

**THE ROLE AND FUNCTION
OF MUSIC AT PRETORIA
CENTRAL BAPTIST CHURCH**

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CHAPTER 1

INTRODUCTION

1. ACTUALITY

Much study on the religious role of music has already been conducted. My preliminary research indicates, though, that there is still a need to do an in-depth study on the religious function of music in relation to the Baptist tradition. The focus of this mini-dissertation is however, on the Pretoria Central Baptist Church (here after referred to as Pretoria Central).

The above-mentioned research elicits questions concerning the need to undertake this study from a biblical perspective. What is biblical about music? The study can be situated in biblical studies given the fact that the church has used musical texts to carry beliefs and teachings. I concur with Van de Laar (2000:1) “throughout the history of humanity music has played a significant role in the lives of the people. Studies of every age of human existence have shown that music has been used for pleasure, for celebration, for ritual and worship.” Therefore, an endeavor to reflect on the role and function of music from a biblical perspective is both a necessary and enriching exercise.

In the 1700s Baptist churches in England stoutly resisted the use of music during the worship service (McBeth 1987:93). With the passage of time change has taken place. Many factors could be attributed to the change. A church’s musical philosophy evolves over a period of time.

Some of the influences on worship music in the recent past include occurrences, which are worldwide as well as congregational.

The advent of the charismatic renewal¹ has brought transformation in some of the formerly Baptist and mainline Churches. These Churches have embraced the gifts of the Holy Spirit and a more dynamic worship style charged with emotions and accompanied by dance.

In the light of this phenomenon therefore, I find interest in engaging with the ongoing issues and applicable scholarship. The broad debate concerning contemporary use of music in different traditions surges on². I will however, endeavor to limit my pursuit to the already mentioned tradition.

In my literature study it will come to light that a fresh perspective is indeed vital and a consideration of the function of music in our contemporary context will advance knowledge in this regard. Some questions about certain prevailing practices and beliefs will be considered below. Ferguson (1994: 253) comments, “a wide variety of musical instruments can be used effectively in accompanying hymns and anthems”. How do we understand this statement in the context where the use of musical instruments is either limited to a piano, or totally disallows all instruments?

Other points of discussion center on emotionalism. For example Van Dyk (1991:380) says, “in modern churches religious music is sometimes formalized that the emotional character of the function of music is lost “.

¹ See Burgess, & McGee, (1996:5); Nation (1992:27); De Wit (1999:6).

² See Miller (1993:1) “Contemporary Christian music is a medium whose day has come for families, churches, evangelists, and to an increasingly greater extent, foreign missionaries. Yet the hesitancy of the

How does the emotional aspect of music affect people who are reserved and would appreciate a sober atmosphere in a worship service? Page (1991:45) argues, “In a similar vein, the hour has come to learn from our neo-charismatic friends, whose churches are rapidly burgeoning”. Music is mentioned here as an important ingredient in the Charismatic Church’s growth matrix. These and many other issues will form part of the matters to be addressed in the intended research.

In this research I will therefore, undertake to interact with some of the prevailing questions and thoughts by scholars in the field of music as they relate to worship and seek to posit the results thereof in light of reflections on Pretoria Central Baptist Church.

An examination of the role of music in both the Old and New Testaments will be conducted hermeneutically in order to portray a perspective on the function of music in biblical times.

Given the integration of adherents from various walks of life such as race, social status, and age and personality profiles how does music foster unity and aid corporate expression in worship?

In order for the believing community to realize the desire for passionate spirituality the role of music ought to be re-examined and explicated in this regard.

2. CHOICE OF SUBJECT

church to release the full potential of this tool demonstrates that many unanswered questions still the minds of believers. In addition, a heated debate continues to rage among Christian leaders.”

The Baptist music tradition on a wider basis forms the focus of this research. In particular the study will be undertaken on Pretoria Central Baptist Church. This is necessitated by the fact that Baptist churches both in South Africa and worldwide vary in their music styles. Contributing factors to the divergent music forms range from the specific congregation's membership profile to the leaders' theological inclinations. At most personal preferences underpin these perceived differences. Another reason for this selection is because I am a member and congregant of this Church.

At Pretoria Central music includes hymns, choruses and special songs by either individuals or groups during various meetings. The traditional music in worship has been primarily the singing of hymns from the Baptist hymnbook and other similar hymnals. But there is an ongoing transformation towards other music genres, such as the involvement of more and more praise and worship choruses in church meetings.

Noticeably music forms an important component of any worship service. It contributes to the fostering of an environment of worshiping and learning the truths about God. At the helm of conducting a meaningful praise and worship culture is a team of ladies and gentlemen under the direction of a music director.³ The music director works in close cooperation with the church leadership in order to achieve set objectives.

Musical instruments accompany singing. These range from organ, piano, and guitars to an almost fully-fledged orchestra.

³ For a more detailed listing see addendum C and D provided here are the music teams making up the church choir.

In this context therefore, music is used as part of the worship service to set the mood for the community to be enriched during their communion with God.

3. PROBLEM FORMULATION

3.1. Problem statement

This research presents the function of music at Pretoria Central within a context where religious music is undergoing transformation in the worship service. The primary focus lies on the aforementioned however, namely to compare this role with the function and pattern of music set in both the Old and New Testaments. The use and application of music in religious and secular activities at Pretoria Central will thereafter be carefully considered.

This study precipitates questions such as what are the theological considerations at play in the music culture of the Church? Other issues arising out of this will involve the selection of music types to be employed in the worship service. Yet another important question here would be to ask about the use of musical instruments in the Church. While in times past some of these aspects were distinguishing factors in as far as denominational patterns of music were concerned, recent occurrences go to reveal stronger similarities in the type of songs and styles used in fast growing churches.⁴

By examining the biblical function of music first one is able then to make comparisons with the function of music in the life of the Church at

Pretoria Central. The aim would be to investigate both similarities and differences in this regard. By doing this one is enhancing the appreciation for the role of music in worship services and other meetings in the Church.

3.2. Problem solution

I will undertake a literature study as well as fieldwork. The involvement of this researcher as a participant observer will form a major part of the fieldwork. As a regular worshipper at the Pretoria Central congregation first hand experience of the music employed in the services will be reflected.

4. OBJECTIVES

The aims of this study will be:

- ◆ to investigate the role and function of music in the Bible by examining references both in the Old and New Testaments;
- ◆ to examine the use of the psalms in Israel and at Pretoria Central as well as highlighting the various types of psalms in the Bible;
- ◆ to mention the function of other types of songs employed in worship, for example, the hymn and recently the chorus;

⁴ See White (1992:83)“perhaps one of the most clearly observed marks of many fast growing churches is their shift away from traditional hymnody toward contemporary music...perhaps the most common manifestation of contemporary music is through choruses.”

- ◆ to conduct a cursory overview of the function and types of instruments found in the Bible in order to compare it with those used at Pretoria Central and to relate this to their acceptability in current worship;
- ◆ to examine aspects of music pertaining to didactic, apotropaic and ecstatic issues by taking into consideration different expressions accompanying music like dancing and clapping of hands.

5. RESEARCH METHOD

The research will consist primarily of a literature study. Traditional views about music at Pretoria Central will form the background for the debate. It is important to bear in mind that this Church is not isolated, but belongs to a union of Baptist Churches. Therefore, prevailing contributions from the larger body will be engaged in the discussion.

Both the Library and specific church records will provide sources of information amongst which are hymnals, orders of service as well as inventory and musician schedules.

Data collected from sources will be analyzed. Comparisons will be done and assessed. After processing data it will finally be synthesized and conclusions drawn. In order to achieve the purposes of this study a general overview of the role of music in the Old and New Testaments will be conducted. A hermeneutical and exegetical assessment of the relevant references will be conducted. The results will be interpreted in the light of the music tradition at Pretoria Central. The appreciation of music in terms of its role within the group will thus be seen against this

background. Particular issues will be discussed, of which the most important here is the religious and secular use of music.

Another issue at hand concerns the songbook of Israel, the book of Psalms. This, being a collection of different genres offers us insight into the function of music in Israel. Specific psalms may therefore, be cited to illustrate different functions. The psalms' function in liturgy and given examples especially related to praise and worship will be examined.

From the past music has played a vital role in the Church. It is from this foundation that our contemporary uses are influenced. Its importance in liturgy then and now will therefore, be highlighted.

Other aspects that will be examined include the use of instruments to accompany church music. In this regard the inventory will be examined so as to list the instruments in use at Pretoria Central. The function of instruments from a biblical perspective, selected references in history, and the use of musical instruments at Pretoria Central will then be compared to formulate an appreciation of the use of instruments.

6. HYPOTHESIS

The hypothesis for this study is as follows:

Against the background of a controversial music history the role and function of music at Pretoria Central is currently organized to conform with biblical perspectives. Music now forms an important component of worship services and religious meetings in the Church. The focus of music is to enhance the congregants' communion with God as well as to enrich the worshippers' appreciation of communal and divine experience in religious activities at corporate level.

7. CHAPTER DIVISIONS AND ORTHOGRAPHICAL REMARKS.

The scheme of the study will be developed as follows:

Chapter 1 constitutes the introduction. It outlines the study by stating the actuality, problem, objectives, method and hypothesis of the study.

Chapter 2 deals with a perspective of music in the Old and New Testaments. This discusses the role of music in the Bible. Areas of concern here include the religious and secular aspects. The function of the Psalms and a close look at examples as they relate to corporate praise and liturgical function.

Chapter 3 comprises of an investigation into the music at Pretoria Central. A closer look at the theological perspective will be undertaken. The attitudes toward the earlier mentioned charismatic phenomenon ought to be sighted. A look at emotionalism, clapping of hands, dancing and the singing of short vibrant choruses will be undertaken. The current use of the psalms in the congregation will be considered. Another vital aspect concerns the use of instruments and how this is influenced by divergent opinions within the congregations. Also of importance here is the various genres of music. The uses of music in activities like weddings, funerals and recreation will be brought to the surface.

Chapter 4 is a consideration of the synthesis and conclusion. The issues raised in the research will be brought to conclusion after comparing the findings from the given tradition and the biblical perspectives.

The adjusted Harvard reference system will be followed in this study. In the same vein abbreviations of books of the Bible will be according to the rules in Kritzingers outline on research methodology.

Unless otherwise indicated the translation of choice is the New International Version (N I V). For comparison the Revised Standard Version (R S V) and the New Amplified Version (N A V) will be utilized.

CHAPTER 2

MUSIC AND MUSICAL INSTRUMENTS: A BIBLICAL PERSPECTIVE

1. INTRODUCTION

Music in both the Old and New Testaments had a variety of functions ranging from secular to religious. It is imperative at the outset to underline the fact that for our purposes music traces its origins from the beginning of mankind. According to the biblical records Gods creation activities for instance were graced with rejoicing and music (Pr 8:31; Jb 38:7). Music then goes way back in the history of man. It is as old as communication and human expression. It is also postulated that music could actually predate human language.⁵

Obviously early attempts at music expression involved a little more than sound projection. Equally prior to the development of instruments beating parts of the human body could have been employed to produce sound. Clapping of hands is typical of sound produced in this manner. It served the purpose of keeping the singers in tempo and unison and possibly had less or nothing to do with the melody at all.

2. OLD TESTAMENT MUSIC

The earliest record concerning music in the Bible is found in Genesis 4:21. Jubal is accorded the honor of being the father of musicians. Although fairly brief the mention of the harp and flute signifies an already reasonably developed phase of music. Van de Laar (2000:26) says, "It would seem that the first instruments to be developed were for

⁵ See Wilson-Dickson (1992:12): "Consider, for example, the fact that children are able to express their feelings by sounds, some of, which could be called melodic, long before they learn to speak. Some linguists suggest that is evidence that vocal music came before language in the developing skills of humanity."

percussion, but pipes or wind instruments were also formed early in music's history." The aforementioned scriptural quote suggests a string and wind instrument. At any rate the Bible indicates little of what music was like before this. It can not be definitely said that these were the oldest musical instruments, given the fact that the biblical texts grew in several phases.

The writer is cognizant of the difficulty arising from basing the development of music on biblical history. The chronological history of events in the biblical text has undergone much criticism in the wake of more scientific approaches. The former looks at the story as it appears in the Bible while the latter focuses on the biblical world behind the text. Archaeological finds and contemporary literature obtained from the surrounding people sometimes point to different conclusions from the biblical record of events. The result of historical-critical methods is the reconstruction of the order of events. Another important issue worthy of mentioning is the fact that the biblical story was compiled over a long period of time. It has undergone several phases of editing. In addition some of the accounts are late but were written in hindsight. It is however not the intention of this research to delve into this matter further. For our purposes we shall endeavor to consider the role of music based on the accounts according to the biblical chronology.

Having considered the historical background of the Old Testament I will proceed to look at the role and function of music. Music was used for religious and secular purposes. In order to highlight types of music, psalms in particular will be examined. Psalms were used in religious activities especially in the Second Temple. The origin, genres and functions of the psalms are important for this research, as ultimately I will seek to relate them to the practice of psalm singing at Pretoria

Central. Arising from varying life experiences they have a universal language that is not restricted by time.

2.1 Historical overview

During the patriarchal period worship was more personal than corporate. God seems to have come to the people in friendliness, promise and intimacy. In addition, there was little distinction between sacred and secular music. Obviously these distinctions could have existed. But it would seem that the two spheres of life, secular and sacred were closely related.

The mention of music we have in this era is related to family celebrations. The complaint of Laban against Jacob suggesting that he had left secretly with his daughters without allowing for proper farewells might be typical of this time. Laban indicates that he could have sent them away with joy and singing to the music of tambourines and harps (Gn 31:27). Werner (1962:457) concludes: "Thus it becomes clear that the descendants of Abraham were musical people, and this expression found its outlet in all the circumstances of human existence, including celebration and merrymaking, war cries, worship and magic."

The actual form of music during this period is unknown, but possibly it was centered more on celebration and merrymaking. Other uses could have been organized noise, especially in its military use.

The subsequent Mosaic period saw further development in music. Egyptian influence is notable. Van de Laar (2000:34) writes, "it is clear from the way the Israelites utilized music that this Egyptian musical

culture had been adopted and adapted by them”. The Egyptians were already using large choral groups for their religious performances.

Further, the Bible records corporate worship, for example, after crossing the Red Sea Moses and the children of Israel sang a song of thanksgiving to the Lord. Miriam led the women with timbrels and sang (Ex 15). The song was an outburst of celebration in reference to the acts of Yahweh. Yahweh their God had delivered them from the enemy forces.

While Moses was up on the mountain communing with God and receiving the Torah his people were busy singing and dancing before the golden calf (Ex 32:18,19). Struck by fear at the disappearance of their leader they molded an image and went into frenzy like worship. These are indications that the Israelites had knowledge of music, which was most likely heavily influenced by the Egyptians.

Musical instruments were used in accompaniment of song and dance. As already indicated timbrels were played by Miriam and the women after crossing the Red Sea. Other instruments of note are the trumpets, the shofar and kinnor among others (Gn 31:27; Nm 10:1; 1 Sm 10:5).

By the time of David (circa 1000 BCE) music seems to have become fairly developed. He is honored as having been a skillful musician who contributed a lot towards organised music for religious purposes (1 Sm 16:23). He is credited with setting up teams of singers under capable men who ministered before the Lord in song. In addition to this some of the psalms are purported to have been written by him.

Although David did design and make acquisition of building materials for the Temple it was his son Solomon who undertook its construction.

At the dedication of the Temple, music reached a height in praise and celebration before God. As the trumpeters and singers joined in unison with one voice to praise God, the Temple was filled with a cloud (2 Chr 5: 13-14). Van de Laar (2000:51) is of the opinion that “this expectation of God’s presence with the worshippers through the medium of music appears to have been, or to have become, a regular feature of Temple worship.”

While at times Israel experienced apostasy some kings like Jehoshaphat and Hezekiah aided in reviving the religion of Israel at least during their tenure. When the kingdom of Judah was under attack from the combined forces of Moab and Ammon for instance God spoke through Jahaziel to instruct Jehoshaphat to send out his armies with temple musicians at the front (2 Chr 20:14-29). When they did this God gave them victory.

Having gone into exile to Babylon the Jews experienced suppression of public performance of music. The Temple had been destroyed; therefore, no music could have been played there. However, music and singing never ceased. The tradition was kept alive. Some possible songs traceable to this era could be seen in a Bible passage such as Psalm 137. This at least represents an exilic or post-exilic tradition.

Little is known about music during the post-exilic period, but that among the returnees from exile some were possibly practicing musicians. This could be deduced from the account in Ezra 2: 41,65 “the singers: the descendants of Asaph, 128 ...and they also had 200 men and women singers.”

By the time of the dedication of the second Temple the priests were available to perform. A notion that Israel's music praxis outlived the exile is plausible (2 Chr 7). The music culture during the time of the second Temple seems to have been well organised. It probably stood in the same traditional standard as the former. The music of Israel did not die during their captivity, but continued and possibly surpassed the previous peak of development.

Another development in this epoch is the emerging of the synagogue. Although some trace its origins to the earlier part of Israeli history it is most likely that it came about during the exile. As a result of removal from the Temple and its subsequent destruction, the Jews started to gather in synagogues for worship during this period.

After the destruction of the second Temple the Jews of the diaspora experienced transformation in their worship. The accompanying sacrifices of the Temple, for example, could not be offered. As a result prayers and reading replaced the offering of sacrifices. This was the beginning of preaching as part of worship. Equally musical instruments which had formerly graced temple worship were prohibited. Musical instruments, which accompanied religious activities, could only function within the confines of the Temple. Outside the Temple perimeters, though, they were not allowed in rabbinical law. The reasons for this vary from fear of subjecting the instruments to tuning and mending to a possibility of being transported on the Sabbath. As a result the subsequent period lacked the sound of musical instruments.⁶

⁶ See Scheifler (1992:23): "Musical instruments and the shofar were considered inseparable parts of the Sabbath service in the Temple; Rabbinic law could do nothing regarding their presence there. But the Rabbis could and did prohibit them outside the Temple for fear that playing an instrument on the Sabbath,

Other contributing reasons, which led to the silencing of musical instruments, include the fact that the Jews considered playing the instruments as disrespectful as this was a period of mourning over the destruction of the Temple. In addition purity laws which formed a practice of rabbinical Judaism could have censured the use of instruments.

The result of this very brief sketch of the musical development is that vocal expression became the sole form of musical expression in later New Testament times. The psalms, prayers and readings were chanted. This led to the need for a cantor to lead in worship. In the Temple the worship services were conducted by an order of Levitical priests. But in the synagogue lay people could lead services. In the course of time the sexes were separated in singing and finally only men sang in worship services (Scheifler 1992:24).

The final destruction of the Temple (70 AD) saw a minimized application of music. Quite restricted music continued to be performed in the synagogue and in the social life of the Jewish people however.

2.2. Functions of Music

In Old Testament times music was utilized for various functions. Matthews (1992:931) writes: “Even in its most primitive forms, music, would have been employed by communities for a variety of purposes.” In the same vein Van Dyk (1991:378) suggests that “the songs of the Old Testament range from love songs (e.g. in the Song of Songs) to funeral songs (e.g. Lamentations).” The Bible contains many different themes

a permissible act in and of itself might lead inadvertently to the musician’s tuning it, mending it, or carrying it from one place to another – all of these being forbidden acts of work.”

concerning God, love, work, nature, creation, man, war and many others. Generally, though, the functions of music fall naturally into two categories, namely the secular and the religious spheres.

2.2.1 Secular usage

Music traversed different themes from private to public life. People sang when they were happy and when they were sad. Then like today music was a means of expression by the people.

2.2.1.1 Work

Women when soothing children for instance used music. This is practised even in our present day. Children go to sleep at the sound of their mother's voice singing a lullaby. Singing was also used to calm down restless flocks of sheep. People sang when involved in strenuous or monotonous work, and while treading grapes (Jr 25:30; 48:33), or digging irrigation canals and wells (Nm 21:17-18) as well as when raising a new house or barn. Music was utilized to keep the workers unified.

2.2.1.2 Entertainment

Music and dance could have been commonly used in celebrations. Where people gathered to enjoy themselves over events of life or just for contentment, musical activities were employed. Ecclesiastes 3:4 contrasts a time for mourning to dancing. However, not all these parties were acceptable. It appears that some were performed without acknowledging God (Job 21:11-12). A mocking drunkard song is mentioned in Psalm 69:12.

Family parties were accompanied by music and dance. Laban chided Jacob for leaving secretly with his daughters and grandchildren denying him an opportunity to say his farewells with singing and dancing (Gn 31:27).

2.2.1.3 Rites of passage

Life was celebrated from the cradle to the grave with music. Matthews (1992:931) mentions that “births, with their promise of new life and continuity of inheritance, were also marked by ceremony and ritualised singing.” During birth, in some cases, midwives and singers were called in while their chants were uttered to ensure speedy and safe delivery.

The ‘Fear not’ formula used by midwives in Genesis 35:17 and 1 Samuel 4:20 followed by the naming of the child suggests a traditional litany to be sung at the birth of sons.

Weddings were another time of celebration, where music played an important role. Samson’s riddle shows a wordplay that could have been chanted (Jdg 21:19-21). Senderey (1969:461) says “the ritual of the marriage feast also included a staged meeting between the bride and the groom’s party, who were accompanied by musicians playing tambourines.” In this way a wedding marked a joyous occasion.

2.2.1.4 Coronation of kings

With the establishment of the monarchy music found other functions. The coronation of kings was announced by the blaring of trumpets (2 Sm 15:10; 1Ki 1:39) and in the case of Solomon a procession marching to the tune of pipes (1Ki 1:40). This episode seems to be a reenactment of Davids entry into Jerusalem with the ark. At that occasion David

worshipped the Lord with all his might as he danced before the ark. The people sang as they marched to the sound of lyres, harps, tambourines, sistrums and cymbals (2 Sm 6:5). Matthews (1992:931) suggests that “it is quite likely that David’s dance and procession were subsequently reenacted by his successors to the throne, thereby legitimizing their rule and invoking the covenant Yahweh made with David (see Ps 132).”

2.2.1.5 Military uses

Music was equally used for military purposes. This may have involved rallying of forces (Jdg 3:27; 6:34), guiding the men on the battleground (Jdg 7:19), and giving signals to advance or retreat (Nm 10:9). There may have been preparatory war dances prior to battles. Biblical evidence cited in this regard would be Ezekiel 6:11 (“smite with your hand, and stamp with your feet”) alluding to such a dance. Gideon used the sounding of tumpets which could have served in startling the Midianites and aiding the Israelites in the attack (Jdg 7:15-24). In like manner the Israelites blasting the horns of rams added to a psychological effect after marching seven times in silence around the city of Jericho (Jos 6:3-16).

When battles were won, victory was celebrated with joy. These occasions were celebrated with songs of praise to Yahweh. Typical of this is the song of Mirriam at the crossing of the Reed Sea and drowning of the Egyptians (Ex 15:1-18). Another such example is the song of Deborah (Jdg 5) in commemoration of the trouncing over the Canaanite armies, hence securing freedom for the Israelites. During the monarchical period the songs by the women in honour of David belong to this class of events (1Sm 18:7).

2.2.2 Religious usage

2.2.2.1 Apotropaic⁷ uses

Music served as part of mourning and lamentations (2 Sm 3:32-34; Jdg 11:40). Although there is no direct mention of dances at funerals in the Old Testament the practice was prevalent in the Ancient Near East. According to certain reliefs Egyptian funeral customs are depicted showing singing girls and wailing women. In the same way in Babylonia sacrifices in memory of the deceased took place with funeral music. Dancing at funerals had a magical motivation.⁸ The spirit of the deceased was believed to be hostile towards the survivors. Hence there arose a need to appease it and transform its potential powers into benevolence.

Senderey (1969:470) gives a description of funeral ceremonies: “wailing men and women intoned the funeral songs, the mourners expressed their grief by loud moans, tore their garments, pulled their beards, clipped their hair, and cut themselves with knives.” In order to cope with prevalent calamities such as premature deaths and sicknesses they composed music, which they believed had power to frighten demons. Musical noisemakers such as bells on the high priest’s robe could have had a similar function (Ex 28:33-35). Ancient people believed in the activities of evil spirits hence the account of David playing for Saul to exorcise the spirit (1 Sm 16:16). David was called to play the harp for Saul whenever he was oppressed. In this case music had a soothing effect, which ultimately gave Saul relief, even if it was for a while.

⁷ Deist (1984:18) notes “The belief that ritual acts, incantations or amulets can ward off evil”.

⁸ See Senderey (1969:470) and Eaton (1975:137-140).

A consideration of some of the biblical references reveal an understanding held during certain phases by the Israelites. As long as the body or bones of the dead remained they were regarded as existing. But they were in a state of weakness in the subterranean sheol (Jb 26:5-6; Is 14:9-10).⁹ Mourning for the dead included tearing ones garments (Gn 37:34; 2 Sm 1:11). This was followed by putting on sackcloth (Gn 34:2; 2 Sm 3: 31). Mourners took off their shoes and covered their heads with their hands (2 Sm 15:30; 2 Sm 19:30). During the funeral ceremony lamentations took a central part. The simple form of lamentations contained repeated cries normally referring to the deceased (1 Ki 13:30; Jr 22:18). However the developed lamentation was a song. De Vaux (1978:60) confirms “[t]hese exclamations of sorrow could be developed into a lament, a *qinah*, composed in a special rhythm (2 S 1:17; Am 8: 10).” Such lamentations were composed and sung by professional men and women (2 Ch 35:25) especially women (Jr 9:16-21; Ez 32:16).¹⁰ Other practices like self-mutilation and shaving the head were condemned by the law (Lv 19:27-28; Dt 14:1).

Another example regarding the apotropaic character of music is visibly indicated in the episode of the frightened Israelites who asked Aaron to mould for them a god seeing that Moses was long gone. Their worship included loud, frenzied singing and dancing before the golden calf (Ex 32:1-8). The calf was a throwback to Egyptian religions where living animals were held sacred and images of some gods were represented with animal heads. The people seem to have encouraged themselves by referring to it as their god that had delivered them from Egypt. The following day they feasted and indulged in revelry probably to drown

⁹ See De Vaux (1978:56).

¹⁰ See De Vaux (1978:60).

their fears. At any rate their orgiastic dance was a departure from true holiness (Hywell 1970:137).

2.2.2.2 Prophecy and Music

The office of the early prophets was another area in which music was used. For instance the prophets that Saul met after his encounter with Samuel were playing instruments and prophesying as music put them in an ecstatic state (1 Sm 10:5). Saul ended up joining in the experience. When the king of Israel in the company of Jehoshaphat consulted Elisha concerning the looming war the prophet employed the services of a musician to put him in a prophetic trance. Then the hand of the Lord came upon him (2 Ki 3:15). This intimates a close connection between music and prophecy.

In other instances prophets acted out their prophecy. For example Zedekiah acted out the defeat of the enemies of Jehoshaphat and Ahab. Matthews (1992:932) says “undoubtedly, he stomped about like a bull (a common symbol for the Canaanite god, Baal) during his performance, which was probably not spontaneous but rather a traditional dance designed to invoke the aid of the gods in his military endeavor.” I however, understand the events of this episode (1 Ki 22:11-12) as Zedekiah’s graphic symbolism concerning the victory over the Syrians.

2.2.2.3 Pilgrimages

During the religious pilgrimages to the sacred shrines and the temples, religious singing could have been practiced by the Israelites. In 1 Samuel 1:3, Elkanah and his family are shown to have made annual trips to Shiloh for worship. Later, obviously after the construction of the

Temple the people trekked to Jerusalem for annual events like the Passover and other religious feasts. The pilgrims could have included the ‘songs of ascent’ (Ps 120-134) as they journeyed regularly to Jerusalem.

2.2.2.4 Temple singing

With the Temple built Israelite worship underwent a lot of transformation. Included here is the introduction of Temple musicians led by Asaph, Jeduthun and Heman (1Chr 25:1). Various Temple guilds arose and were involved in the performance of liturgical music.¹¹ Although the names of the musicians are recorded as associates of David the family guilds could have become more organized in the second Temple.

Although no mention is made of music at the dedication of Solomon’s Temple (1Ki 8) the opposite is true of Zerubabel’s Temple (Ezr 3:10-11). Here the musicians played trumpets and cymbals and sang hymns of praise to the Lord. The people joined in giving liturgical shouts or antiphones to the Lord (e.g. Ps 136).

2.3 Psalms

This section of my research will be used to describe in a brief and eclectic manner the songbook of Israel, namely the book of Psalms. In order to achieve this I will endeavor to highlight mainly its origins, genres and functions.

2.3.1 Name of book

According to Limburg (1992:523), “the English title ‘Psalms’ is derived from the Greek *psalmoi*, (songs of praises), by way of the Latin *liber Psalmorum*, (book of psalms).” Although the old Hebrew manuscripts do not contain a title for the entire book later rabbinical literature refers to it as *sefer tehillim*, (book of praises). The noun to praise occurs often in the Psalms necessitating the name even though not all Psalms are praises.

2.3.2 Origin

To determine the origin of the book of Psalms is really difficult. Limburg (1992:524) says that “the Psalms originated in the midst of Israel’s life and have continued to function in the lives of both Jews and Christians as a hymnbook for worship and a prayer book for devotion.” In much the same way Smith (1984:10) adds: “the Psalms are the product of a singing community.” From early accounts of the Bible the people of Israel sang and celebrated Gods saving acts. Typical of this is the song of deliverance after the crossing of the Reed Sea (Ex 15:1-18). Some of the singing was a spontaneous response to the acts of God. But it is true also that during further time periods the songs were used in general praise to God.

Different situations in life necessitated the composition of Psalms. Calamities were part and parcel of ordinary life both for individuals and the nation at large. Natural disasters such as drought could easily threaten this agricultural community. The exile almost destroyed their existence. Wars were a common part of their existence and this also led

¹¹ Bullock (2001:63) is of the opinion that “Korah, Asaph, Heman and Ethan are all associated with the service and music of the sanctuary in David’s reign. During Ezra and Nehemiah’s time (fifth century

them to see God's protection. When faced by these and similar circumstances they turned to Yahweh imploring Him to intervene on their behalf. Psalms therefore grew out of their daily experiences. From individual experiences psalms were collected, went through liturgical use and were finally bound into a book.

2.3.3 Authorship

From the time of the rabbinic traditions and the New Testament the opinion has been held that David wrote the Psalms. David's reputation as a musician is well documented in the Bible (1 Sm 16:18). I agree with Smith (1984:10) when he writes, "undoubtedly David was a gifted musician and wrote many songs and Psalms." However historical critical evidence from its present form points to a product, which developed over a long period of time. Hence the book is a collection of songs from different backgrounds and spanning across generations of people from a similar cultural group. The book is an anthology. The composers and collectors are therefore not necessarily the same and David did not write all the Psalms (Winter 1962:942).

2.3.4 Superscriptions

The superscriptions of seventy-three psalms contain the name of David. But it is generally agreed upon by scholars that they were not the work David. It was rather the work of collectors and editors. Smith (1984:10) suggests that "the expression *le David* may mean 'of David,' 'for David,' or 'to David.' It could even indicate a collection called a Davidic collection.

B.C.) the Temple singers were still called the sons of Asaph".

Not all psalms are credited to David or even associated with him. Other people linked to the authorship of certain psalms include Jeduthan (Pss 39, 62, and 77), Heman (Ps 88), Solomon (Pss 72, 127), Moses (90), Ethan (89), the Korahites (Pss 42, 44-49, 84-85, 87-88) and the Asaphites (Pss 50, 70-83).¹²

Apart from titles indicating authorship there are terms, which give the type of psalm. These terms include *mizmôr* (psalm), *šiggāyōn* sometimes rendered a psalm of lamentation, *miḳtām* which is connected with atone or to cover. Also *ṭepillāh* (prayer), *šîr* (song), *maškil*, *ṭhillāh* (song of praise), *šîr yēdīdôt* (a song of love) and *šîr hammaʿalôt* (a song of ascents)(Anderson 1972:46-47).

Still other terms according to Anderson (1972:47) “indicate the liturgical aim and usage”. Amongst these are terms “for the thank offering” (Ps 69:30), “for the Sabbath” (Ps 92).

There are also technical musical expressions. Anderson (1972:48) “to the choirmaster (*lamenassēah*): this term is found in fifty-five psalms and in Habbakuk 3:19”. Under this category we have references to the types of instruments (Pss 4,6), which probably meant to exclude the percussion and wind instruments (Anderson 1972:48).

Historical notes have been annotated in certain cases to some psalms (Pss 3,7,18). According to Anderson (1972:51) “for these historical indications, see the respective psalms; they all seem to be later additions, and they help us to understand the interpretation of these psalms by post-exilic Jewish exegetes.”

¹² See Crenshaw (2001:5).

Musical terms in the superscriptions are difficult to interpret, as their meaning seems to have been lost. Attaching an exact date to the superscriptions is very difficult.

2.3.5 Shape of the book

In its current form the book of Psalms has been handed down with a traditional arrangement that can be found in the Greek, Latin, Syriac and Aramaic versions. Certain indicators define the shape of the book.

The book could be divided into five groups or books. Although not indicated in the Masoretic text the divisions are acknowledged in Jewish literature (*Midrash*) and the modern versions of the Bible (Bullock 2001:58). Some have alluded to the five-part division of the Pentateuch in trying to give theological significance to this feature. The following are the five divisions. Psalm 1-41, 42-72, 73-89, 90-106, and 107-150. These are marked by a doxology at the end of each book. In this way the doxologies mark the seams of the groups with Psalm 150 as the ultimate doxology of the Psalter.

On a macro-level the book of Psalms falls out in two divisions. Books 1-3 (Pss 1-89) form the first division. The second is comprised of books 4 and 5 (Pss 90-150),(Bullock 2001:59). The first division commences with Psalm 1, which speaks of obedience to the Torah. The picture painted is about one who reflects and observes the law. The result of his endeavor is success. The closing Psalm 89 concerns the failure of the Davidic covenant. Possibly this is an indicator to the disorientation that the nation went through after a poor performance by the monarchy and the

end of the kings' reign. God had broken his promise to David. God had not honored his promise largely due to their obstinacy.

The second division commences with Psalm 90. This psalm carries the heading with the name of the worthy man Moses, a very influential figure in the religion of Israel. Since the Davidic covenant had failed at least Gods promises to Abraham and his words through Moses could be counted on. It attests to Gods security and contains a confession. The book then recounts the love of God in the succeeding psalms (Pss 90-106). God's different acts are recalled His love (*hesed*) is affirmed. Thus the stage is laid for the hilarious grand finale in Psalms 146-150. As praise bursts out the Psalmist acclaims the majesty of God.

Another important feature in the book of Psalms is its authorial arrangement. This is derived from the superscriptions. Because the time of annotation of this information is not known for certain this is to be considered with caution. However the superscriptions are early enough to give us a clue concerning the tradition behind the composition. Some of the collections seem to be dominated by a given composer for instance Book One contains more works by David (Pss 3-41). Book Two comprises of more contributions from Korah (Pss 42-49), Asaph wrote Psalm 50 and David Psalm 51-65; 68-70. The third book is dominated by Asaph (Pss 73-83) while Korah is said to have contributed Psalm 84-85; 87-89.

In Book Four the compiler moves from the failure of the kingdom in Psalm 89. As stated earlier the monarch is now defunct and Israel complains about God's broken promises. Hence the reflection on Moses in Psalm 90. This psalm reorients the worshippers by indicating that the Lord could still rescue them despite the breakdown of the monarchy

even if it takes a thousand years. The succeeding psalms are a historical revisiting of the acts of Yahweh in the past.

Book Five is arranged in a manner that brings the Psalter to a climax. From Psalm 120-134 we have the Psalms of Ascents, two of that are associated with David, one with Solomon and the rest are anonymous. Some attribute the singing of this group of psalms to the time when the exiles were returning to Jerusalem. Another suggestion is that pilgrims on their way to Jerusalem for the agricultural festivals sang them. Yet a third use was by the Levitical priests during their services at the Temple.¹³ It is understood that the Temple had fifteen steps from the court of women to the court of Israel. Hence the suggestion that the priests sang them as they ascended the steps.

2.3.6 Genre classification of the Psalms

As has already been alluded to that the psalms arose out of varied situations in life. The result of this is obvious from the diversity of the psalms. At the same time there are similarities since the psalms hail from the same cultural group even though distanced by time and circumstances. The result of form-criticism according to Crenshaw (2001:6) is “Essentially, it distinguishes the following literary types; lament (both individual and communal). Thanksgiving hymns (individual and communal), royal enthronement psalms, wisdom and Torah psalms, entrance liturgies, prophetic exhortation, and mixed forms.” Another possible outline of the main types of the Old Testament Psalms may include the following: Hymns or descriptive praises consisting of praises of God in general, psalms celebrating Yahweh’s kingship, and songs of Zion, also individual songs of thanksgiving, and national songs of

¹³ See Bullock (2001:79); Crenshaw (2001:7).

thanksgiving. The second group is the laments comprising of prayer of the unjustly accused, psalms of penitence, laments of the nation and psalms of confidence. The third group is the royal psalms. The last is the minor types, which include wisdom, entrance liturgies, prophetic, sacred legends, pilgrimage and mixed types (Anderson 1972:39-40).

2.3.6.1 Hymns

These are psalms, which do not contain any lamentations and petitions, but mainly elements of praise. Hymns consist of three main components namely introduction, main body and conclusion. The subject of hymns is God, his nature or his mighty deeds (Anderson 1972:330). There are two basic aspects of focus. The first concerns the works of God as a whole (Ps 136) the second depicts a particular work of salvation (Ps 114). Most of them begin by a call to praise. It is normally an imperative like, “Praise the Lord all my soul” (Ps 103:1). The second part gives reasons for praising God. Usually this will be introduced by ‘because’ or ‘for’ and the reasons stated. Following our example would be “who forgives all your sins and heals all your diseases” (Ps 103:3). The third part or conclusion comprises of a call to praise, which could be a repetition of the first. Psalm 103: 22b reads “ Praise the Lord, O my soul.”

Under this genre is a small group of psalms normally referred to as Enthronement Psalms. They are so called because they contain themes of Yahweh as king. To this group the following psalms are assigned: 47, 93, and 96-9. A common phrase according to Smith (1984:15) is “Yahweh reigns.” Yahweh is portrayed as taking his place on the throne in these psalms (Pss 47:8; 99:1).

2.3.6.2 Lament songs

For the sake of brevity I will place both individual and community laments under the same subheading but deal with them separately.

The individual laments consist of elements like the invocation, laments, petitions, and confession of trust, motivation, assurance of being heard and vow. They usually begin with invocation- a cry to the Lord (help, Lord Ps 12:1; save me O Lord Ps 54:1). The lament comes out of a situation of difficulty or distress. It may be because God seems to be far away (Ps 10:1; 13:1), because enemies are pursuing him (Ps 3:1), or because he is haunted by a sickness (Ps 6:2). The petition is for God to act: Arise O Lord (Ps 3:7), save me (Ps 7:1), contend with my enemies (Ps 35:1).

Individual laments are not all negative. They may at times contain a note of praise and a confession of trust to the Lord (Ps 3:3-4,5:3). This aspect demonstrates the dependence the Psalmist had on the Lord, without which he would not have called on him in the first place. Many of them also contain expressions of motivation regarding why God should intervene. This is seen in the use of 'for' or 'because' (Ps 5:9; 6:2). Lastly they normally end with a vow to praise. This may be going to the Temple to offer a sacrifice or public thanks (Ps 7:17; 13:6).

Community laments on the other hand arise out of a situation distressing the community as a whole. They however, also consist of the same essentials making up the individual lament. They begin with a cry to the Lord for help. The lament, according to Smith (1984:14), "grows out of defeat in battle (Ps 44:9-10), the fall of Jerusalem and the destruction of the Temple (Ps 74:4-7; 79:1-3)." The petitions are calls to

God to arise, hear, consider, remember etc. Motivations for God's intervention in the community laments will include: 'for your name's sake' (Ps 79:9), and 'why should the nations say where is there God?' (Ps 79:10).

What is particular about the community lament that is not found in the individual lament is the appeal to the past. It is important to note here also that while the individual lament is sometimes followed by thanksgiving the community lament is not. To this Smith (1984:14) states that, "part of the answer may be in the fact that Israel never experienced many saving acts after the exodus. Another part of the answer is that the hymns and some royal psalms take the place of community songs of thanksgiving in the Psalter."

2.3.6.3 Songs of thanksgiving

As has already been alluded to individual laments contain a vow or promise to give thanks to God when he answers the request. It follows therefore that the individual songs of thanksgiving are offered in fulfillment to this. An example here would be Psalm 66: 13-14,16: "I will come to your Temple with burnt offerings and fulfil my vows to you vows my lips promised and my mouth spoke when I was in trouble.... Come and listen, all you who fear God; let me tell you what he has done for me."

The individual song of thanksgiving usually includes an introduction. Psalm 18:1 reads "I love the Lord". Elements like description of/or an account of the past troubles, prayer and deliverance and a statement of praise follow this.

2.3.6.4 Songs of Zion

In the Old Testament Zion was a hill in the southwest corner of the confines of Jerusalem. David brought this abode of Yahweh under the control of Israel. Although only a part of the city technically Zion represents the whole city of Jerusalem. Some of these songs could have been composed for the glorification of Jerusalem, and ultimately for the praise of the Yahweh. A classical example here would be the song by the captives “Sing us one of the songs of Zion! How can we sing the songs of the Lord while in a strange land? If I forget you, O Jerusalem, may my right hand forget its skill” (Ps 137:3-5). It is from the foregoing psalm that the name is derived (Anderson 1972:35). In the songs Zion represents the dwelling of the Lord, which cannot be moved. Included in this group will be Psalms 48, 76, 84 87, 122. God’s praise is expressed indirectly by praising the Temple and the Holy City.

2.3.6.5 Royal Psalms

Represented here is a cluster of psalms, which vary in content except for the role of the earthly king. Among them were some coronation songs (Ps 2; 72; 110). Psalm 45 is a wedding song believed by some to have probably been sung for Ahab and Jezebel the reason being that she hailed from Tyre. Other songs were thanksgiving for the king’s victory (Ps 18; 21). A number of other themes would arise such as prayer for battle and royal lament.

2.3.6.6 Minor types

According to Anderson (1972:40) “in most cases minor categories do not possess clearly defined structure but are linked together by their common contents, aims, etc.” The most important among them would be entrance liturgies (Pss 15 and 24), which could have been used by pilgrims when entering the temple. Also we have wisdom psalms (Pss 1, 37, 49, 73, 112) which recall wisdom literature in style, language and subject matter. Yet other forms are prophetic psalms (Pss 2, 12, 50, 60,75), sacred legends (Pss 78, 105, and 106), pilgrimage songs (Pss 84 and 122) and finally mixed types (Ps119).

2.3.6.7 Synthesis

Leafblad (1984:40) says, “the Psalms represent the pinnacle of development in a genre of sung religious poetry which goes back to earliest times in Old Testament history.” With no doubt some of the psalms were composed for use in public devotion. They contain attitudes and practices found in Israel’s worship. Other psalms on the other hand were possibly formed out of individual crises, which in actuality are universal. It is this fact, which precipitated them into communal worship. And yet there are certain psalms, which would be difficult to place in specific life settings. At any rate this in no way removes anything from their use either in corporate or private situations.

It is apparent that before the final composition of the Old Testament the psalms were used liturgically. In this regard Smith (1984:5) says ‘the titles of fifty-five psalms refer to the Chief Musician or Choirmaster. The terms ‘sons of Korah’ and ‘Asaph’ in psalm titles probably refer to choral groups which were related to the music of the Temple.’ Psalm 30 bears a title, which intimates the dedication of the Temple. Some psalms like

Psalm 92, entitled a psalm of the Sabbath, could have been sung, chanted or read on the designated day.

Limburg (1992:524) adds that “[t]he hymns suggest congregational singing utilizing vocal and instrumental music marked by exuberance and creativity.” As indicated earlier, these psalms begin with a call to praise. This presumes a setting, which is public and the congregants being urged to participate in praise. The atmosphere given was lively, involving shouting and dancing as well as playing of musical instruments among which were string, wind, and percussion instruments (Pss 33:1-3; 149:3; 150).

It is likely that in the course of time the forms of worship in Israel changed (Limburg 1992:525). Praise could have been performed in the Temple. This involved different groups within the assembled congregation. Psalm 136, for instance, has a refrain, which could have aided in antiphonal purposes.

Laments functioned in the community as part of prayers and fasting in events of calamity or impending difficulty. Equally individuals facing distress used individual laments. The account of Hannah at Shiloh pouring out her heart before the sanctuary is an example. This was followed by a pronouncement by the priest indicating that her prayer had been heard (1 Sm 1).

In the present form Psalter is a book, which is part of Scripture as a whole. Therefore, the psalms are no longer mere songs to be sung, but are designed to nurture the people of God in devotion and meditation in various religious meetings.

Concerning the New Testament we see the psalms being quoted and referred to. To this effect Smith (1984:6) says, “the New Testament was influenced by the Psalms more than any other Old Testament book.” The New Testament church continued the tradition of singing the psalms under the influence from the synagogue. Besides singing from the old Jewish songbook new psalms could have been composed. I agree with Leafblad (1984:42) “however incidental the references in Colossians 3:16 and Ephesians 5:19 may be, Paul nonetheless implied (1) that the practice of psalm singing was normative among Christian believers.”

Other uses could have involved reading of the Psalms as Scripture.¹⁴ The authority of the book of Psalms is demonstrated by the New Testament quotations. Later applications may include exposition.

3 NEW TESTAMENT MUSIC

In the New Testament references about music are relatively few in comparison to the Old Testament. However, there is enough to catch a glimpse of musical use and practice.

3.1 Music in narrative

That Jesus practised singing in worship is plausible. When one considers that he sang together with his disciples at the occasion of the last supper before setting out for the Mount of Olives then it becomes even more likely (Mt 26:30). According to custom a hymn was sung at Passover. It is probable that the hymn, which they sang, was the one, which was usually used for the Passover, which could most likely have

¹⁴ See Bullock (2001:93); Limburg (1992:526).

been a part of the *hallel* (Pss 112-118 or 136). This then follows the suggestion that Jesus and his disciples were quite familiar and consistent with the worship practice of their day.

Another example of music, though rather vague, could be at the reading of the scroll in the synagogue (Lk 4). At this time in the synagogue ministry role was led by a cantor and his assistant.¹⁵ It is suggested that the reader was usually a kind of singer, as there was no form of public address system. Reading of the Scripture therefore would need to be sung or chanted in a kind of simple melody in order to facilitate the hearing of the text.

Although the book of Acts does not reveal much historically about musical activities it certainly shows that music was present. A typical account is the Paul and Silas episode at Philippi in jail (Ac 16:16-34). In prison the duo sang and praised God in spite of their appalling circumstances. Two things arise out of this reading. The one is that worship music was an occurrence in their daily lives. The second is that there was an understanding about the supernatural aspect of music. There is no indication from the passage that the missionaries prayed for deliverance but simply praised God. However, Paul and Silas had confidence in God. The Lukan account certainly provides a strong link between singing and praying and the earthquake that followed. Van de Laar (2000:70) is of the opinion that “this might not be simply a belief in the power of music *per se*, but rather in the power of prayer and worship. However, that music is an integral part of this is without doubt.” In this case we deduce that God controls history (Kroedal 1986:311).

¹⁵ See Van de Laar (200:70); Scheifler (1992:24) and also Wilson-Dickson (1922:22): “The Psalms, Prayers and reading would be cantillated, resembling simple song....Synagogue music needed the skilled leadership of a cantor”.

3.2 Music in discourse

Apart from the above there are some interesting passages that shed some more light on music in the New Testament, the first being Ephesians 5:18-19.

“Do not be drunk with wine, which leads to debauchery. Instead, be filled with the Spirit. Speak to one another with psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord.”

And its counterpart is Colossians 3:16

“Let the word of Christ dwell in you richly as you teach and admonish one another with all wisdom, and as you sing psalms, hymns and spiritual songs with gratitude in your hearts to God.”

Both these texts use the words “psalms”, “hymns” and “spiritual songs”. Notwithstanding the variant meanings deriving from different Christian traditions, understanding them will enhance our appreciation of the early church praxis. Although the terms would be difficult to separate, they might refer to the songs in the New Testament church. But tentatively that there were nuances of the songs prevailing at that time is plausible. The following explication of the above texts follows this principle.

The term “psalms” here is highly likely referring to the odes of the Old Testament.¹⁶ These songs had been integrated into the New Testament Church worship. Obviously prior to the Church becoming independent

¹⁶ See Rayburn (1975:1164) “Psalms were OT odes; hymns were new expressions of faith in Christ, many of which can be found in the Epistles and Spiritual Songs were possibly ecstatic songs in unknown

the disciples continued their custom to meet in the synagogues with fellow Jews.

The early Christians had a predicament as far as music was concerned. Theirs was a new faith expressed in a new understanding of salvation. But as yet they did not have a particular repertoire of music. At any rate being Jewish they could easily fall back on their traditional heritage. Just as the Hebrew Scriptures were carried over to the new worship group so was the music. It is evident that they never considered themselves as a separate entity but rather in terms of continuation. In this light then after the inception of the Church it naturally follows that the music of the predecessor was adopted. This occasion necessitated psalm singing in the young Church.

The hymn simply means a song of praise, an ode (from the Greek-*humnos*). Matthews (1992:934) suggests, “in any case many of these early Christian groups met in the local synagogue and they would have been familiar with the form of worship conducted there. It would have been only natural to employ the same hymns they already knew while adding new ones to reflect their new theological understanding.”

Some passages in the New Testament have been cited as possible fragments of these hymns.¹⁷ Included are the ‘worthy art thou’ passages of Revelation 4:11; 5:9-10 and the songs of victory in Revelation 7:15-17; 11:17-18. Some scholars understood Philippians 2:6-11, as a free poetic outburst, which was possibly inserted from an existing hymn (Werner 1962:467).

languages improvised in the worship experience, and thus related to the singing in tongues or in Spirit (I Cor 14:15); See also Martin (1991:64).

Other suggestions would include the canticles among which are: the *Benedictus* (Lk 1:68-79), the *Magnificat* (Lk 1:46-55) and the *Nunc Dimitis* (Lk 2:29-32) even though these are low on Christology and were possibly not used in corporate worship. Yet another group consists of doxologies, these may have been used in corporate worship (Lk 2:14; 1Tm 1:17; Rv 4:8 etc). The subject matter of the hymns normally seems to have been the majesty of God.

The spiritual songs are a difficult group to understand. Hustad (1960:116) refers to “wordless songs perhaps resembling the prolongation of a vowel sound in the *alleluia* as ...in the singing of the Gregorian chant.” These were spontaneous outbursts most likely composed in the heat of ecstatic spiritual experience. They were perhaps very emotional expressions.

Wilson-Dickson (1992:25) views that “they may have sung in *glosalalia*-what some Christians today call ‘singing in tongues’ or ‘singing in spirit’.” This is a significant rendering, as it appears to coincide with what the apostle Paul says in 1Corinthians 14: 15:

“So what shall I do? I will pray with my spirit but I will also pray with my mind; I will sing with my spirit, but I will also sing with my mind.”

Van de Laar (2000:73) says, “it was only later that any restriction was placed on this kind of spontaneous singing. Or on the writing of new music for worship.” If this were deemed the case then the early Church experienced a phenomenon of unhindered expression in worship music.

The hymn and chorus borrowed from the synagogue worship pattern fostered the emotional and communal feeling needed to build the new movement. Matthews (1992:934) indicates rightly “instruction without

¹⁷ See Earey & Myers (2001:41); Dalglish (1984:26)

the freedom to express joy and praise would have quickly become dull.” Their heritage strongly steeped in synagogue worship however, was a good foundation for them. Consequently, the songs from the old songbook enriched their music repertoire (Martin 1987:737). Further to this, new compositions were also introduced. Concerning the new songs it is important to mention here that the old songs, possibly the psalms formed a model when new songs were composed.

3.3 Synthesis

A careful examination of the New Testament has yielded certain information concerning the aspect of music and its usage. In the narrative texts the role of music is sketchy. At any rate it is plausible that Jesus practised singing (Mt 26:30). The custom of singing was followed in the synagogue of his day. His followers also continued in the tradition of singing praises to God (Ac 16:16-34). Singing and praising God demonstrates confidence in Him and is linked to the deliverance from prison of Paul and Silas. Other textual references include the *Benedictus* (Lk 1:68-79), the *Magnificat* (Lk 1:46-55) and the *Nunc Dimitis* (Lk 2:29-32). It is important however to acknowledge the low Christological content of the foregoing songs.

In discourse the role of music in worship is prescriptive (Eph 5:18-19; Col 3:16). A life full of the spirit in the former reference or the word of God in the latter is exhibited by singing psalms, hymns, and spiritual songs. The repertoire of the early church could have comprised of music inherited from the synagogue as well as new compositions attesting to the majesty of God. Doxologies (I Tm 1:17; Rv 4:8) could have served as parts of hymns.

4. MUSICAL INSTRUMENTS

Musical instruments are referred to in various passages of Scripture. This Scriptural information is complimented by archaeological finds. It is beyond the scope of this research however, to give a detailed study of all musical instruments. However, for our purposes I shall endeavor to conduct a cursory consideration of the basic instruments and seek later to relate it with instruments at Pretoria Central. In order, to achieve this, I will classify the Old Testament instruments as follows: idiophones, membranophones, aerophones and chordophones.

4.1 Old Testament Instruments

4.1.1 Idiophones

Jones (1992:935) defines idiophones as “musical instruments of resonant material, which emit sounds when they are shaken, struck, flexed, or rubbed.”

Shakers belong to this class of instruments. They are made from gourds or molded clay and filled with seeds. The dancer shakes them to produce a rattling sound. An example of its use is the context of a joyful, whirling dance as part of the procession to Jerusalem (2 Sm 6:5). The association of these instruments with pagan cultic functions possibly necessitated their omission in the parallel passage (1 Chr 13:8).¹⁸

The cymbals also fall into this category. These would be saucers like plates with pierced centers for wire finger-holds. They produced a high-

¹⁸ See Braun (2000:18).

pitched sound when struck together. Cymbals were considered instruments of the guilds of Levites (Ezr 3:10). Braun (2000:20) says, “In any event the *mesiltayim* were never played by women, at least in the Bible.” They were used in the ark’s procession to Jerusalem (2 Sm 6:5). They also accompanied burnt and sin offerings (2 Chr 29:25) as well as being played at the dedication of the Temple (2 Chr 5:13). Other uses are explicated in later material of the Old Testament (1 Chr 15:16). When played they produced a broad resonating sound.

Yet another instrument here would be the bells. These were platelets or bell shaped objects, which were hung on the High Priest’s garment (Ex 39:24-26). It is suggested that they acted as a means of deflecting destructive powers.¹⁹

4.1.2 Membranophones

Jones (1992:935) calls these instruments “Instruments from which sound is produced by movement of a stretched membrane, often of skin.” Included in this group will be drums, framedrum, tambourine, and timbrel (Gn 31:27; Is 5:12; 1 Sm 5:12). The framedrum was hand held and struck by the palm of the other hand. Tambourines and timbrels may have had additional jingling circlets of metal. The drum was played by women (Ex 15:20; 1 Sm 10:5). It is never mentioned in connection with Temple instruments. Its uses include cultic dance (Ex 15: 20), cultic hymns (Ps 149:3), feast days celebrations (Ps 81:3),

¹⁹ Braun (2000:25): “The function of bells as musical instruments in the strict sense, of course is questionable, and the Old Testament texts themselves already allude to the primarily apotropaic and prophylactic function of bells in connection with exorcisms.”

transfer of the Ark (2 Sm 6:5), secular rejoicing (Gn 31:27) and ecstasy (1 Sm 10:5).

4.1.3 Aerophones

These are instruments, which produce sound by vibration of air, in, through and around them. According to Jones (1992:935) “they can be subdivided into two main groups.” The first group comprises of instruments, which produce sound at the point where air enters in.

The following are some of the examples in the first category of instruments: The double-pipe is composed of two pipes in a ‘V’ shape with reeds at the point of the ‘V’. The pipes may be of the same length or variant. One of the pipes may have several holes while the other only one. It was associated with funeral songs (Jr 48:36). In 1 Samuel 10:5 it forms part of the musical band.

Another type of pipe is the ‘single-pipe’, which was popular at feasts (Is 5:12). A third instrument here would be the flute. It was sometimes made from a bone with a blocked top. Braun (2000:13) argues that “the root *hll*, “to hollow out, pierce”, is a common and widespread Semitic root.” In biblical occurrences it was used at the anointing of the king (1 Ki 1:40), victorious celebrations (Is 30:29), prophetic ecstasy (1 Sm 10:5) symbolizing laments (Jr 48:36) and excessive revelry (Is 5:12).

The second group of instruments is the one in which the player produces sound by vibrations of air from his lips. The popular *shophar* falls into this class. It was normally a ram’s horn but it could also be a goats’. Two forms of the *shophar* were used according to Braun (2000:27): “a straight or linear horn at the New Year, whose mouthpiece (*piyah*) was

covered with gold, and a curved one covered with silver on the day of fasting. The *shophar* had two distinct uses namely sacral and secular uses. Different sounds were played signifying appropriate functions. Under secular uses it was used for war (Jdg 3:27; Jos 6:14-20), for signaling (1 Sm 13:3), by watchmen (Jr 6:1). Other functions include celebration of victories (1 Sm 13:3), coups (2 Sm 15:10) and transfer of the ark (2 Sm 6: 5). Another use was sacral. The *shophar* was sounded throughout the land on the Day of Atonement (Lv 25:9). Related to this is its use in sounding warning concerning holiness (Lv 26:16). The *shophar* was also blown on the day of penitence (Jl 2:1), and to announce a blessing in the land (1 Ki 1:34; 2 Ki 9:13). It was regarded as an omen of transcendental power (Ex 19:13; Ps 47:6).

The ‘trumpet’ was an important instrument. Moses made it from silver. It had a mouthpiece wider than a flute and its extremity was bell-shaped. It had a liturgical function and a role in the Temple (Nm 10:1; 2 Ki 12:13). It was used on solemn days. At the dedication of the Temple of Solomon trumpets were played in unison with singing (2 Chr 5:11-13). According to the instructions of Yahweh to Moses (Nm 10: 1) the sound of the trumpet would be used for calling the assembly, to signal setting out of camp, alarm for war and celebrations. Two distinct sounds were utilized for signals. Braun (2000:15) says: “The *teqia* was a powerful, sustained sound used when assembling the camp leaders. The *terua* was a shorter blast used for breaking camp, attacking the enemy, or in connection with admonishment by God.”

4.1.4 Chordophones

Jones (1992:936) defines them as “these instruments produce sound from the plucking or bowing of strings stretched over or into a sounding

box.” Three instruments identified under this class are the *nebel* lyre and lute. The *nebel* looked like a warrior’s bow with up to twelve strings. A sound box was attached either horizontally or vertically. The lyre had two arms raised from the soundbox, supporting a yoke from which the strings descend into or over the soundbox. The lute had strings stretching along a long neck and then over a bulging box. While the *nebel* strings were made from sheep’s large intestines the lyre had strings from the small intestines.

The lyre is found in Genesis 4:21 possibly representing a guild of musicians. Its functions include secular celebrations (Gn 31:27), mourning and laments (Job 30:31) and it was associated with prostitutes and the wicked (Is 23:16; Job 21:12). The lyre was involved in miraculous healing (Is 16: 16,23) and prophetic ecstasies (1 Sm 10:5).

The *nebel* was made of almug wood and it had various uses. It appears at the transfer of the ark (2 Sm 6:5), at the dedication of the wall (Neh 12:27), in victory celebrations (2 Chr 20:28), and ecstatic prophecy (1 Sm 10:5). Other functions include revels of the wicked (Is 5:12) and hostile religions (Am 5:23; 6:5). It was probably a bass or tenor instrument in the Temple orchestra given the size of its strings (Braun 2000:23).

4.2 New Testament Instruments

Although the Old Testament contains a lot of references to musical instruments the New Testament simply glosses over the subject. Apart from minor allusions in the earlier books (family parties Lk 1:35 and dirges and laments Mt 9:23) a stunning mention lies in Paul’s letter to the Corinthians (1 Cor 13). In his exalted writing on love Paul says, “if I speak in the tongues of men and of angels, but have no love, I am a

noisy gong or clanging cymbal.” The reference to the said instruments here is negative. This has led some to render musical instruments as prohibited.

In order to understand the above passage one ought to bear in mind the fact that the young Church drew a lot of influence from the synagogue worship. Unlike the Temple, which enjoyed the use of many musical instruments, the synagogue on the other hand utilized the chant and chorus. Werner (1962:466) says, “this passage can not be fully understood without some knowledge of the attitude toward music taken by Pharisaic Jewry. Explicitly stated here is the primacy of vocal performance over any instrumental music.” The two instruments mentioned here were commonly used in the Temple. However, Paul denounced the instruments based on their use by the gentiles in the mystery cults. Corinth was a gentile city and as such its people prescribed to pagan religions. In the temples of their gods gongs and cymbals were sounded noisily. These instruments had a religious function in the local cult. Hays (1997:223) in this regard is of the opinion that “the clanging cymbal was particularly associated with the cult of Cybele, noted for its wild ecstatic worship practices”. Hence Paul could have denounced their use on account of their role in the mystery cult. His sentiments reflected the Pharisees stand in that they restricted the use of musical instruments.

Yet another way of looking at it would be that the references to musical instruments here are part of a large context where Paul is dealing with gifts of the Spirit. His point being, without love the speaker is like a noisy cymbal. This is in keeping with Hays (1997:223) saying: “ Even if you can speak with the heavenly language of angels, but have no love,

your high-toned speech has become like empty echo of an actor's speech or the noise of frenzied pagan worship.”

In my understanding Paul is not against the use of musical instruments. This is derived from his guidance in 1 Corinthians 14:7 where he says the tune of instruments is determined by distinct sound. He likens speaking in a different language to the playing of instruments without a clear tune. This would naturally lead to confusion. The underlying principle is the clarity of the notes sounded. Hays (1997:236) suggests that “in order for the melody to make sense to the hearer, there must be an order or pattern to the notes sounded.” Because the trumpet sound is a call to battle when indistinct will result in no one heeding the call, equally the sound of incoherent speech in tongues will do nothing to marshal troops for battle. Therefore, musical instruments were not necessarily prohibited although they were relegated to being lifeless.

The book of Revelation is very much accommodating towards musical instruments. Here mention about the trumpet is made in reference to what is heard. The one who speaks with a voice like a trumpet for example (Rv 1:10). Other passages refer to the use of trumpets in relation to plagues and cosmic associations (Rv 8:6-9:13). It is possible that in some of the visions the actual experience or the idealized image of the Temple could have set a pattern from which the author's imagination took its cue (Werner 1962:466).

4.3 Synthesis

A cursory study of musical instruments in the Bible has brought certain information to light. Both in the Old and New Testaments musical instruments had divergent uses. I have attempted to give a perspective of

musical instruments in the Old Testament under four categories namely idiophones, membranophones, aerophones and chordophones. In this regard idiophones therefore would be instruments that give out sound when shaken, struck or flexed (shakers, cymbals, bells). Membranophones are instruments made with a stretched membrane (drums, tambourine and timbrel). Aerophones are instruments that produce sound by vibration of air (pipes, flute, *shophar* and trumpets). And lastly chordophones produce sound by plucking at the strings (nebel, lyre, and lute).

In the New Testament on the other hand musical instruments were limited and possibly prohibited. Mention made in the gospels is associated to funerary functions and family parties. Later, Paul writes about instruments in relation to the gifts of the Holy Spirit (1 Cor 13) in the context of worship. The recommendation Paul is making is that love should be the ultimate goal and not the sound. Therefore in Paul's writings musical instruments are relegated to a less important role based on a need to promote love. The book of Revelation coupled with its apocalyptic imagery uses scenes involving musical instruments even though for the most part it is in relation to judgement (Rv 8:6-9; 13).

Musical instruments accompanied much of the musical activities particularly in the Old Testament. They were played in happy times and in times of distress. They sounded the war cry and called the nation to repentance. Instruments accompanied the liturgical psalms in Temple worship, a strong feature of the second Temple. In the New Testament mention of instruments is rather scanty. This is most likely due to the influence of rabbinical teachings. However the New Testament does not necessarily forbid the use of musical instruments.

CHAPTER 3

MUSIC AT PRETORIA CENTRAL

1 HISTORICAL BACKGROUND

What follows is a survey of music at Pretoria Central Baptist. Its use currently in the context of worship is analyzed and evaluated. A comparison will be made with the biblical perspective.

At the center of the General Baptists is John Smyth who was an ordained priest of the Church of England and a graduate of Cambridge University. Thomas Helwys, a well-to-do layman got together with Smyth and started a group of worshipers in the 17th century at Gainsborough in England. They later moved to Amsterdam in the Netherlands, which was a more tolerant place in Europe at the time. When they left England they were not yet called Baptists. Breaking away

from the Church of England then could have been misconstrued for treason. After the death of Smyth, Helwys returned to England where he was later imprisoned for his beliefs. He died in jail in 1626 (McBeth 1987:39).

In South Africa the first Baptists came from England as members of the settlers in 1820. About forty years later a small group arrived from Germany. By the beginning of 1820 it is believed that between 4000 to 5000 people had arrived. They came from different religious convictions but there was amongst them a small group of Baptists.

Early in 1889 Pretoria residents with Baptist, Congregational and Presbyterian backgrounds felt there was a need for a church with an emphasis on beliefs in keeping with these denominations. A visit by HT Cousins who was pioneering Baptist work on the Witwatersrand gave encouragement to the work. Subsequently lay preachers conducted services until the unexpected arrival of RH Brotherton in June 1889.²⁰

RH Brotherton, who was one of the founders of the Baptist Union in South Africa, was persuaded to conduct services with the aim of building up a church. However things did not go too well. After labouring for three months he severed his connections with the group. The factors leading to this seems to have been a gradually declining membership in the fellowship. Various causes were at play in this turn of events. Brotherton's abrupt departure from the fellowship tended very materially to accelerate the downward movement.

Events leading to the formation of a new Church nonetheless took place at a surprising speed. When Cousins heard of the position in which the

fellowship was, he paid them a visit.²¹ After the close of the Sunday service on 8 September 1889 a committee comprising of five gentlemen was appointed to take the necessary steps to form a church. This committee met with Cousins on 11 September and agreed to invite him to take the pastorate of the Church (to be known as the Free Baptist Congregational Church) in Pretoria. The recommendations were adopted in the Good Templar's Hall. Thus the Central Baptist Church was born. The Presbyterians formed their own church at about the same time. At that time the Baptist Church was reporting an average attendance of 60 in the morning services and 300 in the evening. Church services were held in the Templar' Hall at a hired cost of 20 shillings per week. Later the church approved the purchase of a site in Andries Street from the Transvaal Masonic Lodge.

A new church was built in Beatrix Street in 1921. In 1984 the present church situated on Schoeman Street was opened. This sanctuary seats 600 people and can be expanded to 1000 by sliding the doors to the adjacent chapel and hall.²²

2 MUSIC IN WORSHIP

2.1 Early Baptists

In the 1600s the basic pattern of worship in the Baptist Churches in England was simple. Services were lengthy, centered in biblical exposition and preaching, and allowed worshippers as well as speakers to confer upon biblical texts and offer their insights before the group. Due to the number of items in the service the morning service

²⁰ See Central Baptist Church lecture no 6, Baptist history for prospective members (2002:4).

²¹ See Central Baptist Church lecture no 6, Baptist history for prospective members (2002:4).

commencing at 08:00 would continue until 12:00. In the same way the afternoon meeting would run from 14:00 to 17:00 in the evening. Offerings for the poor and the business of the church, including matters of discipline, were appended to the end of the service. Other activities included: footwashing and the Lord's Supper (McBeth 1987:91).

Baptists at this stage required complete spontaneity in worship. Individuals could respond to God at any moment. This feature led to a very unpredictable service. The extreme of this practice called into question the preparation of premeditated sermons delivered by pastors and speakers. In due course preparation of sermons was allowed, to forestall improperly prepared sermons.

It is necessary to realize that Baptists at that point in time like others in England stoutly opposed singing. They labeled it a 'carnal exercise'. McBeth (1987:93) to this effect says, "By far the most important Baptist contribution to worship in the seventeenth century involved the singing of hymns. At that time practically all English churches opposed singing, though some would allow the chanting or even solo singing of biblical texts." In later years though, Baptists adopted and helped to popularize singing and the writing of hymns.

Men like Thomas Grantham contributed to the acceptance of singing in worship meetings. He traced the biblical notion of psalm singing, hymns and spiritual songs in the Christian Church. Although he allowed singing it was not without some restrictions. There were no musical instruments and singing was to be performed by men only. Women were not allowed to sing. Only solos were permitted but then the lyrics were supposed to be strictly biblical texts, preferably psalms.

²² Central Baptist Church Lecture no 6, Baptist history for prospective members (2002:4).

Another important contributor to the introduction of music in the Baptist Church was Benjamin Keach. He introduced congregational singing to the church he pastored despite a grueling controversy (Brackney 1998:207). In 1673 he persuaded his church to sing a hymn after the Lord's Supper. He allowed those who objected to leave early before the song. It took almost fourteen years for the church to agree to sing as part of the worship service. Keach was a patient man for it took him twenty-two years to complete this transition in his Baptist congregation. But even then a small group of dissenters left the church for a non-singing one. Singing soon caught up with the church where the dissenters went, for the new pastor made it a precondition for his taking up the pastorate (McBeth 1987:94).

2.2 Order of worship

From the spontaneity of the early Baptists to the order of the current services, worship has undergone tremendous transformation. Equally music which befittingly plays a vital role as can be seen from its increased use in worship. Although order during worship meetings has replaced the primitive unpredictability of the past, spontaneity is understood to be linked to the church's worship of God. Because it is believed that the Holy Spirit moves, as he will in the experiences of men they are to respond freely to God. Therefore today there is a balance between order and spontaneity in worship. The two being complimentary otherwise the service could degenerate into chaos or the opposite stifling of expressiveness.²³

It is of paramount importance to take note of the fact that music is today a way of expression in worship. The liturgy of worship includes the

²³ See Addendum A for Segler (1983:3) recommended order of service.

singing of hymns and anthems among other items as part of the service. Another aspect worthy of mention is that the suggested order is not to be seen as set in stone. Order is not to be followed slavishly; it rather serves as a guideline and allows improvisation by the liturgist.

Important to our discussion is the role music plays. It sets the mood of the service. The organ music for instance creates a prayerful atmosphere at the commencement of a service²⁴. Later in the service it is used to elicit joyful praise, accompany the offertory and underscore the sermon at the end. It is not just a space filler but part of the worship service. Although music is vital when Lebaka (2001:46) says, “worship without music is an unthinkable religious experience” he is too enthusiastic. Worship encompasses more than mere playing of music. I concur with Routley (1978:131) saying “no church musician ought to be shielded from the thought that there are in any congregation no only a number of unmusical people but also a smaller number who positively dislike music.” At the same time music does play an important function in worship and religious meetings.

Different congregations have certain items, which may be slotted into the liturgy of a worship service. The above-suggested order by Segler (Addendum A) is not the rule but rather a guide. As such the order of service from Pretoria Central in addendum B has been tailored to suit the requirements thereof. Time constraints, church profile and items to be included all play a major role in both the length of the service and music employed.²⁵

²⁴ See Addendum A for the place of organ music in liturgy.

²⁵ See Addendum B for Pretoria Central Baptist Church Liturgy.

Two services on a Sunday have similar but somewhat different musical emphases. In both meetings hymns and choruses are sung. But the music conducted is more in the evening meeting than in the morning. Time constraints influence the number of items in a given program. The genre preferred in the evening meetings is the contemporary hymns and choruses, possibly due to the age group originally targeted in this service. It appeals more to the youth and has normally been more attractive to them.

There is a departure from Segler's suggested order, which probably pictures a well-defined service. One characteristic of the Baptists is their congregational government. This factor allows for adaptability of various components in any particular congregation.²⁶ Hence worship services and the style of music found in one congregation may vary from the next congregation. Following this is the issue of music types used in different congregations. While Segler's order for example leans more towards the use of hymns the order of Pretoria Central blends hymns with choruses. This could result from the trend towards more contemporary music in the recent past.

3 TYPES OF MUSIC

Ellis (1994:16) writes that "music in evangelical Baptist churches derived largely from interdenominational hymnals, but also calls on a wide variety of sources ranging from choruses and pop gospel to Anglican chant." References to the seventeenth century worship in Baptist churches in England revealed a minimum use of song. But transformation did come as evidenced by current practices. The praise and worship movement in the Church attests to this fact from a time

²⁶ See Thomas, Richard & Wright (1988:67).

when traditional hymns were dominant in worship and religious meetings to the introduction of contemporary music. Today at Pretoria Central for example the common types of music would include congregational, choral and solos while instrumentals would be occasional features.

3.1 Congregational Music

3.1.1 Psalms

Prior to the Reformation a cantor and choir chanted the psalms. During the Reformation however, the congregation became more involved. John Calvin in particular aided the building of this practice (Begbie 2002:6). The Psalms were translated into the language of the people. This was rather a paraphrase following the rhyme and meter of Latin poetry instead of the Hebrew one.

The advent of the hymn lessened the use of psalms in congregational singing except for remote cases. The tradition though, did not fall away completely. Individual psalms were incorporated into the Hymn Books. It is this use, which is prevalent at Pretoria Central.

In The Baptist Hymn Book a section is reserved for selected psalms, which are meant to be read out aloud publicly. This way of using psalms is seldomly conducted as can be seen from the liturgy.²⁷ Now and again a psalm such as Psalm 136 may be read with a leader and the congregation responding antiphonally.

A rather common manner of singing the psalms is through hymns. In this case composition occurs from the writer's contemplation on the

²⁷ See Addendum A & B.

psalms. A typical example could be ‘A mighty fortress is our God’ by Martin Luther. Tradition has it that it was a result of meditating on Psalm 46 (Tippit 1989:94). “The Lord is my shepherd” is another example. It obviously is a paraphrase of Psalm 23.

Recently there has been a revival of psalm singing in a broader context of the Church in general.²⁸ This has led to the publication of newer hymnbooks. An example is ‘Praise’ hymnbook. Here different ways of treating psalms are collected. In this collection one finds either paraphrases or versions of psalms²⁹ while other songs may focus on a part of a given psalm. It is important to take note of the fact that this particular hymnbook follows a contemporary style of music. While in the older hymnbooks a psalm such as 23 was for instance, played to the tune of the classics, in the newer ones, the music may follow pop tunes. The foregoing statement can be seen in Stuart Townsend’s (1998:008) paraphrased version of the same psalm. The lyrics of the first verse and chorus are as follows:

1 The Lord’s my shepherd, I’ll not want
He makes me lie in pastures green
He leads me by the still, still waters,
His goodness restores my soul.
And I will trust in you alone
And I will trust in you alone,
For Your endless mercy follows me,
Your goodness will lead me home

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I will trust, I will trust in you.

²⁸ See Wilson-Dickson (1992:177) and Richard Leonard www.zionsong.org 2003 07 31.

²⁹ See Hymn no 794 a paraphrase of Psalm 23 no 795 is Psalm 24 in The Baptist Hymn Book.

I will trust, I will trust in you
Endless mercy follows me,
Goodness will lead me home.

Apart from being sung the psalms are also used in expository preaching. This follows the practice of the church of all ages. Martin Luther conducted exposition on the book. Exposition therefore forms an important aspect of using the psalms in worship. Although an occasional feature at Pretoria Central from time to time sermons are delivered from this book. The value of the universal language found in the book of Psalms is appropriately utilized to comfort and encourage the worshippers.

The Psalms are also valuable in prayer. Worshippers recite certain quotations enriching their prayers. Although developed in a culture foreign to present day Pretoria Central and divided by a chasm of space and time, yet universal language of the psalms finds application in our situations. When one fails to find words to express one before God the words of the Psalmist ring with a tone of familiarity to the situation, making them valuable.

The book of Psalms consists of various genres of psalms. Some of the types are as follows: psalms of praises, laments, royal psalms, and songs of Zion. In much the same way the psalm paraphrases found in the hymnbooks fall under different categories. Certain paraphrase focus on declaring praise to God while others are composed for the purpose of disseminating teaching to the believers. Still other songs are intended for use at special functions such as funerals.

Private use of the psalms need not be overlooked. The universality of the collection arising out of the development from the particular life setting to general usage, either in the Temple or ordinary life causes them to transcend history. Through meditation (Ps 1:2) therefore one is able to draw encouragement as one identifies with the Psalmist. A person filled with stress, alone, sorrowful, or happy will find a kindred spirit therein.

3.1.2 Hymns

Although hymn singing is at the heart of Baptist worship it is surprising that its origin was not that smooth. Hymns were not always traditional in English Baptist worship in the 1700's. The reason for this is because at the time, as Wilson-Dickinson (1992:110) puts it, "the public singing of texts not from the Bible was still regarded by many as an 'error of popery'."

One of the earliest moves towards congregational hymn singing came from Benjamin Keach a minister at Southwark England in 1673 (McBeth 1987:98). His argument was based on the Gospel text narrating the Last Supper (Lk 22:19-20). Here we find Jesus singing a hymn before proceeding to the Mount of Olives. According to Wilson-Dickinson (1992:110) Keach and his followers "considered a hymn to be a devotional poem of human composure."

Writing of hymns was conducted at the time when singing of hymns was becoming common in the Church. This was more important than arguments concerning whether to sing only biblical texts or to include extra-biblical compositions. Various individuals contributed to this task. Eskew (1972:163) indicates "Watts more than any other individual, brought about a revolution from psalm singing to hymn singing in the

dissenting churches of his day.” Watts, a congregational pastor at that time is credited with not only advocating hymn singing but also with the writing of psalms and hymns. His psalms, though, were not strictly biblical psalms. They were rather Christian hymns. This transpired during a period when the Calvinistic view permitted only metric psalms in worship services (Miller 1993:116). The need to enhance the sermon by a song at the end of the service resulted in the writing of a sizable body of hymns. It is vital to understand that hymns are products of psalms. In the New Testament hymns were composed from examples in the psalms. Likewise the current hymns follow a pattern set in the psalms.

From the eighteenth century a succession of hymnbooks has been used in Baptist churches. The nineteenth century saw the rise of the Baptist hymnal together with Psalms and Hymns. In 1900 the ‘Baptist Church Hymnal’ replaced the Baptist hymnal (Aubrey et al 1962:1). A committee of the Baptist hymnal and the Baptist Union prepared the Baptist Church Hymnal. The Baptist Church Hymnal was in turn replaced in 1933 by a revised edition. The need to make a book that is tailored for the generation then led to the formation of an editorial committee under the auspices of the Psalms and Hymns trust in 1954. A music advisory committee was formed to assist the editorial committee. Both committees were engaged in lengthy and numerous meetings. Consultations and sourcing of advice covering New Zealand, Australia and South Africa was embarked upon. The result was a compilation of hymns, which retained some of the older hymns while omitting others.

It is from this tradition that the ‘Baptist Hymn Book’ (1962), currently in use at Pretoria Central derives. Obviously since then the hymnbook has undergone various stages of revision, notwithstanding the fact that the

collection holds music from non-Baptist composers. The hymnal has been necessitated by the flexibility of the Baptists exhibited in their autonomy of government and diversity of worship style. In addition, the profile of any given congregation has an influence on its music culture. This factor will be pursued and elaborated upon later.

The contents of the Baptist Hymn Book include fourteen themes. Included in this list are: worship and praise, God (trinity), Father, Son, Holy Spirit, Scripture, Church, Life-Christian and in society, Times and Seasons, Younger children, Close of Worship, Private Life and lastly Canticles, Psalms and Selected Passages from Scripture (Aubrey et al 1962:4).

Today the Baptist Hymn Book comprises of many collections by different artists. Among these is “A mighty fortress is our God”. Reynolds (1967:2) mentions that “Martin Luther’s mighty hymn of the Reformation, ‘*Ein’ feste Burg ist unser Gott,*’ inspired by Psalm 46, first appeared, undoubtedly with this tune in Klug’s *Gesangbuch* (Wittenburg, 1529).” The probability is that it was written when the German princes made their formal protests against the attacks on their liberties and hence gained the title ‘Protestants’.

Another hymn worthy of mentioning here is ‘Amazing Grace’. John Newton the writer of the hymn almost lost his life on the coast of northwest Ireland in a terrible storm. He was involved in slave trade at the time. He turned to God crying for mercy and came to know him as a “God of mercy” (Tippit 1989:94).

Apart from the Baptist Hymn Book the church uses other hymnbooks as well. The “Great Hymns of the Faith” (1976) is a collection that holds a

good number of hymns, which are also found in the Baptist Hymn Book. It also has hymns from the Salvation Army and others that are widely used in America. The “Redemption Hymnal” (1951) is comprised of hymns, which hail from the Methodist tradition. These hymns are fairly old.

The next group of hymnbooks used at Pretoria Central Church contains contemporary collections as well as revised editions. In order to bridge the historical gap between the time of composition of hymns and now, some books have been compiled which have revised hymn texts. The challenge has been to revise the language of the hymns in the older books as well as to include recent compositions in order to make them relevant. The result is books such as ‘Baptist Praise and Worship’ (1991). This copy retains some of the old hymns while updating the language of the songs. Another one worth mentioning is ‘Praise Hymns and Songs for Christian Worship’ (2000). Besides retaining the useful hymns it contains psalms and newer songs of worship.

Singing of hymns still remains prominent in congregational singing. Proponents of this cite the doctrinal and theological depth in the hymn as opposed to the usual high tempo ‘shallow’ and repetitive contemporary songs.

3.1.3 Contemporary Music

Gory (1987:205) says “we have already referred to the change amongst young people in their preference for the singing of choruses instead of hymns after the Second World War and into the 1950’s.” A rather recent occurrence in the Church, contemporary music is becoming popular across the denominational spectrum.

Choruses³⁰ were usually in stanza form and expressed interpretation of events described in the Bible. Besides this they served to reinforce the promises of God. Other themes include warnings against faithlessness and disobedience. Because choruses are simple and repetitive they were geared to teach the young truths of the gospel. They are able to appeal to the emotions, consciences and minds in a simple but powerful manner. They also have an advantage of the rhyming and rhythmic patterns that add to their power of appeal. Actions, which are very attractive to the young people, can easily be incorporated. In this way body movement is involved as well as the impact of simple drama. Songs learnt and sung in this way have a lasting effect and echo through the years.

The chorus was introduced and intended to achieve cognitive understanding of the power and need of Christian love and stimulation of emotions in order to provoke obedience particularly amongst the young. It is however, now apparent that it is enjoyed by the old as well. The chorus has the power of setting warmth in worship, bringing celebration in the fellowship and as a means of evangelism.

The seventies was a period when the charismatic renewal made Christian music popular (Wilson-Dickson 1992:241). The influence of this movement can still be felt today. Worship music composed in this way has a strong resemblance to contemporary secular music. But it has moved towards the contemplative and away from the rhetoric of the earlier hymns. Wilson-Dickson (1992:241) suggests that “however, where Taize’s songs are contemplative and symbolic, Iona’s are in the

mainstream of contemporary Christian music in their intention to evoke feeling and are best sung in short snatches.”

The advent of the contemporary hymns has opened new doors to worship music. Some of the leading artists compose and record under the “Hosanna music” label. Under this network some examples of the leading artists would be Ron Kenoly, Don Moen and Graham Kendrick. Wilson-Dickson (1992:242) writes, “the hymns of Graham Kendrick have recently captured the imagination of many church goers. They are finding their way into the worship of many denominations and, significantly, are better suited to instrumental accompaniment than the organ.”

The chorus is no longer the province of young people. This has been caused by the composition of various types of songs. Among which are those that are ideal for high praise and others that are normally sung in a calm meditative atmosphere making them practical for worship. Some of the common songs employed in the worship service at Pretoria Central are from the following books: “New Mission Praise” (1996) authored by Horrobin and Leavers. This is a collection of hymns and psalms. Then there is “The Best of The Best in Contemporary Praise and Worship” (2000) compiled by Rev. M Zehnder. Yet another one is “The Source” (1977) which was compiled by Graham Kendrick.³¹ These have gone a long way in beefing up the music repertoire of the music ministry.

³⁰ The term is not used in relation to music by a choir in this case. It is rather referring to songs produced for Sunday schools in the twentieth century. Now this type of songs include hymns which are contemporary in tune and composition.

³¹ See Bibliography for a list of hymnbooks.

Choral and Solos

3.2.1 Choral Music

During the worship service in Pretoria Central choral music is utilized time and again. The choir comprises of both men and women falling under four teams. Normally a full orchestra accompanies their music. These teams lead in praise and worship at different occasions. Collectively they form the choir.

During special services when a fully-fledged group is marshaled such as the 'cantata', the choir takes position to minister in song. At such occasions the group plays music to the attending audience. A full service could last up to an hour. This is coupled with narratives giving background scriptural readings.

Occasionally, other groups are given an opportunity to sing before the congregation. One such group is the "Men's Voice". This is a group of men who specialize in singing classical hymns.

3.2.2 Solo Music

Music sung by soloists is incorporated into the worship service from time to time. This music is selected to follow a given theme in the worship service (Thomas, Richard & Wright 1988:65). This normally conforms to the sermon. Different people are accorded the opportunity to minister in song in this manner. The rich variety of music caters for divergent preferences in the congregation from faster ballads to the slower classics ministering to the young and older people respectively. Age may not be the ultimate factor in classifying people's preferences however. At any

rate the style of music that is commonly played is primarily selected for the text it carries which serves the purpose of enriching the audience and secondarily music is drawn from the heritage of the Church.

4 FUNCTIONS OF MUSIC

Music in general has different functions varying obviously from religious to secular. The religious roles in this context revolve around the worship service. This is not withstanding the fact that individuals may play music in their private life. In any case worship is not limited to what is practised on Sunday during a church service. It is important to underline the fact that all church activities have a religious connotation. A fellowship meal for instance may appear recreational but in actuality a common religious bond necessitates the gathering.

4.1 Vertical Aspects

4.1.1 Exaltation

The focus of worship is to be God himself, not the worshipper. When believers gather together to worship the triune God they are to focus on his Person and works and exalt and glorify him.³² In the same vein Allen & Borrer (1982:157) say, “music is one of the church’s best means of extolling God for who he is and what he has done.” Music accords the people a privilege to express themselves before God in a manner of importance.

Music also affords the worshipper an opportunity to respond to biblical revelation. Themes that resound in the hymns range from the virgin

³² See Addendum E page 129.

birth to the death and resurrection of Jesus. Coupled with this is the aspect of acknowledging the ways of God. His character is comprehended in the drama of life. It is said of Fanny Crosby that she caught the cold that resulted in her blindness at age six. She later wrote more than eight thousand songs and hymns. One of the most popular of her hymns according to Tippet (1989:95) being “Blessed Assurance, Jesus is mine.” In the middle of her crisis Crosby was able to rely on God.

At the dedication of the Second Temple a hymn of praise to the Lord was sung (Ezr 3:10-11). We find here an example of exalting the Lord. Other examples of hymns, which focus on praising God, include Psalm 103, which recalls the deeds of God. Also we might add individual thanksgiving (Ps18). In the New Testament the “worthy art thou “ passages are a continuation of the hymns of exaltation (Rv 7:15-17; 11:17-18). The point simply is that at Pretoria Central the practice of praising, giving thanks and exalting God relates to the biblical texts that we have cited.

4.1.2 Lamentations

At Pretoria Central music is sometimes sung as a way of putting petitions and requests before God. Like lamentations in the book of Psalms some songs are intended for use during difficult periods. An example of a song applicable for situations of conflict is “will your anchor hold in the storms of life.”³³ Such hymns acknowledge periods of distress but at the same time focus on the ability of God to assist. There may be differences however in terms of the elements found in the psalms of lamentation and the hymns sung in the church. A vow to go and

³³ See Baptist Hymn Book (1962:568).

testify is lacking for instance in the above hymn. But at the same time elements of motivation, petitions, and laments may resound from hymn to hymn. Certain psalms emphasize an aspect of confidence (Pss 4; 11; 23) in the same way “Courage brother do not stumble”³⁴ motivates believers to trust God in the midst of distress.

4.2 Edification of believers

Ministry in the context of the church should be edifying and not intended for a mere stirring of emotions.³⁵ Music then affords an opportunity to teach the congregation truths about God and their faith. The Baptist hymnal for instance is comprised of different themes, which naturally form classes of hymns. Amongst which are; the Trinity, the Father, Son and Holy Spirit. These reinforce the doctrines of the Church. It is suggested that music is a powerful tool of teaching church doctrine. Negatively some musical clowns have used this medium for spreading propaganda (Miller 1993:154). On a positive note music with a clear message plays a vital role in Christian education. Music could also assist in developing theology especially where the Bible is absent and adequate teaching is lacking (Lebaka 2001:46). From wealth of teaching that is found in the earlier hymns worshippers can benefit from singing them.

Linked to the foregoing is the aspect of ministering to one another. Paul may have had this in mind in 1 Corinthians 14:26 “what then shall we say, brothers? When you come together, everyone has a hymn, or a word of instruction, a revelation, a tongue or an interpretation.” Through group singing as well as special items by groups or solos the congregation or specific individuals may draw encouragement from the

³⁴ See Baptist Hymn Hook (1962:563).

words of the song. This then calls for the singing of songs that are doctrinally sound lest one acquire wrong understanding or be made to stumble by negative lyrics.

As has been indicated in the order of service (Addenda A & B) the songs employed in a given service are selected according to a theme. In addition to this, songs are sung before the sermon to foster receptivity to the word. Another song, carefully chosen to underscore the message, is usually sung. Warren (1995:286) in the same way says, “the wrong kind of music can kill the spirit and mood of a service.” Music therefore must be carefully selected in order to provide an atmosphere, which is conducive in a worship service.

Music also aids in enhancing unity in the congregation. As the worshippers gather together to sing and praise God there is a unity of mind that transcends all divisions. Focusing on the common denominator of their faith the parishioners are drawn together. This would resemble the experiences of the Psalmist (133:1) when he says, “How good and pleasant it is when brothers live together in unity.” When the Africans hear the beating of drums an invitation is called and people gather to partake in dancing and singing depending on the occasion. Lebaka (2001:51) mentions that “the music brings them into a close knit community at that time.” Similarly worship music has a cohesive characteristic.

A reflection on Wisdom Psalms which are in the tradition of the wisdom literature reveals that they were composed to give counsel and understanding (Pss 1; 37; 49). The Torah Psalms on the other hand

³⁵ According to Addendum E page 131 Colossians 3:16 clearly indicates that music in the Church is to play a part in edifying (teaching and admonishing) believers.

showed the relevancy of the Torah in keeping the Israelites pure (Ps 1; 119). In the New Testament the urge to sing psalms, hymns and spiritual songs is given in the context of singing to one another. These aspects of encouraging one another, being taught or reminded of biblical teachings which are functional at Pretoria Central stand in this order. Therefore, we notice a close resemblance in the biblical perspective and Pretoria Central on this matter.

4.3 Evangelism

Music is an aid to declaring Gods glories to unbelievers. Through song one is able to profess their faith publicly. In order to attract the unbelievers music must be contemporary. This need makes it relevant to their hearing. Most of the hymns are set in the experiences of the past and a language, which is archaic. For outsiders this would be a turn off. Besides relevancy, the quality of music must be high. I agree with White (1992:87) when he says, “one of the strongest church growth principles he discovered was the relationship between church growth and the quality of music.” Good quality music does attract people giving an occasion for them to hear the gospel. Another important factor for growing churches is the amount of time allocated for music. Enough time ought to be made for singing. Obviously this elicits creativity in presentation. It could also mean that different groups should be allowed to minister so as to bring variety and assist in praising God.

The four parameters of music for growing churches are: cultural relevancy, good quality, communication of Christian values, and enhancing the atmosphere of worship (White 1992:91). It is incumbent on the leadership of the church therefore to seek practicality of the same in a given context.

During special services at Pretoria Central referred to above, a full orchestra performs before an audience. Such live performances are also known as cantata music. Different songs highlighting a number of issues are sung. This ranges from praise to encouraging believers. And some songs may have an evangelistic connotation. So far two of this kind of services have been held (e.g. the one being called 'God for us' and the other 'God with us').

This particular use of singing is not clearly spelt out in the biblical texts that we have examined. It is possible that because of the national nature of the religion of Israel the need for the evangelistic function did not arise. Equally the New Testament does not mention singing in this light. Simply stated music in general finds little space in the New Testament.

4.4 Contextualisation

The issue of making Christianity relevant in modern or post-modern societies is an ongoing problem. Too often Christianity is propagated without due consideration of the recipient's culture. The communicator therefore, has a challenge of adapting the message in order to make it meaningful. Music is often carried over from the communicator's culture without assisting the receiver to develop music, which is patterned after his own culture. Music repertoires can be supplemented with indigenous ones. Indigenous musical instruments also could be co-opted during worship services. Lebaka (2001:49) says "the introduction of these musical instruments into the worship of various African churches

has not compromised the essence of Christian worship.” In multi-cultural Pretoria Central Baptist some of the mentioned aspects ought to be taken into consideration. Care though must be taken when initiating change. Change must not be done for the sake of pleasing certain sections of the Church. Having said that at least integrating some music pieces from other cultures will reflect the unity in diversity found in the Church.

4.5 Therapeutic use

In the Old Testament laments were expressions offered during times of distress. Being an agricultural people drought could easily threaten their livelihood. They were plagued by natural disasters beyond their control. Wars could easily turn their state into destitution. Such occurrences necessitated complaints to Yahweh. They trusted in his ability to rescue them. In this it was possible to place their anxiety before God. In much the same way one aspect of the imprecatory psalms is the ability to give the distressed person a chance to vent out their anger and fears. In this way stress could be alleviated. Imprecatory palms are difficult to understand due to the cursing language. They belong to an ethic that bottoms out in vengeance (Dt 19:21). This is directly opposed to the ethic of Jesus formulated from the law of love (Mt 22:36-40). Even though only an aspect of the imprecatory psalms I agree with Bullock (2001:237), “and would it not be more honest if we laid it all out before him and dealt with our feelings in the presence of God and through the power of prayer?”

Some of the hymns of the Church offer a similar opportunity to the worshipper. When singing words of comfort during a stressful time one

is able to get relief. The worshipper's inner perplexities are brought out and trust is put in the ability of God. Courage could be summoned and strength drawn as one communes with God in song. Lebaka (2001:50) says "by means of objectifying their inner fears and perplexities, the people are enabled to deal with their feelings in a meaningful and constructive way." Music has power to touch the emotions of the worshipper and cause healing to take place (Van de Laar 2000:267). The Old Testament gives records of the use of music to bring wholeness. For instance Saul (1 Sm 16:16) was relieved from momentary madness when David played music for him. In certain cases music could be a means of ministering physical healing (Van de Laar 2000:269).

4.6 Funeral Music

In times of sorrow solemn music is played. In the memorial services some of the common tunes will be 'Abide with me' which appears as hymn 686 in The Baptist Hymn Book.³⁶ As a matter of fact a whole section is reserved under the title 'victory over death' in the hymnbook. The Christian hope for the future is underscored in the hymns. This goes to reassure the grieving during their time of mourning. In the biblical accounts people employed laments in expressing their difficult situations before God. Some of the elements making up the lament include invocation, laments petitions, confessions of trust, motivation and vow. They were a response to calamities besetting them either as individuals or as a nation. Music was a part of mourning rites (2 Sm 13:32-34). Ancient Israel like its neighbors lived under fear from malevolent spirits. Calamities were understood in a context of spiritual influence. In this regard music was used to ward off evil influence.

³⁶ See Aubrey et al 1962:686.

Cultural distance has an effect on the differences on this matter between ancient Israel and the people at Pretoria Central.

4.7 Music at weddings

In times past, weddings were times of rejoicing and merry making just like they are today. At these functions music played an important role. For instance Samson's riddle could have been chanted (Jdg 21:19-21). Likewise during weddings music suited to the occasion is played at Pretoria Central. Again the Baptist Hymn Book has a section (pp 622-625) consisting of hymns on marriage. Marriage is understood as typifying the relationship between Christ and the Church. Therefore this joyous occasion is celebrated with a view of a deeper meaning and happy expectations for the young couple.

4.8 Fellowship gatherings

From time to time meals are prepared for a gathering where people come to enjoy the fellowship of one another. The complaint by Laban to Jacob concerning his secret departure resulting in a failure to say farewells with the company of singing and dancing is a demonstration of such gatherings. Obviously the reasons for meetings of this nature vary. At Pretoria Central certain events are celebrated in this manner. Typical of this is the Christmas time when believers come together to rejoice at the remembrance of the birth of Jesus Christ. Rather than turning the occasion into a traditional service it is set in a relaxed atmosphere filled with fun and celebration. Special items gracing this time may include presentation of sketches, dance group performances, musicals, jokes, eating and many more. Blending with the activities would be music, in most cases instrumentals. This genre of music forms the usual

background when the people are eating. The tunes will range from classical to contemporary slow ballads.

4.9 Music and dance

One of the most controversial of musical expressions is the issue of dancing or the liturgical dance. At Pretoria Central the worship service is conducted in a fairly orderly manner. Worshippers stand to sing most of the songs. And the people go through the motions in a dignified manner. Occasionally clapping and lifting of hands is witnessed. Over the last five years however there has been an increase in these forms of expression. The youth meetings are different in that clapping and dancing accompany these gatherings. Directly from this, one is able to conclude, tentatively, I might add, that culture plays a major role in this matter. In this case the cultures in question need not be racial but probably generational, also commonly called subcultures. The youths are a product of a completely different time, listen to a music genre that is contemporary and quite possibly mix more with other people groups. They are therefore attracted to divergent ways of doing things.

Dancing is neither bad nor good in itself. There may be exceptions where styles are created to promote sensuality. In my estimation it is more of a cultural product than anything else. Given this understanding it becomes a matter of concern in a multi cultural congregation as Pretoria Central is quickly becoming. In the quest to come up with a philosophy of music it is easy to exclude certain sections of the congregation. However this need not be seen as the rule in determining the direction of the Church. It is important to be culturally relevant and at the same time maintain the target group. The difficulty possibly lies

in promoting a philosophy of music, which focuses on the target group and balances this with the leader's vision for the Church.

Could we find biblical support either for or against this phenomenon? The Old Testament is portent with these celebrative activities, both as a form of entertainment and worship. Notwithstanding the fact that ancient Israelites danced, wailed and mourned the deceased.³⁷

In Exodus 15 the event celebrated with the hymn is the actual destruction of Pharaoh's armies by Yahweh. At this mighty act the Israelites led by the prophetess Miriam exuberant with joy, dance to the playing of tambourines and song. The occasion was a happy one and the people praised God jubilantly with their danced. Another notable account is found in 2 Samuel 6, with its parallel in 1 Chronicles 15. The two give a vivid description of David dancing before the ark. At the return of the ark to Jerusalem, David led the entourage in celebrations. The combinations of poetic words, music and dancing united the faculties of mind and body. This was a way of enjoying and sharing the experience of God's manifestation. It belonged to the climax of worship. It demonstrated perfect joy in the moment and spoke of good things to come.

The psalmist in Psalm 149:3,4 says,

“Let the people rejoice in their maker;
Let the people of Zion
Be glad in their king.
Let them praise him with dancing
And make music to him

³⁷ See De Vaux (1978:59) and Eaton (1975 :137).

With tambourine and harp.”

We find a culture of liturgical dance in the Old Testament. In explicating the above quotations it is important to recognize the fact that Israelite culture accommodated this. Therefore their worship of God grew out of such an environment. It was a way of expressing the praise of God nonetheless.

Although the New Testament is silent on the matter, one ought to realize that the Christian faith grew out of the Jewish stock. It is possible that, in its early stages at least, this practice could have been followed. Subsequent generations' attempts to forbid dance are contradicted by records showing the opposite (Amsden 1994:719).

The new move of praise and worship, influenced by earlier movements such as the Pentecostals and the recent Charismatic movements, gravitates towards the restoration of dance (Amsden 1994:719-728).

It is outside the context of this min-dissertation to seek to approve or disapprove of dancing and clapping in praise and worship. However, when desiring to formulate a music philosophy in a church, cultural relevance and the leader's theological perspectives have a direct influence. This being the case then tolerance must be emphasized in order not to be deliberately offensive.

5 MUSICAL INSTRUMENTS

A glance at Psalm 150 opens a panorama of the place of music in the Old Testament. While it is not easy to give a complete account regarding the way music functioned during the First Temple period, by the time of

the Second Temple, musical instruments were commonplace. An example of this is as follows:

“Praise him with the sounding of the trumpet,
Praise him with the harp and lyre,
Praise him with tambourine and dancing,
Praise him with the strings and flute,
Praise him with the clash of cymbals,
Praise him with resounding cymbals” (Ps 150:3-5).

This at least helps us to appreciate the function of musical instruments in the Temple. Even in the time of Jesus instruments accompanied temple music (Scheifler 1992:21). Sacrifices, music and the playing of instruments were synonymous with Temple worship. The synagogue worship on the other hand was not so. Its activities were centered on public reading of the biblical texts, singing the psalms and prayers. Scheifler (1992:24) is of the opinion that “Early synagogue music consisted of three genres of chant: psalmody, cantillation of scripture, and the liturgical chant in which the statutory prayers were recited by a local leader.” This later influenced New Testament musical patterns. As mentioned earlier, musical instruments were silent or they were indicated with a prescriptive connotation.

Similarly the patristic period, middle and dark ages were reticent about using musical instruments in worship. It was not until the post Reformation era that the instruments began to come back into the Church. Even then men like John Calvin were particularly not permissive about this (Hustad 1960:115). The content of music was supposed to be distinct and not obscured by the instruments.

In our day however, the use of musical instruments as an accompaniment is in vogue. The organ referred to, as the so-called Devils instrument in the past ages has now become part of church furniture. It is said that when the organ was imported to America after a long spell of absence those who opposed its use in church would have drowned it at sea.

Pretoria Central takes a cue from those who accept the use of musical instruments in worship.

Pretoria Central has a wide range of musical instruments. The primary instruments, which are played at every assembly, include the organ, piano and drums. Generally the piano and organ are traditionally associated with hymn singing. The organ is a classical instrument. To a large extent it is now commonly found in churches. Occasionally a privately owned keyboard is played in the church, especially during special items. Drums play a vital role in keeping the tempo. The beat of the drums can vary from one type of musical piece to the next. Pop for example has a faster beat than classical music. This instrument plays a major part in youth music as it gives the beat giving a lead in the liturgical dance and movement enjoyed by the youth.

Other instruments used in the congregation are the guitar, cellos, and trumpets. All in all guitars include a bass guitar, rhythm guitar, lead guitar and classic guitar. The first three are electric and the classic amplifies its sound through a microphone. These instruments add to a beautiful melody. In the family of stringed instruments is a cellos a big guitar like instrument that is played with its base to the ground.

Yet another class of instruments that are played in the worship services is comprised of brass and a flute. The brass instruments are two trumpets. The trumpet is a common instrument in the biblical text. It has undergone transformation since its biblical predecessor. The trumpet is dubbed by some as a heavenly instrument because of its close association with praise and judgement particularly in the apocalyptic writings. When applied skillfully the trumpet and flute supplement the other instruments and the blending produces good quality music.

Occasionally all the instrumentalists play collectively. This gives an experience of a near orchestra. The full band plays together during special musical presentations such as the cantata.

The last group of instruments is not directly involved in producing melody. They are very important nevertheless. In this class we have the public address system comprising of microphones, speakers, amplifiers, mixers and all accessories. In a congregation that seats five hundred worshippers a need to amplify sound arises. The choir, music leader and instrumentalists should project sound at optimum levels. This is achieved through the use of the public address system.

Technological advancement has aided the congregation in many ways. The trouble of having to flip pages in search for hymns has been removed. So has the labor that goes with handling of hymnals. The procurement of a computer housing a memory big enough to hold the church's music repertoire from hymnals to choruses has alleviated the said difficulties. Software that is able to run all these programmes, called lyrix computer software, is installed on the system. Songs are projected onto a screen enabling worshippers to read freely.

From the day when instruments were silent, church music has undergone complete transformation. Church music is as lively as any type of music. The playing of different types of instruments by skilful musicians has taken worship services to new heights. Though still lagging behind secular bands in terms of not holding sophisticated instruments presently, the necessary types are available for church meetings. There is probably still room for improvement however. A Midi³⁸ for example can help a soloist by playing all the required back-up on cassette, eliminating the need for live instrumentalists.

A comparison with the function of music in biblical text yields both similarities and differences. In the Old Testament musical instruments accompanied religious activities at the Temple. In the New Testament however, musical instruments were silent. There are differences in the form of the instruments. The space between the ancient Near East and the modern western world obviously impacts on the lack of borrowing of knowledge in relation to construction of certain instruments. For instance the organ is a typical western instrument. Another contributing factor to the differences is time. The separation particularly between the Old Testament and the present day can be seen in the area of development of instruments. Technology advancement has aided in the development of sophisticated instruments, which are used in the church.

6 ORGANISATION AND CONDUCTING

6.1 Music ministry

³⁸ A Midi is a keyboard with provision for playing cassettes. Could be used as back-up when there are no instrumentalists.

A music director administers the music department of the Pretoria Central Baptist Church. His duties entail assisting the ministry both spiritually and administratively.³⁹ The policy document lists the job description of the director. Amongst other roles, which he executes, is that of being a link with the church leadership a position, which assists the leadership in achieving their prescribed ministry style.

Other positions in the ministry are as follows: they include the **secretary** whose primary role involves keeping of records and organizing music functions. The **treasurer** is responsible for the finances. This entails budgeting, disbursement of funds, acquisitions, and monitoring the expenditure.⁴⁰ Yet another key role is that of the **worship leader**. The task of the worship leader is to lead the congregation into worship of God, supported by the music ensemble. The worship leader collaborates with the preacher in order to move along a theme in the selection of songs. It is his responsibility to prepare the order of service as well as maintain a smooth flow without disruptions during the course of worship.⁴¹

The **ensemble leader** helps in liaison with the worship leader in conducting the appropriate musical instrument backing.⁴² A **new song leader** on the other hand facilitates for the teaching of new songs. Another functionary is the **male voice leader** whose job is to lead his group in ministering appropriate music according to the theme.

³⁹ See Addendum E page 135 for the duties of the music director.

⁴⁰ See Addendum E page 136 for a list of duties.

⁴¹ See Addendum E page 137 for a comprehensive list of duties.

⁴² See Addendum E page 139 for a list of duties.

In order to facilitate the smooth running of the department in terms of when an individual is on duty a roster is prepared and posted for the attention of the people involved. The ministry is divided into four music teams that are responsible in leading the worship service on a rotational basis.⁴³

The music of the Second Temple showed a level of organization (Ezr 2:41,65). Certain guilds are given, such as the children of Asaph, Jeduthun and Korah. There were choirmasters and musical guilds organized around the religious activities of the Temple. In this way religious functions in the Temple could run smoothly. At Pretoria Central the necessity of organization enhances order. It also offers an opportunity for more people to minister in teams on a rotational basis.

6.2 Sound and visuals

A deacon in charge of media is ultimately responsible for sound and visuals. In relation to music he is responsible for the person in charge of the mixer. This calls for balancing of sound and achieving appropriate volume levels. He is also responsible for the screen that aids in projecting the words of the songs during the services. The screen is linked to a computer and is run by a system of software called lyrix. An operator feeds the order of service into the computer and executes instructions appropriately to cast the desired words on the screen. This

⁴³ See Addenda C and D.

specific tool allows for the worshippers to move their hands freely without having to hold on to a hymnbook.

7. THEOLOGY BEHIND THE MUSICAL ACTIVITIES

7.1 Introduction

The music played in any particular church is a reflection of the common beliefs held in that church or denomination. Obviously a congregation's theological perspective is primarily influenced by the circle of association. The issue of affiliation to a large extent determines the way people think and define their beliefs. In addition to this, the pastor and leadership wield a lot of influence in the general direction of the church. By the same token if we examine the music of the church ranging from the genres to the content of the lyrics, at least in a way we could begin to catch a glimpse of the theology prevailing in that given congregation.

When dealing with a theology of music it is important to state from the outset that the biblical records of music are accidental history (Routley 1978:6). The authors of the biblical texts did not set out to write an extended treatise on music. Therefore, the information we have is conjectural.

Music is neutral. It is in all likeness as natural as the desire to speak and in itself morally neutral. While this is the case, some biblical texts denounce music (Am 5:23,24; 6:4-6). Even then music ought not to be an abomination. The aforementioned texts indicate a departure from a religious order of things to a practice that was wayward. It is the state of things in society and religious zeal that elicited condemnation from the prophet in the above accounts.

Having said that, are there guides to religious music given the moral aspect of the law? It is difficult to look at ethics in the Old Testament in this sketchy research on music. However, some considerations regarding the law could assist in this matter. While the law is given in prohibitions it is possible to take a cue from the fact that wrapped up in it is the element of restraint. For instance in the case where an Israelite found a neighbor's animal in a ditch he was urged to lend assistance (Ex 23:4-5). Routley (1978:12) says, "this technique of self restraint, implying self abasement, is what will, says the sacred legislator, put you right before God and enable you to share responsibility in God's design for the world." In the New Testament the ethic of grace in Paul introduces an argument in favor of grace over the law in as far as salvation is concerned (Gl 3:1-5:1) (Routley 1978:17). Paul here argues effectively not for the setting aside of the law but rather that the Galatians may not be confused about the work of grace that brings freedom apart from the law. In this way therefore, instead of focusing on restrictions to music the preferred approach would be pointing to the elements of praising God and edification of the worshippers.

The question of good and bad music follows from the above argument. It is difficult to simply get caught up in passing judgement about church music. However, a few suggestions will assist in putting a standard to religious music. Firstly, church music ought to point the believer towards God and by so doing assist him in his journey. This means that music must not focus on the artist's reward. We must resist the temptation to taking preeminence just as Jesus did (Mk 10:17-18). I concur with Routley (1978:85): "First, communication achieved by any work of art always has a content of transfiguration or thrill...if that is all the artist hopes to get from us, he is not doing his duty as an artist." If

the music is not well received it will not augur well to criticize the artist unless the evidence against him is overwhelming. Secondly when passing judgement it is important not to necessarily look for error but creativity in the music. It is easier to recall negative issues and gloss over positive aspects of music. In this case then it is advisable to ensure that good must be sought and error easily disposed of (Routley 1978:17). Thirdly it is inevitable not to put duty before pleasure. Duty and delight must meet. Communing with God should not degenerate into a moralistic duty devoid of delight.

Another matter of importance regarding church music concerns the role of tradition. Music is nourished by both church tradition and music tradition. The past has a bearing on the new. This places limitations on the church musicians (Routley 1978:88). But at the same time if one is going to speak to an audience their state of mind needs to be given due consideration otherwise the message will be rendered irrelevant. Tradition when put in the right perspective could offer guidance to musicians and composers of music.

7.2 Theological content

In the church, music is not sung for the sake of just getting a form of entertainment. As we have already established music serves a number of functions. Corresponding music and content assists to execute any particular function. For instance when conducting an evangelistic meeting playing music that is heavy on the doctrinal message may not be appropriate even though it is theologically sound. Such an occasion calls for music that will speak to the target group in which case it may mean addressing the unbeliever's situation.

The question of content can however turn into a contentious issue. According to Addendum E, page 135, “any style that is not able to carry texts whose presence is demanded biblically is an inappropriate style for Christian worship.” The style of music must carry, not obscure, the biblical message and occasion. While we agree with the foregoing statement the interpretation thereof may be subjective. It is this point, which has led to unnecessary debates both in the past and in our day. This results in restrictions being imposed on certain types of music.

Because the question of content tends to be subjective in many cases personal preferences have an impact on the choice of music genres used in church worship. Older hymns for example are highly esteemed for their sound doctrinal witness. To a large extent this may be so. But when it is argued that the next generation will be anemic in their appreciation of church doctrine because of their interest in contemporary music then the point becomes exaggerated (Owens 1999:106).

A look at church history shows us that the argument for theological content in the hymns is as old as the use of music in the church. Prior to the Reformation the content of music was primarily biblical texts. Psalms were chanted and conformity to the text was observed. When hymns were introduced it was argued that the singing of psalms was the ideal as they carried a correct text. Martin Luther the reformer was glad to introduce hymns in the language of the people and patterned them after the local tunes borrowed from the secular world. The lyrics were modeled from the ballads of his day. His aim was to make the songs simple and appealing to the masses. It is important to understand that this was a departure from common practice.

Some sections of the church were not impressed with the addition of human compositions in liturgy. The reason for this is simply because at that time psalms were commonly chanted in the worship. Even some of Luther's fellow reformers were skeptical towards this kind of approach. John Calvin for instance continued to promote metrical psalms. Calvin censured the singing of any lyrics, which were not found in the Scriptures. He permitted only the inspired psalms to be sung in the church. Surprisingly, the origin of the metrical psalms was from popular French tunes designed to be sung as an art and not for worship. Miller (1993:118) puts it this way "man's tunes had become God's tunes." Obviously Calvin had not achieved the distinction he had hoped for between church music and secular music.

The battle for theological content while valid should not degenerate to a wooden quotation of biblical texts. In my view there are two ways by which music seems to have been composed in the Old Testament. The composition of the Exodus 15 song by Miriam for instance was a spontaneous outburst regarding their experience of having been delivered from the Egyptians in so far as the text reads. In this way therefore reflection did not arise in this composition. Needless to say, it was a testimony to the activities of their God. Later compositions though show a recollection of a particular tradition. At this point then reflection becomes a part of song making (Ps 136). One method is not more superior to the other. Both methods could be utilized, the one writing out of experiences and the other out of reflection on biblical texts. At any rate even songs arising out of one's experiences are to be interpreted in the light of the biblical message.

Other types of music such as the chorus are just as able to carry biblical texts and message. It then follows that people have variances in so far as preferences are concerned.

7.3 Musical style

The style of music played in the church in general is normally a contentious subject particularly where decisions ought to be made regarding traditional or contemporary trends. On this matter it is easy to take a middle of the road approach. By citing the aspect of text as of primary importance the style of music would not appear to be of major concern. Annotated to this sub heading is the issue of balance and tolerance. While this is the ideal situation there remains a marked distinction between music in the worship service and that sung by the youths. The former is characterized by the hymn and mellow pop while the latter features high tempo choruses. Although these are not to be understood as totally opposed genres. The foregoing is a typical description of Pretoria Central.

One ought to understand the factors contributing to this phenomenon. Cultural and theological perceptions as well as age of the members in a particular congregation definitely play a role. Sometimes cries of worldliness lie latent in this thought process. Those who gravitate towards contemporary music are regarded as compromising. Incidentally, changes to the wording in hymns with a view to updating the Victorian style language used, are misunderstood for tempering with church heritage. This formulation is further precipitated by a need to theologize personal sentiments.

At any rate a brief recollection of the past shows us that this is by no means a new argument. From the Gregorian chant to the Reformation all the way to our day the debate recurs in every generation. It is incumbent on us therefore to reflect on these issues and chart our way for church practice.

Filled with the fire for reformation Martin Luther went ahead to propagate the singing of the hymn. Understandably the Gregorian chant was distant from the simple German folk. There was a need to place music in the language of the people. In his reflections came out words of music. To make the music appealing he used popular ballads of his day.

Charles Wesley is understood to have borrowed secular tunes for his music. Miller (1993:126) writes that “Wesley’s practice to seize upon any song of the theatre or street the moment it became popular and make it carry some newly written hymn into the homes of the people.” It is further said that Wesley used some hymns that had tunes from a German comic opera. He combined folk styles with actual folk tunes with his religious texts to form hymns. In addition Allen and Borrer (1982:168) say, “Ira Sankey, the inspiring song leader for Dwight L. Moody, used some contemporary music to relate to the unbelievers who would be more familiar with the waltz sound.” When the Salvation Army composed ‘Onward Christian Soldiers’ it was frowned upon. The march style to which it was played was not appreciated as sacred (White 1992:87).

What is now seen as sacred music by some was actually denounced as the devil’s music at inception. Tunes were picked from taverns and lyrics written then sung in the churches, homes and all walks of life.

Am I here arguing for the jettisoning of the hymn? By no means, rather that the traditional can be supplemented with contemporary music. This is what this researcher understands by balance and accommodation of divergent styles. This approach helps to make the type of music of any church relevant as it follows the actual music patterns that the people listen to.

Any given church has members who come from different backgrounds. Because of this it is difficult to please everyone. It is possible to focus on only one sector of the community when developing a philosophy of music for a church. Warren (1995:280) says, “you must decide who you’re trying to reach, identify their preferred style of music, and then stick with it.” The problem with this approach is in the diversity of people in a church’s vicinity. It is normally these same people who visit a local church. While I acknowledge the difficulty in trying to satisfy everyone it is possible to offer opportunities to a variety in a worship service. Therefore, I agree with Routley (1978:136), “A church blessed with such a diversity of heritage should welcome a diversity of people. One that is exclusively High Church or Low Church in its musical appointments is one that will be fastidious about the kind of people it will accept in friendship.”

7.4 Power of Music

The study on the function of music in the Bible led us to discover many aspects of it. The Israelite understanding of music, shared by their neighbors, was that music had a strong supernatural power. Such belief bordered on superstition and magic. In any case music was used to summon the power of God on their behalf. Prophets played it in order to get into an ecstatic state enabling them to receive insight from the Deity

(2 Ki 3:15). It was used to drive away malevolent spirits (1 Sm 16:16). Music was used as a powerful weapon in the battle at Jericho (Jos 6:3-16).

It is easy to relegate the mentioned practices to the level of primitive superstition. However in modern times it is understood that certain sounds have more power than was earlier realized. High frequency, ultra sonic sound could have powerful effects (Tame 1984:26). When concentrated on an object it might be destructive. Music has also been used to relax the mind, thereby enhancing the ability to concentrate. Rhythm too is understood to have devastating power in certain instances. For example when troops are marching in unison on approaching a bridge, the commanding officer must order them to break step. The effect of marching in rhythm has caused the collapse of such constructions before (Tame 1984:26).

Wilson-Dickson (1992:82) mentions that “the beginning of the seventeenth century heralded an acknowledgement that the rhetorical power of music was of prime importance.” This way of understanding the power of music has influence on the Western understanding today. It carries texts that could be used for encouraging the believers. In our context music is perceived as being a tool that facilitates worship and communion with God. It was also demonstrated that it contributes to the dissemination of truths and beliefs. Nichols (1994:93) says, “music has great power to both reflect and shape human experience.” Through the lyrics powerful words are sent which could have either positive or negative effect on the listeners. Other functions include building up the church, both by outreach to the unbelieving and by way of encouragement to the believing. All these can be fulfilled in the context of worship. We might also add to this the aspects of receiving prophetic

messages, healing and victory over the forces of the enemy. There is room for exploring these supernatural functions in the church.

7.5 Music and emotions

Human emotions are an elemental aspect of life. We go through life and are faced with a variety of situations some good and others unhappy ones. The author of Ecclesiastes 3 puts it rightly when he says there is a time for everything. Equally in worship emotions should be engaged. I concur with a statement in Addendum E, page 131, saying, “worship should be passionate, sincere, and moving.” Indeed pure worship merges the heart and mind in a response of pure adoration, based on the truth revealed in the word. In a corporate sense the emotional effect of communal singing could have a strong impression on the worshipper. Begbie (2002:7) writes, “When sung, psalms can assume a quality that greatly intensifies communal prayer and praise, appealing directly to the worshipper’s heart.”

The liberty to express emotions is balanced with an aspect of order. The researcher’s view is in keeping with the music policy of Pretoria Central, that order does not mean lifelessness. Either of the two when left unchecked could grow to a negative extreme. For instance, if emotions are allowed at the expense of order confusion may reign. In this regard the role of the worship leader is vital as he facilitates an atmosphere that is conducive to the worship of God. Revving up the worshippers’ emotional being may result in negative repercussions.

The inverse is also true, if order and control are overemphasized, lifelessness may quickly ensue. This could result in a discontentment and death easily sets in.

It is generally considered that the western concept of music is more cerebral than the Non-Western. Due to this understanding Westerners tend towards a theological content in music. The Non-Western on the other hand appreciates a strong pathos. This could inadvertently lead to discomfort when neither of the representative groups is willing to forego personal tastes. While preferences may point to the above, the writer disagrees with a notion that the African requires a much lower dose of theological content as Van de Laar (2000:191) would suggest. In as much as a great deal of African music is associated with ritual dancing it can carry messages. Africans sing about their gods and social history. Nketia (1986:173) says, “changes in the mood of worship can be effected not only through the content of songs but also through variations in form and singing style, including the occasional use of spoken verse; changes from speechlike chants in free rhythm or recitative style to songs in strict rhythm.” In my opinion the issue of emotions cannot be seen from a musical type alone. Above all other factors could also contribute to one’s preference in music. The environment, in which one is brought up for example, could have an impact on later preferences. A person’s station in life, taking into account their level of education may influence one’s likes.

The Old Testament testifies to the presence of emotional expressions. The psalms are charged with emotions. The dance performed by David in 1 Samuel 16 demonstrates a situation resembling one out of their right mind. It is this factor then that necessitated a rebuke from Michal his wife. The situation found at Corinth was bordering on chaos hence Paul’s call for order during their gatherings.

Church history drops similar experiences. The Quakers were known for their spontaneous antics as well as shaking during their meetings. They even came up with dance patterns to accompany their music form in these meetings.⁴⁴

In and of themselves emotions are good. When properly harnessed they could liven up a meeting, introduce friendliness, which is elusive in many a congregation. An atmosphere of openness and relaxation could contribute positively to music and worship. At the same time we need not throw caution to the wind lest we end up with performances that promote confusion. It could easily cause discomfort to other sections of the fellowship.

7.6 Music culture and change

It is a fact that Bible believing Christians in many different peoples and groups around the world worship God in ways that accord with their particular culture.⁴⁵ There is an acknowledgement on the part of the contributors to the policy document that different cultures have a significant impact on the worship in a particular context. The factors, which, contribute to this, will most likely include theology and religious heritage; the preferences and personalities of the dominant leaders in the congregation; the home culture, education, socio-economical status, and average age of the majority of the worshippers.

⁴⁴ See Amsden (1994:719), “A unique group called the Shakers was founded in England in 1747. The term Shaker came from the rapid up and down movement of their hands mostly in wrists. The first ordered dance of the Shakers, ‘the square order shuffle’ was introduced by Joseph Meacham about 1785.”

⁴⁵ See Addendum E, page 134.

Addendum E, paragraph 1, discusses the aspect of evolution of worship culture. Admittedly change occurring in worship culture must be in accord with a biblical perspective.

Because life is not static it keeps on changing, Music also is constantly adapting to new styles. Religious music then is not isolated from the forces of change. This means the form of music employed in worship is affected. Obviously Baptist Churches have experienced change in the past from a time when music was prohibited to a culture today where it plays a key part in worship and religious meetings. The developments in the twentieth century concerning the charismatic movement have been far reaching. Burgess & McGee (1996:3) say “as the movement grew it spread to other protestant churches the Roman Catholic Church and finally to the Orthodox Churches.” In America during the 1980’s charismatic practices have become entrenched into many evangelical churches (Nation 1992:27). Nation (1992:27) says, “the influence of restorationism is growing among evangelicals perhaps more than they realize. New forms of worship and contemporary styles of praise music are permeated with its themes.”

In Pretoria some of the formerly Baptist Churches have been transformed into Renewal Churches. Hatfield Christian Church was formed from Hatfield Baptist Church for instance. Churches such as Living Word, Grace Baptist Church, Manna Ministries and Deo Gloria Baptist Church were produced from Hatfield Christian Church. Other churches, which have been affected, are from the Baptist Union and these include Mabopane Central Baptist, Mount Carmel Baptist Church, Siloam Baptist Church and Laudium Baptist Church (De Witt 1999:6). These churches function on Baptist principles and allow the practice of the Gifts of the Holy Spirit.

Music plays a significant role in worship and religious meetings and as such it should not be dealt with lightly. It is vital to underscore the vertical aspect of music in worship in that congregants sing to praise God. In addition worshippers sing to one another. When worshippers fail to express themselves, music becomes a means of communing with God. Music is a language of emotions (Hustad 1960:114).

Burgess & McGee (1996:5) is of the opinion that “the Pentecostals and Charismatics have come to be identified with exuberant worship; an emphasis on subjective religious experience and spiritual gifts...”. Notwithstanding the theological views, the emphasis on exuberant worship has been witnessed by different Baptist Churches. It is this aspect that is becoming common in the worship services at Pretoria Central, particularly amongst the youth. As change occurs however, it is crucial that it be done appropriately with consideration for all. I concur with Addendum E, paragraph 1: “Any rapid change in worship culture, therefore, is likely to cause discomfort, discontent, and even division.” But change is inevitable as it assists in achieving relevancy. This in turn accords the church with an occasion to reach people who may be influenced by contemporary styles of music and may otherwise be unattracted to traditional church music. It is important to focus on the two aspects of praising God and singing one to another when developing a culture of music and opening up for change (Hustad 1960:113). The content of our songs and the styles we play in church are important too. Our biblical perspective will naturally influence what we sing about and how we sing.

8 SYNTHESIS

Pretoria Central has a rich theological tradition spanning over many years. This has helped the church in reaching out and planting now thriving congregations.⁴⁶ In so far as music is concerned its heritage hails from the English hymns. As discussed, the pioneers of the Baptist Church in South Africa descended from England.

As culture and language change, the way in which Christians express their worship and love for God also changes. Singing has been a significant part of worship from the time of Benjamin Keach (1673). Later Isaac Watts in the 1800s insisted that music should be intelligible and delightful. He set out to compose contemporary tunes.

Today many find the words or whole lines of traditional hymns to be unintelligible and unfamiliar. The result of which is that many churches are abandoning the hymns. However with new revised hymnbooks on the market, the trend could possibly be reversed. At any rate the praise and worship movement with its emphasis on the chorus has contributed to the composition of contemporary songs and anthems.

The Pretoria Central Church could utilize the wealth of music in its services to cater for its divergent members. The styles are neither sacred nor secular in and of themselves. What matters are the lyrics. In any case music ought not to obscure the message, which hopefully is in keeping with biblical truth, but enhances the religious experience.

⁴⁶ See Central Baptist Church Lesson no 6 . Baptist History for prospective members, “through out its history Central Baptist Pretoria has encouraged the formation of daughter churches spaced around the growing city of Pretoria as follows: The Hatfield Church now known as the Hatfield Community Church; The Moregloed Church; The Lynwood Church; The Waterkloof Church; The Eastside Community Church”

Music is an important component of the worship service. The functions thereof are realized in exalting God, teaching and encouraging believers, and evangelizing non-believers.

There are many similarities between the biblical accounts and the use of music at Pretoria Central. For instance musical instruments have continued to play a vital role in worship and religious meetings. Another similarity is seen in the place of psalms in the church. The many functions of praising God, lamenting, meditating on the law and guidance are still seen.

By the same token differences can be seen in the type of instruments, which are played, obviously arising from the passage of time and advancement of technology. Musical instruments could possibly have developed separately because there are differences in the cultural setting. Other differences arise from the content of the psalms, for instance coronation psalms, songs of Zion, and enthronement psalms would find a new interpretation. Zion becomes the spiritual city, the king is no longer the earthly ruler but rather God. This is necessitated by progression in revelation and a new understanding arising from the New Testament. Yet some differences like military purposes for singing have also changed in that the ethical understanding of war may not be the same. Concerning the apotropaic functions, there is distance in terms of cultural milieu. The biblical texts are cast in an era where spirits ruled supreme and the people lived under their influence. Today though knowledge has brought more understanding and displaced superstition.

CHAPTER 4

SYNTHESIS

1. INTRODUCTION

Research concerning the role and function of music in the church is an important source of information for biblical and religious studies in the context of the Baptist tradition. In the 1700s Baptists in England stoutly resisted singing.⁴⁷ The worship service has since undergone transformation. Resemblances and dissimilarities between the biblical perspective and music at Pretoria Central ought to be taken into account. The worship service affords the primary occasion at which music is employed as a means to assist the congregation in praising God. Vertical and horizontal aspects of music in corporate worship form a basis for this study. In so doing Pretoria Central Baptist Church receives special attention. Hymns, choruses and ensemble music play a vital role in the worship service and religious meetings of the

⁴⁷ See McBeth (1987:93).

congregation. Musical texts carry messages that glorify God and offer teaching to the worshippers. During special services lyrics composed with the aim of evangelizing people could be employed to reinforce truths about motivating the people to place their confidence in God. Music is also played at celebrations, and solemn functions.

Development of music in the Israelite religion underwent various phases from simplistic worship patterns in the patriarchal period through the monarchical era to the post-exilic time. Music forms were transformed as the cult became centralized at the Jerusalem Temple. Guilds of musicians were organized, a formal liturgical system evolved, and the use of the psalms and musical instruments came to the fore in Temple worship. On the other hand the New Testament offers scanty texts regarding the use of music in the early Christian church.

Various dynamics are engaged in evolving a musical culture in any given church. Influence is drawn from the leaders' theological perspectives. Individual church members may have preferences. One's station in life may determine the type of music he listens to and likes. Equally, the philosophy of music in any given church will determine the type of people drawn to the church.

2. OBJECTIVES

The basic objectives of this research were the following:

- ◆ an investigation into the role and function of music in the Bible was done. References in both the Old and New Testaments were examined and a biblical perspective on the topic was

given taking into consideration secular and religious aspects of music.

- ◆ an examination of the use of the psalms in Israel and at Pretoria Central Baptist was conducted. Various genres of the psalms were highlighted and ideas about their function posited. Other types of songs employed at the worship service were accounted for, namely songs from numerous hymnbooks, ballads, by solo artists as well as ensembles.
- ◆ a cursory overview of the types and function of musical instruments found in the Bible was conducted in order to compare it with instruments used at Pretoria Central Baptist. This also served as a basis for analyzing the current acceptability of the instruments in worship.
- ◆ different aspects of music pertaining to didactic, apotropaic and ecstatic issues were examined. By taking into consideration various human expressions, like dancing and clapping of hands, a wonderful panorama was unveiled concerning the uses and effects of music in worship meetings.

3. HYPOTHESIS

This research confirms the initial hypothesis of this study namely that:

Against the background of a controversial music history the role and function of music used at Pretoria Central is currently organized in conformity with biblical perspectives. Music now forms an important component of worship services and other religious meetings in the church.

The focus of musical activities is to enhance the congregants' communion with God as well as to enrich the worshippers, appreciation of communal and divine experience in religious activities.

In this research the following biblical perspectives on music and musical instruments have motivated this hypothesis.

4. A BIBLICAL PERSPECTIVE

This research has given a biblical perspective on the role and function of music in religion and in secular life. Music is as old as the origin of man. The earliest account about music demonstrates that it had already attained a level of development.

In the Bible music had two distinct aspects, namely, secular and religious uses. In the Old Testament secular functions of music included the following: music was used while people were engaged in work, for instance, when women were soothing their children, calming down flocks of sheep, treading grapes, digging irrigation canals and wells as well as raising new houses or barns. It was played for entertainment at occasions like celebrations and farewells. Weddings were accompanied by music so were coronation festivals. It was used in military maneuvers for rallying forces.

Religious functions of music included its use to ward off evil arising from calamities, illnesses and deaths. It had associations with prophecy. Music was also used when embarking on pilgrimages and Temple worship.

An examination on the Psalms yielded results in various areas of the book. The origin of the psalms was considered and indications are that different situations necessitated the composition process. Different people contributed as authors of individual psalms. The shape of the book naturally shows that five divisions form the book of Psalms. Genre classifications pointed to the following: hymns, communal and individual laments, individual thanksgiving, songs of Zion, royal psalms and minor types. Minor types consist of entrance liturgies, wisdom psalms, prophetic psalms, and sacred legends, pilgrimage psalms and mixed types. These psalms served different functions. Individual thanksgiving was a response to answered requests by individuals. Hymns contain praises to God and were sung by the community. Psalms of lament were expressions of complaint to God. They arose from situations of difficulties that either an individual or the community faced. Songs of Zion were sung for the praise of the city and ultimately Yahweh. Royal psalms were sung for the king, and some of the subjects they covered include the coronation of the king, weddings and victory. The psalms were central in the Second Temple religious activities.

The New Testament revealed a downward trend in the use of music while at the same time indications show that the practice of singing could have continued. The early church continued the worship patterns seen in the synagogues.

Different musical instruments were used during the time of the Old Testament. On a macro-level the categories are idiophones, membranophones, aerophones, and chordophones. It is of importance to notice that a number of the instruments performed a double function in secular and sacral set-up. Other instruments were, however, specifically used for liturgical purposes. Music and musical instruments

accompanied Temple rituals. In the Synagogue on the other hand musical instruments were prohibited. The latter had a lot of influence on the system of worship in the New Testament church. The result was obviously that the role of instrumental music was minimized in the church if not completely silenced.

5. MUSIC AT PRETORIA CENTRAL

Pretoria Central traces its origin back to England. In South Africa English settlers pioneered the denomination in 1820. The rich heritage of beliefs and worship patterns have undergone change over a long period of time. From the humble beginnings and simple worship form of the 1700s to a more elaborate and deliberate order of service in the current times.

While the predecessor of modern Baptist churches prohibited music, today, it has become an important aspect of the worship service and religious meetings. Music is the first item on the order of service and the last but for the benediction. Music also has a segment directly after announcements and welcoming of visitors. It serves to introduce the message and follows immediately thereafter.

The types of songs currently in use at Pretoria Central are hymns from several hymnals, including the “Baptist Hymn Book” (1962), “Great Hymns of Faith” (1976), and “Redemption Hymnal” (1951). Most of the hymns in these books are old. Contemporary collections are found in “Baptist Praise and Worship” (1991), “Praise Psalms and Songs for Christian Worship’ (2000). Hymns are a development from psalm singing. Other types of music are praise and worship choruses. With influence from the praise and worship movement the Baptist tradition is

currently using more of these songs, particularly in the evening services and youth meetings.

Psalm singing although in vogue in the past, has waned in use during the worship service. Occasionally however, responsorial psalm reciting is incorporated into the worship service. A direct development from psalm singing and chanting is the composition of contemporary songs based on biblical psalms. This is done either through direct quotation with new melodies being added or lyrics that are written after reflecting on a given psalm. Another use of psalms is for exposition in the sermon. The varied nature of themes in the psalms makes for a rich source of encouragement, which can be drawn upon.

A ministry department in the congregation is responsible for planning and leading music in the church. A music director heads this ministry. Under this department guidance are teams that are involved in leading during the services on a rotational basis.

Musical instruments are utilized in the worship service and other religious meetings as well. The orchestra consists of guitars, piano, organ, drums, trumpets and flute. Other auxiliary instruments include a computer, screen and public address system.

The functions of music in the congregation are primarily realized in the worship service and religious meetings. The main aim being **exaltation of God**. Songs are selected to follow a chosen theme for any particular service. Here the songs have a theological content, which focuses on the character of God. Another function is **the edification of believers**. Specifically they can enrich the believers. Musical texts can communicate teaching and encouragement. Music enhances unity in

the church by helping the worshippers to focus on central objects of their faith. The third function is to **evangelise**. During special services, Invitation Sundays, for instance, certain songs may be sung which point the audience to the salvific work of Jesus Christ. Yet another function of music **is therapeutic**. Individuals are able to express their inner fears, hence receiving emotional release. Thus by reducing tension it is possible to find help from functional problems. Music can be used as a tool for **contextualisation**. Musical instruments and songs from the host culture could be integrated into the worship service. Other activities where music has a place include **funerals, weddings, and fellowship gatherings**.

The content of music, culture of a people and musical styles adhered to are areas to which great attention is given at Pretoria Central Baptist. Other matters include dancing, clapping and the expression of emotions in worship. Important as they are, these are primarily cultural issues. From our biblical perspective it has become apparent that there are divergent musical traditions in the Bible. This goes to show that there were some developmental stages in the Israelite cultic forms as well. As changes in generations and church composition occurs, transformation of music becomes inevitable in order for music to be relevant.

6. CONCLUSION

It has become apparent from this research that music forms an important aspect of worship and religious experience at Pretoria Central. Care is taken in the selection of the type of music to be employed in religious meetings, as the functions of the music are exalting God, ministering to the believers and evangelism. As the congregants seek to commune with God all the tools used in the worship service ought to

focus on realizing this objective. It is however, prudent for the music leaders to be sensitive to the people they are ministering to. Music must be in keeping with current trends without necessarily leading to uncontrolled and undignified behaviour. Without relevancy, the Church may end up barking up the wrong tree.

Music has been seen to have immense influence. The final remarks of the researcher would therefore, be that there is a need for an ongoing interaction between people from different backgrounds in order to achieve a culture of music, which is relevant and loosed from traditional moorings. In a multi-cultural church, music could promote unity. Using relevant music will enhance the potential to reach out to the unbelievers outside the church.

This confirms this hypothesis:

Against the background of a controversial music history the role and function of music used at Pretoria Central is organized in conformity with biblical perspectives. Music now forms an important component of worship services and other religious meetings in the church. The focus of musical activities is to enhance the congregants' communion with God as well as to enrich the worshippers' appreciation of communal and divine experience in religious activities.

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ADDENDUM A

The following is an order of service for morning worship.

Order of service (11)
Morning Worship

February 26, 1967

10:50 A.M.

SACRED ORGAN MUSIC-“Chorale”.....Scheidt
(Enter and pray)

THE SERVICE OF PRAISE

PROCESSIONAL HYMN-

“When Morning Gilds the Skies”.....Barnby

CALL TO WORSHIP

CHOIR: Shout and sing for joy, for great in your midst is
The holy One of Israel.

CONGREGATION: For he is our God; and we are the people of his
Pasture, and the sheep of his hand.

MINISTER : Today if ye will hear his voice, harden not your
Heart.

INVOCATION

THE SERVICE OF PRAYER

PASTOR’S PARAGRAPH

THE READING OF SCRIPTURES-John 19:23-27

(The congregation will rise and remain standing through the
Gloria patri.)

GLORIA PATRIA

SILENT MEDITATION

MORNING PRAYER

THE SERVICE OF PROCLAMATION

CHILDREN’S SERMON (if desired)

ANTHEM-

“Blessed Man Whom God Doth Aid”-.....Lovelace

The Carol Choirs

MORNING OFFERING

Offertory-

“As Jesus stood Beside the Cross”.....Scheidt

The Prayer of Dedication

ANTHEM-“Sanctus”.....Gounod

Holy, holy. Lord God Almighty, holy, holy, Lord God of
Sabaoth. Heaven and Earth show Thy glory, heaven
And Earth are full of Thy glory. Glory and pow’r be thine
Forever. Glory be to thy Holy name. Hosanna in the
Highest. Amen.

SERMON- “Those Who Loved Him”.....The Pastor

THE SERVICE OF PROFESSION

HYMN OF DEDICATION-

“When I Survey the Wondrous Cross”.....Mason

RECEPTION OF NEW MEMBERS

BENEDICTION AND CHORAL AMEN
ORGAN DISMISSAL

*** Ushers will assist with seating at these periods.⁴⁸

ADDENDUM B

⁴⁸ Franklin M. Seigler in The Broadman MINISTER'S MANUAL (1968:4)

Order of Service

Sunday Morning-17 August 2003

O for a thousand tongues to sing
Welcome and Announcements
Lead to the Rock
Draw me close to you
This is my desire
My Jesus I love You
Children' talk
Offering
O Jesus I have promised to serve
Message
How firm a foundation

The following order of service was the evening service.

Order of Service

17 August 2003

The Reason for Everything

“The Lord has made everything for His own
Purposes”

1. His name is exalted
2. To God be the glory
3. All Heaven declares
4. My Jesus my Saviour-Shout to the Lord
5. There is a redeemer
6. Communion
7. My Lord what Love is this (during cup)
8. Item
9. Message
10. No other name but the name of Jesus
11. Now unto the King eternal (378 The Source)

New to practice

You the Lion of Judah (606 the source)-new

No not by might (376 the source)

I praise you for your faithfulness Lord

ADDENDUM C

PREACHING AND MUSIC ROSTER

<u>AM/PM</u>	<u>DATE</u>	<u>GROUP</u>	<u>WORSHIP LEADER</u>	<u>MINISTRY ITEM</u>	<u>MIXING DESK</u>	<u>SCREEN OP.</u>	<u>PREACHER</u>	<u>OTHER</u>	<u>AWAY</u>	<u>REASON</u>
AM	06/04/03	Ranan			Philip	Carine	Charles			
PM	06/04/03	Ranan	Lance	Bev & Group	Philip	Stephen	Charles			
AM	13/04/03	Zamar	Andre	Darren & Phil	Jurgen	Josh	Charles			
PM	13/04/03	Zamar	Ray H.	Bev Vick	Jurgen	Ryan	Charles		LL @ Rosendal	
PM	17/04/03		Lance		Ryan	Kerry				
AM	18/04/03	C Group	Mark K.	Combined G	Doug	Kerry	Conrad Mb			Easter Friday
AM	20/04/03	C Group	Lance	Combined G	Josh	Esther	Conrad Mb			Easter Sunday
PM	20/04/03	C Group	Rodney	Darren & Phil	Josh	Sean	Conrad Mbewe			
PM	25/04/03						Pieter Labuschagne			
PM	26/04/03						Nikki Coetze			
AM	27/04/03	New Song	Ray H.	New Song	Jurgen	Kerry	Nikki Coetze			
PM	27/04/03	Youth	Mark	Darren & Phil	Jurgen	Josh	Nikki Coetze			
AM	04/05/03	Ranan	Lance	Connie & Group	Philip	Ryan	Charles			
PM	04/05/03	Ranan	Rodney	Bev & Group	Philip	Kerry	Charles		LL @ Haven Village	
AM	11/05/03	Zamar	Andre	Darren & Phil	Doug	Esther	Charles			Dedication
PM	11/05/03	Zamar	Ray H.		Donald	Sean	Charles			LL Rosendal
AM	18/05/03		Andre		Josh	Stephen	Roy Fredric			Church Camp
PM	18/05/03		Camp WL		Daniel	Carine	Arnold Mol			
AM	25/05/03	New Song	Lance	New Song	Doug	Ryan	Charles			
PM	25/05/03	Mark	Youth Item	Ryan	Josh	Charles				

ADDENDUM D

MUSIC TEAMS AND INSTRUMENTALISTS

<u>TEAM</u>	<u>YOUTH (PM)</u>	<u>NEW SONG (AM)</u>	<u>ZAMAR</u>	<u>RANAN</u>
Worship Leaders: Organist (am) Pianist (am & pm) Drums	Mark Darren Shaun	Ray H./Lance Connie Darren Philip	Lance/Ray H./Andre Charles R Amy Philip	Mark/Rodney Priscilla Connie Shaun S.
All other instrumentalist are invited and requested to play as often as they are able to				
Vocalists:	Eileen F. Zenia N. Geraldine Krebbs Bronwyn Krebbs Karien Gregory Rapuleng Philip	Ken D. Ray H. Dawn Caroline W. Lizzie L. Bev Van Rensburg Dinah S.	Bev Vick Lizzie L. Charles G. Miriam C. Lance Ray	Dinah S. Bev. V. R. Lauren B. Jutta (pm) Mark K. Rodney

University of Pretoria etd – Kamuwanga, L (2003)

ADDENDUM E

Central Baptist Church Pretoria

Music ministry policy document

October 2002

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Introduction

According to Romans 12:1, worship is the believer's logical response to the great mercy of God. Living a life each day that is dedicated to God is a "spiritual act of worship". Corporate worship in the services of the local church is but one aspect of worship.

We live in a day of significant tension in the church in the area of corporate worship. Differences in the understanding of the Bible's teaching on worship and differences in personal taste are causing discontent and division in many local churches.

The purpose of this document is to set forth clearly and simply our understanding of what the Scriptures declare to be acceptable corporate worship, and to seek to define how that teaching can be applied practically in the Central context for God's glory and for the sake of unity in the church.

Theology of Worship

Everything we do in the area of worship must be regulated by the Word of God and empowered by the Holy Spirit. The Word of God, not human opinion or current convention, must be our rule.

The Purposes of Worship

The Exaltation of God

The focus of worship is to be God himself, not the worshipper. Jesus said, "A time is coming and has now come when the true worshippers will worship the Father in spirit and truth, for they are the kind of worshippers the Father seeks" (John 4:23). When believers gather together to worship the Triune God they are to focus on his Person and works and exalt and glorify him.

The Edification of Believers

Scripture tells us that the purpose of spiritual gifts is for the edification of the whole church (Eph. 4:12, 1 Cor. 14:12). Therefore, all ministry in the context of the church, including the worship services of the church, should somehow be edifying - building up the flock, not just stirring emotions. Colossians 3:16 clearly indicates that music in the church is to play a part in edifying (teaching and admonishing) believers. "Let the word of Christ richly dwell within you, with all wisdom teaching and admonishing one another with psalms {and} hymns {and} spiritual songs, singing with thankfulness in your hearts to God" (NASB)

The Evangelisation of Unbelievers

While the primary purposes of the worship service are the exaltation of God and the edification of believers, the truth of God

clearly communicated and the presence of God genuinely recognised can lead to the conviction and conversion of unbelievers present in the service. Paul wrote, "But if an unbeliever or someone who does not understand comes in while everybody is prophesying, he will be convinced by all that he is a sinner and will be judged by all, and the secrets of his heart will be laid bare. So he will fall down and worship God, exclaiming, 'God is really among you!' " (1 Cor. 14:24-25)

The Components of Worship

The Preaching of the Word of God

Many people see preaching and worship as two distinct aspects of the church service, as if preaching has nothing to do with worship and visa versa. But this is an erroneous concept. The ministry of the Word is the platform on which all genuine worship must be built. John Stott says it well: "Word and worship belong indissolubly together. All worship is an intelligent and loving response to the revelation of God, the Lord, and worship is praising the Name of the Lord made known. Far from being an alien intrusion into worship, the reading and preaching of the Word are actually indispensable to it. The two cannot be divorced".

The many commands in the Pastoral letters to preach and teach the Word of God (e.g. 1 Tim. 4:13; 2 Tim. 4:2) clearly indicate that the ministry of the word is at the heart of pastoral responsibility.

The Reading of the Word of God

For the same reasons as stated above "the public reading of Scripture" (1 Tim. 4:13) is a vital and important component of worship. See also Neh.8:1-18; Luke 4:16; Acts 13:14-16; Col. 4:16; 1 Thess. 5:27.

The Singing of Hymns and Songs

In both testaments there is abundant evidence that the singing of songs that exalted God and taught and admonished his people (Col. 3:16) played a major part in corporate worship.

By singing songs of worship God's people are reminding themselves of the truth that God has revealed concerning himself. They are responding to that truth. It is therefore of paramount importance that the words sung in worship be intelligible (able to be clearly heard) and accurate (in accord with sound doctrine). The music must always serve the message. Any style of music which obscures the message must be deemed inappropriate.

Prayer

In the Scriptures prayers of adoration, thanksgiving, confession and intercession formed a vital part of the corporate worship experience, and have done so throughout the history of the church (e.g. Acts 2:42; 4:23-31; 12:5).

The Lord's Supper

In obedience to the Lord's command ("Do this in remembrance of me." 1 Cor. 11:24) believers are to "proclaim the Lord's death until he comes" (1 Cor. 11:26) by means of the celebration of the Lord's supper. This pattern began with the early church (e.g. Acts 2:42; 20:7) and must continue until Christ returns.

Baptism

The baptism of believers in obedience to the Lord's command (Matt. 28:19) is an act of worship in that it celebrates to the Lord's saving work in the life of a sinner and bears witness to the believer's incorporation into the body of Christ, the church.

Giving

It seems that in the early church believers were encouraged to give as an act of worship to God when they met together. "On the first day of every week, each one of you should set aside a sum of money in keeping with his income ..." (1 Cor. 16:2; 2 Cor. 8:1-9:15). Giving is an act of worship and service, an appropriate response to God's "indefinable gift" (2 Cor.9:15).

The Principles of Worship

The Principle of Intellect and Emotion

The Father is seeking worshipers who will "worship ... in spirit and truth" (John 4:23). Worship should engage the intellect as well as the emotions. Worship should be passionate, sincere, and moving. But the point is not to stir up the emotions while turning off the mind. True worship merges heart and mind in a response of pure adoration, based on the truth revealed in the Word.

The Principle of Order

Paul concludes his teaching on how believers are to conduct themselves when they gather together for worship with this directive: "But everything should be done in a fitting and orderly way" (1 Cor. 14:40). The reason why there must be order in worship is rooted in the very character of God himself - "God is not a God of disorder but of peace" (1 Cor. 14:33). Where God is in

control and when God is being honoured his character will be reflected. There will be both "order" and "peace".

While requiring order in worship, it is important that we understand what order is not.

Order is not lifelessness. There is order in a cemetery and in a museum, but it is the order of death, not life.

Order is not ritualism. It is not following the same ritual week after week, or even sticking inflexibly to the order prepared for a given service. Changes may be made in a service in response to a practical need or the Spirit's prompting.

Order is not emotionlessness. As we have already observed, emotionalism is both wrong and dangerous. But emotion is altogether appropriate and need not be incompatible with the principle of order. It needs to be recognised, however, that it is not always appropriate to express emotions even though they may be legitimate.

On the positive side, what is order in worship?

Order is God in control of his people. When God, who "is not the God of disorder but of peace," is in control of his people there will be both order and peace. God controls his people by means of his Word and his Spirit. When believers at worship are acting in submission to the principles of Scripture and are controlled by (filled with) the Spirit, there will be order and peace. It needs to be remembered that God's Word and God's Spirit are always in accord. The Spirit will never lead in a way that is contrary to the principles laid down in the Word.

Order is people in control of themselves. In 1 Cor. 14:32 Paul reminds us that "the spirits of prophets are subject to the control of prophets." God's Spirit seldom overrides the will of an individual. Therefore, worshippers are responsible for the way they behave at worship.

Order is people thinking for themselves. Whenever believers gather for worship each one is responsible to "weigh carefully what is said" (1 Cor. 14:29), to "test everything" and "hold on to the good" (1 Thess. 5:21).

Order is people being sensitive to one another. In 1 Cor. 14:27-32), one gets the clear impression that in an orderly atmosphere believers are sensitive to one another. They wait their turn, they work together, they give opportunity to others, they speak or remain silent with the good of others in mind.

Order in worship services is essential if edification is to occur (1 Cor. 14:26,31). In an atmosphere of disorder believers will not be "strengthened," "instructed", and "encouraged".

The Principle of Reverence

Hebrews 12:28 says, "Therefore, since we are receiving a kingdom that cannot be shaken, let us be thankful, and so worship God acceptably with reverence and awe." The reason for this requirement is given in the next verse - "for our 'God is a consuming fire.' "

Because of who God is, there is no place in worship services for a frivolous, shallow, giddy atmosphere. Play-acting and showmanship are out of order. Worship services are never to become a circus in which the entertainment of the crowd is the objective.

This does not mean that services are to be joyless and sombre, or that there is no place for humour and laughter. Scripture exhorts us to "worship the LORD with gladness and come before him with joyful songs: (Psalm 100:2). Gladness and reverence are not incompatible.

The Principle of Excellence

The priests in Malachi's day were accused of showing dishonour, disrespect, and contempt for God's Name by offering blind, crippled, and diseased animals upon this altar. The Lord said, "When you bring blind animals for sacrifice, is that not wrong? When you sacrifice crippled or diseased animals, is that not wrong? Try offering them to your governor! Would he be pleased with you? Would he accept you? (Mal. 1:8). David's commitment is worthy of emulation by every worshipper. He vowed, "I will not sacrifice to the LORD my God burnt offerings that cost me nothing" (2 Sam. 24:24).

Those involved in all aspects of the worship service must strive for excellence. We must not offer to God that which we could be ashamed to offer our boss. This altogether rules out slipshod, slapdash, shoddy, last-minute preparation.

Worship Culture

The Fact of Worship Culture

It is a fact that Bible-believing Christians in many different people groups around the world worship God in ways that accord with their particular culture. While believers in Afghanistan and America worship the same God according to the principles of the same Bible, the way they worship differs greatly.

It is also a fact that local churches within the same cultural group each have their own distinct worship culture. For example, two

congregations made up of predominantly white, English speaking South Africans will have different worship cultures.

The Determination of Worship Culture

What factors determine the worship culture in a particular local congregation? The following play an important part: theology and religious heritage; the preferences and personalities of the dominant leaders in the congregation; the home culture, education, socio-economic status, and average age of the majority of the worshippers; the degree of influence by or isolation from the wider church community.

All of the above factors have contributed to the determination of the current worship culture we have at Central.

The Evolution of Worship Culture

It must be recognised that worship culture is evolutionary in nature. It is not set in concrete. Sometimes changes in the worship of a local church occur spontaneously as leadership personalities grow or move on, as the centre of gravity age-wise of the congregation shifts, or as trends in the wider Christian community exert their influence. At other times changes in worship culture may occur deliberately as those charged with the responsibility of leadership in the area of worship initiate changes. No individual leader has the right to arbitrarily initiate changes.

Bearing in mind that "God disapproves of all modes of worship not expressly sanctioned by his Word" (John Calvin), everything about worship culture, including any changes made, must be in accord with Scripture.

Also, changes in worship culture must occur gradually. It is a fact that one of the major reasons why people choose to be part of a particular church is because they feel comfortable with the worship culture of that church. Any rapid, radical change in worship culture, therefore, is likely to cause discomfort, discontent, and even division.

Style of music

What style of music is appropriate for use in worship at Central? Because the Father wants his people to "worship ... in spirit and truth," (John 4:23) "any style that is not able to carry texts whose presence is demanded biblically is an inappropriate style for Christian worship" (Dr. Leonard Payton). The style of the music must carry, not obscure, the truth.

In addition, the style of music used must be suitable for congregational singing (of course, the congregation may need to

put in the time and effort to learn the song). It must be recognised that certain styles of song are more suited to soloists and small groups than to congregational use.

It is a fact that different sectors of the congregation will prefer one style over against another. This underscores the need for balance in the selection of music by service leaders and an attitude of loving tolerance on the part of worship leaders and all members of the congregation.

Job Descriptions

Music Director

1. To assist the Music Ministry, both spiritually and administratively.
2. To have a close working relationship with the Pastorate and the Church Leadership in planning and achieving the overall balanced style and content of the Ministry
3. To work in cooperating with the Worship Leaders in structuring and interpreting the content of both morning and evening Worship services.
4. To encourage the various music support groups and individual musicians to identify their gifts and talents in nurturing these for the overall edification of the body at Central and to bring Glory to a Sovereign God.
5. The Director should be a good administrator and have good communication skills. Given to encouragement and have creative skills in building the ministry into the balanced focus that the Leadership at Central seeks with Gods guidance to fulfill their mission statement.
6. The Director must have the sensitivity to deal with potential problem areas and with grace and firmness defuse any problem areas within the ministry that would be harmful to the body and dishonoring to our Lord.

Secretary

1. Take minutes at meetings.
2. Type minutes and e-mail or give them out to committee members and inform them about committee meetings.
3. Type letters, as dictated by the Music Director.
4. Type music roster and give out to musicians and vocalists.
5. Assist Registrar in filing of music, when she is not available.
6. Help organise Music Ministry functions.

7. When letters are written to Music Ministry members, see that these are handed out as well as the election forms just before the Music Ministry Committee election takes place.
8. Type Annual Report for A.G.M. of Church.
9. Any other duties as given by the Music Director.

Treasurer

To budget for the requirements of the music department, to manage the financial matters of the music department, and to ensure that music department expenditure is within the music department budget as approved by the church executive and membership.

Functions

1. Prepare the annual detailed music department budget in consultation with members of the music department committee and to provide the same to the church treasurer along with a full motivation for inclusion in the church budget. The budget items include “piano and organ upkeep” and “music department” as defined by the church budget committee.
2. To amend the budget as required in consultation with the whole music department committee in accordance with guidelines as set by the church budget committee (during the annual church budget planning and any other item during the year during which the church budget or music department requirements may change).
3. To arrange for the re-imburement from the church funds of expenditures incurred by music department members during the course of their duties and in accordance with the rules as laid down by the church executive.
4. To arrange for cash advances from the church funds as required by any member of the music department for music department business in accordance with the rules as laid down by the church executive, and to follow up on the actual expenditure and obtain receipts of expenditure for forwarding to the church treasurer.
5. To monitor the actual expenditures incurred by the music department against the approved budget and to provide a financial report at each music department meeting.

6. To maintain audible records of the music department budget and expenditures.
7. To ensure that the music department budget as approved by the church executive and membership is not exceeded at any time during the financial year.
8. To maintain communication with the church treasurer on all financial matters relating to the music department and to provide feedback to the music department.

Worship Leader

Aim

The task of a worship leader is to lead the congregation into worship of God, supported by the music ensemble.

Goal

The worship leaders only goal is to aid worshippers to worship. This is a surprisingly simple statement but difficult to attain in practise, however, this is largely accomplished by bringing the congregation into a corporate awareness of God's manifest presence and facilitating an appropriate response. "Proclamation has as its context worship, and people bring their lives with them to worship. The point of liturgy is to facilitate the encounter with God which brings renewal for the living of life beyond the worship experience in whatever human condition". Ralph L. Smith

Qualifications

1. A worshipper, living a life of worship (Ps 24:3-4)
2. A good reputation in the fellowship and in the community
3. Be able to participate as part of a team
4. A proper attitude to the church leadership
5. A commitment to the position
6. An enthusiastic and friendly personality
7. A knowledge of church worship style and songs

Preparation

1. A regular and disciplined prayer and study life is essential, as a life of private devotion is always a precursor to public ministry.
2. Make every attempt to meet with the preacher to ensure that there is some collaboration between preacher and worship leader in terms of theme and items to be included.
3. To pray for God's leading in the choice of songs for the service.
4. To select the songs.

5. To give thought to their arrangement and proper place during the service. Try and ensure there is a flow toward greater intimacy leading naturally into the public hearing of God's Word.
6. To incorporate other elements that will lead to proper worship e.g. reading of Scripture, prayer (opening, pastoral, offering, intercession), offering - include each element as an act of worship.
7. To pass the order of worship on to the office secretary by Thursday morning.
8. To lead the practice in which the songs are rehearsed and the music practised.
9. To suggest appropriate changes in music, tempo, volume, sound mix, etc to the ensemble leader allowing the ensemble leader the freedom to make the final decision regarding instrumental implementation.
10. Spend time before the service in prayer and preparation, obeying the leading of the Spirit.

Further considerations

Please ensure that you;

1. Allow adequate time for the preaching of the Word of God
2. Maintain a balance between the best of the older and the best of the newer music (hymns and choruses). Variety is good.
3. Ensure that the songs chosen are theologically accurate.
4. Aim for an atmosphere that is both relaxed and reverent.
5. Strive for excellence in the preparation, practice and service itself.
6. Afford to the Senior Pastor the right to make any changes to the planned order of service, even at the last minute.
7. Use creative methods to involve people – fresh ways to do old things. Every service is different.
8. When introducing a new song, ensure that the musical score is available for the song selected – guitar chords are not adequate. If the score is not available, it is up to the discretion of the ensemble leader as to whether the song can be played, or not.
9. Be relaxed, smile and show enthusiasm. Inspire the people to take their minds off themselves and centre their thoughts in Christ.

Please ensure that you do not;

1. Teach more than one new song in a service because people have difficulty worshipping when they are in learning mode.

2. Make announcements in the body of a worship service because these tend to disrupt rather than enhance worship.
3. Coerce people to clap, raise their hands, or engage in other activities which would make some people feel uncomfortable.
4. Scold or chastise the people. Inspire by exhortation, as the Lord directs.
5. Attempt to manipulate people emotionally.
6. Allow a person to get up and address the congregation without prior knowledge of what they wish to say and without first clearing it with the Senior Pastor or, if he is not present, one of the other pastors or elders (planned testimony times are the exception).
7. Make people stand too long. Alternate sitting, standing, kneeling as expressions of worship.
8. Preach between songs or fill up the gaps with idle words; silence is not harmful. Let God minister to his people and let them respond to God.

Ensemble Leader

1. Ensemble leader is to liaise with worship leader for best/most appropriate musical instrument backing for songs.
2. To ensure that vocalists and instrumentalists, sound and screen operators are at each practice.
3. To remove any song or item if he/she feels that it is not up to the correct standard at the time of the service.
4. To encourage vocalists and musicians in their pursuit/furtherance of musical skill and repertoire.
5. To encourage sensitivity of worship and dynamic contrast of instruments, varied instruments and acapella.
6. To ensure that enough music copies are supplied to musicians and worship leaders.
7. To ensure that any musician who has not yet received a roster receives one.
8. To encourage the continuance of the theme of the pastor's sermon in pre and post service music.
9. To encourage singers and musicians to prepare musical items - vocal and instrumental.
10. To encourage new musicians and vocalists to be involved in the music ministry.
11. To encourage every participant to be in prayer over all that they do to honour God in every way.

“New Song” Leader

The role of “New Song” is to assist the people at Central to enter into the presence of God through worship in song.

In order to do this, it is necessary for the leader to

1. share the Word of God relating to worship, in particular, with “New Song”;
2. lead “New Song” in prayer and submission to God in order to be instruments available for God to use;
3. guide “New Song” musically so as to equip them to skillfully fulfill this role;
4. teach “New Song” songs that will serve to build up the Church and call it to worship.

Male Voice Leader

1. To strive to know the mind of Christ.
2. To show the characteristics of obedience, humility and love.
3. To combine divine reality with human simplicity.
4. To cultivate the appropriate music setting to the theme, so that the music illustrates the words.
5. To move the heart of the listener and to fascinate the ear.
6. To strive for the best in melody and harmony.
7. To meet the need of the hungry heart.
8. To allow the music to express the emotions (Zeph 3v17).
9. To strive for a high mode of expression.
10. Never to apply our music to unworthy themes (Col 3v16).
11. To strive to satisfy the soul, not just merely fill the mind.
12. To bring honour and glory to our Lord Jesus Christ.

SUMMARY

The purpose of this research has been to examine the religious function of music in relation to the Baptist tradition. The role and function of music at Pretoria Central Baptist Church was the focus of the investigation. The following is the hypothesis of the study: **against the background of a difficult music history the role and function of music used at Pretoria Central is organized to conform with biblical perspectives. Music now forms an important component of worship services and other religious meetings in the Church. The focus of musical activities is to enhance the congregants communion with God as well as to enrich the worshippers appreciation of communal and divine experience in religious activities.** This hypothesis has been motivated by biblical and Pretoria Central perspectives.

The structure of this study is divided into three parts. In the first division the actuality of the study is discussed. The reasons leading to

the choice of subject are stated. The problem is formulated by giving the problem statement and problem solution. Other points that are raised in this part include objectives, research method, hypothesis and chapter divisions and orthographical remarks.

In the second part, reflection on the bible is conducted, resulting in a biblical perspective on the function of music in both the Old and New Testaments. The function of music falls into two groups. These are secular and religious. A brief sketch of the Psalms is given. Musical instruments are also examined in a cursory manner.

The third section consists of music at Pretoria Central. A short reconstruction of the history of music in the predecessor of the Church is presented. The place of music in the worship service is situated in the order of service. Various types of music that are employed in the worship service and religious meetings are highlighted. Also of importance to the study are the functions of music in the Church. The numerous functions include music addressed to God in exaltation and lament, edification of believers, evangelism, contextualisation, therapeutic uses, weddings, funerals, fellowship meetings and dance. Musical instruments and the ministry of music in the Church are considered. Yet another aspect of music concerns the theology behind music. Resemblances and differences between the biblical perspective and Pretoria Central are alluded to.

The study assists in demonstrating the importance of music in worship by discussing the various functions. Music enhances communion with God as well as enriching the worshippers appreciation of communal and divine experience in religious activities.