

1. Tonight we will continue our study of the Doctrine of Music. When time expired last week we were about to study the New Testament "**Salpax**."
2. Before we continue that study you may want to take advantage of God's protocol for fellowship by silently naming your sins to God as we pray.
3. Let me first give you an expanded translation of Col 3:16 and then, after a brief review, we will resume our categorical study of music on page 4.

**Col 3:16 You must again and again decide to let the Word of Christ dwell richly and abundantly in your soul by means of the application of the doctrine in the sphere of your soul teaching and encouraging one another with psalms, hymns and spiritual songs, singing praise to God's grace as you exhale your love of God in song.**

4. We must keep in mind the local church services were different from that conducted today. There was no New Testament upon which to base the service. The local services were driven by spiritual gifts. Psalms, hymns and spiritual songs played a far greater role than today.

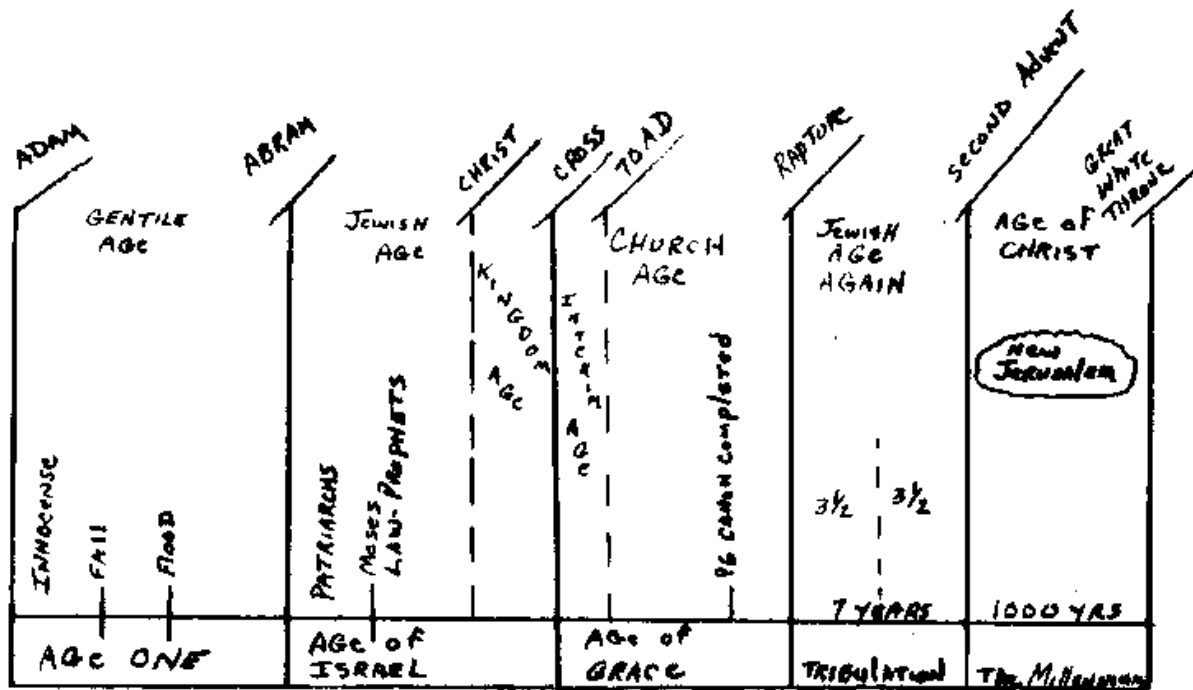
5. Let me read what Vincent has written of our verse sixteen.

"... in the early Christian Church, it was not unusual to employ verse or rhythm for theological teaching or statement. That would explain Paul's exhortation embracing this form of pedagogy, a system which we do not use today in any formal presentation of theological or doctrinal teaching, although in congregational singing, we do still follow the custom ... Thus it was quite possible for the same song to be at once a psalm, hymn, and a spiritual song. In the text, the reference to psalms, we may suppose, is specially, though not exclusively ... to the Psalms of David, which would early form part of the religious worship of the Christian brotherhood. On the other hand, hymns would more appropriately designate those hymns of praise which were composed by the Christians themselves on distinctly Christian themes, being either set forms of words or spontaneously effusions of the moment."

6. Now let's resume our study of The Doctrine of Music.

### **Doctrine of Music**

1. Singing is one of several acts of worship. The other acts are prayer, giving, celebration of the Lord's table and teaching.



2. Singing is authorized in every dispensation including the Age of the Church. There is a record of various musical instruments being used in the Old Testament but only a scant record of instrumentation found in the New Testament.

3. Singing will be done in heaven by four special angels and the raptured saints just before Christ opens the scroll containing the seven seals. The song will be one of praise for the Lamb of God, Who is the only One worthy of opening the seven seals. There is a harp held by each of the Church Age believers. Rev 5:8-9

3.1 Just before the return of Christ at His second advent we find the 144,000 Jewish evangelist singing a special song of praise. Rev 14:1-3

4. Singing is an emotional response from the believer to God. Eph 5:19-20

Eph 5:19 Speak to one another with psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord,

Eph 5:20 always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ.

5. Hebrew musical instruments may be divided into three groups: strings, wind instruments, and percussion. Perhaps the most numerous and most important in the Old Testament were the stringed instruments. There was a great variety of species of stringed instruments.

6. The three principal groups were the harp or lyre, dulcimer and the psaltery or lute.

**6.1 Harp or Lyre**--a stringed instrument of the harp class having an approximately U-shaped frame and used by the ancient Greeks especially to accompany songs. The harp was the instrument invented by Jubal and referred to by Laban. (Gen 4:21; 31:27) It was also used by the prophets in their schools. (1Sa 10:5)

6.1.1 The harp, had from three to 12 strings and was either strummed with the fingers or with a plectrum (pick). It was the instrument of which David played with such telling effect (1Sa 16:16,23). Whether this instrument was a true harp with the strings free on both sides, or a kind of lyre with strings which were in part carried over a sounding board and therefore played from only one side, is not known. It makes little difference, for the lyre is only a modification of the harp, and the name may have been used for both types of instruments.

6.1.2 The numerous illustrations of harps found on Egyptian and Assyrian monuments, and the actual instruments in Egyptian tombs, make it clear that the harps of the ancient nations were exceedingly varied in their size, style, and power.

6.1.3 The Greek noun **Kithara** is uniformly translated "harp" in its New Testament occurrences (1Co 14:7; Rev 5:8; 14:2; 15:2). The Greek lyra, as known from ancient Greek vase paintings, consisted of a horseshoe-shaped frame with a bar across the open end to hold its five or more strings.

**6.2 Dulcimer**--a stringed instrument of trapezoidal shape (a quadrilateral having only two sides parallel) played with light hammers held in the hands.

**6.3 Psaltery or Lute**--a stringed instrument having a large pear-shaped body, a vaulted back, a fretted fingerboard, and a head with tuning pegs which is often angled backward from the neck.

6.3.1 The psaltery is difficult to identify exactly. Some have insisted that it was a lute; others are equally convinced that it was a dulcimer. The best evidence seems to point to its being an instrument quite similar to the harp. Josephus says that it had 12 strings, but mention is made in Psa 33:2 and Psa 144:9 of a variety which had only ten strings. In ancient times the strings were made from the small intestines of a sheep or other animal. The strings were played by plucking, never with a bow.

7. Wind instruments were divided into two general classes: the pipes or flutes, and the trumpets. Specific instruments of this kind were the **Halil**, possibly a primitive clarinet. (1Sa 10:5-9)

7.1 The **Mashroqita** (KJV "flute") found in Dan 3:5 which may have been a type of woodwind; and the **Sumponyah** which was possibly a bagpipe. The Greek **Aulos**, mentioned in 1Co 14:7 was perhaps a "pipe" (KJV) or "flute" (RSV).

7.2 Of almost equal antiquity to the flutes were the trumpets or horns with curved-up ends (Hebrew **Shophar**). There were several different types. The **Qeren** was the natural horn of the wild ox, goat (Dan 8:5), or ram (Gen 22:13).

7.3 The **Yobel** (Exo 19:13) was a horn specifically from this type of ram. The word **Shophar** also originally meant the curved horn of a ram or ibex, but in the Old Testament always refers to a musical instrument. Its chief use was in warfare, to give an alarm or signal. Four times it is translated "cornet" in the KJV. There were also the long, straight trumpets with flaring ends.

7.4 Later these instruments were made of metal. Those which Moses made for the priests were of beaten silver (Num 10:2).

7.5 At first trumpets were used only on special days of solemn sacrifice, but during the time of David and Solomon their use was greatly enlarged. At the dedication of Solomon's temple, at least 120 priests blew upon these trumpets during the time of sacrifice (2Ch 5:12).

7.6 The trumpet (Greek **Salpax**) referred to in the New Testament always appears in a martial or apocalyptic rather than a liturgical setting. For example

Mat 24:31 And he shall send his angels with a great sound of a **trumpet**, and they shall gather together his elect from the four winds, from one end of heaven to the other.

1Co 14:8 Again, if the **trumpet** does not sound a clear call, who will get ready for battle?

1Co 15:52 in a flash, in the twinkling of an eye, at the last **trumpet**. For the trumpet will sound, the dead will be raised imperishable, and we will be changed.

1Th 4:16 For the Lord himself shall descend from heaven with a shout, with the voice of the archangel, and with the **trumpet** call of God: and the dead in Christ shall rise first:

Heb 12:18 For ye are not come unto the mount that might be touched, and that burned with fire, nor unto blackness, and darkness, and tempest,  
Heb 12:19 to a **trumpet** blast or to such a voice speaking words that those who heard it begged that no further word be spoken to them,

7.6.1 In the Book of the Revelation we find **Salpax** used six times. Let me give you two such uses and the context of its apocalyptic use.

Rev 1:10 I was in the Spirit on the Lord's day, and heard behind me a great voice, as of a **trumpet**,

Rev 1:11 Saying, I am Alpha and Omega, the first and the last: and, What thou seest, write in a book, and send it unto the seven churches which are in Asia; unto Ephesus, and unto Smyrna, and unto Pergamos, and unto Thyatira, and unto Sardis, and unto Philadelphia, and unto Laodicea.

Rev 4:1 After the warnings announced to the church at Laodicea, I looked and seriously pondered what I saw; a door in the third heaven was opened and purposefully left open apparently so I could hear and see what was transpiring inside, and then I heard a voice,

at first it sounded like a **trumpet**, the sound broke what was formerly a veil of silence; and then I was engaged in a conversation with the eerie sounding trumpet, "Come up here at once, and I will show you the things which must take place after the church age. Rev 4:2 Immediately I found myself under the absolute control of the Holy Spirit. I was commanded to consider what I heard and saw. A throne had been placed right there in the middle of the Third Heaven. And there was One seated on the throne.

Rev 4:3 And He who was seated was in appearance like a jasper stone [Benjamin's] and a sardius [Reuben's]. And encircling the throne there was a ring of light which was like an emerald [Judah's], all of which portrayed Christ at the right side of the Father as the Son of David - a very Jewish scene.

Rev 4:4 And encircling the throne there were twenty-four thrones, and upon the twenty-four thrones, were twenty-four elders sitting as rulers, they were clothed in white garments and upon their heads were golden crowns. The elders represented the saints of the church age, all decked out in their uniforms of glory proudly wearing their crowns which had earlier been awarded at the Bema.

Rev 4:5 And out from the throne proceeded lightnings and voices and thunders; a picture of the power and sovereignty of God. There were seven blazing torches burning before the throne; these are the seven Spirits of God, a representation of the presence of God the Holy Spirit.

Rev 4:6 And before the throne there was as it were a glassy sea like crystal; a picture of peace and stability that only an omnipotent God can bring. And in the midst of the thrones and circling the central throne there were four angels full of eyes in front and in back.

Rev 4:7 The first angel was like a lion, and the second like a calf, and the third had a face like that of a man,

Rev 4:8 The fourth angel was like an eagle flying. And each of the angels had six wings, and even their wings were full of eyes. And they rested neither day nor night, saying, Holy, holy, holy, Lord God, to the Omnipotent One, the Christ Who was and Who is, and Who is coming.

Rev 4:9 And when those beasts give glory and honour and thanks to him that sat on the throne, who liveth for ever and ever,

Rev 4:10 the four and twenty elders fall down before him who sat on the throne, and worship him that liveth for ever and ever, and cast their crowns before the throne, saying,

Rev 4:11 You are worthy, O Lord, to receive glory and honor and power: for thou hast created all things, and for thy pleasure they are and were created.

8. The Israelites used three principal types of percussion instruments. The first was the timbre/tabret, tambourine or drum.

8.1 Timbre or Tabret--was probably a bell struck with a hammer.

8.2 Tambourine--was a circle of wood covered with a tight piece of skin, behind which some thin metal disks or bells were hung loosely. In Hebrew society this instrument was chiefly played by the women and was used to mark the time in dancing or in solemn procession.

8.3 Drums--The Egyptians and Assyrians had drums which more nearly correspond to the drums in use in the Western world today. These may have been used by the Hebrews as well, but there is no specific proof that they were. The **Toph** (a small hand drum--Timbrel) is the only drum-like instrument known to have been in common use.

Psa 150:4 Praise him with the **timbrel** and dance: praise him with harps and flutes.

8.4 Cymbals--The second type of percussion instrument was the pair of bronze or silver cymbals. The name is found only in the plural, which indicates that the instrument consisted of more than one part. In Assyrian art two large metal disks held horizontally are depicted. Cymbals are first mentioned in 2Sa 6:5.

2Sa 6:2 He and all his men set out from Baalah of Judah to bring up from there the ark of God, which is called by the Name, the name of the LORD Almighty, who is enthroned between the cherubim that are on the ark.

2Sa 6:3 They set the ark of God on a new cart and brought it from the house of Abinadab, which was on the hill. Uzzah and Ahio, sons of Abinadab, were guiding the new cart

2Sa 6:4 with the ark of God on it, and Ahio was walking in front of it.

2Sa 6:5 David and the whole house of Israel were celebrating with all their might before the LORD, with songs and with harps, lyres, tambourines, sistrums and cymbals.

8.4.1 The instrument mentioned in 2Sa 6:5 and often translated in error a cornet comes from the Hebrew word **Sistra**. It was apparently an oval or U-shaped instrument.

8.4.2 It consisted of a handle attached to a loop-shaped metal frame. Then the instrument was shaken, these rings produced a piercing, jingling noise." It might better be considered under the classification of "tambourine."

9. In the liturgical system of worship singing was used to teach doctrine.

Exo 15:1 Then sang Moses and the children of Israel this song unto the LORD, and spake, saying, I will sing unto the LORD, for he hath triumphed gloriously: the horse and his rider hath he thrown into the sea.

Exo 15:2 The LORD is my strength and song, and he is become my salvation: he is my God, and I will prepare him an habitation; my father's God, and I will exalt him.

Exo 15:3 The LORD is a man of war: the LORD is his name.

Exo 15:4 Pharaoh's chariots and his host hath he cast into the sea: his chosen captains also are drowned in the Red sea.

Exo 15:5 The depths have covered them: they sank into the bottom as a stone.

10. There were certain Levites who were designated singers.

1Ch 23:5 Moreover four thousand were porters; and four thousand praised the LORD with the instruments which I made, said David, to praise therewith.

1Ch 23:6 And David divided them into courses among the sons of Levi, namely, Gershon, Kohath, and Merari.

1Ch 25:1 Moreover David and the captains of the host separated to the service of the sons of Asaph, and of Heman, and of Jeduthun, who should prophesy with harps, with psalteries, and with cymbals: and the number of the workmen according to their service was:

1Ch 25:2 Of the sons of Asaph; Zaccur, and Joseph, and Nethaniah, and Asarelah, the sons of Asaph under the hands of Asaph, which prophesied (taught) according to the order of the king.

11. David commanded a certain song be sung in Psa 40:6-8; it was quoted in Heb 10:5-7.

Psa 40:6 Sacrifice and offering thou didst not desire; mine ears hast thou opened: burnt offering and sin offering hast thou not required.

Psa 40:7 Then said I, Lo, I come: in the volume of the book it is written of me,

Psa 40:8 I delight to do thy will, O my God: yea, thy law is within my heart.

Heb 10:5 Wherefore when he cometh into the world, he saith, Sacrifice and offering thou wouldest not, but a body hast thou prepared me:

Heb 10:6 In burnt offerings and sacrifices for sin thou hast had no pleasure.

Heb 10:7 Then said I, Lo, I come (in the volume of the book it is written of me,) to do thy will, O God.

12. Songs were mentioned by Amos as a tool of reversionism by many in the northern kingdom.

Amo 6:3 You put off the evil day and bring near a reign of terror.

Amo 6:4 You lie on beds inlaid with ivory and lounge on your couches. You dine on choice lambs and fattened calves.

Amo 6:5 You strum away on your harps like David and improvise on musical instruments.

Amo 6:6 You drink wine by the bowlful and use the finest lotions, but you do not grieve over the ruin of Joseph.

Amo 6:7 Therefore you will be among the first to go into exile; your feasting and lounging will end.

13. Certain priests were designated singers/musicians after the return from Babylon.

Neh 12:27 And at the dedication of the wall of Jerusalem they sought the Levites out of all their places, to bring them to Jerusalem, to keep the dedication with gladness, both with thanksgivings, and with singing, with cymbals, psalteries, and with harps.

Neh 12:28 And the sons of the singers gathered themselves together, both out of the plain country round about Jerusalem, and from the villages of Netophathi;

Neh 12:29 Also from the house of Gilgal, and out of the fields of Geba and Azmaveth: for the singers had builded them villages round about Jerusalem.

Neh 12:44 At that time men were appointed to be in charge of the storerooms for the contributions, first fruits and tithes. From the fields around the towns they were to bring into the storerooms the portions required by the Law for the priests and the Levites, for Judah was pleased with the ministering priests and Levites.

Neh 12:45 They performed the service of their God and the service of purification, as did

also the singers and gatekeepers, according to the commands of David and his son Solomon.

Neh 12:46 For long ago, in the days of David and Asaph, there had been directors for the singers and for the songs of praise and thanksgiving to God.

Neh 12:47 So in the days of Zerubbabel and of Nehemiah, all Israel contributed the daily portions for the singers and gatekeepers. They also set aside the portion for the other Levites, and the Levites set aside the portion for the descendants of Aaron.

14. There were several negative uses of music.

14.1 Certain people had no appreciation of music; only doctrine provides proper worship response and this includes the fallen Lucifer.

Isa 5:12 They have harps and lyres at their banquets, tambourines and flutes and wine, but they have no regard for the deeds of the LORD, no respect for the work of his hands.  
Isa 5:13 Therefore my people will go into exile for lack of understanding; their men of rank will die of hunger and their masses will be parched with thirst.

Isa 14:11 Thy pomp is brought down to the grave, and the noise of your harps: the worm is spread under thee, and the worms cover thee.

Isa 14:12 How art thou fallen from heaven, O Lucifer, son of the morning! how art thou cut down to the ground, which didst weaken the nations!

14.2 The Chaldeans responded improperly to music--the response idolatry.

Dan 3:1 Nebuchadnezzar, king of the Chaldean Empire, constructed an image of solid gold. The tall and skinny statue was ninety feet high and nine feet wide; this image was erected in a large open area located just outside the city of Babylon in the plain of Dura, an area normally used for military and equestrian games.

Dan 3:2 Nebuchadnezzar sent couriers to every province commanding that all princes (political rulers), governors (the provincial military commanders), captains (division commanders), judges (equivalent to provincial Chief Justices), treasurers (the CFOs of each province), counselors (prosecuting attorneys), sheriffs (district court judges), and all the rulers of the provinces (the subordinate administrators), come to a dedication ceremony.

Dan 3:3 The ostentatious entourages arrived from both near and far; in a display of great splendor; on a day ordered by the King they all assembled in the plain for the dedication ceremony, each man with his subordinates was required to stand before the image.

Dan 3:4 Then to attract the attention of the racial, geographical and linguistic entities assembled, a herald cried out the following command which was interpreted and imparted to all of those assembled:

**Dan 3:5 "When you hear the sound of the cornet (brass section), flute (woodwinds or reed instruments), harp (the first guitar), sackbut (a high pitched stringed instrument), psaltery (the great grandfather of the piano), dulcimer (bagpipe) and all kinds of music (percussion instruments), you are to fall down and worship the golden image!"**

Dan 3:6 Those who do not worship the image will be thrown into a fiery furnace and burned alive."

Dan 3:7 The band began to play and all the people fell down and worshipped the image

as commanded except for Shadrach, Meshach and Abednego.

15. Many, if not all of the Psalms, were sung in praise of God. Psa 100:2-5, 101:1 and 126:2-6

Psa 100:2 Worship the LORD with gladness; come before him with joyful songs.

Psa 100:3 Know that the LORD is God. It is he who made us, and we are his; we are his people, the sheep of his pasture.

Psa 100:4 Enter his gates with thanksgiving and his courts with praise; give thanks to him and praise his name.

Psa 100:5 For the LORD is good and his love endures forever; his faithfulness continues through all generations.

Psa 101:1 I will sing of your love and justice; to you, O LORD, I will sing praise.

Psa 126:2 Our mouths were filled with laughter, our tongues with songs of joy. Then it was said among the nations, "The LORD has done great things for them."

Psa 126:3 The LORD has done great things for us, and we are filled with joy.

Psa 126:4 Restore our fortunes, O LORD, like streams in the Negev.

Psa 126:5 Those who sow in tears will reap with songs of joy.

Psa 126:6 He who goes out weeping, carrying seed to sow, will return with songs of joy, carrying sheaves with him.

End Lesson Taught 4-14-10