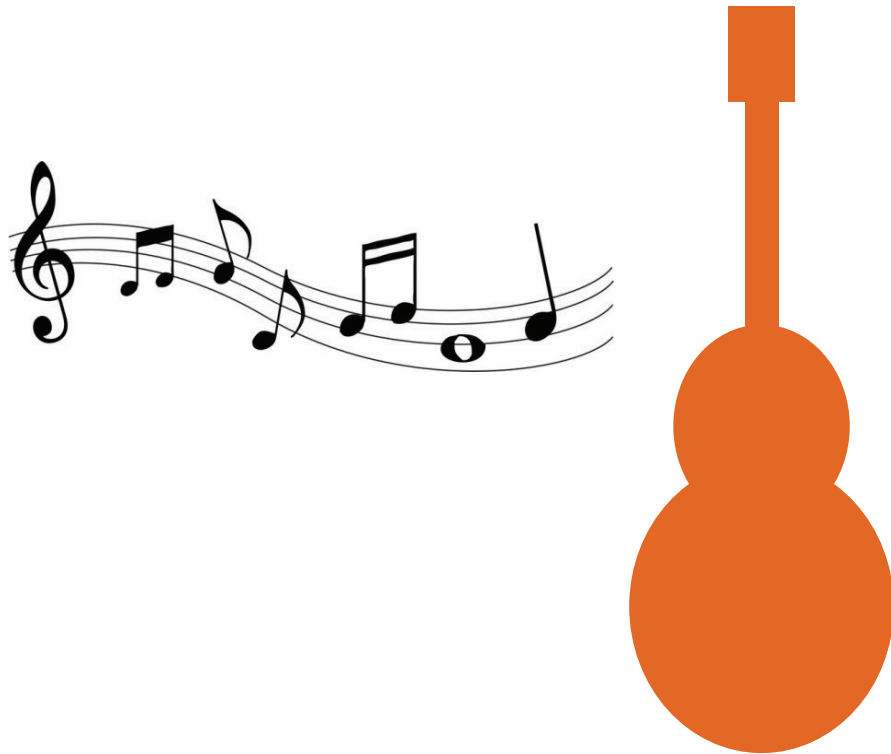


**WHAT DOES GOD
REALLY WANT ??**



I. PATTERN AUTHORITY

“The Patterning Of My Life”

- A. **BASIS:** The apostle Paul encouraged his fellow preacher, Timothy, in **2nd Timothy 1:13**, “...What you have heard from me, keep as the pattern of sound teaching, with faith and love in Christ Jesus...”
- B. This term ‘pattern’ is the Koine Greek term, “tupos”, and it means that which is to be copied carefully, as closely as possible. It is not a term for general closeness, but for studied closeness.[cf. “the dress makers”]
- C. Paul is reminding his fellow-worker that there is a way that God wants us to follow and that it something that can be known. It is not hidden or obscured by time and under-growth. It is there in the open, for all to see who wish to see it and who wish to follow God’s will explicitly.
- D. Paul, even tells Timothy that he needs to take care to ‘guard’ this good deposit and thus to not go cutting away from it, doing the easy thing.
- E. Some have cut away from the pattern, such as Phygelus and Hermogenes. It is possible to cut away and follow your own will. The problem with cutting away, drifting away, if you want a more nautical illustration, is that it is slow and un-noticed, imperceptible, until you are a far piece away from the ‘mother-point’ of orientation. Therefore Paul’s good advice to all is ‘take care and stay anchored to the pattern’.
1. **Isaiah 58:8-9**
 2. **Galatians 1:6-9**
 3. **Colossians 1: 16-17**
 4. **John 16:13**
 5. **Colossians 3:17**
 6. **Titus 1:9-11**
 7. **Romans 6:17**
- F. **NOTE:** This is not a question of legalism versus freedom, it is a question of God based sovereignty versus self based sovereignty; -it is not even a question of intrinsicity but of my willingness to totally submit myself to His divine will in my worship practices.
- G. **THEREFORE:** By subjecting my ‘self’ to His divine will in all things, I am training myself to better serve Him, to more totally trust Him, and to utterly devote all of me and my energy to Him and not to my wants, will, and preferences, while honoring Him as the supreme Lord in my life. This is love, it is not ‘legalism’, nor is it ‘dogmatism’. It is just like this in any successful marriage: there are things you could do, that you do not do, to please your mate and evidence your love most fully. As this can go as far as how we ‘dress’, and as far as where we frequent, the total subjection is evident not as a suppressive law, but as a glorifying love.

II. REALIZED RESTORATION

“Continuing The Patterning Of My Life”

- A. We in the Church of Christ, are ‘children’ of the “Restoration Movement”. We owe a great debt of gratitude to those who have labored very hard to restore the church to the first century ideals. We continue to follow the ‘patterned authority’ concept of seeking to do things, as they were done, in the first centuries of the church’s existence.
- B. In the ideals of the restoration movement, we seek to let the bible be the primary resource book for all of our thinking, and all of our preaching. There, in the pages of the revealed word, lies the vision of our worship system. We seek to follow that will, as closely as possible, being as open as that “will of God”, will thus allow.
- C. **The way that is presented** in the Bible is not one of great breadth, and great tolerance, but rather it is a narrow path and some who are more prone to ‘doing their own thing’ may find that a hard position to take and or find. But take it we have, and following it we are dedicated. We seek to follow what the bible says, regardless of what current lines of thoughts might suggest, or what modern philosophy and current egalitarian politics would prefer us to think, be they rightist or leftist in nature.
- D. The bible says about the ‘narrow road’...
1. Matthew 7:13-14
 2. Isaiah 35:8
 3. Luke 13:24
 4. John 14:6
 5. II Corinthians 6:17
- The primary principle is not that the road is just fundamentally narrow, but that the narrowness is for our development as servants who listen and then who obey, regardless of personal feelings as to our ‘will’ or ‘wants’.
- E. **This narrow gate is not** “prejudicial nor is it pre-selective” ,but rather it is open to all who want to truly follow God, submissively. The heart of the one who wishes to walk the Christian path, can know God’s will, and can choose to follow it, being certain of what God approves of because of the all sufficient “word” that was given to guide the church for all time, and the clarity of that word to meet all cultures and all communities as it is expressly stated.
- F. **II Timothy 3:16.....**The scriptures are inspired and the instructive base !
- G. **NOTE: Most of the greater “musical instrument” question is really one of the limits of ‘my submission’ and ‘my willingness to devote myself to the actual words of God’.**

III. Intrinsicity

“Foundations For The Patterning Of My Life”

- A. In times past, there have been people who carried the discussion on musical instruments and worship to very far, extremely conservative, conclusions. Some have said that “all usage of musical instruments with any thing that could possibly be considered ‘spiritual’, -at any point of time in the week-, was blatantly wrong and contra-scriptural. Some have gone even farther afield and said that the instruments themselves were wrong and should not be used in any way, at any point. Those who would hold such positions would be very hard pressed to find any biblical case for such an extreme view.
- B. We have but to look at the doctrine of “Intrinsicity” to see that this is so.
1. “Intrinsicity” is the doctrine of the fundamental rightness or wrongness of an argument. It is the examination of something to see if any true evil resides in that idea.
 2. “Intrinsically speaking” we know that God is true to His basic self, explicitly. He hates evil and does not condone anything that is evil. If God at any time were to permit something, or even request something, it would have to be totally ‘good’, without any question of evil. So if God asked the people of Israel, before the change of covenants to do something, or gave some notice of approval to an act or actions, then it could not go against His very nature, if He approves at any level.
 3. God did request however, affirm and allow, the usage of musical instruments in Old Testament worship. **He said...**
 - a) Leviticus 23:24
 - b) Numbers 29:1
 - c) I Chronicles 16:42
 - d) II Chronicles 7:6
 - e) I Chronicles 23:5
 - f) II Chronicles 5:11-14
 - g) I Chronicles 15:13-16
 - h) Nehemiah 12:36
 - i) Ezra 3:10
 - j) Psalm 32:2
 - k) Psalm 43:4
 - l) Psalm 150:1-6

m) However... then was then and now is now...

...if musical instruments are intrinsically wrong, then the bible and God Himself, have contradicted themselves, profoundly.

IV. THIS COMMAND TO SING “The Patterns In Worship”

A. Singing is **commanded** in the New Covenant / New Testament

1. Pre-guidance / Thoughts To Begin With / The “Common” Ground

- a. I Corinthians 4:6
- b. Acts 4:22-23
- c. Galatians 1:6-9
- d. II John 1:9-11
- e. Colossians 2:18-23
- f. John 17:17

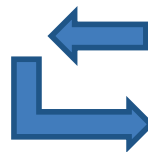
a. ...therefore...

- a. Ephesians 5:19
- b. Colossians 3:16

NOTE: These two passages are more ‘life style statements’ than they are direct ‘worship statements’, but they would still be applicable in a worship setting, as well as the kitchen.

- c. I Corinthians 14:15ff
- d. Matthew 26:30
- e. Acts 16:25
- f. Hebrews 2:12ff

These are the examples of singing that we have to refer back to, regarding ‘singing in worship’. We have no examples of an instrument being used.
WHY???



- g. There is nothing intrinsically wrong with the instrument. That is a fact!!!!
- h. However, we are told to retain the standard of sound words, and to not go beyond what is written.
- i. There is nothing but silence in the biblical text on musical instruments being used at all. **Why???**
- j. In point of historical fact, for the first 1750 years of church worship, it was not used **Why???**
- k. There is nothing stated that can even remotely be used as an example to justify the usage of musical instruments in the biblical text, or history!!!! **Why???**

Obedience & Submission

Declaration of My Faith

Encouraging One Another

Spiritual Warfare

Joy and Praise Realized

IV. SO, WHY SING ? “The Purposes In Worship”

Understanding Ephesians 5:19 and Colossians 3:16

- A. When you sing, in a congregational setting, you are **obeying** God. Note: It is not wrong to sing when you are alone, but the command to that is found in Ephesians 5 and Colossians 3 is to the congregations, united in a common worship moment, in both Ephesus and Colossae. Cf. *Study on “latreo & proskunro”, the lesson-study which follows this particular study.*
- B. When a person truly sings, thinking deeply about what is being said in the song, they are building a ‘God’ connection via use of these Psalms, hymns and spiritual songs, because **“singing is both preaching and encouraging, as is simple reading.”**
- C. Singing is an **act of declaration of my / our faith, as well as the encouraging and of the strengthening of one another in the faith.** Both of these two passages mention different aspects of the **mutual development program** that is to identify ‘Christian’ congregations. It all ends in mutual love and care in action being practiced for the universal good.
- D. In both of these passages, singing is an act of **challenging the dominion of Satan and sin.** Melody lifts the soul naturally fitting in the scheme of this command and they are both commands to be done by the assembled congregation church, without distraction, for the mutual benefit of all involved.
- E. Singing is the giving of a common voice to the **joy of our salvation**, while we are **praising God’s name** in common time, purpose, and melody, **raising the combined soul of the worship service.**

IV. SO, WHAT IS SINGING NOT ? “The Purposes In Worship”

THE RULE OF “EXPLICITS” IN ALL GRAMMARS, INCLUDING ENGLISH..

Whenever you go outside, everyone is to wear new, red, gumboots, with blue socks, on your feet.

This is a command: a law to be obeyed.

Illustration

This is a very explicit law. So, therefore...

Why?
Why Not??

Can you just not wear any boots at all?

Why?
Why Not??

Can you wear the old, green, gumboots?

Why?
Why Not??

Can you wear the boots on your knees?

Why?
Why Not??

Can you just watch others wear their new, red, gumboots over their blue socks?

! Corinthians 4:6 “do not go beyond what is written...”

IV. SO, WHAT IS SINGING NOT ? “The Purposes In Worship”

THE RULE OF “EXPLICITS” IN ALL GRAMMARS, INCLUDING ENGLISH..

Ephesians 5:19
19 addressing one another [in] psalms and hymns and spiritual songs, singing and making melody to the Lord in your hearts,

This too is a command, a law to be obeyed.

*This too is very explicit.
So, therefore...*

**Why?
Why Not??**

✚ Can you just simply ‘sing’ and be true, in a full participant manner?

**Why?
Why Not??**

✚ Can you use Psalms, Hymns and Spiritual Songs and be true?

**Why?
Why Not??**

✚ Can you all be involved, on an equal and common basis, by simply singing?

**Why?
Why Not??**

! Corinthians 4:6 “...do not go beyond what is written...”

IV. SO, WHAT IS SINGING NOT ? “The Purposes In Worship”

THE RULE OF “EXPLICITS” IN ALL GRAMMARS, INCLUDING ENGLISH..

Ephesians 5:19

19 addressing one another [in] psalms and hymns and spiritual songs, singing and making melody to the Lord in your hearts,

This too is a command, a law to be obeyed.

And this too is very explicit.

Let the message of Christ dwell among you richly as you teach and admonish one another with all wisdom through psalms, hymns, and songs from the Spirit, singing to God with gratitude in your hearts.

So, therefore, should you ...

1. Teach one another ?
2. Admonish one another ?
3. Use Psalms with one another ?
4. Sing to God with gratitude in your hearts ?

5. *Can you add to this explicit command and be right, maintaining the explicit nature of what is written ?*

Again “Why?” or “Why not ?”

! Corinthians 4:6 “do not go beyond what is written...”

IV. SO, WHAT IS SINGING NOT ? “The Purposes In Worship”

Understanding Ephesians 5:19 and Colossians 3:16: -these two passages will not permit these types of responses in our worship.

- A. **NOT** A MOMENT OF SIMPLE ENTERTAINMENT TO BE WATCHED BY THE COLLECTED CHURCH AND THUS NOT A ‘SPECTATOR’ EVENT.
- B. **NOT** AN EXERCISE IN MUSICAL PERFECTION AND TECHNIQUE, NOR IS IT A COMPETITION BETWEEN VOICES.
- C. **NOT** AN EXASTATIC MOMENT OF SOME FORM OF A ‘HOLY SPIRIT’ EXPERIENCE.
- D. **NOT** A ‘TICKET PUNCHING’ ENTERPRIZE - A MINOR ELEMENT OF WORSHIP SITUATED IN A LESSER AND SUBORDINATE ROLE TO THE SERMON, THAT MUST BE DONE TO HAVE A PROPER WORSHIP.
- E. **NOT** A FORUM FOR THE PROMOTION OF ONE SEGMENT OF OUR CULTURE OVER ANOTHER, NOR IS IT THE PROMOTION OF ONE SEGMENT OF A GENERATION OVER ANOTHER.
- F. **NOT** THE ACT OF A MUTE MANNEQUIN, NOR A TIME OF DRIFTING AWAY TO HANDLE OTHER THOUGHTS AND CONCERNS.

Real care must be given to the song service at all times or else it can easily devolved in a perfunctory event done on the spur of the moment. Be involved, and not just making noise with the mouth.

“Worship Is...”:

The fundamental declaration of what “I” deem as the most important element(s) in my life. I cherish this point of focus and this point of balance and I shall publically proclaim this, the central element of my life, by what “I” say and do, everyday, in a normal world. “...by their fruits you will know them...”

Jesus The Christ

“I shall sing of my Redeemer”

V. Latreuo and Proskuneo



There are two Koine Greek terms for “worship”. They differ in several minor ways and in one significant way. Together they are the declaration of ‘my estimate of God’s value in my life’.

- A. **Proskuneo:** This is the most common word in the Greek New Testament for worship.
- B. It means to pay homage, to kiss / to lick the hand, as a dog licks his masters hand, to kiss the feet as a sign of homage and devotion.
- C. It means to revere, constantly and honestly, bowing as low as possible so that the ‘self’ is not obscuring the full vision of the “Lord”. It is an acceptance of the Lordship of Jesus above all others and all other ideas / ideals. [In so doing, it is not “zen” in any form.]
- D. It occurs 60 times in the New Testament, mostly in the Gospel accounts of Matthew, Mark, Luke, and John.
 - 1. -**Matthew 4:10** “Worship” !!
 - 2. -**Matthew 8:2** “Knelt before”
 - 3. -**Mark 5:6** “Fell on his knees” (prostration – submission)
 - 4. -**Luke 24:50-53** “Worshiped – praising – rejoicing”
 - 5. -**John 4:23** “Worship – to perform an act of obeisance”
 - 6. -**Revelation 5:14** “Worshiped – to voice the absolute superiority of The Lord”
- E. This is a very ‘formalized’ event, having specifics to be included, and structures / customs to be maintained. **This is “Sunday” worship.**
- F. **Latreuo:** This is the second most common word for “worship” in the New Testament. It, is found 21 times, and it means “to render homage via religious service, on a full time basis,”[**This is ‘24/7’ worship.**]
- G. It is commonly translated as the word “serve” when referring to serving God. It is the term that describes the work that a waiter does at the tables in a restaurant, -constantly on the go; -meeting and greeting, -anticipating, -listening, -carrying, -observing, -cheering, -busing, and -seeing customers off with kindness and fondness that -draws all attention to the ‘church—congregation’ of the clientele’.
- H. Thus it means to offer gifts of very active service to God, touching others constantly, for, and because of, God and His Glory. It means to be speaking for God, --openly as one does of the most cherished ideals of life, and to do deeds of kindness and caring in the face of even the possibility of adversity, in agreement with the life defining sentiments of true devote` to the one supreme “LORD”. It is a benign dictatorship.

V. Latreuo and Proskuneo

1. -**Luke 4:8** "Single eyed Service"
2. -**Acts 26:7** "Constant service"
3. -**Romans 1:9** "Serve in my spirit – soul deep devotion"
4. -**II Timothy 1:3** "Serve, as a constant state of my life style"-
5. -**Hebrews 12:28** "Worship, life style out pouring of reverence"
6. -**Revelation 7:15** "Serve – waiting on Him day and night (the life of the 'waiter')"

H. **Sebo / Sebomai:** This is the third great tern for worship in the New Testament. It occurs 10 times with most of these (8) being found in the book of Acts. [This is a tern from 'Classical Greek', more than it is Koine Greek.]

I. --- It means "to reverence", "to hold in awe", "to give awe to", "to honor in the highest and total fashion", to practice ethical behavior, with a religious attitude within a given religious rite,

1. -**Mark 7:6-7** "'worship' with the tongue but no real awe"
2. -**Acts 13:43** "devout / devotee`s"
3. -**Acts 13:49-50** "God-fearing"
4. -**Acts 17:16-17** "God fearing / obedient followers"
5. -**Acts 18:12-13** "Worship – give awe to, God"
6. -**Romans 1:25** "forever praised" [**Sebozamai**]
7. -**Acts 16:14** "true listener-true worshiper"

J. ---- "**Asebomai**" is the opposite of "**sebomai**" and it means to be impious, and ungodly. If one was dedicated to the development of the implementation of self as the new God, one would use "asebomai", even though the exterior picture could well be a pious attempt to present a 'religious' picture, but with a new and authorized central figure as the "New Lord". [Note: This is the opposite of 'fearing the Lord', and it is the opposite resonating with a line of harmony where the real God is set up as the one and only central figure.

1. -**Romans 4:5** "the wicked, self promoted 'new-god'"
2. -**Romans 5:6** "the powerless, false, and assumptive godless"
3. -**Isaiah 29:13** [in the Septuagint] "*those who follow the rules taught by, and developed by, mere men*"
4. -**Mark 7:6-7** "vain worship"
5. -**II Thess. 2:3-4** "*One who practices 'lawlessness' belief system, who, functionally, opposes all other laws*"
Antinomianism
6. **NOTE:** There a few other terms for 'worship', such as "**eusebo**", which means to be filled with respect, to be pious, to be one who repays kindnesses with serving actions, seeing others and serving them in the needs, as a life style, in name of Jesus.

VI. the History Of Music In Worship

1. VOICES OF THE FIRST 300 YEARS OF CHURCH HISTORY

--- NOTE: History can. and does, teaches us many things, but one of the most important is what people did and thought Here are a few of the early church fathers speaking on 'worship' and church practices in the first three hundred to six hundred years of church history. It is w2hat the first second and third century church did and thought.... **–they were the closest in time to Jesus' direct teaching and examples.**

JUSTIN MARTYR in 140 ad --- “And we afterwards continually remind each other of these things. And the wealthy among us help the needy; and we always keep together; and for all things wherewith we are supplied, we bless the Maker of all through His Son Jesus Christ, and through the Holy Ghost. And on the day called Sunday...”

He continues directly on to say. “...all who live in cities or in the country gather together to one place, and the memoirs of the apostles or the writings of the prophets are read, as long as time permits; then, when the reader has ceased, the presiding one verbally instructs, and exhorts to the imitation of these good things.Then we all rise together and pray, and, as we before said, when our prayer is ended, bread and wine and water are brought, and the president in like manner offers prayers and thanksgivings, according to his ability, and the people assent, saying Amen; ...

And again He continues, ...”and there is a distribution to each, and a participation of that over which thanks have been given, and to those who are absent a portion is sent by the deacons. And they who are well to do, and willing, give what each thinks fit; and what is collected is deposited with the president, who succours the orphans and widows and those who, through sickness or any other cause, are in want, and those who are in bonds and the strangers sojourning among us, and in a word takes care of all who are in need....

Finally He says,But Sunday is the day on which we all hold our common assembly [our 'proskuneo'], because it is the first day on which God, having wrought a change in the darkness and matter, made the world; and Jesus Christ our Saviour on the same day rose from the dead. For He was crucified on the day before that of Saturn (Saturday); and on the day after that of Saturn, which is the day of the Sun, having appeared to His apostles and disciples, **He, (Jesus) taught them these things, which we have submitted to you also for your consideration...**

VI. the History Of Music In Worship

1. MORE VOICES OF THE FIRST 600 YEARS OF CHURCH HISTORY

1. **THOMAS AQUINAS:** "Our church does not use musical instruments, as harps and psalteries, to praise God withal, that she may not seem to Judaize." (Thomas Aquinas, Bingham's Antiquities,] [**Aguinas 1225-1274 ad**] Vol. 3, page 137)
2. **CLEMENT OF ALEXANDRIA:** "Leave the pipe to the shepherd, the flute to the men who are in fear of gods and intent on their idol worshipping. Such musical instruments must be excluded from our wingless feasts, for they are more suited for beasts and for the class of men that is least capable of reason than for men..... But as for us, we make use of one instrument alone: only the Word of peace by whom we pay homage to God, no longer with ancient harp or trumpet or drum or flute which those trained for war employ." (**Clement of Alexandria, 190 AD** "The Instructor", Fathers of the church, p. 130)
3. **CLEMENT OF ALEXANDRIA:** "Moreover, King David the harpist, whom we mentioned just above, urged us toward the truth and away from idols. So far was he from singing the praises of daemons that they were put to flight by him with the true music; and when Saul was possessed, David healed him merely by playing the harp. The Lord fashioned man a beautiful, breathing instrument, after His own imaged and assuredly He Himself is an all-harmonious instrument of God, melodious and holy, the wisdom that is above this world, the heavenly Word." ... "He who sprang from David and yet was before him, the Word of God, scorned those lifeless instruments of lyre and cithara. By the power of the Holy Spirit He arranged in harmonious order this great world, yes, and the little world of man too, body and soul together; and on this many-voiced instruments of the universe He makes music to God, and sings to the human instrument. "For thou art my harp and my pipe and my temple"(**Clement of Alexandria, 185AD**, Readings p. 62)
4. **AUGUSTINE OF ALEXANDRIA:** "...musical instruments were not used. The pipe, tabret, and harp here associate so intimately with the sensual heathen cults, as well as with the wild revelries and shameless performances of the degenerate theatre and circus, that it is easy to understand the prejudices against their use in the worship." (**Augustine 354 A.D.**, describing the singing at Alexandria under Athanasius)

VI. the History Of Music In Worship

MORE VOICES OF THE FIRST 600 YEARS OF CHURCH HISTORY

6. **ERASMUS** "We have brought into our churches certain operatic and theatrical music; such a confused, disorderly chattering of some words as I hardly think was ever in any of the Grecian or Roman theatres. The church rings with the noise of trumpets, pipes, and dulcimers; and human voices strive to bear their part with them. Men run to church as to a theatre, to have their ears tickled. And for this end organ makers are hired with great salaries, and a company of boys, who waste all their time learning these whining tones." (Erasmus, Commentary on I Cor. 14:19) [**Erasmus 1446-1536 ad.**]

7. **EUSEBIUS** "Of old at the time those of the circumcision were worshipping with symbols and types it was not inappropriate to send up hymns to God with the psalterion and cithara and to do this on Sabbath days... We render our hymn with a living psalterion and a living cithara with spiritual songs. The unison voices of Christians would be more acceptable to God than any musical instrument. Accordingly in all the churches of God, united in soul and attitude, with one mind and in agreement of faith and piety we send up a unison melody in the words of the Psalms." (Commentary on Psalms 91:2-3) [**Eusebius 263 – 269 ad.**]

Addendum

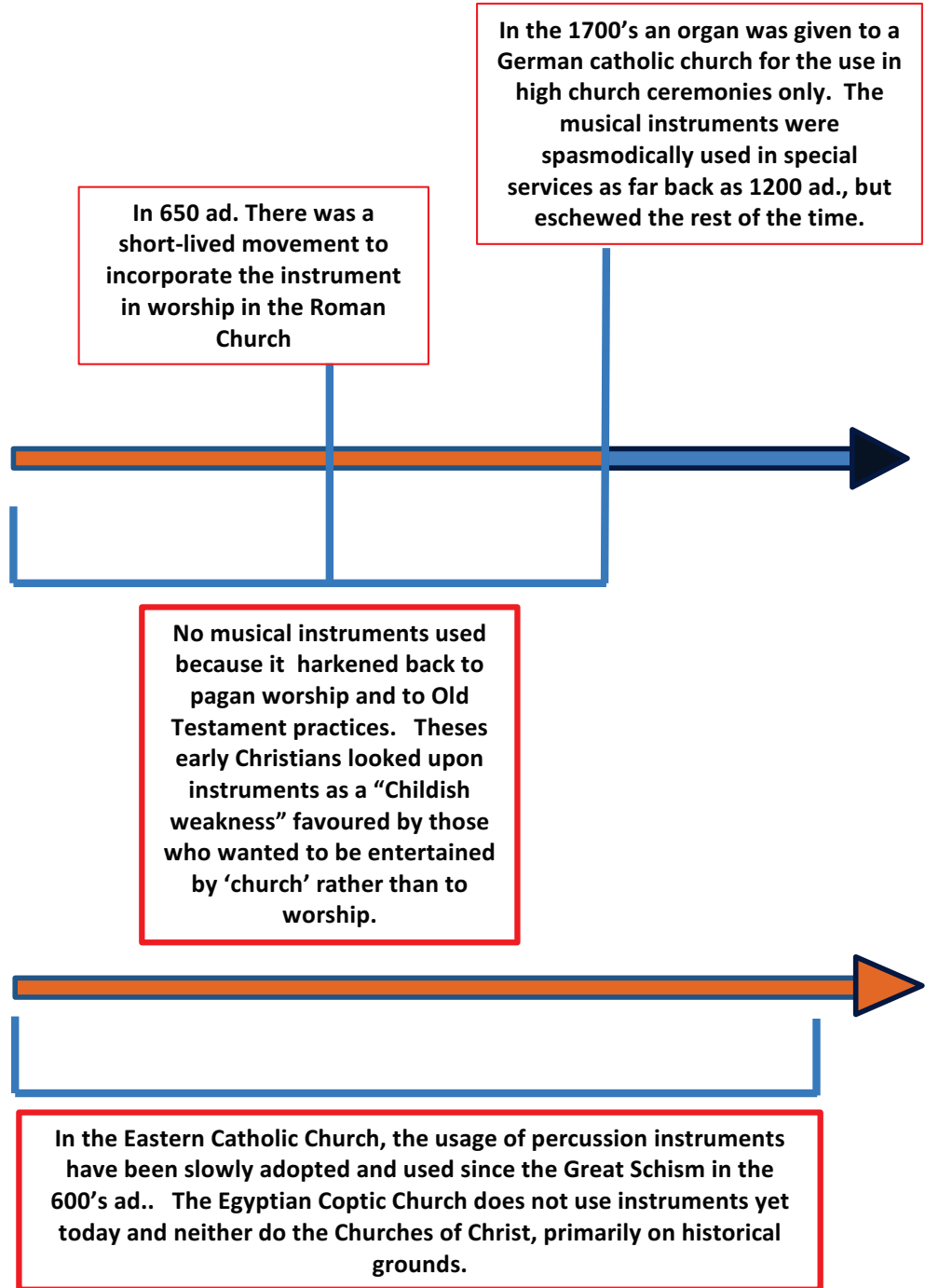
ANGLICAN: "...the only protestant church to use instrumental music before 1750 AD: When the Reformation came to England; the Anglican Church came within one vote (58-59) of abolishing instrumental music in 1562. Thus the Church of England was at one time on the verge of excluding instrumental music from the worship, the practice being retained by a single vote. Having come directly from the Roman Catholic Church who had long used instrumental music, it is easy to see why the Anglican Church continued the practice: "**XI. THE ENGLISH CONVOCATION**, an ecclesiastical body in the Church of England composed of bishops and clergy with Upper and lower houses, is an important witness in the case: "*In the beginning of the year 1562,*" says Hetherington, "*a meeting of the Convocation was held, in which the subject of further reformation was vigorously discussed on both sides. [Here is one alteration that was proposed] That the use of organs be laid aside. When the vote came to be taken, on these propositions, forty-three voted for them and thirty-five against; but when the proxies were counted, the balance was turned, the final state of the vote being fifty-eight for and fifty-nine against. Thus, it was determined by a single vote, and that the proxy of an absent person who did not hear the reasoning that the Prayer-Book should remain unimproved, that there should be no further reformation, that there should be no relief granted to those whose consciences felt aggrieved by the admixture of human inventions in the worship of God.*" Hetherington's Hist. Westmin. Assem. of Divines, p.30.

AMERICAN "Pope Vitalian is related to have first introduced organs into some of the churches of Western Europe about **670** but the earliest trustworthy account is that of one sent as a present by the Greek emperor Constantine Copronymus to Pepin, king of Franks in **755**" (American Encyclopaedia, Volume 12, p. 688).

***** **BARCLAY** "If God is spirit, then a man's gifts to God, in music should be gifts of the spirit. Animal sacrifices and all man made things become inadequate. The only gifts that befit the nature of God are the gifts of the spirit - love, loyalty, obedience, devotion" (W. Barclay, The Gospel of John, Vol. 1, p. 161).

MUSICAL INSTRUMENTS IN WORSHIP

WHAT DOES GOD REALLY WANT ??



MUSICAL INSTRUMENTS

- Textual declarations
- Historical facts
- Intrinsicity of God
- Purposes of singing
- Theological continuity
- Mitigating circumstances
- Common expression mode
- Sublimation of personal will
- Understanding realized spirituality
-



This is a more accurate assessment of the argumentation structure for accapella music in worship

Types Of Musical Instruments Found In The Bible



"And YAHVEH spoke to Moses, saying,
'Make **two trumpets of silver**. Make them out of a whole piece of
beaten silver
and use them for the calling of the assembly and for sounding the order
to break camp"

Numbers 10:1-2

TRUMPETS (*chä-tsots-rot'*) [H2689] *pl.* 1. a pair of non-musical metal signaling devices used by the Levite priests to signal the breaking of camp, assembly and in conjunction with various ritual functions. Originally crafted as a pair out of a solid piece of beaten silver, the instruments consisted of a mouthpiece, a straight bore body terminating in a flared bell and measured about 45cm (17.75") from the bell to the mouthpiece. Like the shofar, sound is created by buzzing the lips on the mouthpiece while blowing. Also like the shofar, the *calls* of the two silver trumpets consisted of varying sequences of long and short tones.

Numbers 10:2, 10:8, 10:9, 10:10, 31:6; 2 Kings 11:14 (2x), 12:13 (12:14 JPS); Ezra 3:10; Nehemiah 12:35, 12:41; Hosea 5:8 (traditionally translated as a single trumpet - *chä-tsots-rä'*); Psalm 98:6; 1 Chronicles 13:8, 15:24, 15:28, 16:6, 16:42; 2 Chronicles 5:12, 5:13, 13:12, 13:14, 15:14, 20:28, 23:13 (2x), 29:26, 29:27, 29:28 (total 28 occurrences)

Types Of Musical Instruments Found In The Bible



HARP (*ně'-vél*) [H5035] 1. an ancient string instrument of ten strings used to accompany the voice. Standing almost three feet tall, the harp had of two sets of strings (five on each side of the instrument) that could be played in much the same manner as modern harps (by plucking with the fingers) or possibly with a bow. The harp was primarily a melodic instrument and most likely doubled or outlined the melodies sung by the singers.

1 Samuel 10:5; 2 Samuel 6:5; 1 Kings 10:12; Isaiah 5:12, 14:11; Amos 5:23, 6:5; Psalm 33:2, 57:8 (58:9 JPS), 71:22, 81:2 (81:3 JPS), 92:3 (92:4 JPS), 108:2 (108:3 JPS), 144:9, 150:3; Nehemiah 12:27; 1 Chronicles 13:8, 15:16, 15:20, 15:28, 16:5, 25:1, 25:6; 2 Chronicles 5:12, 9:11, 20:28, 29:25 (total 27 occurrences)

Types Of Musical Instruments Found In The Bible



"and David and all the house of Israel rejoiced before YAHVEH with all kinds of cypress wood [instruments] and with lyres and with harps and with frame-drums and with shakers and with cymbals." - 2 Samuel 6:5

WOODEN CLAPPERS (*ba-khol' ä-tse' va-ro-shem'*) [H1265] [H6068] 1. by implication of the single text found in 2 Samuel 6:5 "with all kinds of cypress wood [*instruments*]" may refer to instruments like the wooden clappers and rhythm bones. The clappers originated as an ancient hunting implement and later as a rhythm instrument. The clappers had a semi-circular (*boomerang*) shape and were held (one in each hand) and struck concussively together to stir fowls from the underbrush. When the wildlife flew, the hunters would then throw the clappers at the birds to down them. As a rhythm instrument, the individual clappers were concussively struck together, providing a pronounced *clack*.
2 Samuel 6:5 (total 1 occurrence)

Types Of Musical Instruments Found In The Bible



"Play to YAHVEH with **lyre** and the sound of a melody" - Psalm 98:5

LYRE (*ke-nor'*, *khe-nor'*) [H3658] 1. an ancient type of stringed instrument used to accompany the voice or as a solo melodic instrument. With at least seven or possibly eight strings, the lyre was primarily considered a chording instrument in relation to the musical performances of the Levites providing the harmonic support for the singers and the harps.

Genesis 4:21, 31:27; 1 Samuel 10:5, 16:16, 16:23; 2 Samuel 6:5; 1 Kings 10:12; Isaiah 5:12, 16:11, 23:16, 24:8, 30:32; Ezekiel 26:13; Psalm 33:2, 43:4, 49:4 (49:5 JPS), 57:8 (57:9 JPS), 71:22, 81:2 (81:3 JPS), 92:3 (92:4 JPS), 98:5 (2x), 108:2 (108:3 JPS), 137:2, 147:7, 149:3, 150:3; Job 21:12, 30:31; Nehemiah 12:27; 1 Chronicles 13:8, 15:16, 15:28, 15:21, 16:5, 25:1, 25:3, 25:6; 2 Chronicles 5:12, 9:11, 20:28, 29:25 (total 42 occurrences)

Types Of Musical Instruments Found In The Bible



"after that, you are to come to the hill of the God, where the garrison of the Philistines is. And it will occur as you come into the city, that you are going to meet a group of prophets coming down from the high place, harp and frame-drum and **reed-pipe** and lyre before them, and they will be prophesying" - 1 Samuel 10:5

REED-PIPE (*chä-lel'*) [H2485] [H2490] [H2485] [H2490]

1. possibly a type of woodwind instrument of the double-reed category with a nasal, piercing tone like modern oboes and English horns. Due to the exciting flavor and timbre of the instrument and its distinctive modes, the reed-pipe was a popular instrument of the people and was used extensively in celebrations. Its unique ability to transmit emotion also made it a staple sound at funerals where it could emulate the plaintive wailing and sorrow of the mourners. Most likely a direct cousin of the the Arabic *mizmar* still in use today in conjunction with traditional dance and celebrations. 1 Samuel 10:5; 1 Kings 1:40 (2x); Isaiah 5:12, 30:29; Jeremiah 48:36 (2x); Malachi 1:12 (*profane*), Psalm 87:7 (total 9 occurrences)

Types Of Musical Instruments Found In The Bible



*"and Miriam (the prophetess, the sister of Aaron) took the **frame-drum** in her hand; and all the women went out after her with **frame-drums** and with dances" - Exodus 15:20*

FRAME-DRUM (*tof*) [H8596] 1. a large, thin drum, generally associated with female players, primarily used in secular celebrations and in conjunction with the dance. The frame-drum was held with the left hand and was played by striking the head of the drum with the alternating thumb and forefingers of the right hand in various rhythmic patterns.

Genesis 31:27; Exodus 15:20 (2x); Judges 11:34; 1 Samuel 10:5, 18:6; 2 Samuel 6:5; Isaiah 5:12, 24:8, 30:32; Jeremiah 31:4; Ezekiel 28:13 (*a setting for jewelry*); Nahum 2:7 (2:8 JPS); Psalm 68:25 (68:26 JPS), 81:2, 149:3, 150:4; Job 21:12; 1 Chronicles 13:8 (total 19 occurrences)

Types Of Musical Instruments Found In The Bible

Harp



HARP (*ně'-vél*) [H5035] 1. an ancient string instrument of ten strings used to accompany the voice. Standing almost three feet tall, the harp had of two sets of strings (five on each side of the instrument) that could be played in much the same manner as modern harps (by plucking with the fingers) or possibly with a bow. The harp was primarily a melodic instrument and most likely doubled or outlined the melodies sung by the singers.

1 Samuel 10:5; 2 Samuel 6:5; 1 Kings 10:12; Isaiah 5:12, 14:11; Amos 5:23, 6:5; Psalm 33:2, 57:8 (58:9 JPS), 71:22, 81:2 (81:3 JPS), 92:3 (92:4 JPS), 108:2 (108:3 JPS), 144:9, 150:3; Nehemiah 12:27; 1 Chronicles 13:8, 15:16, 15:20, 15:28, 16:5, 25:1, 25:6; 2 Chronicles 5:12, 9:11, 20:28, 29:25 (total 27 occurrences)

Types Of Musical Instruments Found In The Bible



"and they made **bells** of pure gold and put the **bells** between the pomegranates on the hems of the robe round about, between the pomegranates:" - Exodus 39:25

BELLS (*pä-ä-mon'*) [H6472] 1. mentioned briefly in the book of Exodus; the bells (made of gold) were bell-like or clamshell ornaments sewn on the hem of the priestly robe of Aaron between decorative pomegranates. Inside the bell was most likely a clapper or small pebble that would strike the bell casing creating a tinkling sound that could be heard when the bell was shaken or excited. Although considered as a percussion instrument and an instrumental sound effect today (*e.g., jingle bells*), the gold bells of the Hebrew texts refer specifically to one and only one non-musical usage; to act as some type of warning signal that was used to prevent the accidental death of Aaron or his sons (*i.e., the priests*) when entering or leaving the chamber of the Most Holy.

Exodus 28:33, 28:34 (2x), 39:25 (2x), 39:26 (2x) (total 7 occurrences)

Types Of Musical Instruments Found In The Bible



*"My bowels, my bowels, I writhe in pain! The chambers of my heart are throbbing! My heart moans within me!
I cannot keep quiet for I have heard the voice of shofar, the shout of war." - Jeremiah 4:19*

SHOFAR (*sho-fär'*) [H7782] 1. a non-musical signaling device made from the hollow horn of an animal and in some cases, specifically the horn of a ram. The shofar is played by buzzing the lips on the small end of an animal horn that has been cut, pierced and smoothed. As the range of an average size shofar consists of only a few playable tones, the *calls* that were used consisted of varying sequences of long and short tones. 2. A ram's horn.

Exodus 19:16, 19:19, 20:18 (20:15 JPS); Leviticus 25:9 (2x); Joshua 6:4 (2x), 6:5, 6:6, 6:8 (2x), 6:9 (2x), 6:13 (3x), 6:16, 6:20, 6:20; Judges 3:27, 6:34, 7:8, 7:16, 7:18, 7:18, 7:19, 7:20 (2x), 7:22; 1 Samuel 13:3, 2 Samuel 2:28, 6:15, 15:10, 18:16, 20:1, 20:22; 1 Kings 1:34, 1:39, 1:41; 2 Kings 9:13; Isaiah 18:3, 27:13, 58:1, Jeremiah 4:5, 4:19, 4:21, 6:1, 6:17, 42:14, 51:27; Ezekiel 33:3, 33:4, 33:5, 33:6; Hosea 5:8, 8:1; Joel 2:1, 2:15; Amos 2:2, 3:6; Zephaniah 1:16; Zechariah 9:14; Psalm 47:5 (47:6 JPS), 81:3 (81:4 JPS), 98:6, 150:3; Job 39:24, 39:25; Nehemiah 4:18 (4:12 JPS), 4:20; 1 Chronicles 15:28, 2 Chronicles 15:14 (total 72 occurrences)

Types Of Musical Instruments Found In The Bible



*"and David and all the house of Israel rejoiced before YAHVEH with all kinds of cypress wood [instruments] and with lyres and with harps and with frame-drums and with shakers and with **cymbals**." - 2 Samuel 6:5*

CYMBAL CLAPPERS (*tsël-tsë-lim'*) [H6767] From the limited context within the Scriptures, this type of cymbal, briefly mentioned in 2 Samuel 6:5 and Psalm 150:5, most likely corresponded to the smaller variety of ancient cymbals found on cymbal clappers and the [finger cymbals](#) associated with Middle Eastern dance.

Cymbal Clapper 1. A type of concussion instrument consisting of two small cymbal plates attached to a pronged, u-shape handle that when rapidly shaken causes the plates to concussively strike each other creating the rapidly oscillating rhythm referred to in the Hebrew texts as the *teruah*. Cymbal clappers are referred to in contemporary music as a *cymbal castanets*.

2 Samuel 6:5; Psalm 150:5 (total 2 occurrences)

Types Of Musical Instruments Found In The Bible



"and David spoke to the chiefs of the Levites to them appoint some of their brothers as singing men with instruments of song; harps, lyres and melodic cymbals for lifting up with the voice for joy" - 1 Chronicles 15:16

CROTALES (*ma-tsel-tä'-yem*) i.e., melodic cymbals [H4700]
The melodic cymbals referenced in the Septuagint in Psalm 150:5 most likely refer to instruments similar to our modern day crotales. Exclusively referenced in relation to being played by the Levite singers, this larger variety of ancient cymbals (always referenced as a pair) were capable of producing defined pitches like our modern crotales. Tuned to the tones A and C, which correspond to the name of YAH and an A minor triad, the melodic cymbals of the Levites were used not only to give the starting pitches to the singers, but also to praise the Name of YAH.

Ezra 3:10; Nehemiah 12:17; 1 Chronicles 13:8, 15:16, 15:19, 15:28, 16:5, 16:42, 25:1, 25:6; 2 Chronicles 5:12, 5:13, 29:25 (total 13 occurrences)

Types Of Musical Instruments Found In The Bible



*"and David and all the house of Israel rejoiced before YAHVEH with all kinds of cypress wood [instruments] and with lyres and with harps and with frame-drums and with **shakers** and with cymbals."* - 2 Samuel 6:5

SHAKERS/RATTLES (*ma-nä-än-em'*) [H4517] Small, handheld instruments used in celebrations and in conjunction with the dance. These simple instruments were most likely made of a hollow clay shell with pebbles, stones or nuts inside that would rattle when shook (like a baby's rattle). Contemporary instruments like shakers and maracas produce a sound that is somewhat, if not identical, to these rudimental concussion instruments and are still in common use today in Latin and popular music. 2 Samuel 6:5 (total 1 occurrence)

Types Of Musical Instruments Found In The Bible



"and David and all the house of Israel rejoiced before YAHVEH with all kinds of cypress wood [instruments] and with lyres and with harps and with frame-drums and with shakers and with cymbals." - 2 Samuel 6:5

RHYTHM BONES (*ba-khol' ä-tse' va-ro-shem'*)
[H1265] [H6068] 1. by implication of the single text found in 2 Samuel 6:5 "with all kinds of cypress wood [*instruments*]" may refer to instruments like the wooden clappers and rhythm bones. Rhythm bones are a rudimental rhythm instrument consisting of two slightly curved pieces of wood, bone or ivory that were held in one hand and rhythmically struck together. Played in a manner similar to the playing of spoons, the bones also provided a rhythmic backdrop to the dance.
2 Samuel 6:5 (total 1 occurrence)

Types Of Musical Instruments Found In The Bible



*"and David and all the house of Israel rejoiced before YAHVEH with all kinds of cypress wood [instruments] and with lyres and with harps and with frame-drums and with shakers and with **cymbals**." - 2 Samuel 6:5*

FINGER CYMBALS (*tsël-tsä-lim'*) [H6767] From the limited context within the Scriptures, this type of cymbal, briefly mentioned in 2 Samuel 6:5 and Psalm 150:5, most likely corresponded to the smaller variety of ancient cymbals found on [cymbal clappers](#) and the finger cymbals associated with Middle Eastern dance.

Finger Cymbals 1. a set of four small cymbals (*i.e., two pairs*) worn on the hands of Middle Eastern dancers. 2 Samuel 6:5; Psalm 150:5 (total 2 occurrences)

Types Of Musical Instruments Found In The Bible

The DAVIDIC CIPHER

Within the Hebrew texts there are two similar, yet unique systems of cantillation symbols. The first system is associated with the literary portions of the Bible¹ and the second system with the Psalm manuscripts, the book of Job and Proverbs.

There are also two schools of thought regarding these systems. The traditional premise is that the symbols of both cantillation systems represent specific vocal articulations that are used to intone² the texts over traditional melodies, the execution of which varies from religious community-to-religious community. The second school of thought is that the cantillation symbols found within the Psalm manuscripts represent specific fixed pitches on which the texts were sung, the methodology of which to decode them presumably lost in antiquity. It is the premise of this book that that this methodology has been not lost, merely hidden within the pages of the Bible.

Within the book of Psalms there are a series of ten symbols³ which when properly deciphered enable the various manuscripts in the Psalms to be transcribed and written in contemporary musical notation. The DAVIDIC CIPHER, as it will be referred to in this book, is the Rosetta Stone that provides the key that enables the following three elements to be linked together:

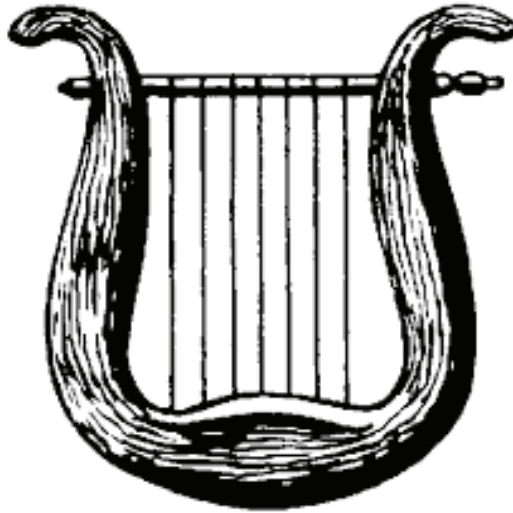
The ten cantillation symbols of the Psalm manuscripts

◆ / ˆ < ^ | † \ ‹ ∨

The twenty-two letters of the Hebrew alephbet⁴

א ב ג ד ה ו ז ח ט י כ ל מ נ ס ע פ צ ק ר ש ת

Types Of Musical Instruments Found In The Bible



Cithara / Kithara

The **cithara** or **kithara** ([Greek](#): κιθάρα, *kithāra*, [Latin](#) : *cithara*) was an [ancient Greek musical instrument](#) in the [lyre](#) or lyra family. In [modern Greek](#) the word *kithara* has come to mean "[guitar](#)" (a word whose origins are found in *kithara*).

The kithara was a professional version of the two-stringed [lyre](#). As opposed to the simpler lyre, which was a folk-instrument, the kithara was primarily used by professional musicians, called [kitharodes](#).

The kithara's origins are likely Asiatic.^[1]

The [barbiton](#) was a bass version of the kithara ^[2] popular in the eastern [Aegean](#) and ancient [Asia Minor](#).