

Hymnspiration

Why We Sing What We Sing!



A Brief Study of the Music of the Bible Believing Christian

Part Four – Taking the High Ground

Pastor's Edition

By
Pastor Craig Ledbetter, Th.G., B.A.
Bible Baptist Church, Ballincollig
29 Westcourt Heights
Ballincollig, Cork, Ireland
www.biblebc.com

Taking the High Ground

What Christians Must Do to Make the Greatness of Godly Music Known

Ephesians 4:29; Colossians 3:16; Deuteronomy 32:31

I. The Effect of Wrong Music on Christianity (1Cor 15:33; 14:7,8)

A. The Rise of Modern Worldly styles of Music in Churches (From the Wikipedia)

1. Early Roots: Late '60s & Early '70s

- a. The term "**WORSHIP** music" did not come into use as a common expression until the mid-'90s. The phrase is really a progression from the original coined phrase of "praise music", which began appearing and being labelled as such during the early 1970s. This expression was an outgrowth of the music ministries that accompanied the *Jesus Movement* of the '70s through the US and especially as it originated from the Calvary Chapel churches throughout Southern California. The Jesus people also concurrently expanded the notion of popular Christian music with Jesus music, which eventually became known as CCM (Contemporary Christian Music).
- b. Much of the original praise music was itself heavily inspired by a series of then "contemporized" church songs written from the lyrics of the Bible, called "Scripture in Song". The Calvary Chapel music became known as Maranatha! Music.

2. Expanding into the Church: The '80s

- a. Towards the late '70s and at the start of the '80s, another southern California church based music group began expanding in popularity - Vineyard Music (Charismatic doctrines). Springing up from the music ministries of the Vineyard churches, they reflected very similar style and lyrical content as the early Calvary Chapel/Marantha Music song content, but began to label their songs as "worship songs". In mid '80s other companies sprang up to meet the needs of the quickly modernizing church. Musical tastes and styles were rapidly changing as the church **struggled to close a gap of nearly fifty years from the modern music of the culture**. The '70s, '80s and '90s saw the church close that gap with increasing attentiveness to the modern sounds and expressions.
- b. In 1987, a music ministry that birthed "Hosanna Music" began to expand. Originally, as direct mail club, eventually changing its name to Integrity Music, they branded the phrase "praise worship" into their products, solidifying the name for many church music lovers. Over the next 5-10 years, songwriters and worship leaders helped fill American churches with new choruses that became basis of the Integrity song catalog. (This was not because of the need for song, but in order to “tap into” the money market that was emerging in the churches.)

3. Modernization of Sound & Style: The '90s

New styles of worship music have been emerging and becoming popular, such as the intimate or deep worship style, which is used to denote more of a quiet type of worship music. There is also acoustic worship, which relies on acoustical instruments only without electronic instruments such as electric guitars.

4. Popularity & Commercialization: 2000 and beyond

The popularity of worship music has grown tremendously since the year 2000, and has seen the release of many new worship music albums by both major record companies and

independent labels. This explosion in the Christian music market has brought worship music to the forefront, and no longer relegated for congregational singing only.

B. The Main Issue has been the modern merger of Rock Music with Christianity

1. CCM is AGAINST **PREACHING** (by David Cloud) – see 1Cor 1:21

- a. Steven Curtis Chapman says he tries to communicate a Biblical world view in a way that **WILL NOT BE "ABRASIVELY PREACHY"** (Huntsville Times, Oct. 30, 1994). He says his quest for relevance has shown that the best way to communicate his faith is "not to preach fire and brimstone."
- b. The lyrics to Donna Summer's music is described as being "**UNPREACHILY AS POSSIBLE, the approach most likely to win the attention of an intelligent non-Christian audience**" (Contemporary Christian Music Magazine, Oct. 1984, p. 40).
- c. Randy Stonehill says: "**I DON'T WANT TO PREACH AT PEOPLE. What I want to do is communicate the truth in the most compelling, fresh, and challenging way I can. I just want to be the best songwriter and performer, unto God, that I can be. That's the main thing**" ("Kicking Around with Uncle Rand," Christian Music Review, April 1991).
- d. Michael W. Smith, one of the most popular Contemporary Christian Musicians, plainly admits that he is not preachy. "**MY SONGS ARE NOT PREACHY -- at all...**" (Michael McCall, Contemporary Christian, June 1986, p. 19). Smith described his non-judgmental philosophy in an interview in the May 1998 issue of CCM Magazine.
- e. In reviewing Steve Taylor's music, the Seattle Post-Intelligencer noted that "**THERE IS LITTLE PREACHING IN HIS SONGS. Most of them are metaphoric story-songs written from a Christian perspective**" (Seattle Post-Intelligencer, Oct. 11, 1984). Taylor admits that people like his concerts because there is no preaching: "Our concerts attract people because **THEY KNOW THEY WON'T BE PREACHY** or insult their intelligence" (Peters Brothers, What About Christian Rock, p. 138). Taylor was quoted as saying: "**I DON'T THINK PEOPLE REALLY LIKE TO BE PREACHED AT. One of the reasons Jesus was so effective is because he told parables. I think it's INSULTING TO PEOPLE'S INTELLIGENCE TO PREACH AT THEM. No one likes to be told what to believe**" (Seattle Post-Intelligencer, Oct. 11, 1984).
- f. CCM writer/performer Wayne Watson says: "**I won't write a song that says, 'You better get right with God.' From my own experience I find that way sometimes makes people defensive**" (Wayne Watson, Christian Activities Calendar, Spring/Summer 1989, p. 11). This is not how the Apostles and early Christians looked at things. They did not appear to mind making people defensive, because they preached boldly against sin and called upon people to repent. Preaching about God's holiness and man's sinfulness has always made people defensive. By the way, this is why the faithful Christians through the centuries have been hated, scorned, persecuted, and martyred. The Word of God has always been offensive and divisive. The only person who can avoid making people defensive and offending people is the person who refuses to obey God's command to preach the truth to a crooked and perverse generation (Luke 24:46-48; Ephesians 5:11; Philippians 2:15,16).
- g. P.O.D. (Payable on Death), a hard rock group from California, also subscribes to the positive-only philosophy: An interviewer with Pollstar observed: "**While THEY DON'T PREACH or try to ram their spirituality down anyone's throat, they hope that their positive message will have an influence on rock fans**" (Pollstar, March 20, 2000).
- h. In a 1987 interview with CCM Magazine, the late Rich Mullins, popular CCM writer/performer said that he was "**really sick of all this heavy-handed Christianity,**" that **MUSICIANS "SHOULD STOP PREACHING unless that's what God has called them to"** (CCM Magazine, Apr 1987, p. 12). Yet every Christian has a responsibility before God to proclaim the Word of God to this lost world.

2. All of this is rebellion against the Word of God, because **preaching** is God's ordained way of proclaiming the truth (not singing). Jesus Christ was a preacher. John the Baptist was a preacher. The Apostles were preachers. A chief characteristic of the apostasy of the end times is to turn away one's ears from the preaching of God's Word

3. CCM is against **SEPARATION** from the world (2Cor 6:17). Here's a short list of some so-called Christian Contemporary performers who sing "worldly-secular-rock" songs.
- a. Amy Grant "PLAYS" Joni Mithchell songs (a spiritual medium)
 - b. Petra "PLAYS" Argent (ditto KISS)
 - c. DC talk "PLAYS" Doobie Brothers, Beatles, Jimi Hendrix, Nirvana, REM, et. al.
 - d. 77's "PLAYS" Led Zeppelin.
 - e. Point of Grace "PLAYS" Earth, Wind and Fire
 - f. Jars of Clay "PLAYS" Ozzy Osbourne
 - g. Holy Soldier "PLAYS" Rolling Stones
 - h. Rachel, Rachel "PLAYS" Kansas
 - i. Deliverance "PLAYS" Black Sabbath



Michael W. Smith
Notice how he spelled his name backwards?

C. "When Christian music carries the beat, instrumentation, and exact sounds of the lost crowd, it results in confusion and shame... It is shameful to use musicians who in shallow songs daze instead of praise, who entertain instead of train... They transfer the worship owed to Christ to 'concert hopping', money-hungry entertainers who have never left, the world far enough behind to stop sounding like it..." (*Shame*, Dr. Hal Webb, pp. 2,4,6)

D. **Some CCM Words and Music Examples** *"For their rock is not as our Rock..." Dt 32:31*

<p>Michael W. Smith – “Draw Me Close”</p> <p>Draw me close to you Never let me go I lay it all down again To hear you say that I'm your friend You are my desire No one else will do Cause nothing else can take your place To feel the warmth of your embrace Help me find the way Bring me back to you</p> <p>You're all I want You're all I've ever needed You're all I want Help me know you are near</p>	<p>Michael W. Smith's song "Love Me Good"</p> <p>Sometimes I feel like this world Is just one big, gigantic merry-go round You gotta hold on tight Or you get hurled thru the air Yea, life is a 3 ring circus With clowns and freaks and camels and such And you never know when you might be attacked by the bears Give me love, give me love Love me good</p>
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<p>Let My Life Be Worship by James Moore - Copyright © 2006</p> <p>Intro: Let my life be worship, unto You May Your name be glorified Through all I say and do</p> <p>Chorus: Hallelujah You are worthy So I will lift my voice Let my life be worship And my praises bring You joy</p> <p>Let my life be worship, unto You I found my purpose When my sins were removed</p>	<p>Flame Within My Soul (Fire Within Me) by James Moore - © 2005 James Moore</p> <p>I need Your fire within me I'm tired of being cold Come and fill me with Your touch Light a flame within my soul</p> <p>I need Your fire within me Without You I'm alone Come and fill me with Your touch Light a flame within my soul</p> <p>I need Your fire within me Your Spirit makes me whole Come and fill me with Your touch Light a flame within my soul</p>
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Delirious, Inside Outside	Delirious, Everyone Knows
<p>Inside outside, under my skin Never ending love I don't know where it begins? I don't know where it ends, I don't know how high I don't know how deep, I don't know how wide Outside inside around the world Never ending love envelops me like a cloud I feel you in front, I feel you behind I feel you up above, And I feel you at the side</p> <p>And you, you're all over me, you're all over me Your banner is over me, I give it all 'cos</p> <p>You still captivate me, fascinate me You still captivate me, saturate me</p>	<p>Love grows stronger When you give it away I'm holding on to see the sunrise, your eyes</p> <p>You have this wonder and it's beautiful It makes my face shine like the sunrise, your eyes Time to realise</p> <p>It was love that saved us and love will save again Only love can save us and love will save again</p> <p>Everyone knows that this fire grows And I'm a, a man who knows where this fire glows</p> <p>I love to hear you singing Sweet redemption songs Your face is brighter than the Sunrise, your eyes, time to realise It was love that saved us, and love will save again Only love can save us, and love will save again</p>

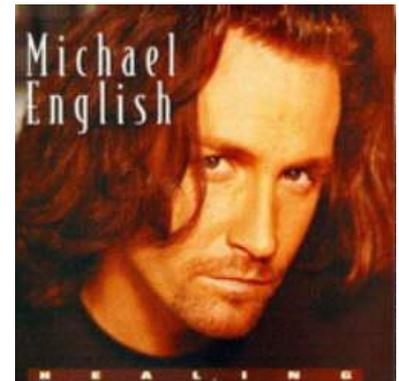


Payable on Death (P.O.D.)
 Their rap album, "Testify"



Who is the REAL Michael English?

In 1994, Michael English swept the Gospel Music Association's Dove awards, winning six awards, including the prestigious "artist of the year". A few days later, he confessed to an affair with Marabeth Jordon of the Christian rock trio First Call. Michael is now opening for the secular rock band Foreigner, with songs like, "Hot Blooded" and "Dirty White Boy".



Robert Sweet of Stryper

Tim Gaines of Stryper

Stryper – this group sings blasphemous words, and boasts effeminate looks! Yet they are loved by “christians” who could care less about whether their music was alright with God or not! Both people in the pictures are MALES!!! Puke!

E. **Principle:** Don’t try and allow for worldly music in your *private* life and try and hold to spiritual music in your spiritual life – that’s hypocrisy (that’s why the modern musicians have instead MERGED them into Christian Rock, and Christian Jazz)!

1. My body is the Temple of the **Holy Ghost** – a place of worship 24/7
2. My ears are gates that allow things into my memory and thought patterns
3. My eyes are gates that also allow things into my memory and thought patterns
4. I cannot go to Church on a Sunday, and to a Pub on Friday
5. I cannot be an angry man all week, and then a sweet man on Sunday
6. I am called to be holy in all manner of conversation – lifestyle (1Peter 1:15).

F. **CCM has not built Christianity – it has split and splintered it – only the Bible builds!**

II. What’s a Christian to Do?

- A. **Repent.** See Rock Music, and Christian Rock Music as RUBBISH from hell!
- B. **Break away from the dominion of that rubbish** (1Cor 6:12). “Wherefore come out from among them, and be ye separate, saith the Lord, and touch not the UNCLEAN thing; and I will receive you” (2Cor 6:17)
- C. **Take back the high ground** – sing songs that are NOT like the world!!! Write songs that are truly different than the world, and will “minister GRACE unto the hearers!”

III. Taking Back the Higher Ground

- A. CHRISTIAN MUSIC IS A NEW SONG — NOT AN OLD SONG! For a Christian, "old things are passed away; behold, all things are become **NEW**" and that includes our music!
 1. Psalm 40:1-3 I waited patiently for the LORD; and he inclined unto me, and heard my cry. He brought me up also out of an horrible pit, out of the miry clay, and set my feet upon a rock, and established my goings. And he hath put a NEW SONG in my mouth, even PRAISE unto our God: many shall see it, and fear, and shall trust in the LORD.
 2. Psalm 144:9 I will sing a NEW SONG unto thee, O God: upon a psaltery and an instrument of ten strings will I sing praises unto thee.
 3. Psalm 149:1 Praise ye the LORD. Sing unto the LORD a NEW SONG, and his praise in the congregation of saints.
- B. Fanny Crosby is the greatest hymn writer that ever lived, writing over 9,000 songs! Before Fanny got saved, at 45 years old, she wrote many secular songs. But after she got saved — things were different. . . Here's what Fanny said about mixing Christian and worldly music:
 1. "Sometimes I need to reject the music proposed for my songs because the musicians misunderstand that the Fanny Crosby who once wrote for the people in the saloons has merely changed the lyrics. Oh my no. The church must never sing it's songs to the melodies of the world." (Danny Castle, video "What's Wrong with Christian Rock")
 2. And do you know why Fanny Crosby said that — because Fanny got saved! And God "hath put a NEW SONG in my mouth, even PRAISE unto our God" inside the NEW Fanny Crosby! Fanny Crosby wrote over 9,000 songs to the Lord!

Praise Him! praise Him! Jesus, our blessed Redeemer!
 SING, O Earth, His wonderful love proclaim!
 Hail Him! Hail Him! Highest archangels in Glory;
 Strength and honor give to His holy name!
 Like a shepherd, Jesus will guard His children,
 In His arms He carries them all day long;
 Praise Him! Praise Him! Tell of His excellent greatness;
 Praise Him! Praise Him! Ever in joyful SONG!

- C. How different are today’s CCM performers. They copy the world's tunes. Many try to "crossover" into the worldly music world. They copy the world's looks and "hip-hop" language. They fellowship with the world. They even play the world's songs – even some of the most anti-Christ, Satanic songs available!

IV. Hymns to Know

A. Just As I Am, 1836

1. Words by Charlotte Elliott, 1789-1871
Music by William Bradbury, 1816-1868
2. The text was born within the soul of an invalid woman who wrote these words out of intense feelings of uselessness and despair.
3. Charlotte Elliott was born in Clapham, England, on March 18, 1789. As a young person she lived a carefree life, gaining popularity as a portrait artist and writer of humorous verse. By the time she was thirty, however, her health began to fail rapidly, and soon she became a bedridden invalid for the remaining years of her life. With her failing health came great feelings of despondency. In 1822 a noted Swiss evangelist, Dr. Caesar Malan, visited the Elliott home in Brighton, England. His visit proved to be a turning point in Charlotte's life. In counselling Miss Elliott about her spiritual and emotional problems, Dr. Malan impressed upon her this truth, "You must come just as you are, a sinner, to the Lamb of God that taketh away the sin of the world." Throughout the remainder of her life, Miss Elliott celebrated every year the day on which her Swiss friend had led her to a personal relationship with Christ, for she considered it to be her spiritual birthday. Although she did not write her text for this hymn until 1836, fourteen years after her conversion experience, it is apparent that she never forgot the words of her friend, for they form the very essence of this hymn.
4. In all, Charlotte Elliott wrote approximately 150 hymns.



<p>Just As I Am</p> <p>Just as I am, without one plea, But that Thy blood was shed for me, And that Thou biddest me come to Thee, O Lamb of God, I come, I come!</p> <p>Just as I am, and waiting not To rid my soul of one dark blot; To Thee, whose blood can cleanse each spot, O Lamb of God, I come, I come!</p> <p>Just as I am, Thou wilt receive, Wilt welcome, pardon, cleanse, relieve; Because Thy promise I believe, O Lamb of God, I come, I come!</p> <p>Just as I am, Thy love unknown Hath broken every barrier down; Now, to be Thine, yes, Thine alone, O Lamb of God, I come, I come!</p>

B. The Old Rugged Cross, 1913

1. Words and Music by George Bennard, 1873-1958
2. Seldom can a song leader suggest a time for favorites from any congregation without receiving at least one request for "The Old Rugged Cross." This gospel hymn, a sentimental favorite of Christians and unsaved alike, was written by George Bennard in 1913. It is generally conceded to be the most popular of all twentieth century hymns.
3. George Bennard was born in Youngstown, Ohio, but his parents soon moved to Albia, Iowa, and later to the town of Lucas in the same state. It was here that young George made his personal acceptance of Christ as his Savior. Following the death of his father before George was sixteen years of age, he entered the ranks of the Salvation Army. Bennard and his first



wife served for a period of time as officers in this organization. Consequently, Bennard was ordained by the Methodist Episcopal Church, where his devoted ministry was highly esteemed. For some time he was busily involved in conducting revival services, especially throughout the states of Michigan and New York. One time, after returning to Michigan, he passed through a trying experience which caused him to reflect seriously about the significance of the cross and what the Apostle Paul meant when he spoke of entering into the fellowship of Christ's suffering. As Bennard contemplated these truths, he became convinced that the cross was more than just a religious symbol but rather the very heart of the gospel. George Bennard has left the following account regarding the writing of this hymn: The inspiration came

to me one day in 1913, when I was staying in Albion, Michigan. I began to write "The Old Rugged Cross." I composed the melody first. The words that I first wrote were imperfect. The words of the finished hymn were put into my heart in answer to my own need. Shortly thereafter it was introduced at special meetings in Pokagon, Michigan on June 7, 1913. The first occasion where it was heard outside of the church at Pokagon was at the Chicago Evangelistic Institute. There it was introduced before a large convention and soon it became extremely popular throughout the country.

4. Shortly after writing this hymn, George Bennard sent a manuscript copy to Charles Gabriel, one of the leading gospel hymn composers of that era. Gabriel's prophecy, "You will certainly hear from this song," was soon realized as "The Old Rugged Cross" became one of the most widely published songs, either sacred or secular, in this country. Bennard continued his evangelistic ministries for forty additional years following the writing of this hymn. He wrote other favorite gospel hymns, but none ever achieved the response of "The Old Rugged Cross." On October 9, 1958, at the age of eighty-five, Bennard exchanged his "cross for a crown." He spent the last years of his life by the "side of the road," a few miles north of Reed City, Michigan. Near this home there still stands a twelve foot high cross with the words, "'The Old Rugged Cross'-Home of George Bennard, composer of this beloved hymn." Although we do not worship the cross but rather the Christ of the cross, one cannot ponder the truths of Christ's atonement without a keen awareness of the centrality of the cross in God's plan of redemption for lost mankind.

The Old Rugged Cross

On a hill far away stood an old rugged cross,
The emblem of suffering and shame;
And I love that old cross where the dearest and best
For a world of lost sinners was slain.

Chorus:
So I'll cherish the old rugged cross,
'Till my trophies at last I lay down;
I will cling to the old rugged cross,
And exchange it some day for a crown.

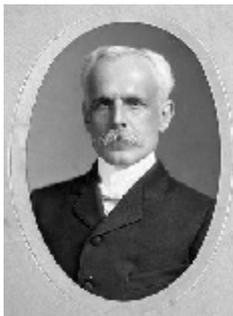
O that old rugged cross, so despised by the world,
Has a wondrous attraction for me;
For the dear Lamb of God left His glory above
To pardon and sanctify me.

In the old rugged cross, stained with blood so divine,
A wondrous beauty I see;
For 'twas on that old cross Jesus suffered and died
To pardon and sanctify me.

To the old rugged cross I will ever be true;
Its shame and reproach gladly bear.
Then He'll call me someday to my home far away.
Where His glory forever I'll share.

C. Trust and Obey, 1887

1. Words: John Sammis, 1887.
2. Music: Daniel Towner
3. This song gives a simple, clear explanation of living the Christian life. The title expression was used in a testimony meeting, following an evangelistic crusade in Brockton, Massachusetts, by Dwight L. Moody (a powerful evangelist of that day). A young man stood to speak, and it soon be-came clear he knew little Christian doctrine. But he finished by saying, “I’m not quite sure—but I’m going to trust, and I’m going to obey.” Daniel Towner, who was in the meeting, jotted down the words, and gave them to John Sammis, who developed the lyrics from them.



V. Next Week – Using Music Rightly

- A. Review and Concluding Thoughts
- B. A Look at Other Music and how to judge it
- C. We will answer some questions
- D. We will sing some more!
 1. Some Psalms
 2. A few more Hymns
 3. Some Spiritual Songs

Trust and Obey

When we walk with the Lord
 in the light of His Word,
 What a glory He sheds on our way!
 While we do His good will,
 He abides with us still,
 And with all who will trust and obey.

Chorus
 Trust and obey, for there’s no other way
 To be happy in Jesus,
 but to trust and obey.

Not a shadow can rise,
 not a cloud in the skies,
 But His smile quickly drives it away;
 Not a doubt or a fear,
 not a sigh or a tear,
 Can abide while we trust and obey.
 To Chorus

Not a burden we bear,
 not a sorrow we share,
 But our toil He doth richly repay;
 Not a grief or a loss,
 not a frown or a cross,
 But is blessed if we trust and obey.
 To Chorus

But we never can prove
 the delights of His love
 Until all on the altar we lay;
 For the favor He shows,
 for the joy He bestows,
 Are for them who will trust and obey.
 To Chorus

Then in fellowship sweet
 we will sit at His feet.
 Or we’ll walk by His side in the way.
 What He says we will do,
 where He sends we will go;
 Never fear, only trust and obey.
 To Chorus