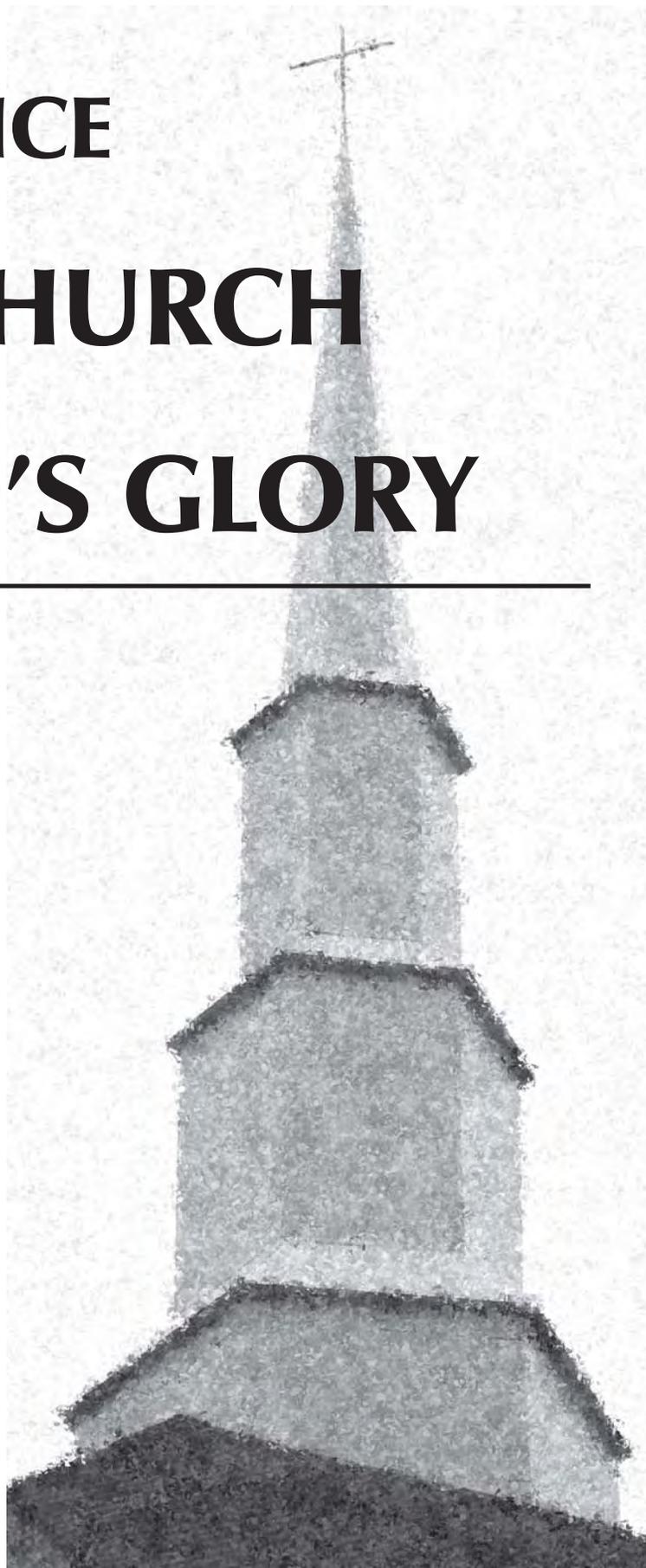


CONFERENCE ON THE CHURCH FOR GOD'S GLORY

MAY 23, 2005

FIRST BAPTIST CHURCH
ROCKFORD, ILLINOIS

5304 Charles St Rockford, IL 61108
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Conference Overview

11:00-11:50	Preaching Session 1 <i>Scott Williquette</i> "Worship God Hates"	5
12:00-12:40	Lunch (Bart Allen Hall)	
12:45-1:45	Workshop 1 <i>John Makujina</i> "The Language of Music"	8
1:45-2:00	Break	
2:00-3:00	Workshop 2 <i>Kevin Bauder</i> "A Christian Theology of Culture"	17
3:00-3:30	Break	
3:30-4:25	Workshop 3 <i>John Makujina</i> "Common Misconceptions About Music"	25
4:30-5:10	Dinner (Bart Allen Hall)	
5:15-6:10	Workshop 4 <i>Scott Aniol</i> "Preparation and Participation in the Worship Service"	30
6:15-7:00	Question & Answer Time	
7:00-7:15	Break	
7:15-8:15	Preaching Session 2 <i>Kevin Bauder</i> "Meaning and Morality"	45
	Conference Feedback Form	
	Session Order Form	

Rejoice All In The Church of God

Scott Williquette, b. 1980

WHILE SHEPHERDS WATCHED
C.M.d.

English carol

1. Re - joice all in the church of God, The Sov - 'reign's chos - en
 2. Re - joice all in the church of God, The Sov - 'reign's ho - ly
 3. Re - joice all in the church of God, The Sov - 'reign's need - y

bride, Est - ab - lished for His ar - dent praise; In her, God's life re -
 flock, En - trust - ed to His shep - herds true, De - vout in word and
 saints, Whose shep - herds preach and teach the Word To build them in the

sides. God's sac - red tem - ple now is she; Spoil her and be des -
 walk; Who lead and feed with eag - er - ness, De - void of sloth and
 faith. With - out such preach - ing all would fall— Like in - fants be mis -

troyed. She is the one for whom Christ died; She is His price - less joy.
 greed; Who preach the Word with cer - ti - tude To meet the Christ - ian's need.
 led. The church must stand in faith - ful - ness To Christ, who is her Head.

Church of God, the Father's Chosen

Scott Aniol, b. 1980
Ephesians 1.22-2.22

BEECHER
8.7.8.7.D.

John Zundel, 1815-1882

1. Church of God, the Fa-ther's chos-en, Bears the beau-ties of His grace;
 2. Church of God, the Sav-ior's bod-y Made from men in ev-'ry land
 3. Church of God, the Spir-it's tem-ple Built from bricks of men a-lone.

Chos-en to be pure and blame-less— Like-ness of His hol-y face.
 Quick-ened from their dead con-di-tion All through grace, not earned by hand.
 Joined to-geth-er for His dwel-ling; Je-sus Christ, the corn-er-stone.

His e-lect from time e-ter-nal Reap vast bles-sings through His Son—
 Though di-verse in form and func-tion, Fit and u-ni-fied as one.
 Now the place of gath-ered wor-ship, God's as-sem-bly, praise to bring.

Free for-give-ness and re-demp-tion Giv'n to all, His vict-'ry won.
 Serv-ing with each gift dis-tinc-tive; All sub-mit-ting to the Son.
 Praise the Ar-chi-tect e-ter-nal! Praise the Lord; O shout and sing!

Thank You, Lord, for Gifts of Music

Scott M. Aniol, b. 1980

AUSTRIAN HYMN
8.7.8.7.D.

Franz J. Haydn, 1732-1809

1. Thank you, Lord, for gifts of mu - sic— Ju - bal's joy - ful work of skill,
 2. Thank you, Lord, for gifts of mu - sic— Mo - ses' means of prais - ing God,
 3. Thank you, Lord, for gifts of mu - sic— Dav - id's dear re - sponse of love,
 4. Thank you, Lord, for gifts of mu - sic— Paul's pro-nounce-ment of God's Word,

Craft - ing inst - ru - ments of beaut - y, With your light our hearts do fill.
 Thank - ing You for strong de - liv - 'rance, Spread - ing Your great name a - broad.
 Wor - ship - ing in ad - o - ra - tion He who dwells in light a - bove.
 Aid - ing those who trust in Je - sus, Teach - ing truth a - bout the Lord.

So with glo - rious ex - ul - ta - tion, Tunes har - mon - ious on each tongue,
 So, as we re - cite your good - ness With a song of joy - ful praise,
 So we now with mus - ic ten - der Give our hearts to you a - lone,
 So, with mel - o - dy in - ter - nal, In our hearts thanks-giv - ing broad,

We can al - so bear your splen - dor, Sing - ing songs be - fore un - sung.
 We will mag - nif - y your great - ness And with trust our voic - es raise.
 And with mel - o - dy maj - est - ic Bring you glo - ry on your throne.
 Christ - ians, we, to one a - noth - er Sing of You, the liv - ing God!

Worship God Hates

Scott Williquette



Pastor Williquette has been in the ministry for 16 years. He is the senior pastor of First Baptist Church in Rockford, Illinois. He has both M.Div. and Th.M. degrees from Detroit Baptist Theological Seminary and has completed all the class work toward a Th.D. at Central Baptist Seminary. He and his wife, Vicki, have three children.

Malachi 1.6-14

God does not accept all worship. Although many would disagree with that statement, it is nonetheless true. There was a day when Christians attempted to pattern their worship after scriptural teaching. It was understood that God is the primary audience of the worship service. Man was a joyful participant in worship, but God and His pleasure, adoration, and glory were the focus. God's truth was central both in the hymns sung and the sermons preached. Every aspect of the corporate gatherings was founded upon and propagated the great doctrines of the faith. Church services were designed to be edifying, uplifting, and reverent. The Word was expounded thoughtfully and passionately. God's people raised their voices in humble and joyful adoration to their Creator. Today in evangelical and even fundamental circles, however, a great shift has occurred. Today, worship is often designed to please man. The doctrines of the Christian faith are often ignored and the content of both song and sermon is trivial, man-centered, emotion based, and manipulative. Is the Creator pleased with such worship? No.

There is such a thing as worship that God hates. We see such "worship" described in Malachi 1.6-14. This passage calls us to examine our worship of the Lord. Those who shepherd God's people must not bow to the pressures of the present religious culture. They must lead their people in *God-focused* worship.

Proposition: God Hates Disobedient, Disrespectful, and Thoughtless Worship.

I. God Hates Worship That Is Not Controlled By Biblical Revelation (1.7-8, 13-14).

II. God Hates Worship That Does Not Honor Him For Who He Is (1.6, 8).

III. God Hates Worship That Is Thoughtless and Lethargic (1.6b, 7b, 8b).

IV. God Hates Worship That Flows From a Spirit of Disdain (1.12-13).

Applications:

1. Is our worship controlled by Scripture? Are we obedient to the Lord in our daily worship and service for Him, and do we offer the Lord biblical worship from a pure heart on Sundays? When we enter the church doors on Sundays do we do so with a desire to please, magnify, and adore the Lord?
2. When we gather to worship do we truly give God His due honor and weight? Do we magnify God's greatness and godness? Do we humbly bow to His authority? Do we recognize and rest in His sovereignty?

-
3. When we gather to worship do we do it thoughtlessly and lazily, or do we do it with a solemn joy? Is our view of God so low that we don't really care how we worship, or are we motivated by such an elevated view of God as to offer Him submissive, serious, and yet joyful and enthusiastic worship?

 4. When we prepare to come to church do we sometimes feel inconvenienced and weary of it? Or is our heart filled with joy?

 5. Let me leave you with an axiom — the person who finds worship in a good Bible-preaching church boring is a person who, at the very least, has a low view of God and is quite possibly unsaved.

The Language of Music

John Makujina



Dr. Makujina is an associate professor at Central Baptist Theological Seminary. He holds an M.A. from Trinity Evangelical Divinity School and a Ph.D. from Westminster Theological Seminary. Dr. Makujina has lectured extensively in biblical languages and Old Testament. He has published articles in the Westminster Theological Journal, The Master's Seminary Journal, the Dictionary of Biblical Imagery, Ancient Near Eastern Texts, Journal of the American Oriental Society, Filologia Neotestamentaria, Estudios Biblicos, Hebrew Union College Annual, Reformed Perspective, and Central's Testimony. His book, Measuring the Music: Another Look at the Contemporary Christian Music Debate, is in its second printing. Dr. Makujina is a member of the Evangelical Theological Society and is a frequent conference speaker.

I. What is music?

- A. Sound Ordered in time and space: music is first of all sustained sound that is ordered in time and space
- B. Creative Intelligence: not only is it ordered, but it is also the result of creative intelligence not of randomness; the sound of rain on a tin roof is not music
- C. Expression: music is an expression of this personal being with creative intelligence to another like-being
- D. Beauty: music is aesthetic, or beautiful
- E. Non-music: anything that is called music that lacks one or more of these elements is not really music
 - 1. a painting is not music
 - 2. a lawnmower engine is not music
 - 3. a bird "singing," is not music

II. How does music communicate?

- A. Music communicates by way of audible symbols that stand for something in the real world

1. How does music represent sadness?
2. How does music represent anger?

III. How Music does not Communicate

- A. Music does not effect us directly like alcohol or drugs
- B. "hypodermic" view of music
- C. Conservative position:
 1. "Another important reason why rock music cannot be legitimately Christianized is that its hypnotic beat can alter the mind, weaken moral sensitivity and inhibitions, and cause people to write, see, and do the most hideous things." (*The Christian and Rock Music*, 100)
 - a) Simon Frith: "Rock music can hypnotize people because it makes its impact *musically rather than lyrically*. As sociologist Simon Frith points out ... 'A word-based approach is not helpful at getting at the meaning of rock The words, if they are noticed at all, are *absorbed after the music has made its mark*.'" (*The Christian and Rock Music*, 101)
 2. "The subordination of the melodic line in rock music to a pulsating, relentless rhythm has an hypnotic effect that causes people to lose touch with reality. Bob Larson states: "The steady pounding can cause the mind to go into a state of daydreaming in which it loses touch with reality. This in turn causes the dancer or listener to lose touch with the value system related to reality. Any monotonous, lengthy, rhythmic sound induces various stages of trances. It is quite obvious to any qualified, objective observer that teenagers dancing to rock often enter hypnotic trances. When control of the mind is weakened or lost, evil influences can often take possession." (*The Christian and Rock Music*, 142)
 3. "There is no way to insulate the bodily responses from the pulsating and pounding power of rock music, because it impacts directly on the body, bypassing the mind." (*The Christian and Rock Music*, 143)
 4. the Bible:
 - a) 1 Samuel 18:10-11 and 19:9-10: "Now it came about on the next day that an evil spirit from God rushed upon Saul, and he raved inside his house, while David was playing music with his hand, as times before. And there was a spear in Saul's hand. And Saul hurled the spear for he thought, 'I will pin David to the wall'" (1 Samuel 18:10-11)

D. Music doesn't control us but it does influence our behavior; it suggests rather than forces, though sometimes it can suggest rather forcefully

1. Muzak:

a) Robert Walser: "At the end of an Iron Maiden concert I attended in 1988, light, happy, Muzak-style music came through the house PA system to accompany the crowd's exit. I didn't recognize the tune, but it was very close to "It's a Small World"... This vapid music, so incongruous after Iron Maiden's powerful show, was clearly intended to disperse the energy of the concert, promoting orderly exit and calm reintegration with the world outside. It succeeded remarkably: fifteen thousand screaming, sweating, straining heavy metal fans were transformed into a group as sedate as any homeward-bound symphony orchestra fans."

2. Music can affect us directly:

a) heavy metal fan, "If it's [heavy metal] really loud, [it] kind of affects your heartbeat and stuff."

b) Jeffrey Arnett "on occasion [at a heavy metal concert] you can actually feel your ribcage vibrating."

c) Robert Snow: "in the 1960s, sound technology enabled groups to crank up the volume so that you could actually feel the music pulsate throughout your body. This wasn't a latent function, it was by design."

d) James Lull: "Nearly every young person in the United States at some point hears a pop music concert live, and comes into thrilling contact with sound so loud and compelling that it seemingly 'takes over' the body."

e) Stephen Davies: "music might trigger some responses simply by being heard. For example, it might affect in a predictable manner the heartbeat or the rate of respiration; it might trigger muscular twitches."

IV. Demon Beat?: Missionaries report that CCM similar to music used in possession rituals

A. Problems:

V. Associative View: an entire song or genre can take on a certain meaning based on the context of its performance

- A. Harold Best "music has no interior beacon that guarantees permanent meaning. Unlike truth, which is transcultural, absolute, and unchangeable, music can shift in meaning from place to place and time to time."
1. "Glorious Things of Thee Are Spoken" "Deutschland über Alles,"
- B. Explanation
1. Stephen Davies :
 - a) "If now I am delighted by the slow movement of Beethoven's Symphony No. 3 because I happened to be listening to it when, in the past, I received news of my lottery win, then my delight is not to be counted as a response to the music as such. Put another way, the variety of response labeled by Kivy as "they are playing our song" is to be dismissed, since responses of this type result from private associations that such music calls to mind rather than from attention to features of the music."
 2. Extraordinary circumstances and unusual reactions to music should not serve as models of normal musical meaning or musical neutrality.

VI. Spirit Witness: Christians ought to be concerned with the person's spirit and attitude not the style of music he uses

- A. Jay Howard and John Streck:
1. "The conclusions drawn are framed in individualistic terms that ignore completely the social structures of the industry. The attitude is pervasive in Christian music... In the same issue, *Contemporary Christian Music* publisher and original editor John W. Styll wonders whether God is pleased with the industry. He then proceeds to sidestep the question by reducing the industry to its constituent individuals, concluding that individuals' attitudes are more important than their activities and that "our hearts mean more to God than our habits." It is difficult to critique an industry and the structures it has developed if only the attitudes of individuals' hearts-something further argued to be beyond the measure of humankind-are deemed important. The approach ignores the possibility that "anti-Christian" practices have been embedded into the structures of the industry. Thus hard questions often go unasked, as well as unanswered.

B. Gary Weaver:

1. "I am quite willing to grant the good intentions, but to insist that good intentions are enough seems too close to one or another ancient and modern heresy. Saying that it is my own private thoughts and intentions that determine the character of my Christian life at least flirts with Gnostic thinking and other "special," non-catholic revelations. It also risks a Manichean rejection of the corporeal world as a proper realm of divine, salvific activity, and perhaps even a dichotomizing of the blatantly corporeal narrative of the Old Testament from a supposedly more "spiritual" and thus private New Testament gospel of salvation."
2. Weaver continues, "Yet this inward and personal understanding of Christianity is characteristic of much contemporary Protestantism, both Evangelical and mainline. Methodist theologian Stanley Hauerwas has observed that post-Enlightenment Protestantism is unusual in Christian history for assuming that being a Christian reduces to questions of one's state of mind, whether those questions be matters of confessional doctrine or Evangelical decisions to "accept Jesus Christ as my personal savior."
3. Weaver continues, "David Yeago... more generally refers to this tendency as 'the disembodiment of Christianity,' and observes how starkly it contrasts with the 'dense corporeality of earlier forms of Christianity.' In that earlier, more corporeal Christianity, creation is not sanctified by good intentions and pious thoughts ('cheerleading for Jesus,' an acquaintance of mine calls it), but by "the public presence of a bodily people, [drawing] created things into new patterns of usage within a distinctive corporate way of life."...Denying the corporeality of the faith makes it that much easier to adopt the debased corporeality of the fallen."

C. 1 Corinthians 8

D. Conclusion

VII. Aesthetic Pelagianism: CCM advocates are involved in the Pelagian heresy

A. Pelagianism is a heresy that denies that man is tainted by sin at birth

1. Pelagius was a British monk of the early 5th cent. A.D. who had a very high view of human nature and human free will

B. CCM's doctrine of aesthetics is Pelagian

1. *Christian Rocker's Creed*: "We hold these truths to be self-evident, that all music was created equal-that no instrument or style of music is in itself evil-that the

diversity of musical expression which flows forth from man is but one evidence of the boundless creativity of our Heavenly Father."

C. Pelagianism Refuted:

1. The Fall:

- a) Genesis 6:5 "And the Lord saw that great was man's evil upon the earth and every imagination of the thoughts of his heart were only evil all the day"
- b) Ephesians 4:18-19 "being darkened in their mind alienated from the life of God, because of the ignorance that is in them, because of the hardness of their hearts, who having become callous have delivered themselves over to licentiousness to perform all kinds of unclean acts in covetousness"

2. depravity extends to every part of man

a) body:

- (1) Rom 6:6: "knowing this that our old man was crucified with him so that the body of sin [the body which sin permeates] might be rendered powerless, so that we may no longer serve sin"
- (2) Rom 6:12 "let not sin reign in your mortal bodies, to obey its lusts"
- (3) also Rom 7:24; 8:10, 13

b) the mind:

- (1) Romans 1:21: "For even though they knew God, they did not honor Him as God or give thanks, but they became futile in their speculations, and their foolish heart was darkened" (NASB)
- (2) 2 Corinthians 3:14-15: "But their minds were hardened; for until this very day at the reading of the old covenant the same veil remains unlifted, because it is removed in Christ.15 But to this day whenever Moses is read, a veil lies over their heart" (NASB)
- (3) Ephesians 4:17-18 "This therefore I say and testify in the Lord, that you no longer walk as also the gentiles walk in the futility of *their minds*, being *darkened in their mind* alienated from the life of God, because of the *ignorance* that is in them, because of the hardness of their hearts"
- (4) 2 Cor 4:4, "in whose case the god of this world has blinded the *minds* of the unbelieving so that they might not see the light of the gospel of the glory of Christ, who is the image of God" (NASB)

- c) the will:
 - (1) Romans 6:17; 2 Timothy 2:25-26;
- d) the emotions and affections:
 - (1) Romans 1:26-27: "On this account God delivered them over to dishonorable passions; for the females exchanged the natural use for that which is contrary to nature; likewise also their males left the natural use of the female and *burned in their desire* toward one another..."
 - (2) Galatians 5:24, "And let those who belong to Christ have crucified the flesh with its *passions and lusts*"
 - (3) 2 Timothy 3:2-4, "unloving, irreconcilable, malicious gossips, without self-control, brutal, *haters of good*, ⁴ treacherous, reckless, conceited, lovers of pleasure rather than lovers of God"
- e) Implications for Dialogue: CCM position on aesthetics must change for dialogue

VIII. 1 Cor 14:6-11: illustrates the futility of speaking in tongues without an interpreter

- A. 1 Cor 14:6-11: "But now, brethren, if I come to you speaking in tongues, what will I profit you unless I speak to you either by way of revelation or of knowledge or of prophecy or of teaching?⁷ Yet [even] lifeless things, either flute or harp, in producing a sound, if they do not produce a distinction in the tones, how will it be known what is played on the flute or on the harp? 8 For if the bugle produces an indistinct sound, who will prepare himself for battle? 9 So also you, unless you utter by the tongue speech that is clear, how will it be known what is spoken? For you will be speaking into the air. 10 There are, perhaps, a great many kinds of languages in the world, and no [kind] is without meaning. 11 If then I do not know the meaning of the language, I will be to the one who speaks a barbarian, and the one who speaks will be a barbarian to me."
- B. 1 Cor 14:7, "Yet, when lifeless objects emit a sound, whether flute or harp, unless they produce a distinction in the tones, how will what is being played on the flute or on the harp be known?"
 - 1. Paul is claiming that without variation in tones the message of instrumental music is incomprehensible because it is meaningless.

2. Leon Morris , "Neither flute nor harp makes sense unless there is a meaningful variation in the sounds produced. A melody finely played speaks to a man's very soul. An aimless jangle means nothing."
 3. Archibald Robertson and Alfred Plumber, "The music must be different, if it is to guide people to be joyous, or sorrowful, or devout. Soulless instruments can be made to speak a language, but not if all the notes are alike."
- C. Paul reveals that for music to be music in the first place it must have meaning
- D. "How can what is played on the flute and harp be comprehended?"
- E. More Conclusions:

IX. Exod 32:17-25:

- A. "And Joshua heard the sound of the people when they shouted and said to Moses, 'There is a sound of war in the camp.' But he [Moses] replied, 'This is not the sound of the forceful shouts of the victor, nor is it the sound of the cowering response of the defeated. It is [instead] the sound of singing that I hear!'" (Exod 32:17-18)
- B. The Scene on the Mountain:
- C. "Antiphonal singing"
- D. Joshua's assessment not entirely incorrect
- E. Calf Worship:
1. v. 25: "And Moses saw that the people were out of control, because Aaron had let them get out of control, to the disgrace [of Israel] among their enemies."
 2. Alfred Sendrey:
 - a) The biblical narrator dilates intentionally upon the unrestrained character of this "dance around the calf," in order to emphasize the sacrilege of idolatry. A later description of a heathen dance by the priests of Baal who "limped about the altar," on the Mount Carmel (1 Kings 18:26), likewise characterizes an un-Jewish, barbarous custom.
- F. Music on the verge of becoming non-music:
1. Three of the irreducibles of music, sound, meaning, and the aesthetic component

G. Summary:

1. 1 Cor 14:7ff and Exod 32:17-25 suggest that meaning, sound, and beauty are non-negotiable components of music

A Christian Theology of Culture

Kevin Bauder



Dr. Bauder is president of Central Baptist Theological Seminary in Plymouth Minnesota. He holds M.Div. and Th.M. degrees from Denver Baptist Theological Seminary, a D.Min. degree from Trinity Evangelical Divinity School, and a Ph.D. degree from Dallas Theological Seminary. Before going to Central, Dr. Bauder was engaged in pastoral ministry and church planting in Colorado, Iowa, and Texas. His academic interests include ecclesiological issues, Baptist distinctives, and the development of American evangelicalism and fundamentalism. He and his wife, Debbie, have two children.

- I. **What is culture? Informal definition: "the way we do things around here." Of course, the term is not defined in the Bible. To complicate matters, there is no widespread agreement about its meaning.**
 - A. Richard H. Niebuhr, *Christ and Culture*. RHN deploys a social-scientific definition of culture. Whatever people do.
 - B. Matthew Arnold, *Culture and Anarchy*. Arnold understands culture as "high culture," i.e., official art, philosophy, music, belles lettres, etc. He looked to culture as the savior of civilization.

Jacques Barzun, *The Culture We Deserve*. Barzun is like a contemporary Matthew Arnold, except he knows that culture (high culture) is disintegrating at an alarming rate.
 - C. T. S. Eliot, *Notes Towards the Definition of Culture*. Eliot sees each culture as the incarnation of a religion, formed in the interplay between classes and (predominantly sectional) interests.
 - E. Henry R. Van Til, *The Calvinistic Concept of Culture*. Most Reformed thinkers ground culture in the "cultural mandate" of the creation narratives. From this they draw the inference that it is the duty of the people of God to dominate and shape human culture.
 - D. My summary. A culture is a secondary environment, humanly created, that embodies an explanation of reality. It provides a grid for interpreting the apparently random data of sensation, and hence serves as a way of knowing. Stretched over time it becomes a tradition that transfers the shared perspectives of a particular people to succeeding generations.

II. Is it possible to evaluate culture?

- A. Two forces are at work in every culture, and a third force may come to bear upon some cultures.
 - 1. Human depravity.
 - 2. Common grace.
 - 3. Redeeming grace and revealed truth.
- B. This makes it possible to form judgments.
 - 1. Not about culture in the abstract.
 - 2. About particular cultures. Some are better and some are worse.
 - 3. About particular phenomena within each culture. Some are better and some are worse.
 - 4. The crucial factor in evaluating any culture or cultural phenomenon is its significance. What does it mean?
 - a. Meaning may be strictly ascriptive or stipulative.
 - b. Meaning may be associational.
 - c. Meaning may be conventional.
 - d. Meaning may be intrinsic, grounded in metaphysical reality.

III. What has happened with Western Culture?

- A. The medieval consensus.
 - 1. Content.
 - a. A personal God Who is interested in his creatures and Who intervenes in history, either miraculously or providentially.
 - b. A moral universe, governed by God's moral law, in which there is retribution for moral violation.

-
- c. Human sinfulness, finiteness and dependency; a sense of the necessity of divine help and forgiveness, balanced by a vision of human dignity based on the *imago dei*.
 - e. Jesus Christ as the God-man, the unique revealer of the Father and redeemer of mankind.
 - f. The necessity of faith and of religion; the presence of mystery; the prestige of Scripture and the Church as authorities.
 - g. A social order reflecting divine order and authority; feudalism to the divine right of kings to the rule of law.
2. Order: Church over culture.
 - a. The church not only communicated Christian content, but perpetuated forms which rendered transparent the significance of the content.
 - b. High culture embodied the ideals of Christian theology and tradition. Philosophy, music, art, architecture, government and jurisprudence were profoundly influenced by Christian categories.
 - c. Folk cultures were permeated with Christian ideals, which manifested themselves in such mundane arrangements as work, social structure, home life, crafts and folk art. To participate in the folk cultures was to gain a practical knowledge of several key Christian categories.
- B. The Enlightenment Revision.
1. Content: an anthropocentric universe.
 - a. God was viewed as absent, impersonal or nonexistent.
 - b. The universe was governed by scientific laws; morality was reduced to a contract.
 - c. Anthropology emphasized human autonomy, ability, goodness, equality, freedom and progress.
 - d. Jesus Christ was viewed as a good man or big brother (at best), or as a pious fraud (at worst).
 - e. The final appeal is always to reason, which is sufficient. Doubt rather than belief becomes primary. Mystery, miracle, tradition and authority are questioned or rejected.

- f. The social order must reflect human equality, rationality, fraternity and liberty.

It is worth noting that the older paganisms had more in common with Christianity than did the new secularism. It is always easier to reach a pagan than it is to reach a secular man.

- 2. Order: culture independent of the Church.
 - a. High culture broke free of Christian authority and tradition beginning with philosophy, then moving into art, music, political theory and jurisprudence.
 - b. Early in the 19th Century, folk (traditional) cultures began to be displaced by popular culture.

Early mass culture was secularized from the very beginning. Since it catered to an audience that was not homogeneous in religious conviction, it tended to avoid any reference to religion except in the vaguest, blandest manner. Folk culture, on the other hand, is tied to a particular people, with traditions that include religious convictions; so it almost always has some religious connection, either in subject matter..., or by virtue of where the culture was shared..., or both. [Kenneth Meyer, *All God's Children and Blue Suede Shoes*, 68].

- c. The dissolution of common categories made discourse between the Church and the culture increasingly difficult, and caused the Church to seem irrelevant.

IV. Where did fundamentalist culture come from?

- A. The Christian response to the foreignness of Christian forms within and increasingly secular culture.
 - 1. Some resisted any concession to secular high culture or to popular culture. These were the true conservatives. They were the Old School, and most American denominations had a group of these.
 - 2. Most American Christians capitulated either to high culture or to popular culture. Finney was the crucial turning point here.
 - a. Theological liberalism represents the professing Church accommodating itself to secular high culture.
 - b. Revivalism represents the professing Church accommodating itself to secular popular culture. We will discuss revivalism in more detail later on.

B. Scottish Common Sense Realism.

1. SCSR was a response to two intellectual dead-ends, both of which were epistemologies that glorified autonomous reason.
 - a. Rationalism (Descartes, Spinoza, Leibniz) emphasized that knowledge is gained through strict logical deduction from premises. The problem with rationalism was that it never quite got beyond solipsism.
 - b. Empiricism (Locke, Berkely, Hume) insisted that knowledge is mediated through ideas which are obtained by sensory experience. The problem with empiricism was that it ended in skepticism. How does one empirically prove causation, for instance?
2. SCSR attempted to get beyond these impasses by locating the core of knowledge in self-evident common sense.
 - a. People perceive reality directly. Their perceptions are accurate and trustworthy. Reality is transparent to the perceiving subject.
 - b. The truths of common sense cannot be made evident by deductive proofs. There is always an absurdity in opinions which are contrary to common sense [EP 157].
 - c. Matters of common sense lie within the reach of common understanding. No special training or intellectual abilities are required. Every man is a competent judge.
3. SCSR proved to be a mixed blessing.
 - a. On the one hand, it provided evangelicals with a ready defense against the skeptics of the early 19th C. At this point, evangelicals were riding the crest of an intellectual fashion.
 - b. Later on, when the intellectual ground shifted, the evangelical commitment to SCSR left it appearing outmoded and irrelevant. One continues to find evangelical theologians writing in the categories of SCSR as late as Carl F. H. Henry.
 - c. In its commitment to SCSR, the movement that became fundamentalism really was committed to a form of modernism. This was not the thought of the fathers or the Reformers, and Christian doctrines had to be rethought and restated in light of it. Some of this restating represented an advance in thought; some of it was not so helpful.

- C. Populism, particularly in view of the success of Jeffersonian and then Jacksonian democracy.
1. Positively, populism emphasized the competence of the ordinary man as a judge of all questions, including those of taste, politics, philosophy and religion. In its most extreme form, populism held the common man to be a competent judge of matters medical and legal.
 2. Negatively, populism rejected anything smacking of authority or superiority. The one exception to this was the superiority of success: populists are great pragmatists. Their heroes tend to be common people who rose to the occasion and succeeded hugely. Specifically, populism manifested three attitudes which affected American Christianity.
 - a. Anti-intellectualism. Populists were suspicious of higher learning and of abstract reasoning. This includes a bias against all educated professions. The populist is proud of being self-taught. If there is to be education, let it be a technical training to do something useful.
 - b. Anti-clericalism. The populist ideal was a farmer-preacher, a man who had little or no specialized training, but who would pore over his Bible. Populists despised ministers who occupied a separate, special class.
 - c. Anti-traditionalism. The populist refused to be bound by the dead hand of the past. His concern was not with what had been thought and done before, but with what would work now. Creeds, confessions and traditional forms merited his contempt.

V. How do we evaluate cultures or cultural phenomena? What does *Sola Scriptura* look like here? This is a special exercise in ethical judgment.

- A. Biblical ethical judgments are formed along a continuum of issues.
1. Matters that are explicitly commanded by Scripture.
 2. Matters that are required by Scriptural principle.
 3. Matters that are neither required nor forbidden by Scripture (*adiaphora*).
 4. Matters that are forbidden by Scriptural principle.
 5. Matters that are explicitly prohibited by Scripture.

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- B. These decisions require different levels of discernment, i.e., some require a more advanced capacity for forming moral judgments than others.
1. Categories 1 and 5 require no discernment at all. These present a matter of bare obedience.
 2. Category 3 requires careful judgment of each individual case. What is permissible in general is not necessarily good or useful in the instance.
 3. Categories 2 and 4 require the ability to apply principles.
- C. Applying principles.
1. A principle is a moral generalization. It represents an obligation, either positively or negatively. It does not, however, define the specific circumstances under which the obligation applies.
 2. In order to apply the principle, one must have a warrant. The warrant is what connects the generalization (the principle) to the specific act that is in view.
 3. The warrant rests upon some information that may be supplied outside of Scripture.
 4. Information that comes from outside of Scripture must be evaluated according to the canons of right thinking.

Examples

Example 1: Should a Christian engage in the recreational use of crack cocaine?

Premise 1: Christians should not (normally) do that which is illegal, addictive, or destructive of good health.

Premise 2: The recreational use of crack cocaine is illegal, addictive, and destructive of good health.

Conclusion: Christians should not engage in the recreational use of crack cocaine.

Example 2: Should a Christian use the "seven words you can't say on television?"

Example 3: Should a Christian pastor hang a magazine centerfold in his office?

In every example, a biblical principle is relevant. In order to apply the principle, however, a second premise is necessary.

This same procedure is used to evaluate cultural phenomena. Their meaning must be understood before sound moral judgments can be formed.

A Bad Example

What do Burkas and Parkas Mean?

By "Samuel"

An anonymous poster on "SharperIron.org"

The trouble with asking about the meaning of clothes is that it's simultaneously too strong of a question and too weak.

It can be too strong because sometimes the choice of clothing implies no externally accessible meaning at all. It's hard to see the difference between Low Rise Boot 527s and Low Rise Straight 529s. There need not be any meaning at all, neither in my eye nor in the beholder's.

The question can also be too weak, because there can be far more than one "social meaning." Yes, clothing can mark group identity. But a person's clothing may also say one thing to outsiders and something else to insiders. At my alma mater, you could sometimes tell the major of a student by dress (say, because disproportionately business majors wore good ties, art majors wore earth tones, and elementary education majors wore jumpers). At different times and places, or at the same place and time but to different people, clothing may be rude or stylish, gathering attention because it's uncomfortably modest or because it's daringly bold. That's why it's impossible to say what "the social meaning" is for the rock star or the Orthodox Jew. And when a woman in Afghanistan wears a burka, is this a sign of modesty or of male domination and suppression? I'm inclined to the latter.

I see no common grace and not really much in common at all in clothing throughout the human race. In some times and places, displaying an ankle has been provocative; when you wear a loin cloth there's not much more to show. Like ceremony, appropriate dress is a matter of "place, degree, and form." It is intensely relative.

For two recent examples, check out these links. One is to a Washington Post piece in which the author castigates Vice President Cheney for attending the Auschwitz memorial ceremony in an olive-drab parka--"the kind of attire one typically wears to operate a snow blower." The other is to a New York Times slide show on fashion week 2005. The narrator describes the week as battle of ideologies, a fight to the finish between the bourgeoisie and the romantics.

Both show that clothing can have a social meaning but it's a complicated matter. Getting dressed in the morning is not for the faint of heart.

Common Misconceptions About Music

John Makujina

I. Divine Authorship of all Music: "What God creates is good; God created music, therefore all forms of music are created by God and are good"

A. Randy Stonehill, "Its [rock and roll is] just a thing. You break it down and its rhythm and melody and harmonies. God has created it so it can be either used or misused."

B. Petra, "God gave rock and roll to you... put it in the souls of everyone/If you love the sound then don't forget the source"

II. Supremacy of the Lyrics: the morality of music is found in the Lyrics not the style of music

A. this assumes that a word is somehow naturally related to the thing that it refers to and is inseparably chained to it

1. Linguistics 101:

2. Robert Walser:

a) "Before any lyrics can be comprehended, before harmonic or rhythmic patterns are established, timbre instantly signals genre and affect. Imagine this text being done by AC/DC, with raucous screaming and pounding: "I hear footsteps and there's no one there; I smell blossoms and the trees are bare." Now compare Frank Sinatra crooning it, backed by strings. The musical cues create very different effects: one is of frantic agony of paranoia; the other is the delicious disorientation of bourgeois love."

(1) what this means is that the lyrics "I hear footsteps and there's no one there; I smell blossoms and the trees are bare," mean something totally different when AC/DC sings them as when Sinatra sings them

B. Walser: "But I would argue that musical codes are the primary bearers of meaning; lyrics, like costume and performers' physical motions, help direct and inflect the

interpretation of the meanings that are most powerfully delivered, those suggested by the music."

- C. Simon Frith: "Sociologists of popular music have always fallen for the easy terms of lyrical analysis. Such a word-based approach is not helpful at getting at the meaning of rock.... Most rock records make their impact musically rather than lyrically. The words, if they are noticed at all, are absorbed after the music has made its mark. The crucial variables are the sound and rhythm."
- D. Quinton Schultze: "The problem with trying to pin down the lyrical meaning is that rock and roll has always expressed more and meant more than its lyrics alone. The text is but one avenue to the meaning of the song."

III. Autonomy: Limits of both man and music:

- A. CCM's aesthetic leads to the conclusion that man is autonomous when it comes to appreciating beauty
- B. Music is limited
- C. Man: man is the measure of truth
 - 1. man is not self-governing
- D. CCM's aesthetic parallels the world view of the *atheist*
 - 1. The atheistic universe: no transcendent, objective laws of ethics, science, or beauty.
 - a) ethics: no transcendent evil in an atheistic universe
 - b) Aesthetics: no aesthetic laws
- E. CCM's philosophy of aesthetics is almost identical to the atheists.

IV. Reductionism: Reductionism is the misconception that the moral neutrality of music can be proven by examining the individual elements of a style in isolation from the remaining elements

1. Randy Stonehill, "Its [rock and roll is] just a thing. You break it down and its rhythm and melody and harmonies. God has created it so it can be either used or misused."
2. Steve Miller: "Granted, much of rock music does generate an exciting atmosphere, but excitement is not wrong in itself... Excitement itself is neutral, but a rock artist has the opportunity to channel that excitement toward positive or negative ends."
3. Problems:

V. Encyclopedic View of the Bible: applying the Bible to everyday moral choices

- A. Gal 5:19-21 "Now the deeds of the flesh are evident, which are: immorality, impurity, sensuality, idolatry, sorcery, enmities, strife, jealousy, outbursts of anger, disputes, dissensions, factions, envying, drunkenness, carousing, and *things like these*, of which I forewarn you, just as I have forewarned you, that those who practice such things will not inherit the kingdom of God."
- B. Hebrews 5:14 "But solid food is for the mature, who because of practice have their senses trained to discern good and evil"

VI. Desensitization: another method for illustrating the neutrality of music

A. Steve Miller:

1. "If you watch people calmly listen to the Beatles today, you will wonder what all the fuss was about. If the problem was inherently in the style, there would be no difference in the response people have to the music today from the response they had in the sixties."

B. Steve Lawhead:

1. "Watch a film of the Beatles at Shea Stadium, the stands packed with thousands of screeching, crying fans, and you wonder what all the commotion was about. Was it the music? No. If music was the mover, those bouncy songs would still drive

people crazy. Put on a stack of old Beatle records and you won't get anybody to scream and tear their hair."

C. Problems:

1. desensitization: repeated exposure to any stimulant (direct or mediated) will eventually lead to tolerance, dissatisfaction, and burnout.
2. Bernice Martin:
 - a) "Each style, once all its main features have been developed naturally moves into more extreme and emphatic versions of itself until it exhausts its own logic and provokes the introduction of a counter style. Some such process has surely happened in pop music."
3. Simon Reynolds,
 - a) "The problem is that, as with any drug or intoxicant, tolerance builds up rapidly.... But noise hipsters...can cope with absurd levels of outrage/dissonance, and therefore require extreme after extreme in order to feel stimulated/mindblown. Burnout approaches."
4. Nathan Rubin:
 - a) "To retain the intensity Presley had generated simply by sneering and singing the country blues, rock and roll during the seventies was obliged to turn assaultiveness up to the max. The result was called heavy metal...To create it then-since loud sounds are more aggressive than soft ones-make heavy metal loud. Since males are more aggressive...than females, make it male. Make it screamed rather than sung, distorted rather than pitched, lumbering rather than sprightly, insistent rather than diffuse, massed rather than single.... In fact, all that hard rock players really had to do was exaggerate what they were already doing: play the riffs still louder, distorting their timbres, and the solos still faster."
5. Jeffrey Arnett:
 - a) "even within popular music, vulgar art did not begin with heavy metal. The rock music of the 1960s and 1970s also exalted vulgarity. But heavy metal has reformulated the audaciousness and excess of rock for the 1980s and 1990s now that rock has become tamed and respectable....Heavy metal came forth in part as a response to rock's new docility. Heavy metal performers made their performances and their songs outrageous enough to violate even the new, expanded boundaries of social acceptability. Increasingly sophisticated sound technology gave them the weapons they needed to create a new sound of

unprecedented fierceness to accompany their fierce, defiant, angry ideology. And the adolescents of the world listened, and responded, by the millions."

6. Joe Stuessy :

- a) "To grab the spotlight from the current stars, a new band must play louder, have more elaborate props, cut bigger holes in their jeans, wear more spikes and chains, shout more obscenities, and bite the heads off more bats than the current groups."

VII. Skill: CCM advocates appeal to the level of skill that is necessary to play rock music

A. Steve Taylor:

1. "And I also knew that new wave music was, essentially, four guys getting together who couldn't play musical instruments, and that appealed to me because I couldn't play anything either."

B. the skill necessary does not justify something aesthetically or morally

Preparation and Participation in the Worship Service

Scott Aniol



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Unfortunately many church leaders put little or no thought into preparing for a worship service, and many church services encourage members to maintain a "spectator" mentality. This workshop will develop principles for a methodology of congregational worship that flows from a biblical worship theology. Methodologies change. Congregational worship methodologies are not prescribed in Scripture, and it is not my intention to prescribe any here. My goal is simply to lay a biblical foundation and philosophical principles of congregational worship and to encourage pastors, music directors, and other church leaders to actively think through how the worship service is done.

Though methodologies can certainly change over time, we are still responsible to give careful consideration to our methodologies of congregational worship and the theology and philosophies upon which they are based. Unfortunately, many pastors and church leaders don't consider what their worship services say about their theological and philosophical beliefs. They either put little thought into the service at all, or their methodology is completely inconsistent with their professed theology and philosophy.

I recently attended a workshop that was supposed to help church leaders plan the order of their worship services. Instead of focusing on objective factors in these decisions or asking how the order would best facilitate biblical worship, the speaker's major determiner was how the order would appeal to the people. He passed out several service orders and then evaluated them based on what kind of effect they would have on members of the congregation. In reality, his method for formulating a methodology of congregational worship was rank pragmatism — little better than Hybels or Warren.

What I intent to do today is lay a solid theological foundation of congregational worship from which we can draw some objective philosophical principles. I will then conclude with some thoughts about how our methodologies of congregational worship can flow from that foundation. Again, I don't intend to prescribe any particular service order or way of doing things. I would just like to stimulate all of us to make sure that how we are leading congregational worship in our services fits with what the Bible has to say about the subject.

I. A Theology of Congregational Worship

A. What is Worship?

Dozens of volumes have been recently written in an attempt to answer this question, and many of them are helpful. What I have found, however, is that most authors who attempt to define worship provide more of a description than a definition. Very few authors narrow their definition to the essential essence of biblical worship.

Consequently, many of these authors end up arguing for a particular *methodology* of congregational worship instead of really defining what worship is in the Bible. In order to narrow our focus to the essence of biblical worship, I'd like to take a brief survey of Scripture's language of worship in an attempt to arrive at a concise biblical definition.

1. Worship in the Old Testament

The most common word for worship in the Old Testament is *shachah* (שָׁחָה). The lexicons define this word, "to bow down, prostrate oneself." It is translated as "worship" 99 times, "bow" 31 times, "bow down" 18 times, "reverence" 5 times, and "fall down" 3 times. The general idea, therefore, is some kind of physical prostration in awe and reverence of someone or something. Looking at a few passages that translate this word will demonstrate this:

2 Chronicles 20.18 And Jehoshaphat bowed his head with his face to the ground: and all Judah and the inhabitants of Jerusalem fell before the LORD, worshiping [shachah] the LORD.

Nehemiah 8.6 And Ezra blessed the LORD, the great God. And all the people answered, Amen, Amen, with lifting up their hands: and they bowed their heads, and worshiped [shachah] the LORD with their faces to the ground.

Job 1.20 Then Job arose, and rent his mantle, and shaved his head, and fell down upon the ground, and worshiped [shachah].

Psalms 95.6 O come, let us worship [shachah] and bow down: let us kneel before the LORD our maker.

In all of these instances, *shachah* is translated with a description of physical bowing or prostration. This comprises the most common concept of worship in the Old Testament—a physical response to something. A review of the passages listed above will emphasize the *reason* for the response.

In 2 Chronicles 20.18, Jehoshaphat and the people fell down in worship before the Lord because of the message they had received from Him:

Then upon Jahaziel the son of Zechariah, the son of Benaiah, the son of Jeiel, the son of Mattaniah, a Levite of the sons of Asaph, came the Spirit of the LORD in the

midst of the congregation; 15 And he said, Hearken ye, all Judah, and ye inhabitants of Jerusalem, and thou king Jehoshaphat, Thus saith the LORD unto you, Be not afraid nor dismayed by reason of this great multitude; for the battle is not yours, but God's. 16 To morrow go ye down against them: behold, they come up by the cliff of Ziz; and ye shall find them at the end of the brook, before the wilderness of Jeruel. 17 Ye shall not need to fight in this battle: set yourselves, stand ye still, and see the salvation of the LORD with you, O Judah and Jerusalem: fear not, nor be dismayed; to morrow go out against them: for the LORD will be with you (2 Chronicles 20.14-17).

The people bowed down and worshiped the Lord in Nehemiah 8.6 because they had heard His Word read to them:

And all the people gathered themselves together as one man into the street that was before the water gate; and they spake unto Ezra the scribe to bring the book of the law of Moses, which the LORD had commanded to Israel. 2 And Ezra the priest brought the law before the congregation both of men and women, and all that could hear with understanding, upon the first day of the seventh month. 3 And he read therein before the street that was before the water gate from the morning until midday, before the men and the women, and those that could understand; and the ears of all the people were attentive unto the book of the law (Nehemiah 8.1-3).

Job fell to the ground in worship after news of his family's death. His response was of trust and dependence in the sovereign control of God over the situation. The reason for the command to bow down in worship in Psalm 95 is clear:

O come, let us worship and bow down: let us kneel before the LORD our maker. 7 For he is our God; and we are the people of his pasture, and the sheep of his hand (Psalm 95.6-7).

In every instance, the physical response of worship relates directly to an understanding of truth about God. In the case of 2 Chronicles 20, the people realized that the Lord was going to protect them. In Nehemiah, the people heard truth from His Word. Job responded with dependence on God's sovereignty even during a difficult trial.

When we consider worship in the Old Testament we often think of the physical manifestations of worship — the rituals, the bowing, the sacrifices, etc. And often authors who are attempting to define worship biblically do so in those kinds of terms. However, if we examine the essential essence of worship in these biblical references, it is clear that no matter in what form worship took place, Old Testament worship consisted primarily of two elements: a presentation of truth about God and a response to that truth. No matter if the worship was expressed actively through ritual and ceremony or if it was a spontaneous reaction, the essence of the worship was the same—response to truth about God.

2. New Testament Worship

In the Septuagint, *shachah* is translated with the word *proskuneo* (προσκυνέω), which means virtually the same thing as its Hebrew counterpart. It emphasizes a physical manifestation of worship. This same word, *proskuneo*, is common in the Gospels (26 occurrences). People would often bow down worshipfully before Jesus when they understood who He really was:

Matthew 28.9 And as they went to tell his disciples, behold, Jesus met them, saying, All hail. And they came and held him by the feet, and worshiped him.

This word is also very common in the book of Revelation (21 times) because the angels and elders in heaven often bow down before God because of who He is:

Revelation 4.10 The four and twenty elders fall down before him that sat on the throne, and worship him that lives for ever and ever.

So in the Gospels and Revelation the concept of worship is very similar to that of the Old Testament. Worship is a response (often physical) to an understanding of truth about God.

What is interesting is that *proskuneo* virtually disappears in Acts and the Epistles, which is why we cannot tie the essence of worship to some kind of outward physical description. The word that replaces *proskuneo* in these books is *latreuo* (λατρεο) which is usually translated "serve."

Romans 1.9 For God is my witness, whom I serve [latreuo] with my spirit in the gospel of his Son, that without ceasing I make mention of you always in my prayers.

Romans 12.1 I beseech you therefore, brethren, by the mercies of God, that ye present your bodies a living sacrifice, holy, acceptable unto God, which is your reasonable service [latreuo].

Philippians 3.3 For we are the circumcision, which worship [latreuo] God in the spirit, and rejoice in Christ Jesus, and have no confidence in the flesh.

Paul de-emphasizes the physical manifestations of worship, which helps us recognize the essential elements of worship, namely, response to truth about God. For instance, the "therefore" in Romans 12.1 demonstrates that offering our bodies as sacrifices of worship is in response to the rich truths laid out in chapters 1-11.

3. The Essence of Worship

Christ emphasized this essential definition of worship in his discussion with the woman at the well in John 4. When Jesus met the woman at the well and

confronted her about her sin, she tried to change the subject and in doing so, provided Christ the opportunity to address this very important topic of worship. The woman asked Jesus what the proper means of worshiping was:

Jesus declared, "Believe me, woman, a time is coming when you will worship the Father neither on this mountain nor in Jerusalem. 22You Samaritans worship what you do not know; we worship what we do know, for salvation is from the Jews. 23Yet a time is coming and has now come when the true worshipers will worship the Father in spirit and truth, for they are the kind of worshipers the Father seeks. 24God is spirit, and his worshipers must worship in spirit and in truth."

Because of God's strict commands concerning worship, the Jews at that time were very concerned with the outward forms—where, when, and how they should worship. The woman was asking what the proper outward forms of worship should be. Jesus replied that with His coming, the outward forms weren't necessary anymore, and He emphasized the two essential elements of worship, namely response (spirit) and understanding of truth.

Therefore, worship can be defined as follows: **Worship is a spiritual response to God resulting from an understanding of biblical truth about God.** This definition captures the biblical essence of worship and can be expressed in countless ways through actions, attitudes, and affections. In reality, worship should encompass all of life as we have seen especially in the language of the epistles.

B. What is Congregational Worship?

Congregational worship is more narrowed. It is the gathering of the people of God in order to corporately worship Him as a congregation. This form of worship is clearly commanded and exemplified in Scripture:

Psalm 111.1 Praise ye the LORD. I will praise the LORD with my whole heart, in the assembly of the upright, and in the congregation.

Psalm 149.1 "Praise ye the LORD. Sing unto the LORD a new song, and his praise in the congregation of saints."

In these passages, the psalmist exhorts the believer to praise Jehovah and to do so in the assembly of believers. It is clear that Old Testament believers recognized the importance of worshiping congregationally, and this carried over into the New Testament church as well. The New Testament portrays believers gathering together to worship on a regular basis. First Corinthians 14.23 speaks of the whole church gathering together. Acts 2.46 speaks of the early church attending the temple together and breaking bread in their homes. Hebrews 10.25 commands believers not to neglect meeting together. Though no explicit command that the purpose of these

meetings be congregational worship exists, we can be sure that worship did occur for several reasons.

First, early Christian gatherings naturally included many Jewish worship practices. Andrew Hill, an Old Testament scholar, insists this when he says, "It is only natural . . . that we seek the origins of early Christian worship in Jewish temple and synagogue worship."¹ Since the church began with Jews and the earliest believers were Jews, they naturally continued worshiping with Jewish traditions, adding to them new truth concerning Jesus the Messiah.

Second, it is clear from New Testament narratives that what took place at gatherings of the church included acts of congregational worship:

Acts 2.42-47 They devoted themselves to the apostles' teaching and to the fellowship, to the breaking of bread and to prayer. 43Everyone was filled with awe, and many wonders and miraculous signs were done by the apostles. 44All the believers were together and had everything in common. 45Selling their possessions and goods, they gave to anyone as he had need. 46Every day they continued to meet together in the temple courts. They broke bread in their homes and ate together with glad and sincere hearts, 47praising God and enjoying the favor of all the people. And the Lord added to their number daily those who were being saved.

Acts 13.1-2 In the church at Antioch there were prophets and teachers: Barnabas, Simeon called Niger, Lucius of Cyrene, Manaen (who had been brought up with Herod the tetrarch) and Saul. 2While they were worshiping the Lord and fasting . . .

Also, the New Testament describes gatherings of believers as the temple of God:

Ephesians 2.21-22 Now therefore ye [plural pronoun, "you all" as a local church congregation] are no more strangers and foreigners, but fellow citizens with the saints, and of the household of God; 20 And are built upon the foundation of the apostles and prophets, Jesus Christ himself being the chief corner stone; 21 In whom all the building fitly framed together groweth unto an holy temple [naos, same word used for the Holy Place in the Temple] in the Lord: 22 In whom ye also are builded together for an habitation of God through the Spirit.

1 Corinthians 3.9 For we are labourers together with God: ye [plural pronoun] are God's husbandry, ye are God's building [oikos, "dwelling"].

1 Corinthians 3:16-17 Know ye [plural pronoun] not that ye are the temple [naos] of God, and that the Spirit of God dwelleth in you [plural]? 17 If any man defile the temple

¹ Andrew E. Hill, *Enter His Courts with Praise* (Grand Rapids, MI: Baker, 1993), p. 222.

of God, him shall God destroy; for the temple of God is holy, which temple ye [plural] are.

1 Peter 2.5, 9 Ye [plural pronoun] also, as lively stones, are built up a spiritual house [oikos], an holy priesthood, to offer up spiritual sacrifices, acceptable to God by Jesus Christ. 9 But ye are a chosen generation, a royal priesthood, an holy nation, a peculiar people; that ye should shew forth the praises of him who hath called you out of darkness into his marvellous light.

Both Old Testament command and New Testament example demonstrate that God desires that believers lift His praises together. He wants His children to gather for the purpose of honoring Him. This worship is still individual, heart-felt response toward God, but it is expressed publically in the presence of other believers. This brings God even more glory than if it were done privately.

For instance, a person receives more honor when he is praised in the presence of many people than if he were praised by one person privately. The great honor that comes with winning an Olympic gold medal is due to the fact that thousands of people are watching the event. A solo violin can be beautiful, but when it is combined with other instruments in a symphony, the glory of the music is even more spectacular. The same is true when God is praised publically in the presence of others. C. H. Spurgeon said, "Personal praise is sweet unto God, but congregational praise has a multiplicity of sweetnesses in it."

Therefore, congregational worship could be defined as follows: **Congregational worship is a unified chorus of spiritual responses toward God expressed publicly to God resulting from an understanding of biblical truth about God.**

II. A Philosophy of Congregational Worship

A. Congregational worship must be God-oriented.

Because congregational worship is specifically designed to be a response to God because of biblical truth about Him, God must be the center of the service. Because the Bible is our only objective source of truth about God, Scriptural truth about God should be the content of congregational worship. Because worship is intended to be a response to God, congregational worship should be directed to God. Worship is a spiritual response to God resulting from an understanding of biblical truth about God. Worship is not about us---it is about God. It is therefore necessary that music used in congregational worship be God-oriented.

Yet much of congregational worship today is man-oriented. Services are designed for "seekers," with music chosen that will appeal to unbelievers and entice them to attend church services. Revivalism and the mega-church movement have shifted the focus of congregational worship from God to people. But because congregational worship is

specifically designed to respond to God because of objective truth about Him, God must be the center of the worship service.

B. Congregational worship must be Doctrine-oriented.

Because believers can respond only when they have understood biblical truth, congregational worship should be filled with doctrinal truth. Since worship requires understanding doctrine and understanding requires work, believers should not shy away from elements in the service that have deep, thought-provoking content.

C. Congregational worship must be Affection-oriented.

When we define worship as being a spiritual response to truth, we often speak in terms of emotional response. In present day culture all emotion is seen as an indivisible whole. Emotion is judged only based upon what it is directed toward and nothing else. No matter how those emotions are developed, their only criterion of worth is their object.

However, eighteenth-century theologian Jonathan Edwards made a distinction within the broader category of emotional response. According to Edwards, "passions" are emotions that are immediately gratifying, shallow, and result from emotionalism that bypasses the intellect. It's the kind of thing that happens when you see a Hallmark commercial that causes your eyes to well up with tears. Since understanding of truth is bypassed, this kind of emotionalism is not acceptable for congregational worship. Instead, service elements that develop God-honoring affections should be used for congregational worship. "Affections" are emotions that result from volitional acknowledgment of objective truth. They take work to develop and are more lasting and pleasing to the Lord. Affections toward God are the essence of true worship.

The difference between passions and affections is like the difference between laughing because you're being tickled and laughing because you get a joke. If someone tickles you, nothing intellectual has to occur in order for you to laugh. Your response of laughing is simply an involuntary physical response to a stimulus. On the other hand, if you laugh because you have been just told a joke, you are laughing as a result of something that has occurred in your intellect — you got the punch line!

Emotions that are self-gratifying, involuntary responses to some sort of stimulus are not worship. In fact, they can hinder worship because they cause us to delight in the self-gratifying emotions themselves instead of the intended object of those emotions, namely, God. Instead, we should use only service elements that encourage truth-based affection for the Lord.

D. Congregational worship must be Congregation-oriented.

I attended a contemporary praise service recently on a Saturday night. In the midst of pounding rock music and emotionalistic praise choruses, the worship leader

encouraged attenders to have "a personal encounter with God." I saw people with their eyes closed swaying to the music, completely oblivious to the other worshipers around them.

This is very common in modern services. Even churches that don't use contemporary music or encourage charismatic emotionalism propagate the idea that worship services are a time for individuals to encounter God. What these people have forgotten, however, is that congregational worship is not the time for believers to worship the Lord individually. It is the time for believers to worship corporately. This does not mean that it is simply a large gathering of people who worship individually, but it is a gathering of believers who worship God together.

The fact that the worship is congregational implies that believers will join in a unified response toward God. There is certainly a time and place for individual worship. It is necessary. Without it, congregational worship cannot take place. Therefore, when believers gather to worship the Lord corporately, everything in the service should encourage full, unified congregational involvement.

III. Formulating A Methodology of Congregational Worship

We have seen that true worship has two essential elements — a presentation of truth and response to that truth. Both of these must be present in a worship service for biblical worship to take place. Therefore, every element in the service will facilitate one or both of these.

A. Establishing Purpose

The church exists for many reasons, some of which are worship, evangelism, discipleship, fellowship, mutual assistance, and expansion. Local churches gather at various times during the week to accomplish these purposes. It is important, therefore, that church leaders decide which purpose or purposes they intend to fulfill at a given meeting.

Some purposes fit better with others. For instance fellowship and mutual assistance are both horizontal in nature and involve church members interacting with one another. Evangelism goes hand-in-hand with expansion. Some purposes, by their very nature, work better when they are the exclusive focus.

Worship is one of these purposes. Because worship is inherently vertical, other purposes that are more horizontal often hinder worship from happening. Does this mean that no horizontal activity will occur during worship? On the contrary, since congregational worship is intrinsically corporate, an awareness of others is important. However, a specific focus on fellowship during times of worship may draw people's attention away from God. Likewise, though discipleship certainly takes place during worship (especially during times when truth is presented), more in-depth discipleship

can be accomplished when there is possibility for feedback and interaction between teacher and student.

Therefore, church leaders should determine what specific purposes will be addressed in particular gatherings. For instance, Sunday School may be used primarily for discipleship, a church may have a designated fellowship time, and many churches reserve Sunday mornings for congregational worship. The Bible doesn't explicitly tell us when or how churches should fulfill their responsibilities. The important thing is that local churches take time to determine when and how they will do it.

B. Preparation for Congregational Worship

Our lives are often hectic, and church members are frequently arriving at a church gathering at the last minute. They race their children to the nursery and quickly slip into their seat right as the service is beginning. Unfortunately, these people don't actually begin worshipping until well into the service. They are so frazzled because of the morning's activities and their minds are so distracted that they cannot focus on God or His truth.

We need to keep this in mind when we plan our congregational worship services. We should plan a period of time when believers can simply calm their minds and prepare to worship the Lord. This could be as simple as dedicating the first five minutes of a service to be a quiet time. It is not a mystical time when believers are "ushered into the presence of God," nor is it necessarily explicitly "spiritual." It is simply a time when church members can collect their thoughts, forget about the cares of this world, and get ready to worship. Providing tools to stimulate biblical meditation such as a suggested Scripture passage or hymn may be helpful.

Some people may complain that this is too serious and stodgy and that it hinders friendship and fellowship. We certainly want fellowship to take place and scheduling time for fellowship is important. But if the service is to be an effective time of congregational worship, church members must be allowed a peaceful time to prepare themselves for worship.

C. The Service of Worship

Congregational worship is a unified chorus of biblical responses toward God expressed publicly to God resulting from an understanding of biblical truth about God. Therefore, every element in the service must fulfill this purpose. Remember, every element of a service should facilitate congregational worship — presentation of truth, response to that truth, or both.

1. The Congregation as Participants

Every member of the congregation is responsible to worship the Lord during a worship service. A "spectator" mentality of people in the pews is easy to develop

but clearly anti-biblical. People should be engaged in worship at all times during the service. If there is a lag between "events," use that time for prayer and response to the Lord.

As a side note, church leaders should not be afraid of "lag time" or silence between events in a service. How many times does a congregational bow for prayer, finishing to observe an ensemble that has "magically" appeared during the prayer. This kind of irreverence during what is supposed to be a time of unified supplication to the Lord is done simply out of pragmatism and a fear of "dead time" as an individual or group gets into place. Congregations should be taught to use silence as a time to respond to the Lord.

Congregational singing is one of the most important aspects of a worship service. It is the one event where every member of the congregation can verbally worship the Lord together. Congregants should make good use of this time to understand the biblical truth expressed in the hymns and respond to the Lord with their affections.

2. Worship Leaders

The purpose of the music director, orchestra, choir, and other musicians is to lead in the worship of God. Their purpose is not to entertain or perform. Their purpose is to lead the rest of the congregation in worship. The congregation should participate with the worship leaders.

During an instrumental number, congregants should meditate on the words of the music and notice how the musical arrangement strengthens the message of the text. If you don't know the words, open your hymn book and meditate on the text.

During vocal numbers, strive to worship along with the group or soloist by understanding truth and responding with them. The music will aid in the learning of truth and the expression of response. If the song teaches primarily doctrine, strive to understand its implications and respond to the Lord accordingly. If it primarily expresses a response, strive to join with the musicians in your heart.

3. Word from God

We should view preaching as the primary time when God speaks during the service. This is the time when believers are confronted with clear, biblical truth from God. Every attempt should be made to be sensitive to conviction from the Lord. Worship occurs only when you acknowledge truth and respond with change, affection, or consecration to God.

Since every believer is responsible to respond to biblical truth, pastors should provide a time for response after the Word of God is preached. Responding to truth is not the responsibility only of those who "feel convicted" or raise their

hands in an invitation. All believers should respond in some way every time they are confronted with Scriptural truth. Giving the congregation a few moments of silence at the end of the message could facilitate this.

4. Does Order Matter?

There are no prescribed service orders in the New Testament. Unfortunately, however, this fact has led many churches to view their service order flippantly or simply pragmatically. Church leaders should put time into thinking through their order of service. An order of service should accomplish two goals. First, it should be used to make sure that true worship is taking place. Since worship is response to truth, the service should facilitate this. Second, a service order that helps the congregation be actively involved and readily recognize what they are doing is important as well.

This could be accomplished a number of ways. One way might be to group service elements that predominantly present truth separately from elements that predominantly offer response. Notice the following service order:

Affirmation of Truth

Hymn: Holy, Holy, Holy

Vocal Solo: I Know a Fountain

Hymn: God Moves In A Mysterious Way

Scripture Reading

Response to Truth

Hymn: Praise Ye the Lord

Brass Quintet: I Sing the Mighty Power of God

Choir: Crown Him With Many Crowns

Giving: O Jesus, I Have Promised

Hymn: It is Well With My Soul

This kind of order may help the congregation understand what they are doing and motivate them to actively participate. Using a bulletin or overhead projectors to indicate what a service element's function is would help with this as well.

5. What Music Should Be Chosen?

Only music that fits a biblical philosophy of congregational worship should be chosen. Churches should use only music that is primarily objective in content, that is Godward as opposed to man-centered, and that expresses a response applicable to all believers as a congregation. Sentimental, individualistic music, no matter how true, should not be chosen for congregational worship.

6. "Special Music"

Fundamentalists levy weighty charges against contemporary worship styles. They charge that those who use such styles are more concerned with drawing attention to a performer than to true, biblical worship. Unfortunately, however, those who point out such offenses often fail their own charges with their modern practice of "special music." These churches, while avoiding such offensive elements as drums and clapping, have musical events within their service traditionally termed "special music." These are usually solo or group events that have been scheduled ahead of time for a particular service. This practice, however, is usually no less performance oriented than more contemporary practices.

An examination of the term "special music" itself suggests a "featured event" in the service. It's almost as if the congregational hymn singing and other events of the service are secondary. The "special music" is the highlighted event of the service.

Churches make this mentality even more prominent by how they order their services and select music. The congregation knows that certain "special music slots" are more prestigious than others. Those who perform for the offering or directly before the message stand more prominently than those more toward the beginning of the service. Musicians who are accustomed to performing in the morning service are insulted when they are scheduled for the evening.

Additionally, clarity of truth and undistracting excellence are sacrificed for virtuosity and showmanship. The fault here lies on the part of worship music composers and arrangers along with performers who choose "showy" music. The musicians strive to demonstrate their great musical abilities, showing off their every skill and ultimately drawing all attention to themselves. Conversely, the congregation views those who play a simple melody as inferior compared to the virtuosity of others.

The fault for this kind of mentality lies not only with the musicians. Many churches have special instrumental music with texts that are unfamiliar to the congregation (at least past the first stanza). When a church makes no provision for the congregation to follow along with the text of a hymn that is played, they encourage a spectator mentality. The congregation has no option for understanding and responding to truth if they cannot read the truth anywhere.

Those performing "special music" should avoid music that is flashy or that draws the attention away from the truth and to himself. Most sacred music that emphasizes the performer's skills leads the the focus away from the truth of the text and to the performer himself. One wonders who is really being worshiped in these instances.

"Special music" in a congregational worship service should not be performance-oriented. It should facilitate true worship in spirit and truth. It should provide the congregation with ample opportunities to understand and

respond to biblical truth. Maybe the term itself should be replaced. Perhaps a term such as "prepared worship music" (as opposed to spontaneous congregational singing) or something similar would better describe these service events.

7. Offerings

Offerings are often one of these "featured event" times, and rarely do people really consider what is happening. People "pay their dues" and then enjoy the show. This could be solved a number of ways. One might be to have an instrumentalist play a simple hymn of consecration straight from the hymn book, letting the congregation know the hymn number ahead of time so that they can meditate on God's blessings to them and how they should respond in worship with their giving. Even having the ushers wait until the second stanza would give the congregants time to consider these things before they are distracted with the passing of a plate. Whatever solution is utilized, people should understand that giving is one important biblical response of worship that every believer should enjoy.

Conclusion

Methodologies are not inspired; they are derived from biblical theology and philosophy. Our goal should be that our methodology be driven by our theology. Personal preference or taste is not the primary criterion. Our methodology of congregational worship should come from our understanding of the Word of God.

What is important is that church leaders put time and effort into preparing their services of congregational worship. They should do everything they can to facilitate true worship. It is also very important that every believer sees his responsibility to be an active participant in every moment of the congregational worship service.

Recommended Reading:

Godfrey, Robert. *Pleasing God in our Worship*. Wheaton, IL: Crossway, 1999.

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_____. *Music & Ministry: A Biblical Counterpoint*. 2nd edition. Peabody, MA: Hendrickson, 1998.

Payton, Leonard R. *Reforming our Worship Music*. Wheaton, IL: Crossway, 1999.

Routley, Erik. *Church Music and the Christian Faith*. Carol Stream, IL: Agape, 1978.

Panel Discussion

Notes

Meaning and Morality

Kevin Bauder

1 Corinthians 10:1-33

The problem with which Paul is dealing is meat offered to idols. Paul takes three chapters to answer this question. He answers it one way in chapter 9, but a different way in chapter 10. The answer in chapter 10 is particularly instructive in our present conversation.

Proposition: We must choose morally even where we have no direct moral mandate.

I. Because God judged Israelites for dual identification (1-14).

- A. Israel was identified with God.

- B. Some Israelites also chose to identify with idols.

- C. This dual identification produced disastrous consequences.

Lesson: idolatry is gravely serious. Run from it!

II. Because our deeds are also identifying marks (15-22).

- A. To eat at the Lord's Table identifies us with Christ, for eating implies participation.

B. To eat at the idol's table identifies us with demons, which is an outrage to God.

Lesson: we must be careful of provoking the Lord to jealousy. God expects us to choose.

III. Because we can mislead people by identifying with the wrong thing (23-30).

A. We are responsible for the wellbeing of others.

B. Meat offered to idols is still good meat.

C. But if it identifies us with idolatry, it must be avoided at all costs.

Lesson: meaning does not have to be intrinsic to be important. Our conduct should sometimes be controlled by the meanings that outsiders ascribe to it.

Concluding exhortation: do all to God's glory and others' good (31-33).

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