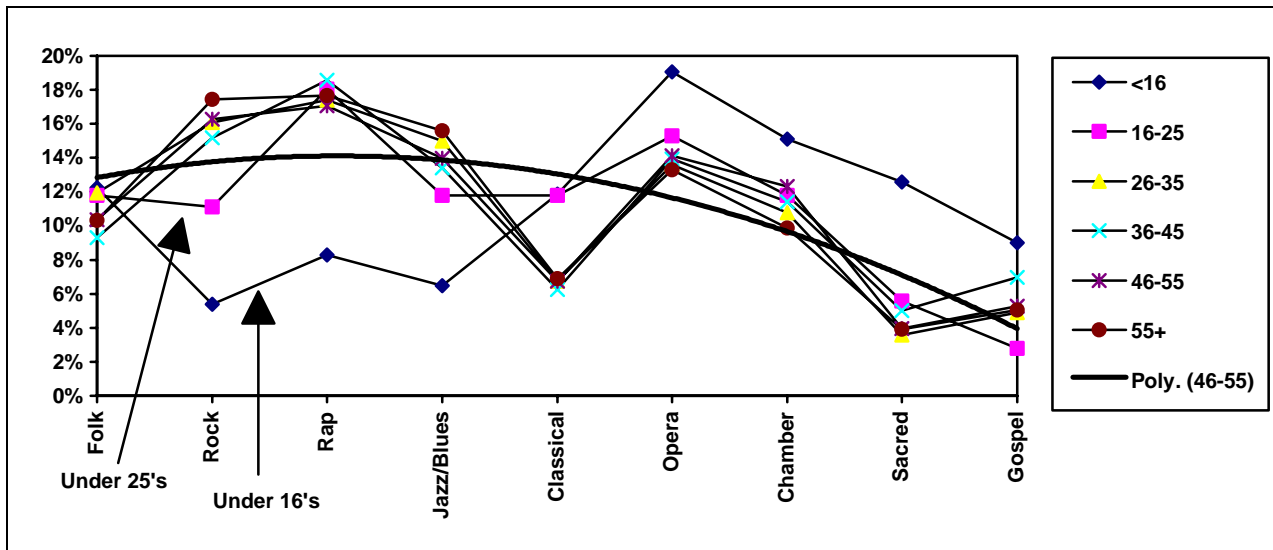


Figure 1

Figure 1 represents the music style preferences by age group. The lower the line, the higher the preference for that style. All the age groups above 25 follow the same basic pattern. The two age groups below 25 show a different pattern. The under 16's revealed a trend that preferred rock, rap and jazz and a dislike for sacred and classical music. *Their trend line is almost completely opposite to the groups above the age of 25.* The 16 to 25 age group revealed a trend similar to the older groups for traditional music while at the same time enjoying more popular forms of music such as rock and jazz. *The 16 to 25 group appear to have the widest range of appreciation for different styles.* These trends did not appear to vary significantly between churches. *The preference in style varied the most according to age.* The preference for popular music amongst SDA youth is further highlighted by a survey which I conducted in 1987 with 350 youth from one of our SDA high Schools.⁹⁰ Figure 2 shows the results.

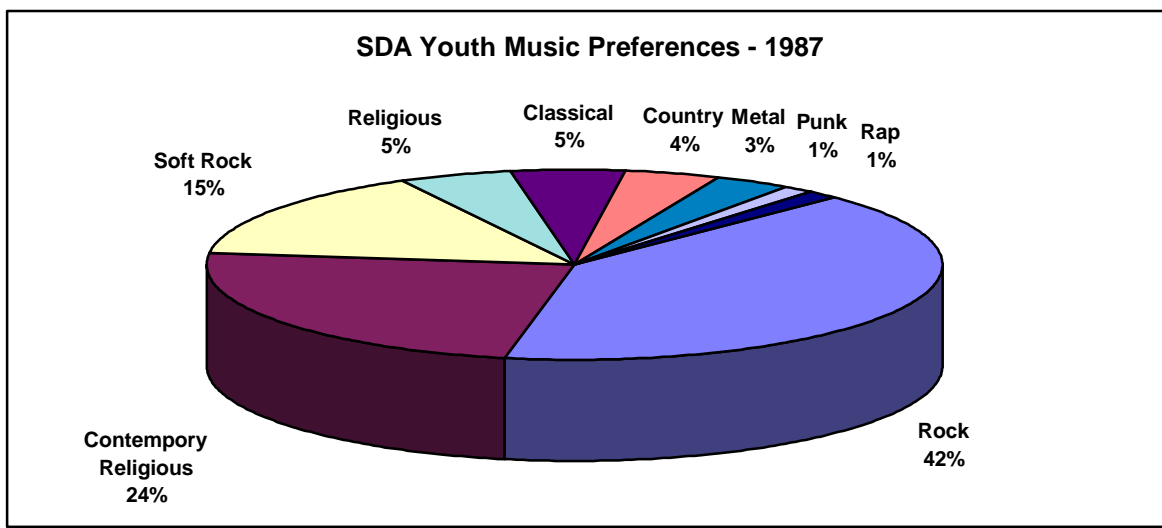


Figure 2

This same survey revealed that the average combined T.V and radio consumption was 3.5 to 4 hours per day. Conflict is obvious when style preferences between the under 16's and over 25's are almost opposite. *The role of T.V and radio in this situation is significant and bears further investigation.*

IMPORTANCE OF THE MUSIC PROGRAM

Music is very important to Seventh-day Adventists and considered essential to worship as shown by figure 3. There is clear evidence though, that many are not happy with their current music program and would like to see more

⁹⁰ For Details of this survey see Appendix I and J.

resources and variety as shown by figure 4. The call for creativity and excellence was evident in many survey responses, especially amongst music leaders.

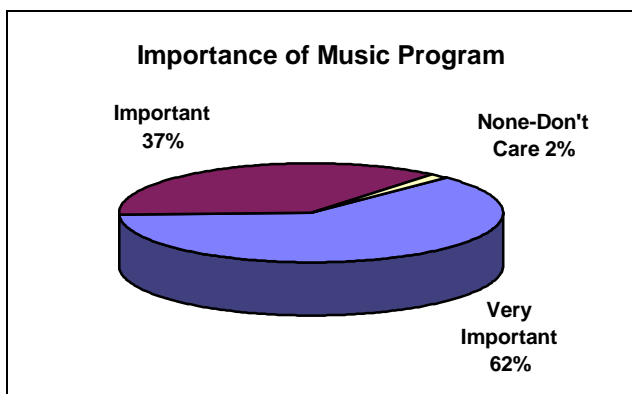


Figure 3

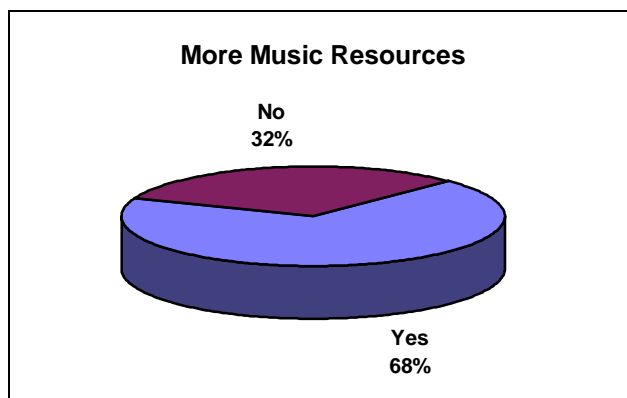


Figure 4

FREQUENTLY VOICED STATEMENTS

A symbol of change in music revolves around the use of drums. A frequently voiced statement is that “drums do not belong in the church.” The survey revealed that 53% strongly agree with this statement and 15% mildly agree. Considering that the under 25’s and under 16’s only made up 18% of responses, these percentages reflect the style preferences discussed earlier. There were a few responses from young people who listened to rock music but who felt that drums were not appropriate for church. While a larger percentage do not desire drums in the church, there is clear indication that the church is not opposed to new music: 65% of the those surveyed were not opposed to new types of music. This by no means suggests that any style is appropriate as is reflected in the response to drums in the church. Most people (73%) felt that we must use the best music we can, because it is worship to God.

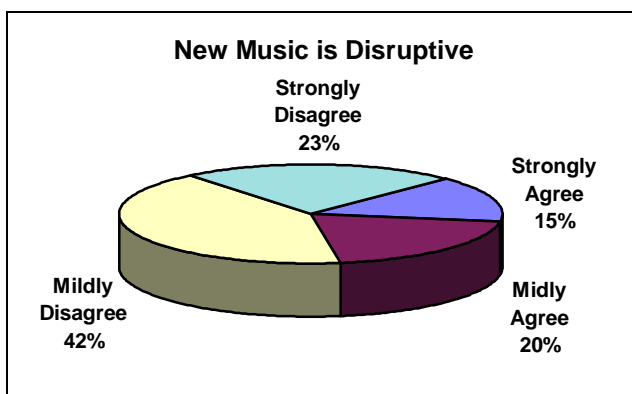


Figure 5

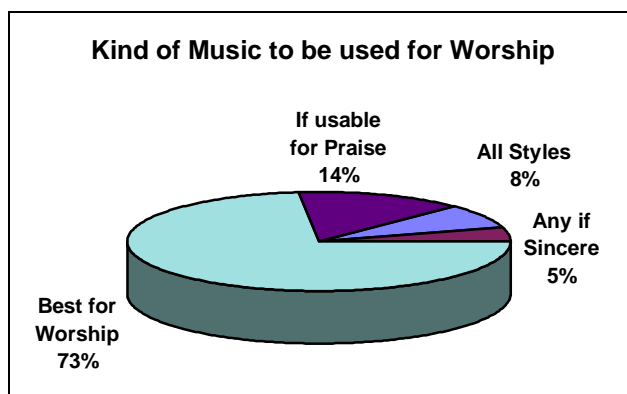


Figure 6

The definition of what is the best music to use is of course open to interpretation. Younger and older members of the church seem to see “best” in totally different ways. Because of the high level of emotion and subjectivity on this issue, conflict will not be resolved easily. Creating alternate services as some churches have will only form a temporary solution that will cause greater conflict at a future time. Unless there is more objective and intentional focus on the music issue, this church is likely to fragment and disintegrate.⁹¹

POSSIBILITIES AND SUGGESTIONS

In reflecting upon the use of music in the SDA church, there are two things which stand out in particular: A lack of intentionality⁹² and a stifling of creativity⁹³ and nurture. If singing is as much an act of worship as is prayer⁹⁴

⁹¹ Lehtinen, *Music Ministry*, 140, suggests “For a solution to this dilemma, specialists have suggested that modern styles should not be taken over as all-compassing systems. A better alternative would be to take only certain bite-sized conventions and stylistic features. The church should try to stay up-to-date in its music. It is however, difficult to make music which is modern but, at the same time, free from unwanted connotations.”

then equal time should be devoted to the development and use of music as well as prayer. We produce many “How to” books on prayer and have weeks of prayer but the same can’t be said for music.⁹⁵ Consequently the suggestions that follow come under the headings of 1) Planning 2) Education and 3) Activities. These suggestions are restricted to the local church but the author believes that it needs to go further than the local church to be totally effective.

PLANNING

One of the pastor’s key responsibilities in relation to his flock is that of leading them in a meaningful worship experience each Sabbath morning.⁹⁶ Either the minister himself or an appointed worship leader must ensure this. Considering the minister’s responsibilities, a worship leader would be preferable. The worship leader would work in close relationship with the minister and receive theological and shepherding advice from him and conversely the minister would receive musical advice from the worship leader.⁹⁷ The worship leader would ensure the intentionality of the church’s musical program.⁹⁸ Apart from co-ordination of musical activities, the worship leader through the medium of a strategic plan would be responsible for congregational education.⁹⁹ It is important that the role of worship leader be taken seriously and not “just another church office.” He/she must have reasonable delegated authority to be useful.

EDUCATION

As has been revealed in this study the issues involved in the use of church music is complex and delicate. The need for education in the area of music is crucial. The excuse may be offered “I have more important things to worry about” but with the number of SDA churches in conflict over this issue, it can’t be ignored. The development of a music workshop could facilitate the educational process. A simplified version of the issues raised in this study could form the basis for such a workshop. These workshops could also provide opportunity for generational dialogue. Such dialogues would need to be withheld until a reasonable amount of material had been presented. Secondly, the church could actively encourage and nurture budding musicians to develop their talents. A scholarship or subsidy fund could be created to assist such musicians. This would state to the church its seriousness about having music in the church and would strengthen the relationship between developing musicians and the church. The worship leader could facilitate the musical development of subsidised musicians with Christian perspectives on worship and music. Thirdly, booklets or handouts could be developed for church members on the use of music in family worship. If the only place our young people hear worship music is in the church, then their musical appreciation will be severely handicapped and distorted.

ACTIVITIES

There are a number of activities that would complete the education experience. These activities would spring out of the theological principles we have previously mentioned. The activities that I would suggest are:

A Choir System which would provide a number of benefits. Firstly, it will involve a large number of people. The people in the choir will be given the opportunity to develop their voice and learn to sing in public by “safety in numbers.” This may facilitate the growth of smaller singing groups which will benefit the church.¹⁰⁰ Choirs also

⁹² Christopher Ederesinghe, *Rationale and Suggested Program for Workshop on Congregational Singing for use in Local Church or District* (Ann Arbor, Michigan: UMI Dissertation Services, 1987), 95, “We need to have well-reasoned opinions rather than instinctive reactions.”

⁹³ Lehtinen, *Music Ministry*, 320.

⁹⁴ White, *Patriarchs and Prophets*, 594.

⁹⁵ Ederesinghe, *Workshop on Congregational Singing*, 138.

⁹⁶ *Ibid.*, 99.

⁹⁷ *Ibid.*, 95.

⁹⁸ The first step is to develop a model which the church will follow. A model based on the principles suggested in this paper is found in Appendix H.

⁹⁹ Probably in conjunction with the church pastor.

¹⁰⁰ In the second choir I conducted, two quartets, a trio and a soloist emerged from the original choir.

provide a time for fellowship in a musical environment, particularly at practices. Choir practices are also an opportunity to provide theological education in regard to music. Secondly, the

Introduction of New Hymns and Songs which will prevent stagnation in musical selection but encourage exploration. This needs to be well coordinated and having the choir “onside” will prove to be a great asset. The reason why new songs often are not introduced is because of the bad way it has been handled in the past. Nobody wants to select a song and only have two or three sing! The intentionality of the worship leader should ensure smooth entry for new songs. Another means of preventing stagnation could be the use of

Creativity Concerts. As mentioned previously, creativity is often stifled in our churches. This often comes at a high price. If creativity were given more scope, I think we would see less wholesale borrowing from the secular culture caused by a creativity vacuum. A creativity concert would comprise completely original work. Tolerance for growth would be needed, but worthy compositions might find their way into the song selection for the Sabbath worship service. Another simple way to encourage creativity and avoid stagnation could be done through a

Variety of Instruments. Often the restriction of instruments to piano and organ or alternatively keyboard and bass guitar, narrows participation from a playing point of view. A variety of instruments should be encouraged and used. Lastly music is an excellent means for

Evangelism. Opportunities to use music evangelistically should be sought, to add dimension to the musical gift. Carol singing with the choir and gift distribution in suburban streets is one idea or singing in hospitals and/or retirement villages where possible. Seminars or crusades run in the church is another avenue.

CONCLUSIONS

Music is complex, just as humanity is complex. It can be dynamic, powerful and beautiful, but also destructive, chaotic and ugly—just like humanity, because it is one of the most perfect reflections of the human experience. Therefore there are no simple answers to the question of music. To impose theology and logic and reason upon a world that is dominated by emotion, in many ways seems a futile activity, but just as God imposed order upon the creation, so too, order must be imposed upon the seas of emotion contained within music. Such order commences with a right view of God and man. Without this, worship and therefore music is not fulfilling its designed purpose. A true view of God and man comes to us through the Bible. The Bible informs us that God is the creator. Man, made in God’s image has the ability to create. Man also has fallen into sin. Man was intended to create within the sovereign will of God. Man’s fallenness often causes him to create outside of God’s will. Art is a creative expression of man. Art is embedded in action. Art cannot be separated from the environment from which it was created. Art as an extension of man, has moral implications. Man has a responsibility to create items that uplift the soul of man and that do not promote his fallenness. He also has a responsibility to critique the art that he observes and listens to. This study has engaged four sources to form a Christian critique: Scripture, reason, tradition and experience.

While the Bible does not speak directly to the issue of music, it does offer guidelines which can be found in the following summary principles. 1) The doctrine of creation informs us that human freedom is in tension with Divine sovereignty. Humanity is free to operate within Divine boundaries. We also learn that God created order out of chaos and our creations should reflect order not chaos. 2) The Incarnation. Jesus came to serve God and man. Likewise, in our music, God is the central focus, not our personal tastes or desires. Also as musicians, we are there to serve the people, not use them as an audience to display our skills. The incarnation also meets people where they are. It has familiarity, it is recognisable and fits within the congregation’s context. 3) The concept of embodying the gospel content informs us that the medium by which the gospel is carried will not conflict with the message. In this study we have observed that the principles of pop music, in many ways is totally opposite to the principles of the gospel and therefore an illegitimate medium for the gospel. 4) The doctrine of faith embraces every part of the Christian life. The Christian does not have a sacred and a secular life—All is for God. Also faith is based on a balance of knowledge and emotion, not one without the other, and 5) The doctrine of stewardship informs us that we should give our all in worship and not settle for mediocrity. We should also grow in our skills and abilities and have room to express new creativity.

The relationship between mental and physical in the human organism is very close. People can be positively or negatively affected by music. The use of music in therapy gives evidence of the ability of music to modify behaviour in people. Certain forms of music such as rock can weaken body energy levels and detrimentally affect the human decision-making capacity. Music also has the ability to mimic human emotions. This means that music can communicate emotions and possibly a person’s philosophy or world view. Such observations suggest the correctness of the Greek doctrine of ethos—Music can affect the character positively or negatively. Therefore music has moral implications.

In tracing the trends of Church music from the time of the reformation, we find that the task of taking music from the secular culture has become increasingly complex. Firstly the gap between church and secular music has grown. Secondly, whereas once it was the churchmen who imported the secular music and 'baptised' it into a sacred context, now it is the inexperienced laymen who holds the reigns of control. Thirdly, much of the Protestant church from the late 1800's vilified secular music and fundamentalised its musical expression, thus creating a creativity vacuum within the church. Many churches are reaping the consequences by a wholesale importation of secular creativity amongst its youth. Fourthly, western culture is showing clear evidence that it is in decline. This is shown by materialism, separation of rich and poor, an obsession with sex, a manifestation of freakish art, and an increasing desire to live off the state. There has also been a complete philosophical shift in western thinking in the last century, which has removed the belief in absolutes. Consequently, our culture is increasingly looking for happiness in an experience that is separated from reason. This is reflected in the generational slogans of "What is truth" to "Can I experience it". This shift in philosophy has penetrated art, music, general culture and theology. In music, this shift is best represented by rock music. The ability for the church to import music from a culture that is in decline is very difficult.

The material presented in this study mandates carefully planned action within SDA churches concerning music. If the current trends are not arrested, SDA churches will continue to divide on the music issue with great loss. The issue of music cannot be left entirely to the realms of personal taste and feeling. As Christians it is necessary to prove all things and hold fast to that which is good. There is strong evidence to suggest that certain elements within the music of the current secular culture are diametrically opposed to Christianity. This situation is compounded by the fact that the musical tastes of our youth are being largely shaped through the avenue of TV and radio which largely depict the sentiments of a declining culture. There is urgent need for education in the area of music. Our decisions concerning music must include a rational as well as emotional basis. Using the philosophy of "I like it - therefore it is good" is a dangerous methodology to employ. Most parents are aware that if a child is allowed to eat what it wants, it will probably fail to obtain adequate nutrition. If parents persist in the right formation of food tastes then can't the same be said for musical tastes. Education is therefore necessary. Education might be achieved through a music workshop, which could address the relevant issues. To ensure that education is ongoing and that the pastor is not submerged beneath another need, the selection of a worship leader who is well trained in the area of music could be appointed. To avoid creating a creativity vacuum, church members could be encouraged to expand their musical abilities through a church choir and or individual instrument training. The use of creativity concerts could facilitate a means of introducing new material, created by the church members themselves, in an orderly process. One of the reasons that it is important that we as Seventh-day Adventists write and sing our own music is because, music reflects the philosophy and world view of the composer. We need music that reflects the distinctive world view held by Seventh-day Adventists. We need to sing our own song and not just embrace the sentiments of the popular culture. We also need music that holds reason and emotion in tight harmony. Much of today's music, exploits the realms of emotion to the exclusion of reason. There must be a combining of "Can I experience it" with "What is truth". One of the greatest reasons why we as Seventh-day Adventists must be thorough in our music philosophy and practise is that inspiration tells us that Satan is going to use music in such a way that church people will think it is the moving of the Holy Spirit. Laxity on this issue could mean more than a split church, it could mean the loss of countless souls. To truly make a joyful noise to the Lord we must sing in the spirit but also sing with understanding.

APPENDICES

APPENDIX A - MUSIC SURVEY

The questions in this survey cover a range of areas to provide a rounded picture of your perspectives on worship music. Section 1 is about music directly. Section 2 deals your involvement with the church. Section 3 covers your views about God and lastly section 4 deals with some background details about yourself. Thankyou for your participation.

Section 1- Your views on music

(1) The world is filled with all kinds of music. Arrange the following lists of "musics" in the order of your preference by numbering them 1-10

- ___ 01 Folk Music
- ___ 02 Rock 'n' Roll
- ___ 03 Rap
- ___ 04 Jazz and the Blues
- ___ 05 Classical/Symphonic
- ___ 06 Opera
- ___ 07 Chamber Music
- ___ 08 Sacred Music
- ___ 09 Gospel Music
- ___ 10 Other: _____

(2) How important to you is the music program in this church? (Circle one)

- 1. Very Important
- 2. Important
- 3. Not Important
- 4. There is no program, and I do not care to have one started.
- 5. There is no program, and I wish there were one.

(3) How would you rate the music program in this church? (Circle one)

- 1. Excellent
- 2. Good
- 3. Needs improvement

4. Drastic change is called for

(4) If you could make *one* change in the present music program to make it more effective, what would it be?

(5) Would you advocate *increasing* the resources for music in this church?

- 1. Yes
- 2. No

(6) What part of the music in worship is the most meaningful to you? (Indicate your preferences in order by numbering *three* of the following list 1st, 2nd, 3rd.)

- ___ 1. Hymns
- ___ 2. Scripture Songs / Choruses
- ___ 3. Musical items
- ___ 4. Organ prelude/postlude
- ___ 5. Other: _____

(7) How would you rank yourself as a singer? (Circle one)

- 1. I don't like to sing
- 2. I like to sing but don't do it well
- 3. I like to sing and do it well
- 4. I do not like to sing but enjoy standing and listening to others

(8) Most services of worship include hymn singing. Please choose one of the following statements which best describes your attitude toward the use of hymns in worship.

- 1. Hymn singing is essential to worship. (i.e. if there is no hymn singing, there is no worship.)
- 2. Hymn singing adds an important ingredient to worship but is not essential to it.
- 3. Hymn singing is an enjoyable aspect of worship but is neither essential or important.
- 4. Hymn singing is an insignificant aspect of worship.

(9) Which of the following statements comes the closest to your view of the *kind of music* to be used in worship? (Circle one)

- 1. All styles of music are appropriate to worship

2. Any music is appropriate as long as it is sung or played with sincerity
3. Any kind of music is appropriate as long as I find it enjoyable
4. Since music in worship is an offering to God, only the best is appropriate
5. Any kind of music is appropriate as long as the congregation can use it to praise God
6. Other: _____

8. You can tell a good music program by the style of music used. 1 2 3 4
9. The old hymns are the best. 1 2 3 4
10. The music program should serve the mission (outreach) of the church. 1 2 3 4
11. The purpose of hymn singing is to deepen my relationship with God. 1 2 3 4
12. The director of music should choose the hymns. 1 2 3 4

(10) Below are frequently voiced statements about church music programs. What is *your* view of these opinions? (Circle one number for each statement)

	Strongly Agree	Mildly Agree	Mildly Disagree	Strongly Disagree
--	----------------	--------------	-----------------	-------------------

- | | | | | |
|--|---|---|---|---|
| 1. Drums do not belong in the church. | 1 | 2 | 3 | 4 |
| 2. The music program should be used to attract people to worship on Sabbath. | 1 | 2 | 3 | 4 |
| 3. The purpose of hymn singing is to unite a congregation in feeling and purpose. | 1 | 2 | 3 | 4 |
| 4. A single theme or idea based on Scripture should unite all the music in worship. | 1 | 2 | 3 | 4 |
| 5. The minister should choose the hymns. | 1 | 2 | 3 | 4 |
| 6. New music disrupts worship. | 1 | 2 | 3 | 4 |
| 7. A committee consisting of staff and lay leaders should have control over the music program in the church. | 1 | 2 | 3 | 4 |

(11) Hymns often teach us very powerful lessons about God and God's relationship to us. Think of your favourite hymn or worship song. (If you have several, please choose the one that first came to mind).

1. What is your favourite hymn or worship song?

2. What is the basic image of God in it?

3. What is the view of the human - the singer(s) - in it?

4. What is the relationship between God and humanity in it?

5. Why is this hymn or worship song your favourite?

(12) Do you consider yourself a musician? 1. Yes 2. No

(13) Circle the church musical organisations or activities in which you have participated in the last five years.

1. Adult Choir
2. Youth Choir

3. Instrumental Groups

4. Other: _____

(14) Do you read music? 1. Yes 2. No

(15) Do you play a musical instrument? 1. Yes 2. No

If yes, what kind? _____

(16) Do you participate in musical organisations in the outside community (e.g choral societies, instrumental ensembles, quartets, bands)

1. Yes 2. No.

If yes, what kind? _____

(17) How often do you listen to music on the radio?

Number of hours a week: _____

Principal radio stations: _____

(18) How often do you attend public concerts?

- 1. Once a month
- 2. Twice a month
- 3. Less frequently than once a month
- 4. More frequently than twice a month

(19) List the last public concert you attended: _____

Section 2- Your Involvement in the Church

(20) Put the date and time of the service of worship in which you received this questionnaire:

____/____/____; _____
 dd mm yy Time

(21) In What year did you start attending this church? 19____

(22) What drew you to begin attending this particular church? (*Circle one*)

- 01 Neighbourhood Location
- 02 The Preaching
- 03 The Music Program
- 04 Fellowship
- 05 Youth Program
- 06 It's my Family Church
- 07 Other: _____

(23) How many hours a month would you spend in church activity? (*Circle one*)

- 01 1-5
- 02 6-10
- 03 11-15
- 04 16-20
- 05 20 or more

(24) Think of five persons who are your closest friends. (Do not include relatives.) How many of these friends are also members of your church? (*Circle one*)

- 0
- 1
- 2
- 3
- 4
- 5

(25) In general, how well does this church meet:
 (*Circle one number beside each statement.*)

	Completely	Very Well	Not Very Well	Not at All
Your Spiritual Needs	1	2	3	4
Your Social Needs	1	2	3	4

(26) Sometimes you hear people express satisfaction or dissatisfaction with the way worship is conducted in their local church. How would you rate the quality of public worship at your church?

Key: 1 = Generally unsatisfactory
 2 = Could be improved
 3 = Generally satisfactory

- 1. Music 1 2 3
- 2. Sermon 1 2 3

3. Congregational Singing 1 2 3
 4. Prayers 1 2 3

Section 3 - Your Views about God

(27) Below is a list of images that could be used to describe God. Indicate how accurate you feel each is as a description of God (1 is totally inaccurate, 5 is most accurate)

1. Judge	1	2	3	4	5
2. Protector	1	2	3	4	5
3. Redeemer	1	2	3	4	5
4. Lover	1	2	3	4	5
5. Master	1	2	3	4	5
6. Mother	1	2	3	4	5
7. Creator	1	2	3	4	5
8. Father	1	2	3	4	5
9. Friend	1	2	3	4	5

(28) As you read the following phrases in relation to God, indicate how true it is for you.

1. Faithful	1	2	3	4	5
2. Dependable	1	2	3	4	5
3. Forgiving	1	2	3	4	5
4. Mysterious	1	2	3	4	5
5. More present in relationships with others than in an individual's life	1	2	3	4	5
6. Distant	1	2	3	4	5
7. Permissive	1	2	3	4	5
8. Aware of everything I Think!	1	2	3	4	5
9. Close	1	2	3	4	5
10. Vindictive	1	2	3	4	5
11. My constant companion	1	2	3	4	5
12. Strict	1	2	3	4	5
13. All Powerful	1	2	3	4	5
14. Awesome	1	2	3	4	5

Section 4 - Details about yourself

(29) Sex: 1. Male 2. Female

(30) What is your present marital status?

1. Never married
2. Married and living with current spouse
3. Separated
4. Divorced and now single
5. Divorced and Now Remarried
6. Widow or Widower

(31) Do you have any children? If so, how many and what are their ages?

1. I have no children
 2. I have one child
 3. I have _____ children
- (a) List the ages of the youngest and oldest below.
 Youngest:____ Oldest:____

(32) Besides being an Australian, what is your main nationality background? (Circle those that apply)

- 01 Australian
- 02 American
- 03 English
- 04 Scot, Welsh
- 05 French
- 06 Eastern European
- 07 Italian
- 08 Portuguese
- 09 Asian (Korean, Chinese, Japanese, Vietnamese etc..)
10. Middle Eastern (Lebanese, Syrian, Egyptian)
11. German
12. Hispanic
13. Scandinavian
14. Irish
15. Papua New Guinea
16. West Indian
17. Other: _____

(33) Highest level of Education

1. High School or less
2. Some University
3. Tafe College Graduate
4. University Graduate
5. Some Post Graduate work
6. Post Graduate Degree (M.A PH.D M.D etc)

(34) Age: _____

APPENDIX B - MUSIC LEADERSHIP SURVEY

MUSIC SURVEY *for Pastors/Music Leaders*

1. Your View of the Church

a. Give three adjectives or phrases that describe what a church ought to be-

b. Enlarge on the one that is the most important to you at this time in your ministry

c. Give three adjectives that describe this church

2. Your Concept of Ministry

a. Give three adjectives that would describe what ministry (in a general sense, not necessarily ordained) should be.

b. Enlarge on the one that is the most important to you at this time in your ministry

c. Give three adjectives that describe *your* ministry in this church.

3. Your view of worship

a. Give three adjectives that would describe the role of worship in a community of faith.

b. Enlarge on the one that is the most important to you at this time in your ministry

c. Give three adjectives that would describe worship here.

d. Where does worship stand in the importance among all activities in the congregations life?

e. Could you hazard a guess why it appears there?

f. Do you think your church's worship has vitality? On What basis do you make this judgement?

g. How does planning for worship take place in this congregation?

4. Your view of music

a. Give three phrases to describe how music should function in worship

b. Give me three adjectives that would describe how music does function in this church

c. What is the congregational singing like?

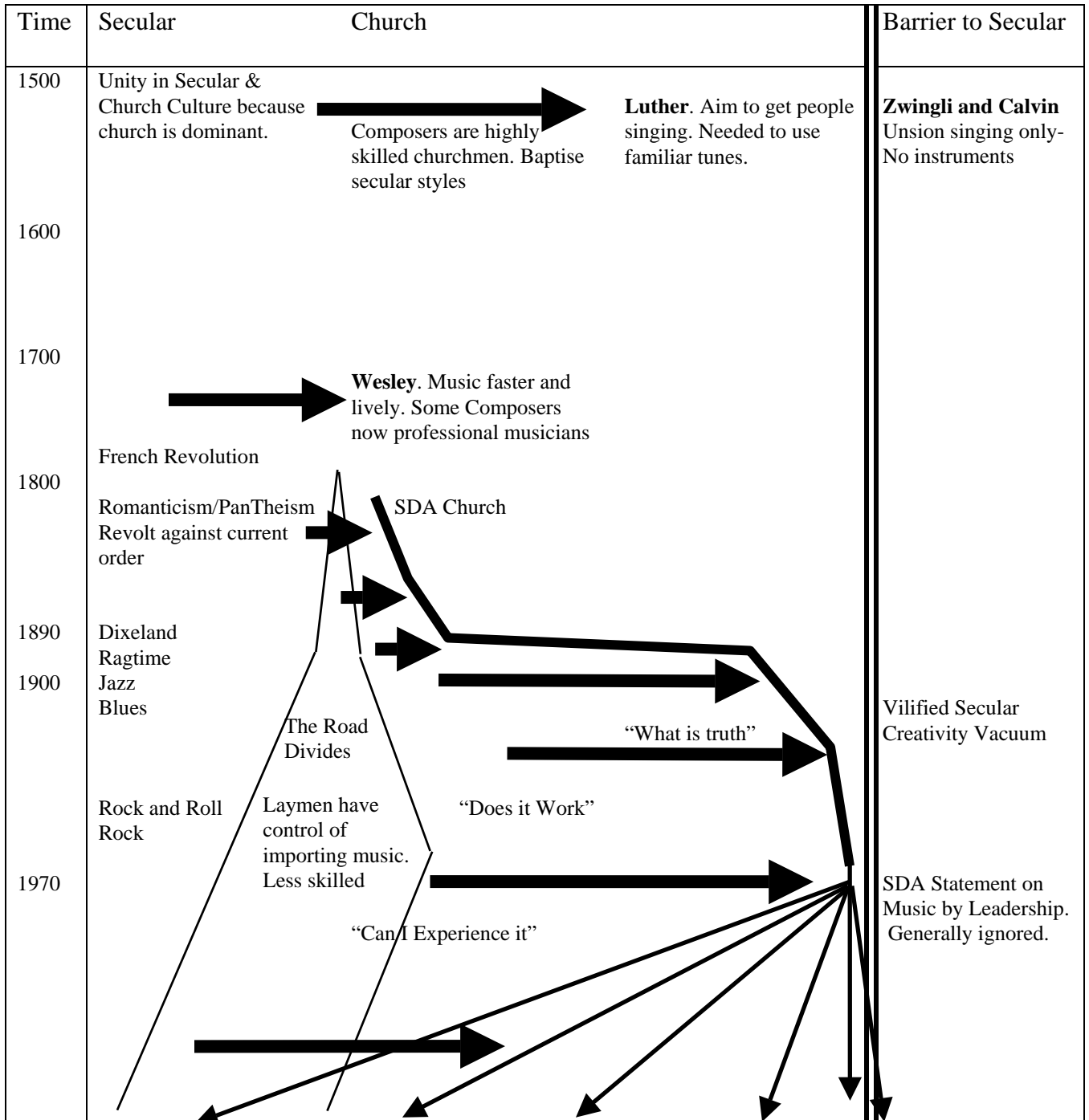
d. What is the role of organ/piano in worship?

e. How do you tell good music from bad?

f. How do you know when your successful?

Is there anything you would like to enlarge on from the issues raised in this survey?

APPENDIX C - HISTORICAL TRENDS IN CHURCH MUSIC



APPENDIX D - CHURCH MUSIC FROM THE REFORMATION TILL THE TWENTIETH CENTURY

From: *Music Leadership in the Church* by Eric Routley. pp 45-46

1. In the Middle Ages there was a clearly distinguished “church style.” Plainsong was “church music,” rhythmic dance-like music was “secular.” A broad generalisation, this, but near enough for our purposes.

2. Luther, like his Protestant predecessors, made much use of secular styles in the music he encouraged; the hymn tunes were very much like the style of nonchurch music current in the later Middle Ages.

3. Calvin, through his severe discipline, developed a *new* “church style.” Although Bourgeois, his musician, used secular *subject matter* in his psalm tunes, the *manner* in which they were to be sung and the fact that they were so few in number and all in new style solidified a new church style which was partly a way of performing music, partly a way of composing it—a congregational and strictly unison style.

4. The English and Scottish psalm tunes reflected this “church style” and “church manner” in a simpler and more popular, but certainly not secular, form.

5. The church music of the period 1660-1740 swung right over to the secular styles of dance music and courtly music; that of the immediately succeeding period borrowed its style from eighteenth-century opera. The interest in church music of very highly qualified musicians during the period 1660-1750 helped “baptise” secular styles without any sense of incongruity.

6. The next two generations (say 1780-1850) saw a degeneration of the new secular style into a new church style through the inability of church musicians to handle the new resources as skilfully as their predecessors had handled them.

7. The rise of part singing and choral societies, together with the romantic movement in music, gave an opportunity for new secular styles to be incorporated in church music, which again, as under 6, was largely missed through the ineptitude of church musicians. The result was a church style of conspicuous sentimentality and cheapness.

8. —So what happens in the twentieth century?

Historically, we have moved from a period (the Middle Ages) in which the church style was “church” because it was being handled by the best musicians to a period in which the church style was recognisably church because it was being handled by the worst ones. At the beginning the musicians were churchmen. At the end they were increasingly not only laymen but agnostics. Earlier, the church could claim to have the most flexible, expressive, and sophisticated music there was in the West. By 1900 it was a museum of the worst music.

This is to say that, while in the earlier period church music was the best of music, in the later period church music was its best when it listened to secular music, and when the church musicians could handle secular music.

APPENDIX E - THE PHILOSOPHICAL CHANGES IN WESTERN SOCIETY IN THE TWENTIETH CENTURY

From: *The God Who is There* by Francis Schaeffer. pp 13-21

THE GULF IS FIXED

BEFORE THE CHASM

The present chasm between the generations has been brought about almost entirely by a change in the concept of truth.

Wherever you look today the new concept holds the field. The consensus about us is almost monolithic, whether you review the arts, literature or just simply read the newspapers and magazines such as *Time*, *Life*, *Newsweek*, *The Listener* or *The Observer*. On every side you can feel the stranglehold of this new methodology—and by ‘methodology’ we mean the way we approach truth and knowing. It is like suffocating in a particularly bad London fog. And just as fog cannot be kept out by walls or doors, so this consensus comes in around us, till the room we live in is no longer distinct, and yet we hardly realise what has happened.

The tragedy of our situation today is that men and women are being fundamentally affected by the new way of looking at truth and yet they have never even analysed the drift which has taken place. Our young people from Christian homes are brought up in the old framework of truth. Then they are subjected to the modern framework. In time they become confused because they do not understand the alternatives with which they are being presented. Confusion becomes bewilderment, and before long they are overwhelmed. This is unhappily true not only of young people, but of many pastors, Christian educators, evangelists and missionaries as well.

So this change in the concept of the way we come to knowledge and truth is the most crucial problem, as I understand it, facing Christianity today.

If you had lived in Europe prior to about 1890, or in the United States before about 1935, you would not have had to spend much time, in practice, in thinking about your presuppositions. (These dates may be slightly arbitrary as the change came in Europe, at least, fairly gradually. In America the crucial years of change were from 1913 to 1940 and during these relatively few years the whole way of thinking underwent a revolution—1913 was a most important year in the United States, not because it was the year before the First World War, but for another highly significant reason, as we shall see later.)

Before these dates everyone would have been working on much the same presuppositions, which in practice seemed to accord with the Christian’s own presuppositions. This was true both in the area of epistemology and methodology. Now it may be argued that the non-Christian had no right to act on the presuppositions he acted on. That is true. They were being romantic in accepting optimistic answers without a sufficient base. Nevertheless they went on thinking and acting as if these presuppositions were true.

What were these presuppositions? The basic one was that there really are such things as absolutes. They accepted the possibility of an absolute in the area of Being (or knowledge), and in the area of morals. Therefore, because they accepted the possibility of absolutes, though men might disagree as to what these were, nevertheless they could reason together on the classical basis of antithesis. So if anything was true, the opposite was false. In morality, if one thing was right, its opposite was wrong. This little formula, ‘If you have A it is not non-A’, is the first move in classical logic. If you understand the extent to which this no longer holds sway, you will understand our present situation.

Absolutes imply antithesis. The non-Christian went on romantically operating on this basis without a sufficient base for doing so. Thus it was still possible to discuss what was right and wrong, what was true and false. One could tell a non-Christian to ‘be a good girl’, and, while she might not have followed your advice, at least she would have understood what you were talking about. To say the same thing to a truly modern girl today would be to make a ‘nonsense’ statement. The blank look you might receive would not mean that your standards had been rejected but that your message was meaningless.

The shift has been tremendous. Thirty or more years ago you could have said such things as ‘This is true’ or ‘This is right’, and you would have been on everybody’s wavelength. People may or may not have thought out their beliefs consistently, but everyone would have been talking to each other as though the idea of antithesis was correct. Thus in evangelism, in spiritual matters and in Christian education, you could have begun with the certainty that your audience understood you.

PRESUPPOSITIONAL APOLOGETICS WOULD HAVE STOPPED THE DECAY

It was indeed unfortunate that our Christian ‘thinkers’, in the time before the shift took place and the chasm was fixed, did not teach and preach with a clear grasp of presuppositions. Had they done this they would not have been taken by surprise, and they could have helped young people to face their difficulties. The really foolish thing is that even now, years after the shift is over, many Christians still do not know what is happening. And this is because they are still not being taught the importance of thinking in terms of presuppositions, especially concerning truth.

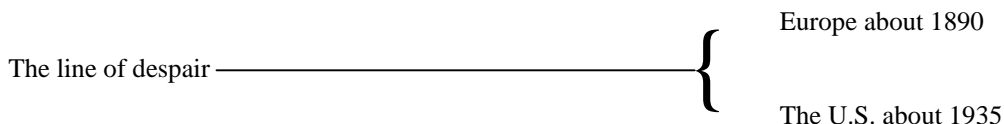
The flood-waters of secular thought and the new theology overwhelmed the Church because the leaders did not understand the importance of combating a false set of presuppositions. They largely fought the battle on the wrong ground and so, instead of being far ahead in both defence and communication, they lagged woefully behind. This was a real weakness which it is hard, even today, to rectify among evangelicals.

The use of classical apologetics before this shift took place was effective only because non-Christians were functioning, on the surface, on the same presuppositions, even if they had an inadequate base for them. In classical apologetics though, presuppositions were rarely analysed, discussed or taken into account.

So, if a man got up to preach the Gospel and said, 'Believe this, it is true', those who heard would have said, 'Well, if that is so then its opposite is false'. The presupposition of antithesis invaded men's entire mental outlook. We must not forget that historic Christianity stands on a basis of antithesis. Without it historic Christianity is meaningless.

THE LINE OF DESPAIR

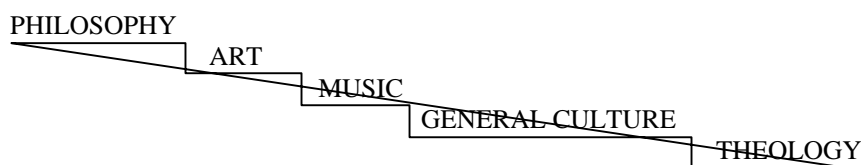
Thus we have a date line like this:



Notice that I call the line, the line of despair. Above this line we find men living with their romantic notions of absolutes (though with no sufficient logical basis). This side of the line all is changed. Man thinks differently concerning truth, and *so not for us, more than ever before, a presuppositional apologetic is imperative.*

In order to understand this line of despair more clearly, think of it not as a simple horizontal line but as a staircase:

The line of despair



Each of the steps represents a certain stage in time. The higher is earlier, the lower later. It was in this order that the shift in truth affected men's lives.

The shift spread gradually, and in three different ways. People did not suddenly wake up one morning and find that it had permeated everywhere at once.

First of all it spread geographically. The ideas began in Germany and spread outward. They affected the Continent first, then crossed the Channel to England, and then the Atlantic to America. Secondly, it spread through society, from the real intellectual to the more educated, down to the workers, reaching the upper middle class last of all. Thirdly, it spread as represented in the diagram, from one discipline to another, beginning with the philosophers and ending with the theologians. Theology has been last for a long time. It is curious to me, in studying this whole cultural drift, that so many pick up the latest theological fashion and hail it as something new. *But in fact, what the new theology is now saying has already been said previously in each of the other disciplines.*

It is important to grasp the fundamental nature of this line. If we try to evangelise men as though they were above the line when in reality they are this side of it, we will only beat the air. This goes as much for dockers as for intellectuals. The same will be true in the concept of spirituality. This side of the line 'spiritually' becomes exactly opposite to Christian spirituality.

UNITY AND DISUNITY IN RATIONALISM

There is a real unity in non-Christian thought, as well as differences within that unity. The shift below the line of despair is one of the differences within the unity of non-Christian thought. The unifying factor can be called rationalism, or if you prefer, humanism—though if we use the latter term we must be careful to distinguish its meaning in this context and its meaning in the more limited sense of such a book as *The Humanist Frame*, edited by Sir Julian Huxley. This latter kind of humanism has become a technical term within the larger meaning of the word. Humanism in the inclusive sense is the system whereby man, beginning absolutely by himself, tries rationally to build out from himself, having only man as his integration point, to find all knowledge, meaning and value. Again, the word rationalism, which means the same as humanism in the wider sense, should not be confused with the word rational. Rational means that the things which are about us are not contrary to reason, or, to put it another way, man's aspiration of reason is valid. And so the Judaistic-Christian position is rational, but it is the very antithesis of rationalism.

So rationalism or humanism is the unity within non-Christian thought. Yet if Christians are going to be able to understand and talk to men in their generation they must take account of the form rationalism is currently taking. In one way it is always the same, men trying to build from themselves alone. In another sense it is constantly shifting, with different emphases with which a Christian must be acquainted if he is not to equip himself to work in a period which no longer exists.

The line of despair indicates a titanic shift at this present time within the unity of rationalism. Above the line men were rationalistic optimists. They believed they could begin with themselves and draw a circle which would encompass all thoughts of life, and life itself, without having to depart from the logic of antithesis. They thought that on their own, rationalistically, finite men could find a unity in the total diversity. This is where philosophy stood, prior to our own day. The only real argument between these rationalistic optimists was over the circle that should be drawn. One man would draw a circle and say, 'You can live within this circle'. The next man would cross it out and would draw a different circle. The next man would come along and, crossing out the previous circle, draw his own—*ad infinitum*. So if you start to study philosophy by pursuing the *history* of philosophy, by the time you are through with all these circles, each one of which has been destroyed by the next, you may feel like jumping off London Bridge!

But at a certain point this attempt to spin out a unified optimistic humanism ceased. At this point the philosophers came to the conclusion that they were not going to find a unified rationalistic circle that would contain all thought, and in which they could live. It was as though the rationalist suddenly became trapped in a large round room with no doors and no windows, nothing but complete darkness. From the middle of the room he would feel his way to the walls and begin to look for an exit. Many times he would go round the circumference, and then the terrifying truth would dawn on him that there was no exit, no exit at all! *In the end the philosopher came to the realisation that they could not find this unified rationalistic circle and so, departing from the classical methodology of antithesis, they shifted the concept of truth and modern man was born.*

In this way modern man moved under the line of despair. He was driven to it against his desire. He remained a rationalist, but he had changed. Do we Christians understand this shift in the contemporary world? If we do not understand it then we are largely talking to ourselves.

TENDENCY TOWARDS A UNIFORM CULTURE

The importance of understanding the chasm to which man's thinking has brought him is not of intellectual value alone, but of spiritual value as well. The Christian is to resist the spirit of the world. But when we say this we must understand that the world-spirit does not always take the same form. So the Christian must resist the spirit of the world *in the form it takes in his own generation*. If he does not do this he is not resisting the spirit of the world at all. This is especially so for our generation, as the forces at work against us are of such a total nature. It is our generation of Christians more than any other who need to heed these words which are attributed to Martin Luther:

If I profess with the loudest voice and clearest exposition every portion of the truth of God except precisely that little point which the world and the devil are at that moment attacking, I am not confessing Christ, however boldly I may be professing Christ. Where the battle rages, there the loyalty of the soldier is proved, and to be steady on all the battlefield besides, is mere flight and disgrace if he flinches at that point.

It would be false to say that there is always a totally uniform culture. This is not so. And yet, as we study the art and literature of the past and those things which help us to understand a culture, we find that there tends to be a drift towards a monolithic and uniform whole.

Through a study of archaeology it is possible to show how a certain idea developed in one place and then over a period of several hundred years spread over wide areas. One could give as an example the Indo-European culture, whose spread can be traced through the flow of certain words.

In the distant past it took so long for cultural concepts to spread that by the time they had reached other areas they had sometimes already changed in their place of origin. But today the world is small and it is very possible to have a monolithic culture spreading rapidly and influencing great sections of mankind. No artificial barriers, such as the Iron Curtain, can keep out the flow of these ideas. As the world has shrunk, and as it has become post-Christian, both sides of the Iron Curtain have followed the same methodology and the same basic monolithic thought-form, namely the lack of absolutes and antithesis leading to pragmatic relativism.

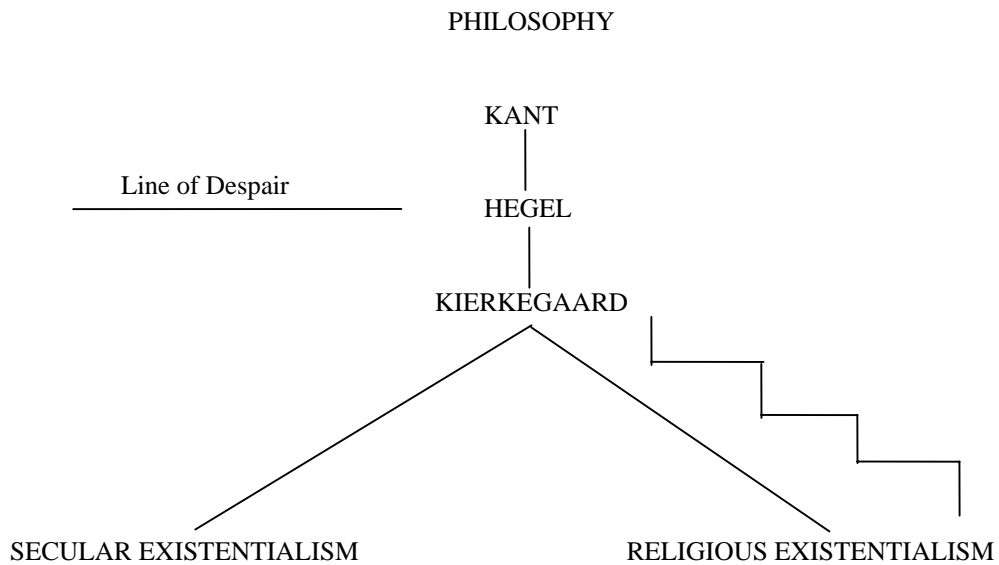
In our modern forms of specialised education there is a tendency to lose the whole in the parts, and in this sense we can say that our generation produces few truly educated men. True education means thinking by association across the various disciplines, and not just being highly qualified in one field, as a technician might be. I suppose no discipline has tended to think more in fragmented fashion than the orthodox or evangelical theology of today.

Those standing in the stream of historic Christianity have been especially slow to understand the relationships between various areas of thought. When the Apostle warned us to 'keep ourselves—unspotted from the world', he was not talking of some abstraction. If the Christian is to apply this injunction to himself he must understand what confronts him antagonistically in his own moment of history. Otherwise he simply becomes a useless museum piece and not a living warrior for Jesus Christ.

The orthodox Christian has paid a very heavy price, both in the defence and communication of the Gospel, for his failure to think and act as an educated man at grips with the uniformity of our modern culture.

KEIRKEGAARD, THE FIRST MAN BELOW

It has often been said that Soren Kierkegaard, the Dane (1813-55), is the father of all modern thinking. And so he is. He is the father of our modern secular thinking and of the new theological thinking. Our Diagram now looks like this:



Why is it that Keirkegaard can so aptly be thought of as the father of both? What proposition did he add to Hegel's thought that made the difference? *Keirkegaard came to the conclusion that you could not arrive at synthesis by reason.* Instead you achieved everything of importance by a leap of faith. So he separated absolutely the rational and logical from faith. The reasonable and faith bear no relationship to each other.

Authors note: Could this explain the reason why Survivors asked "What is truth?" and busters "How can I experience it?" If we advocate music which heighten the experience but downplay doctrine, What framework are we setting for our congregations? Christianity is founded upon reason and knowledge upon which we can base our faith. "If the foundations be destroyed what can the righteous do?" Ps 11:4

APPENDIX F - A SUMMARY OF THE PSYCHO-PHYSIOLOGICAL AFFECTS OF MUSIC

From: *Psycho-Physiological Affects of Music* by Wolfgang Stefani pp 79-83

The key points can be summarised as follows

Volume

1. Volume affects the human organism.
2. The effect intensifies as volume increases.
3. The autonomic nervous system begins to react appreciably to volume increase at 70 decibels, although bursts of sound at 55 decibels are recorded by the brain and elicit a response.
4. The effect intensifies greatly with sudden changes, especially from low to high volume.
5. Psycho-physiological responses may last from 15 to 30 minutes after the actual stimulus has ceased.
6. Music volume levels from **mf** upwards are particularly relevant to the experimentation cited.

Pitch

1. Pitch affects the human organism.
2. The effect is least between 256-512 Hz, the normal range of the human voice.
3. Physiological changes occur more noticeably with pitches either above or below this range and increase in average magnitude as frequency becomes higher or lower.
4. The effects intensify with sudden high or very low pitches.
5. It appears that consistent, rapid, up-and-down fluctuations in pitch, as in vibrato, affects the human organism and evokes an emotional response.
6. The human organism detects even minute variations in pitch, especially in higher pitches, and the detection of pitch differences is doubled if the volume level is high.
7. There is often a correlation between volume and pitch extremes compounding the effects of each element, for example, the simultaneous use of high volume and high pitch.
8. Melody is related to pitch and affects the human organism in the following ways:
 - (a) Diatonic movement appears to have the least effect on the human organism.
 - (b) The greater the distance between successive tones the greater the tension aroused in the listener.
 - (c) Very small intervals such as those in chromatic movement also provoke tension.
 - (d) Generally, ascending intervals are more tension laden than descending intervals.
 - (e) High-pitched tones are more tension arousing than low-pitched tones.

Harmony

1. Harmony affects the human organism; however, it is a complex musical element and it is difficult to isolate and measure.
2. The characteristics traditionally associated with major and minor modes have been experimentally confirmed.
3. Complex dissonant harmonies are associated with muscular tension, excitement, agitation, or tragedy.
4. Simple consonant harmonies are associated with muscular relaxation, peace, happiness, and gracefulness.
5. The human organism reacts most strongly to complex, dissonant harmonies.
6. Increased use of chromaticism and an increase in the rate and "distance" of modulation heighten tension response.
7. Neither intelligence, musical talent, training, nor background affects the ability to discriminate between the mood effect of the major and minor mode.

Rhythm

1. Rhythm does affect the human organism; however it is a complex element and it is difficult to isolate and measure.
2. Music rhythms are analogous to the physiological rhythms of the human organism and can either change their rate or increase their amplitude.
3. The use of a drum or similar percussion instrument of indefinite pitch as the rhythmic stimulus source affects a larger area of the human brain and transmits more energy to it than the use of an instrument of definite pitch.
4. Dotted figures, uneven rhythms, and the anapaestic beat affect mood to the greatest extent.
5. All things being equal, as tempo is accelerated from the pulse rate toward the upper limit of practical tempo, emotional tension increases.
6. Whenever the subdivisions of the metric units are regular and the accents conform strictly with the basic pattern, the effect may be exhilarating but it will not be disturbing.

7. Rhythmic tension is heightened by the extent to which the dynamic accent is misplaced in terms of the metric accent.
8. An increase in dynamic power heightens the emotional effect of “off balance” accent.
9. There are several “precipitators” that are known to increase response to rhythmic stimulation—accompanying rhythms that are multiples of the main rhythm, rhythmic stimulation in more than one sensory mode, stress, fatigue, low blood glucose, and adrenalins production.

Some General Considerations

1. Music as a total stimulus influences almost every part of the human organism in some way.
2. The effects of music cannot be eradicated by learning or choosing to ignore it.
3. Music by-passes the conscious decision-making process to enter the human organism. Thus, an individual is powerless to keep the effect of music, played within his hearing, from registering in his body.
4. The effect of music on the performing musician is stronger than the effect of music on the listener.
5. Rhythm is the musical element gradually considered to affect the human organism most; the effect of harmony is comparatively moderate, and the effect of melody is least.
6. Instrumental music is more physically stimulative than vocal music.
7. Musical communication, based on the natural characteristics of sound, transcends all cultural and environmental influences. The communication of culturally and socially idiosyncratic stylistic characteristics of music requires education and familiarity for complete appreciation.
8. Musical taste is predominantly socially and culturally derived, but this does not affect the basic psycho-physiological responses.
9. Some people are affected by music more than others because of their voluntary involvement. Familiarity with and appreciation for a particular music style, as a result of education or cultural conditioning, increases emotional and possibly even psycho-physiological involvement in the music and thus the effect is heightened.
10. Changes in musical perception have occurred throughout Western art music history and these changes are occurring faster now than they did previously.
11. The rate of change in musical perception and in the musical stimulus itself also has its own psycho-physiological effect. This is especially evident when seen as a part of the accelerating changes taking place in twentieth century Western society as a whole.

APPENDIX G - A COMPARISON OF GOSPEL AND POP MUSIC CHARACTERISTICS

From: *An Organizational Model for Music Ministry* by Raimo Lehtinen. pp 317-318

GOSPEL CHARACTERISTICS:

1. Individuality. The gospel of the Lord is universal in scope but personal in application. He (God) does not require, not even wish, that we become a standardised product. Each of us is unique and is to bring a further and distinct glory to God's capacity for creating individuality. Individual personality remains a very precious part of the creative work of God as shown to us in the gospel of Jesus.

2. Non-materialism. The love of material possession is a hindrance to full participation in the kingdom. For the Christian, possessions are a means for building up the kingdom. The rich young ruler (Mark 10:17-22) as well as Ananias and Sapphira (Acts 5:1-11), are Biblical examples of people whose love of money kept them from God's best. The gospel does not tolerate any claim that one of its purposes is the selfish accumulation of this world's goods.

3. Creativity. In being a Christian, one finds that he is truly free from the inside out, free to be uniquely creative and original. The gospel is no cosmetic facelift but a matter of life-changing orientation running deep and swift in its cleansing, shaping, and loving power.

4. Sacrifice. Sacrifice appears throughout the Bible and culminates in God's ultimate sacrifice of giving His only begotten Son to die a hideous death for our sins. The Lord calls us to serve, not on the basis of what we can get out of it, but on the basis of what we sacrificially have to give.

5. Discipleship. Christ's death and resurrection put an awesome responsibility on those who accept Him as Saviour—a responsibility to give Him everything we have and are. There is a cost to such discipleship and the gospel does not water down the requirements. Few are willing to pay the price. There are no shortcut methods, no easy ways, no getting around the fact that discipleship means discipline.

6. Joy. True discipleship means joy—a deep-seated joy that comes by taking upon oneself Christ's yolk, by doing the will of the Father as revealed in the gospel of Christ. This joy is not predicated on earthly circumstances or on man himself, but on what Christ has done. It is therefore changeless and undiminished because Christ is ever the same. This joy is not mere amusement, entertainment, or fun; it is beyond description in its depth.

7. High standards. The gospel contains standards that exceed those of the law as well as those of the world. There is no higher calling more stringent than that required of the Christian. And God is the source of this requirement, not man. It is a heavenly calling, a divine standard which consists of what man can accomplish in Jesus Christ—not of what man thinks he is capable of doing by himself.

8. Principles above success. Integrity is everything to a Christian. His methods and motivations for accomplishing goals are important because the gospel is not so much concerned with achievement as it is with a methodology for living life eternal. One can have the outward display of Christianity, but if he does not manifest the inward work of the Holy Spirit, it is all for naught.

9. Reality. The gospel does not teach that life in Christ should be a continual longing for utopia. Jesus' teaching is very much concerned with the here and now. We are not to try and escape reality, but to see reality as a gift to be enjoyed and a responsibility to be embraced.

10. Encouragement for the best. Christ asks the best of a man. "Thou shalt love the Lord thy God with all thy heart, soul, mind, and strength and thy neighbour as thyself" shows nothing slipshod, second-rate, or inferior about the degree of commitment expected. The gospel requires nothing less than our all.

11. Meekness. Blessed are the meek, for they shall inherit the earth (Matt. 5:5). Our Lord taught that the sensational is not the gospel way. The prayer closet is better than righteous display. Whatever we accomplish for the kingdom is not done for the praise of men. The meek way is the gospel way. When good works point to persons, the gospel is violated.

12. Permanence. Transience is not a trait of the gospel. To decide for Christ is to accept the fact of a life-long relationship in which man becomes conformed to the image of the son, a process that is not on one day and off the next. The gospel is for the long haul; it is not a modern disposable.

POP MUSIC CHARACTERISTICS:

General. The word **popular** “is a neutral term which simply means ‘something that is in demand’”. Johansson used the word **popular** “as a technical term, indicating that which is distinctly manufactured for widespread acceptance... intended to mean that which is created to be popular rather than that which incidentally has become popular”. Especially, since the turn of this century the “mass culture has fostered a new genre—pop music”. According to Johansson, “pop music has in fact become a musical mirror of the heart of this society, the music embodiment of **kitsch**”.

1. Quantity-mass production. The most obvious trait of pop music is that it is an item of quantity. The object is produced with shortcut techniques, resulting in great profusion. It is manufactured wholesale.

2. Material profit. Popular music is big business, run by the methods and techniques of big business for the sake of huge financial rewards. A distinct science of marketing and popularisation procedure is part of the commercial influence.

3. Novelty. The popular has an incredible drive toward continuous novelty. Durability and depth are not characteristics of its products. Wearing out soon, they must be quickly replaced. In order for pop to continue to grasp the attention of the public on whom it feeds, it must ever produce a new twist, a glossed over cliché, or even outright shock. Being novel is the closest it can become to being creative.

4. Immediate gratification. Since pop music contains nothing intrinsically new or creative, maximum musical gratification comes immediately. Pop music thus promotes further musical immaturity. Our culture, which is concerned with the new and with the self, readily identifies with this pop syndrome because to delay gratification of any kind is anathema.

5. Ease of consumption. Ease of consumption is another aspect of the popular. It is made so that easy assimilation can take place. Thus efforts are spared and shortcuts are chosen in order that satisfaction may be achieved in a direct, convenient, and non-taxing manner. There is little in the way of a challenge to the listener. If music is to operate on the popular level, music education becomes totally unnecessary.

6. Entertainment. Pop music seeks fun and amusement at the expense of beauty. Titillation (sic) through emotionalism, bypassing the intellect, is this music’s **raison d’être**. Because it is so pervasive, entertainment enters into the thought, feeling, and world view of the listener, who, as a consumer, defines his very existence by these ‘pleasurable’ experiences. Modern popular culture ‘seeks not to encourage reflection, criticism, or discrimination, but to reduce as many serious issues as possible to the level of entertainment.’

7. Least common denominator. The popular does not merely try for the **average**, but actively promotes the lesser. The lowest standard becomes the norm. It does this because the path of least resistance requires little in the way of musical artistry from the listener. Pop preys upon man’s fallen condition, tending to exploit his weakness for the easy way.

8. Success first of all. Success is the goddess of our society to such an extent that often the only proof of something’s validity and value accepted by modern man is soaring sales. One cannot argue with success at the cash register.

Success is measured in terms of numbers and money, and without success the popular has no support and dies a quick death. Thus a basic aim of the popular must be to do only that which will appeal.

9. Romanticism. There are elements of romanticism in the popular. Pop music tends to retard emotional maturity and invites unrealised idealisation. The pop field is more concerned with fantasy than with reality. Often its theme is that which cannot be.

10. Mediocrity. The popular creates a new environment inhospitable to quality. The commercial music industry tries its very best to offend very few, resulting in a middle-of-the-road approach in which an indifference to values, standards, and principles sets in.

11. Sensationalism. The popular capitalises on sensationalism. Musical presentation is seen as a packaged product complete with light displays, dazzling costumes, electronic modification and augmentation, decibel overkill, and stage gimmicks. The popular is not only vulgar, but it encourages fantasies of grandeur, appeals to the sensuous, exaggerates, and is associated with extravagance and infantilism.

12. Transience. The popular is the epitome of transience. The ‘Top 40 Hits’ change from week to week, wearing thin quickly. Having no depth, the popular must depend on its disposability to continue the genre.

It is possible to see from the foregoing comparison that a watered-down-version of gospel will be the result if popular approval or widespread acceptance of the gospel is sought. “For the gate is narrow, and the way is hard, that leads to life, and those who find it are few” (Matt 7:14) were the words of Jesus concerning the cost of eternal life. If the gospel and pop music characteristics are placed side by side they would look as shown below.

CHARACTERISTICS OF GOSPEL AND POP MUSIC

Gospel

Pop Music

Individuality
Non-materialism
Creativity
Sacrifice
Discipleship
Joy
High Standards
Principles above success
Reality
Encouragement for the best
Meekness
Permanence

Quantity
Material profit
Novelty
Immediate gratification
Ease of consumption
Entertainment
Least common denominator
Success first of all
Romanticism
Mediocrity
Sensationalism
Transience

It seems “readily apparent that the gospel characteristics are diametrically opposed to those of pop music”. It leads one to the inevitable....conclusion that if music is to be analogically related to the message of the words, then there is no possibility whatsoever of successfully matching the two in a pop song. It seems absolutely imperative to conclude that to use pop music as a medium for the gospel message is wrong. It is wrong because the music has inherently those characteristics that are contrary to what the words mean. The medium, in terms of pop music, kills the message.

APPENDIX H - A MODEL FOR MUSIC IN WORSHIP FOR AN SDA CHURCH

From: *An Organizational Model for Music Ministry* by Raimo Lehtinen. pp 340-342

Applying the theological model that was developed in the scripture section of this paper, a step by step, theme by theme approach—to a practical situation in a local church would be as follows:

1. (a) Incarnation and a servant role themes. Because of the necessity for loving identification with this hypothetical congregation, we have chosen the incarnation to be the opening theme of our pastoral music ministry. In a ministry of music founded on Biblical principles, it is no less important for the music minister (than it was for the Son of God) to demonstrate the love of Christ. He does this by taking on the servant role modelled for us by Jesus. Becoming one with the congregation as he serves them in **agape** love builds a bond of trust that is the bedrock of a prophetic music program.
- (b) Relevancy theme. Our main concern then in choosing music will be relevancy. The music done in worship will clearly reflect the congregation's musical vocabulary. This probably means that the general style of music and even the specific repertoire will not change much. Perhaps an entire year will go by before the music director and congregation are ready to launch into anything new.
2. Stewardship, 'doing one's best' - theme. When the director is fully confident that the incarnation theme has 'taken hold' it is time to move to our second theme. The most obvious application of 'doing one's best' is in the rehearsal. Here one is faced continually with a corporate need for practicing until the optimum performance level is reached, or until there is no more time to rehearse. The music director can lovingly admonish the believers to a more mature posture toward congregational singing by the use of this stewardship theme. He need not preach about it, but mentioning it at an appropriate moment will help encourage them to fulfil their musical-praise potential.
3. Stewardship, growth theme. In working out this theme (doing one's best), there inevitably will come a time when the choir and congregation will be ready for the next theme which focuses on the growth aspect of stewardship. Such growth might begin with workshops on music as discussed in previous section. Growth can be facilitated musically by sponsorship of individual musicians and the facility of the choir. It is essential that a nurturing environment is created for development. Such an environment would be created via the incarnational theme. Once the congregation begin to recognise progress and development, then it may be possible to break some new ground.
4. Doctrine of creation - theme. Our fourth and fifth themes are closely related. The doctrine of creation tells us that man's creating should be guided by universal artistic norms inherent in creation and should break new ground with imagination and integrity.
5. Broad Imago Dei - theme. The broad **Imago Dei** emphasises that everyone has some ability to fulfil responsibly the creation and cultural mandate. Choice of music will be heavily influenced by what these doctrines say to us. Those pieces which can clearly be labelled as meeting the requirements of a Biblical creativity then become candidates for inclusion in the repertoire. It must be taken for granted, of course, that text, difficulty level, and appropriateness will have already been analysed. Rather than dumping a whole new set of musical rules on the church, the director carefully leads the church toward more mature musical expressions. Perhaps a new piece with good musical qualifications will be incorporated infrequently at first (four times a year) but with increasing frequency until the church has gone as far as it can go, taking into account the background, cultural environment, and education of the congregation.
6. Faith theme. In determining the music used for stressing creativity, music that we want to be understood by the people of our hypothetical church, we can be helped by the inclusion of a sixth

theme, that of faith - living life in the Christian faith. Here we see life as a unified whole - a holistic life that worships unreservedly, emotionally, and intellectually. The congregation needs music that is rich in emotive design and compositionally creative. Therefore music with accelerandos, ritards, dynamic contrasts, carefully controlled crescendos and diminuendos, unusually placed accents, and an emphasis on the melodic line with rich harmonic accompaniment narrows down one's search to some type of romantic composition. Having the intellectual side (technical craftsmanship) to consider will help keep our musical choices from being mundane, sentimental, or emotionalistic. Worship through such a music will incorporate the whole man, both in performance and in listening.

7. Narrow **Imago Dei** - theme. No subject in these pages is more momentous than the seventh theme, the narrow **Imago Dei**. Here we see the church program as a collective musical testimony of the fact that we 'image' the creator. The verb 'to image' takes on a special potency as we realise that in our music we show the world what we think of our God. Our music speaks for us louder than our words.
8. Incarnation - 'form and content' - theme. Another aspect of musical witness is our eighth theme, incarnation - form and content. Our concern here is that we see the music we do as an analogue of the gospel, that is as a musical expression that implicitly incarnates general gospel content. The gospel action and the musical form will bear one another out. The integrity of the gospel message found in the words will be matched by a like integrity in the musical form.
9. Embodying the gospel - theme. Closely tied to form and content is our ninth theme, that of musically embodying the gospel. We are particularly concerned here that the pervasive features of mass culture be avoided in our musical expressions, because these traits are so unlike the gospel. The musical embodiment of our culture is pop music. As a musical form, 'pop' mirrors the world, and for this reason it should be avoided at this point. As a teacher, the church musician will be faced with a real challenge here. He cannot succumb to any private wish to follow the crowd and be a pleaser of men, not can he alienate the church from his ministry by arbitrarily doing what he knows he should. The counterpoint here between these witness themes and the incarnation and stewardship themes will help him to be musically understanding, yet firm; adaptable, yet having a creative vision. It may be years before a congregation can honestly be convinced of the need to shun that which is made poorly for the express purpose of becoming popular, and perhaps some congregations will never reach this level.
10. Faith-action theme. Faith-action is the tenth theme to be included in the philosophical counterpoint of our hypothetical church. Here we address the subject of tendency gratification - of seeing life as an adventurous journey complete with risks as we travel from horizon to horizon. We invite the choir and congregation to join us in such a musical faith-walk by the utilisation of creative music. This could be captured through the use of creativity concerts. Reaching out upon the knowledge and experience already possessed by the preceding themes.
11. Transcendancy of God - theme. The last theme for our hypothetical church is the transcendancy of God, the mystery and awe inherent in the contemplation of the Holy. It takes a certain spiritual maturity to realise that we cannot own God, that we can only know of Him what He chooses to reveal, and that He is fundamentally apart and different from man. For the congregation of our hypothetical church we will use a music of integrity with an emphasis on the open harmony. Also melodies that have a pathos and restrained character that lend themselves to describing transcendancy musically.

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