

The Music Policy of Refuge Baptist Church

Why is a music policy needed?

The purpose of our music policy is to establish a unified standard by which we will minister music to the glory of the Lord. “A philosophy is a system of values and beliefs that guide your every action.”¹ While we realize that not everyone will agree or draw lines of distinction at the exact same place, we believe that in order to be consistent within the ministry of Refuge Baptist Church we must set forth the framework by which we will minister together as a body of believers.

Scarcely can anyone find a topic in the church today that is more controversial than the area of music. In an age where education is emphasized with increased frequency, many churches are not battling over major doctrinal issues as much as the type of music that is acceptable in the church. Believing that the ministry of music is an important aspect of the gospel ministry,² we desire to portray God in an accurate way, doing “all to the glory of God” (1Corinthians 10:31). It is not the intent of this policy to “limit the liberty” of a believer or in any way promote a “legalistic” rule of righteousness, but rather to contend passionately for the glory of God in the area of music.

Music in the Scriptures

As you study the scriptures it is indisputable that the Bible is filled with references to music. As a matter of fact, the longest book in the Bible is a collection of songs—the book of Psalms. One can trace back to the earliest days and find references to music like Job 38:6-7, which speaks of the singing of the morning stars. In the Old Testament God’s people, Israel, sang a song of joy over the deliverance that God provided (Exodus 15). As scripture records accounts of God’s people singing, we see different purposes such as: to remind them of their God, His deliverance, His demands, and even teach them what the Lord required of His people. References to singing are not solely restricted to the Old Testament. We have occasions recorded in the New Testament where individuals or groups were singing (Jesus and the disciples Matthew 26:30; Paul and Silas singing in prison (Acts 16:25-26). Scripture also provides insight into the future describing a time when the saints of God will sing (Revelation 15:3) and the Lord Himself will “sing with rejoicing” over His own people (Zephaniah 3:17).

Since music is mentioned numerous times in scripture and it appears to be used regularly in the context of praise or worship, it is our belief that we should exercise great care not only in the music we use, but how that music is presented, and why we choose to use certain styles. Believing that the music we sing is a sacrifice to the Lord we desire to honor Him in every way through our music choices. Our music choices should prompt us to examine our heart attitude in our music and the manner of the offering we are bringing. As one reads through the scripture it becomes evident that items used in connection with the worship of God were to be holy, consecrated, set apart as special to God, as is evident by studying through the book of Leviticus.

We see numerous references in scripture that command singing to be “unto the Lord”. All these references, whether Old or New Testaments, are categorized by verbal expressions of honor to the Lord and are referred to in Hebrews 13:15 as “the fruit of our lips ... a sacrifice of praise.” These expressions of praise appear to have the primary purpose of unifying God’s people in praise and worship. The specific theme of many of these passages is conveyed in the phrase, “...the LORD *is* good; for his mercy *endureth* for ever...” (Cf. 1Chronicles 16:23; Psalm 13:6; 30:4; 95:1; 96:1-2; 98:1,5; 147:7; 149:1; Isaiah 12:5; 42:10; Jeremiah 20:13; Jeremiah 33:11; John 3:16; Romans 2:4; Ephesians 2:4-7).³ Other expressions such as “make a joyful noise”⁴ and “shout to the Lord” are also given to communicate the command of directing our songs to the Lord.

Music’s Function in the Church

To properly understand music’s place in the church, as with any ministry of the church, we must have a firm grasp on the purpose of the church. We believe that two passages give us clear direction and understanding as to the church’s purpose. Paul gives us the primary purpose of the church when he says in Ephesians 3:21 “unto Him be glory in the church by Christ Jesus throughout all ages, world with out end, Amen.” The overarching purpose of the body of believers is to bring glory to God through Christ. In giving the great commission (Matthew 28:19-20) our Lord presents how a body of believers fulfills this purpose, “Go ye therefore, and teach all nations,

baptizing them in the name of the Father, and of the Son, and of the Holy Ghost: Teaching them to observe all things whatsoever I have commanded you: and, lo, I am with you *even* unto the end of the world. Amen.” We can divide the church’s purpose into two subcategories or two primary functions: evangelism and edification. We can summarize these functions by referring to them as the labor of making disciples. Therefore, the purpose of our music should in some manner enhance our efforts as believers to carry out these functions in a Christ honoring way. So how does music aid the church in carrying out the call “to make disciples?”

First, we must apply the observations mentioned above to music as a tool for evangelism. The Godhead is the focus or the object of our proclamation of praise. As we proclaim the glory of God in song we are worshiping Him in song. A by-product of our worship, not only in song but also in our lives in general, is that the lost see us place high value upon the Lord as the One worthy of our praise. In essence we are ascribing to Him the glory due His name. When this unified praise and worship is the essence of our music ministry we are on target to reach our goal of making disciples. In worship we are exalting or lifting up God, even as the Lord Jesus referenced Himself in John 12:32 when He said, “And I, if I be lifted up from the earth, will draw all men unto me.”⁵ At the very heart of “drawing all men” is evangelism, the turning of men to Christ. By stating this I am in no way conveying that music is a tool designed for evangelism. Nowhere in scripture are we given any evidence of music being the means of bringing men to Christ. It is the message of the cross that leads men to salvation. In Acts 16:25-31 we have an account that is often cited as a proof text for “musical evangelism.” However, these verses show two men, in spite of adversity, worshipping the Lord in song and seeking Him in prayer. Seeing these men’s example and the miraculous working of God the keeper of the prison asks, “What must I do to be saved?” There is nothing in this text or scripture as a whole referencing singing as the key instrument leading to salvation.

Second, we must apply the observations mentioned above to music as edification. In Ephesians 5:19 and Colossians 3:16 the apostle Paul uses two similar expressions to refer to music as a beneficial form of instruction or teaching. We can conclude that music aids in our teaching the truths of scripture. When scriptural truth is placed in the context of good music you have a powerful medium for communicating truth in a memorable fashion. As we sing we are often praying, proclaiming truth, witnessing to the experience of Christ’s work in our lives, or simply reinforcing doctrine.

It is no coincidence that when we follow Biblical principles and examples, we will end up with Biblical results. As the music of the church focuses on praise and worship of God for His glory, notice what the Word of God indicates the results will be:

<u><i>Evangelism:</i></u> Acts 2:42	And they continued stedfastly in the apostles’ doctrine and fellowship, and in breaking of bread, and in prayers.
Acts 2:47	Praising God, and having favour with all the people. And the Lord added to the church daily such as should be saved.
<u><i>Edification:</i></u> 2 Corinthians 3:18	But we all, with open face beholding as in a glass the glory of the Lord, are changed into the same image from glory to glory, <i>even</i> as by the Spirit of the Lord. ⁶

Why the Need for Standards in Music

One of the first comments typically made in connection with standards is, “Isn’t it just a matter of personal taste?” This may appear to be a good question, but there is great danger when we turn to our personal preference as the standard for right and wrong in the spiritual realm. Though often asked in sincerity, this question neglects to take into account some important teachings of scripture.

The first teaching that must be dealt with, when elevating personal taste to the determiner of what is acceptable is the depravity of man. By this we mean that man is inherently sinful and has a bent toward sin.⁷ This does not mean that an individual man is as wicked as is possible, but that no part of his human nature is untouched by sin’s influence. Apart from divine intervention man cannot understand spiritual things.⁸ Even after God’s intervening grace we still have to be commanded to “set [our] affections on things above, not on things on the earth” and to “seek those things which are above”.⁹ There is no part of our being that is not touched by sin’s contaminating effects. We must constantly examine our lives as Mark 7:21-23 reminds us, it is from within that all sorts of evil comes and defiles a man. The writer of Hebrews encourages us to “exhort one another daily...

lest any of you be hardened through the deceitfulness of sin.” The sinful residue of the flesh that remains with us can easily be hardened by the deceitfulness (lying nature) of our sinful desires. Jeremiah 17:9 says, “the heart is deceitful above all things and desperately wicked.” Due to the nature of sin and the deceitfulness of our own heart, we cannot be assured that the decisions we make based on personal taste are the best for us.

The second truth, that is often overlooked when discussing standards, is the desire of Satan to usurp God’s rightful place as supreme over creation. Satan’s attempt to be worshipped like the Most High caused him to be cast out of heaven leading many angels with him. In rebellion to God, Satan continues to attempt to keep men bound in the darkness of sin.¹⁰ When we bear in mind that Satan seeks to deceive, destroy, and pervert that which God has intended to be good and profitable, we should be prompted to be cautious and discerning. Scripture tells us to “test the spirits to see if they be of God.” God is truth; the Devil is the “father of lies.”

Lastly, we must consider the issues of holiness and separation. To ignore this truth is to ignore the very character of God. Scripture is very clear that God is holy and He calls His people to be holy also. Leviticus 20:7 says, “Sanctify yourselves therefore, and be ye holy: for I *am* the LORD your God.” Some may look at this passage and assume it was meant for Israel, but the reality is that God’s standards have not changed. 1 Peter 1:15-16 confirms that holiness of life is still God’s standard for His people, “But as he which hath called you is holy, so be ye holy in all manner of conversation; Because it is written, Be ye holy; for I am holy.” We are called to a life style that is separate from the unsaved world around us because our God is distinctly different from this world. We are told in Romans 12:2, “... be not conformed to this world...” God’s design for believers is to have an influence upon the world rather than mimicking the world. “The whole world lies under the sway of the wicked one” (1 John 5:19), and God has given His children clear instruction on how extreme our avoidance should be:

Don’t love it – 1 John 2:15-17
Don’t touch it – II Corinthians 6:17
Don’t partake of it – Revelation 18:4
Don’t follow it – Exodus 23:2
Don’t be yoked with it – II Corinthians 6:14
Don’t fellowship with it – Ephesians 5:11¹¹

While being in the world we are clearly called to be distinct from the world. As believers everything we do reflects upon the Lord Jesus Christ, God’s view of sin and righteousness, and His wrath on sinful mankind.

But Isn’t Music “Neutral” or “Amoral”?

The truth is that this question has a myriad of additional connecting questions such as: Is sound capable of moral influence? Does music alone, with or without text, carry and communicate moral value? Is sound capable of moral influence? ¹² This is by far the greatest area of controversy within the discussion of music in Christian circles. Many who are supportive of Contemporary Christian Music defend it by proclaiming that music is “amoral” (without morality), or “morally neutral.” The neutrality of music position evolved as a way of thinking during the 1960’s and 1970’s. Many individuals are surprised to realize that the concept of music being neutral or amoral is a creation of the last thirty to forty years among professing Christians. Up until the 60’s and 70’s this view was without any real roots.

When looking for historical support for the neutrality of music one is hard pressed to find anyone among the ancient philosophers who held such a view. Boethius, A. D. 480-524, a Greek philosopher and statesman believed that, “music is part of our human nature, it has the power either to improve or debase our character.” ¹³ Aristotle stated in 1340, “Music directly represents the passions or states of the soul—gentleness, anger, courage, temperance... If a person habitually listens to the kind of music that rouses ignoble passions, his whole character will be shaped to an ignoble form. In short, if one listens to the wrong kind of music he will become the wrong kind of person; but conversely, if he listens to the right kind of music he will tend to become the right kind of person.” ¹⁴ John Calvin, A. D. 1509-1564, said, “We know by experience that music has a secret and almost incredible power to move hearts.” ¹⁵ The ability to communicate a message through music is powerfully understood not only by ancient philosophers but also by professionals and musicologists like Howard Hanson an American composer, conductor, teacher, and director of the Eastman School of Music at the University of Rochester. Hanson noted, “Music can be soothing or invigorating, ennobling or vulgarizing.... It has powers for evil as well as for good.” ¹⁶ Robert Shaw, the most celebrated choral conductor of the twentieth century, when

asked about the neutrality of music responded, “All the arts are moral.” He was also quoted as saying, “music is the most moral of the arts” (*Dear People*, Joseph Mussulman, p. 108).¹⁷

Those who perform rock music do not deny that music is not only *capable* of conveying morality but it does convey morality. This is blatantly communicated in statements by performers like John Oates of the duo of Hall & Oates who was quoted as saying, “Rock ‘n’ roll is 99% sex.”¹⁸ “Rock Facts” from the Rock & Roll Hall of Fame and Museum, records Tina Turner as saying, “Rock and roll is fun, it’s full of energy...It’s naughty.” By their own admission Rock musicians proclaim that the nature of their style of music is to communicate a message that is the antithesis (direct opposite) of the holiness of God and His commanded holiness for us as believers.

It is interesting to note that the word “music” comes from the word “muse” which means to think, meditate, or contemplate. Is it possible for something that causes us to think in an immoral way to be amoral? Music has physical, mental, spiritual and emotional effects upon individuals. Physically music affects us at the most basic level by the vibrations that are produced. The sound travels via our nervous system and stimulates either a positive or negative response. This is the connection between the physical and the mental, where thoughts are developed. Since God holds man responsible for his thoughts and commands us in 2 Corinthians 10:5 to “bring every thought into captivity to Christ,” then we must be careful about what we are allowing to influence the way we think. Our bodies and minds are two avenues to the inner man and music does affect the inner man as is seen in scripture.¹⁹ Deryk Cooke, in his book *The Language of Music* (p. 272) said, “We may say then that, whatever else the mysterious art known as music may eventually be found to express, it is primarily and basically a language of the emotions, through which we directly experience the fundamental urges that move mankind, without the need of falsifying ideas and images—words or pictures.”²⁰

If one attempts to cling to the argument that music is amoral, there are several questions appropriately set forth by Pastor David Harper that must be addressed. First, why is music different than other arts and forms of communication (that Christians believe can be either morally healthy or morally perverse)? Second, why can poetry be morally healthy or morally perverse? Third, why can painting be morally healthy or morally perverse but music cannot? Fourth, if music is a form of communication, does it say nothing? Fifth, if music is a form of communication does God have any restrictions or limits on it or, is music the only form of communication that does not come under the authority of God?”²¹ To attempt to hold to the view that music is amoral when it is called “the Universal Language” is absurd. If music has no inherent morality, then for example a church anthem would be no more out of place at a bar or a baseball game as it would at church. Music does communicate even without words. This is clearly understood by the film industry when they use certain types of music to create an effect upon the movie watcher. How then can we deny what historically, philosophically, and physically/emotionally is evidenced all around us?

Why We Must Say “No” to CCM

There are several reasons why we believe we must say no to Contemporary Christian Music (CCM). The first reason is because of the unequal yoke between secular, worldly music and the message of Jesus Christ’s death on the cross. Believing that God has called His people to be holy like He is holy, we cannot mix music that communicates the message of the unsaved world, a music that is often referred to by its performers as the sound of rebellion (Alice Cooper),²² violence, and aggression (Allen Lainer),²³ with the words of the gospel of Jesus Christ. We believe this violates the principle of 2 Corinthians 6:14 - 7:1, which calls for separation from the items associated with the god of this world. To take the message of the cross and apply the world’s music to allure the unsaved is an attempt to soften or repackage the message. Paul said, in 1 Corinthians 2:1-5, that he did not come in a manner that would make him automatically appealing to the masses, “not with enticing words of man’s wisdom, but in demonstration of the Spirit and power”. Paul did not want them easily drawn to the message because of his ability or delivery style lest their “faith” stand in his skillfulness at grabbing their attention rather than a genuine change of heart. Earlier Paul said in 1 Corinthians 1:17, “For Christ sent me not to baptize, but to preach the gospel: not with wisdom of words, lest the cross of Christ should be made of none effect.” When we try to make the gospel appealing on the grounds of anything other than its own merits we are not demonstrating a Spirit of dependence. We should strive to communicate the message of the cross clearly and effectively without trying to dress it up in a manner that appeals to man’s fleshly desires. Regardless of what form it takes (“Christian” rock, pop, punk, hip hop, blues, jazz, country / western) the wedding of the world’s music with the gospel does not make a clear presentation of a Christ that is different from the lost world.

Second, we must say no to CCM because of the confusion that it produces. One of the great unifying elements of the ecumenical movement has been CCM. Pope John Paul II, speaking at the International Congress of Sacred Music in Rome, said that music can be an instrument toward Christian unity. Orthodox Christians, Lutherans, and Jews attended this Congress. What do Orthodox Christians have in common with Orthodox Jews? Confusion abounds because little by little CCM is casting aside the truth of doctrine for unity. How can those who reject Jesus Christ as the Messiah / Savior have true Christian “fellowship” with those who profess Jesus Christ as Savior? How can Christians, those who are born again in Jesus Christ resting solely in His finished work on the cross, worship together with the Church of Rome who adds the necessity of sacraments and good works to gain eternal life and forgiveness? This laying aside of doctrine is the laying aside of the demands and exclusiveness that Jesus Christ preached when He said, “I am the way, the truth, and the life, no man cometh unto the Father but by me.” Phil Driscoll, popular CCM trumpeter said in 1987, “I have felt in my heart for a long time that music is the power that God would use to transcend every denomination, every barrier that has kept God’s people apart.” Another outspoken proponent of CCM’s progress in eroding the doctrinal moorings of Christendom has been Bob Larson. In 1985 Larson observed, “Have you ever seen a bunch of young people (be they Lutheran, Presbyterian, Baptist, Charismatic or evangelical) setting aside their religious idiosyncrasies to jump and shout when Petra walks on stage? ...The shared experience will send them back to their own churches less theologically exclusive.”²⁴ This is an accurate assessment of what is happening within “Christianity.” While we have no desire to come across as divisive, the scriptures call us to a line of separation between those who deny the truth and promote error and false teaching.²⁵ The problem is not just that CCM has provided a remarkable common ground between various denominations but it has bridged the gulf that is present between saved and unsaved. When men get so excited about unity that they are willing to set aside doctrine they have moved into unscriptural territory. Doctrine (teaching) is by its very nature divisive. It is the nature of truth to separate from error or lies. When we cast doctrinal truth aside we exchange truth for our feelings and experience. This is dangerous ground because our hearts are deceitful and our emotions/feelings are misleading.

Practical Applications

Our attitude of worship

As believers come to worship the Lord, scripture gives some specific attitudes that should characterize our worship. We are to come, as mentioned earlier, with a “sacrifice of praise,” bringing our “sacrifice” with a spirit of humility, having our hearts cleansed from an evil (accusing or condemned) conscience, in sincerity of heart, and reverence to God issuing out of our personal knowledge of His character.²⁶ We are told in Hebrews 4 that we can come boldly unto the throne of grace, but our boldness must not be in an arrogant or flippant manner commanding that God act. It is the trend of CCM to debase the language in songs to “appeal to the language of the people.” However, since the focus or audience of our music is God I am not required to make it appealing to the lost.²⁷ Rather, when we come before God in worship it should be in the spirit of Isaiah’s vision when he said, “I saw the Lord high and lifted up...” and heard the seraphim calling out, “holy, holy, holy is the Lord of hosts...”. This attitude should also be reflected in the songs we choose whether in our homes or in our corporate worship meetings. Believing God to be the “audience”, our praise and worship should be directed to Him in keeping with His holy and righteous character.²⁸

What is acceptable music?

Often times you will hear someone say they have “good” music in their church. How do you define good music? Since the differing components of melody, harmony, and rhythm each affect us differently it is important to have each one in proper balance. *Melody* appears to speak to the mental component of man (the human spirit Ephesians 5:18-19). Since this is true, melody should be the predominant characteristic of music for it to be uplifting and edifying. The mind and soul correspond directly to the “inner reasoning” aspect of music, called *music theory or harmony*, but should still be subordinate to the melody.²⁹ The third element in music is *rhythm*, the beat or the pulse of a composition. When selecting music we should choose music that represents a proper balance of these three elements. The text should always have the primary focus. All other elements of the song should be subservient to the text. This pattern is seen in the poetic Hebrew Scriptures. We find in Hebrew music/poetry that the melody carried the text and the rhythm was dictated by the words. In essence the

composition should be free from worldly philosophies in the text as well as in the style. As stated earlier we cannot mix the things of this world with the kingdom of God and produce righteousness.

Music Presentation

When we are seeking to draw attention to God with our music we will be especially careful in the area of presentation. One of the most crucial areas of preparation is our own hearts. In Amos 5:23, God rejected the praise of Israel based on His knowledge of the condition of their hearts. In essence their message in song was a message of hypocrisy as they proclaimed devotion to God while living in idolatry. In like fashion, when we present the message of a song (whether in congregational singing, choir, solos, or other groups) and have a poor testimony our song is rendered unacceptable to God and ineffective for edifying the body of Christ. Our hearts and lives must match the songs we sing or we contribute to God's people despising the "sacrifices" offered to God and potentially opening the door for people to despise the worship of the Lord.

Bearing in mind our purpose for music we must constantly ask, "How will this song / music enhance the worship of the Lord?" This is especially true for those ministering in the realm of "special music." If we have failed to adequately prepare, by first examining why we are using this piece of music, evaluating the doctrinal accuracy of the text, and adequately practicing (both instrumentalist and singer) to confidently communicate the message, then we are planning toward diminishing worship rather than enhancing worship. The question of why we use a certain selection is a heart issue. If our intent is to draw the listener's attention to the Lord we will avoid anything that emphasizes ourselves. Often, even simple unassuming things draw undue attention to ourselves (i.e. always having to hit the highest note at the end of the song, moving around while we are singing, closing the songbook before the music ends, or holding a microphone or microphone stand while we sing). Though none of these things are inherently sinful in themselves they can become sinful as we allow them to draw attention away from the Lord.

In connection with our presentation we must address the use of instruments and technical equipment. While we encourage individuals to use their instrumental and technical skills as a part of our worship, we desire to maintain a separation from forms or sounds that are identified with the world's music. We do not condemn the use of various instruments and digital technology (i.e. electric guitars, drums, synthesizers, electric keyboards, microphones, computer programs, etc.) but we do exercise great caution in the potential use of them. Many of these items may be beneficial in the church but unfortunately the world and the church have misused them. In connection with the use of technology, we must address the use of taped accompaniments. While there is nothing inherently wrong with using a prerecorded selection, we have chosen to limit the use of prerecorded accompaniments to programs, plays, or dramas performed by our own church. A large majority of taped accompaniments that are available would not align with the music standards set forth in this policy. We believe that the music we use in our services should not attempt to create an atmosphere of musical perfection and aggrandizement that we do not possess, but should be a genuine sacrifice of God's people ministering together for the glory of God. Certain exceptions may be made upon prior approval of the Pastor and/or minister of music (i.e. visiting groups, guest musicians, weddings, funerals etc.).

Conclusion

God has designed all things for His honor and glory. Due to the fall of man, sin has contaminated every area of life; therefore, we need to set standards and policies to communicate what we believe is a scriptural policy of music. While you may not agree in every point of this policy, and you do not have to agree on every point, we do request that you adhere to it in a Christ like manner while serving as a member of our choir, instrumentalist, staff, or serve in any leadership position in the church. Though we have not specifically addressed the areas outside of our church services, we do require that this policy be the guideline for all church functions (whether activities are held at the church or some other location). Our intent with this policy is to unite God's people with one mind and heart to worship God in keeping with the whole of scripture that we may present to Him "sacrifices of praise" which are "good and acceptable, and the perfect will of God" Romans 12:2.

End Notes

- ¹ Dr. Peter Davis, *Philosophy of Music Ministry*, (Greenville, SC: Bob Jones University, 2004), Lecture I, p.1.
- ² By gospel ministry I am not intending this phrase in the narrowest sense (i.e. the death, burial, and resurrection of Christ), but rather the entire message of scripture—the good news in general.
- ³ Larry Robbins, *Music, Why We Do It This Way*, (Westminster, CO: Tri-City Baptist Church, 1992), p. 5.
- ⁴ Psalm 66:1; 81:1; 95:1-2; 98:4, 6; 100:1.
- ⁵ Larry Robbins, *Music, Why We Do It This Way*, (Westminster, CO: Tri-City Baptist Church, 1992), p. 6.
- ⁶ Ibid.
- ⁷ Psalm 51:5
- ⁸ 1 Corinthians 2:14, Ephesians 2:1; 4:18
- ⁹ Colossians 3:1-2
- ¹⁰ 1 Corinthians 4:4
- ¹¹ Larry Robbins, *Music, Why We Do It This Way*, (Westminster, CO: Tri-City Baptist Church, 1992), p. 17.
- ¹² Kurt Woetzel, *An Important Question for Our Times—Is Music Amoral?*, (Greenville, SC: Majesty Music), p. 1.
- ¹³ Boethius, *De Institutione Musica*, cited in Paul Hindemith, *A Composer's World*, Cambridge, 1952, p. 7.
- ¹⁴ Donald J. Grout, *A History of Western Music*, (New York: W. W. Norton & Co., 1980), p. 8.
- ¹⁵ John Calvin, *John Calvin, Works, Vol. VI*.
- ¹⁶ *American Journal of Psychiatry*, Vol. 101, p. 365.
- ¹⁷ Ibid.
- ¹⁸ *Circus*, January 31, 1976.
- ¹⁹ 2 Kings 3:15 Elijah called for a minstrel to play during a time when he was frustrated and not in a mindset to receive revelation from the Lord. When the minstrel played the Spirit of the Lord came upon him. It appears that the playing assisted Elijah into a better frame of mind. 1 Samuel 16:23 David played for Saul and the evil spirit from the Lord departed. But to be fair it did not work in the other two accounts recorded 1 Samuel 18:10-19; 19:8-11.
- ²⁰ Kurt Woetzel, *An Important Question for Our Times—Is Music Amoral?*, (Greenville, SC: Majesty Music), p. 5.
- ²¹ Pastor David Harper, *The Morality of Music*, Lecture Notes, (Wakarusa, IN: Bible Baptist Church), p. 6.
- ²² Dan Peters and Steve Peters, *Why Knock Rock?* (Minneapolis: Bethany House, 1984), p. 105.
- ²³ Ibid. p.106
- ²⁴ Pastor David Harper, *CCM and Rome*, Lecture Notes, (Wakarusa, IN: Bible Baptist Church), p. 3.
- ²⁵ 2 Timothy 3:5-7; 2 Peter 2:1-2.
- ²⁶ 1 Chronicles 16:29; Hebrews 10:22; 13:15
- ²⁷ The ideal that we must make music appeal to the lost or unchurched people is evidence of a false goal in music. As we stated earlier music's intent is not evangelism, but worship and edification with a by-product being men may hear the truth of God.
- ²⁸ God, Jesus, or the Holy Spirit should not be referred to as “the Big Guy upstairs,” or “the man,” or any other flippant titles. I believe one of the reasons we have such a low view of man's sinfulness is because we have such a poor view of the Godhead. Much of today's CCM songs bring God down to the lowest common denominator among men, rather than presenting a God who is so separate from man yet made provision for sinful man's eternal salvation.

²⁹ Larry Robbins, *Music, Why We Do It This Way*, (Westminster, CO: Tri-City Baptist Church, 1992), p. 14.

Portions of this philosophy statement are borrowed from Pastor David Bradshaw and the music policy of Calvary Baptist Church in Cheraw, SC.