


The Theology of Music and Bluegrass Gospel

(Part 1: The Theology and History of Christian Music) Tim Blackburn, January 28, 2018


<i>Zephaniah 3:17-20: The Lord your God is in your midst, a mighty one who will save; he will rejoice over you with gladness; he will quiet you by his love; he will exult over you with loud singing.</i>	<i>Augustine (4th century): “Song must never be light nor frivolous, that it have weight and majesty.”</i>
--	---

Old Testament Music	<p>2 Chronicles 5:12-13 And all the Levitical singers, Asaph, Heman, and Jeduthun, their sons and kinsmen, arrayed in fine linen, with cymbals, harps, and lyres, stood east of the altar with 120 priests who were trumpeters; And it was the duty of the trumpeters and singers to make themselves heard in unison in praise and thanksgiving to the Lord), and when the song was raised, with trumpets and cymbals and other musical instruments, in praise to the Lord, “For he is good, for his steadfast love endures forever,” the house, the house of the Lord, was filled with a cloud,</p> <p>1 Chronicles 23:5 4,000 gatekeepers, and 4,000 shall offer praises to the Lord with the instruments that I have made for praise.”</p>
----------------------------	---




Pagan Misuse	<p>Daniel 3:15 Now if you are ready when you hear the sound of the horn, pipe, lyre, trigon, harp, bagpipe, and every kind of music, to fall down and worship the image that I have made, well and good. But if you do not worship, you shall immediately be cast into a burning fiery furnace. And who is the god who will deliver you out of my hands?”</p>
---------------------	---

Context and Approach (OT)	<p>Psalms 105:2 Sing to him, sing praises to him; tell of all his wondrous works!</p> <p>Psalms 33:1-4 Shout for joy in the Lord, O you righteous! Praise befits the upright. Give thanks to the Lord with the lyre; make melody to him with the harp of ten strings! Sing to him a new song; play skillfully on the strings, with loud shouts. For the word of the Lord is upright, and all his work is done in faithfulness.</p> <p>Psalms 13:6 I will sing to the Lord, because he has dealt bountifully with me.</p>
----------------------------------	--



New Testament	<p>Ephesians 5:19 Addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with your heart,</p> <p>Colossians 3:16 Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms and hymns and spiritual songs, with thankfulness in your hearts to God.</p> <p>1 Corinthians 14:15 What am I to do? I will pray with my spirit, but I will pray with my mind also; I will sing praise with my spirit, but I will sing with my mind also.</p> <p>Acts 16:25 About midnight Paul and Silas were praying and singing hymns to God, and the prisoners were listening to them</p>
----------------------	--



**The
Context of
Christian
Music**

Eph 5:1-25: Therefore be imitators of God, as beloved children. And walk in love, as Christ loved us and gave himself up for us, a fragrant offering and sacrifice to God. But sexual immorality and all impurity or covetousness must not even be named among you, as is proper among saints. Let there be no filthiness nor foolish talk nor crude joking, which are out of place, but instead let there be thanksgiving. For you may be sure of this, that everyone who is sexually immoral or impure, or who is covetous (that is, an idolater), has no inheritance in the kingdom of Christ and God. Let no one deceive you with empty words, for because of these things the wrath of God comes upon the sons of disobedience. Therefore do not become partners with them; for at one time you were darkness, but now you are light in the Lord. Walk as children of light (for the fruit of light is found in all that is good and right and true, and try to discern what is pleasing to the Lord. Take no part in the unfruitful works of darkness, but instead expose them. For it is shameful even to speak of the things that they do in secret. But when anything is exposed by the light, it becomes visible, for anything that becomes visible is light. Therefore it says, "Awake, O sleeper, and arise from the dead, and Christ will shine on you." Look carefully then how you walk, not as unwise but as wise, making the best use of the time, because the days are evil. Therefore do not be foolish, but understand what the will of the Lord is. And do not get drunk with wine, for that is debauchery, but be **filled with the Spirit, addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with your heart, giving thanks always and for everything to God the Father in the name of our Lord Jesus Christ, submitting to one another out of reverence for Christ.**



-
- Timeline**
- **Old Testament (Temple/Synagogue):** Vibrant with instruments in the Temple, more subdued in the Synagogue.
 - **Early Church (1st Century):** Likely without instruments (in contrast to pagan worship); songs included Psalms, Hymns, and Spiritual Songs.
 - **4th Century:** Concern over heretical use (Arius), emphasis on singing, and songs with meaningful content (Augustine)
 - **6th century to the Reformation:** Gregorian chant; only men/priests allowed to sing
 - **10th or 12th century:** Western Church began to use the organ in liturgy
 - **Reformation, 16th century:** Emphasis on congregational singing Psalms
 - **Baroque (17th century):** Beautiful classical pieces (Bach, Handel, etc.)
 - **Here Come the Hymns and the Scots-Irish (18th century):** Watts, Wesley, and others wrote hymns we still use today.
 - **Great Awakenings/Revivalist Movement (18th - 20th Centuries):** Made religion intensely personal to the average person by fostering a deep sense of spiritual guilt and redemption, and likely music was influenced and had an influence
 - **Next time:** America, the great melting pot leading to Bluegrass Gospel

The Theology of Music and Bluegrass Gospel
(Part 1: The Theology of Music and the start of the timeline)
Teaching Notes

1. Old Testament Music: (see handout)
 - a. By the time of the Temple, music was a major part
 - b. 120 priests were trumpeters
 - c. There were also singers
 - d. Duty of the trumpeters and singers played music in unison
 - e. Instruments were varied (trumpets and cymbals) and accompanied singing
 - f. Focus was on praising the Lord
 - g. Reference to 4000 people offering praise through music
2. Pagan Mis-use: (see handout)
 - a. Music was used in the Old Testament and New Testament times as part of pagan worship
 - b. An example is from Daniel, where they were required to worship an Idol
 - c. Note the variety of instruments - horn, pipe, lyre, trigon, harp, bagpipe
 - i. Lyre: a stringed instrument like a small U-shaped harp with strings fixed to a crossbar, used especially in ancient Greece. Modern instruments of this type are found mainly in East Africa.
 - ii. Trigon: a triangular stringed instrument
 - iii. Bagpipe: From Nebhel, literally “wine skin”
3. OT Context and Approach of Music (see handout)
 - a. Sing to God
 - b. What it included:
 - i. Praise
 - ii. Stories of His wondrous works
 - iii. Joy
 - iv. Thanks
 - v. Shouts
 - c. Motivated by what he has done for us (“dealt bountifully”)
 - d. Included string instruments played skillfully
4. New Testament Music ((see handout)
 - a. Included psalms, hymns, and spiritual songs
 - i. Disagreement over whether these three terms are referencing different styles, or can be used interchangeably . Possible distinctions are as follows by some sources:
 - ii. Psalms:
 1. Certainly include the book of Psalms
 - a. Longest book the bible
 - b. Entirely contains songs or “hymn-prayers”
 2. Some: Accompanied by instruments
 3. A religious song
 - iii. Hymns
 1. Songs of praise
 2. In honor of God
 3. One source: Unison a cappella singing
 4. The Psalm sung by Jesus was also called a Hymn
 - iv. Spiritual Songs:
 1. The songs of Elizabeth, Mary and Zecharias
 2. Or “Ode”

3. Song of a spiritual nature in contrast to those sung in “places of festivity and revelry”
 4. Ode is a short poem or song set to music
 5. Accompanied or unaccompanied
 6. “More of experience or meditation than of praise”
- b. Melody (in your heart):
- i. “Agreeable succession of sounds; a succession so regulated and modulated as to please the ear”
 - ii. Melody = Greek *Psallo*, which is the same word to touch, twitch, pluck (as with the hair), and to twitch a string (twang it).
 - iii. Generally used to touch or play a lyre or harp, although it does mean to make music in general
 - iv. Some: “Playing and singing with an instrument”
- c. What it included:
- i. Teaching
 - ii. Admonishing
 - iii. To the Lord
 - iv. From your heart
 - v. Wisdom
 - vi. Sincere (from the heart) thanks
 - vii. Cognitive (mind) and emotional (spirit) exercise - isn’t it easy to be one way or the other?
5. The Context (and contrast) of Christian Music (Eph 5:1-25) (see handout)
- a. What is expected:
- i. Be imitators of God
 - ii. Walk in love, remembering what Christ did for us
 - iii. Walk as children of light
 - iv. Make best use of time
 - v. Walk wisely
 - vi. Understand what the will of the Lord is
 - vii. Thanksgiving, instead of . . .
- b. Things to avoid:
- i. Sexual immorality
 - ii. Impurity
 - iii. Covetousness
 - iv. Filthiness or foolish talk or crude joking
 - v. Partnering with people who do the above
 - vi. Unfruitful works of darkness (instead expose them!)
 - vii. Being foolish
- c. Then comes the contrast between pagan worship and Christian worship:
- i. Pagans: And do not get drunk with wine, for that is debauchery,
 - ii. Christians:
 1. *but be filled with the Spirit*, (instead of being drunk/filled with wine)
 2. *addressing one another in psalms and hymns and spiritual songs*, (see prior definitions)
 - a. Speaking to each other through song!
 - b. Trying to edify one another and promote purity of heart (Barnes)
 3. *singing and making melody to the Lord with your heart*,
 - a. Also to the Lord
 - b. From the heart

- c. Making melody - root word means pluck strings
- 4. *giving thanks always and for everything to God the Father in the name of our Lord Jesus Christ,*
 - a. Content: thanks
 - b. When: When ever we sing/always
 - c. Target: God the Father through Jesus
- 5. *submitting to one another out of reverence for Christ.*
 - a. Note the context
 - i. Section of verses start with: How to be
 - ii. Center: acts of pagans (presumably) also in worship
 - iii. Ends:
 - 1. Filled with the Spirit versus wine/ drunkenness
 - 2. Submission to others. Leads in to husband/wife relationships even.
- d. Some thoughts on Pagan worship at that time:
 - i. This might be an allusion to the orgies of Bacchus - festivals that honored the god of wine.
 - ii. People made it a point to intoxicate themselves and considered it to be an acceptable act of worship
 - iii. Plato wrote that it was difficult to find a single sober man during this time..
- e. Being filled with the Spirit is in contrast to being filled or intoxicated with wine
 - i. Alternatively psalms, hymns, and spiritual songs would stand in contrast of the pagan practices
 - ii. Benson: “In all his graces, which gives a joy unspeakably more delightful, exhilarating, and permanent, than that which is produced by the fumes of wine.”
 - iii. The ecstatic exhilaration brought about by the pagan drunkenness is contrasted by the exhilaration of being filled with the Spirit.
- f. What does it mean to be “filled with the Spirit?”
 - i. What it doesn’t mean: An activity separate from salvation in the present age. If you don’t have the Holy Spirit, you’re not a Christian. Romans 8:9: “You, however, are not in the flesh but in the Spirit, if in fact the Spirit of God dwells in you. Anyone who does not have the Spirit of Christ does not belong to him.
 - ii. John McArthur: Filled as in a sail, not a vessel
 - iii. John Piper: Having great joy in God. “Where do you turn when the days are evil, when you are frightened or discouraged or depressed or anxious? Paul pleads with us: “Don’t turn to alcohol; turn to the Spirit. Anything of value that alcohol can bring you, God the Holy Spirit can bring more.”
 - iv. I think both are correct - just two different descriptions of the experience.
 - v. Note be filled, not fill yourselves through emotion or “worship leader” manipulation
 - vi. PCA Pastoral Letter: “The filling of the Spirit denotes the dominion of Christ in our lives and occurs when one is led willingly by the Word through which the Spirit works. By their subjection to the Word of Scripture, believers grow in grace and the benefits of

the redemption they receive freely through Christ. The evidence of this spiritual growth is seen in the fruits of the Spirit, which is proof of their abiding in Christ and His Word abiding in them. By the filling of the Spirit they are enabled to speak the truth of Christ with great boldness. The Scripture commands every Christian to be filled continually by the Holy Spirit, and to grow spiritually by obedience to God's Written Word and the proper use of the means of grace. When we neglect or ignore His Word or are disobedient to it, we are guilty of quenching and grieving the Holy Spirit.

6. The Music Timeline

a. Old Testament (Temple)

i. Musical instruments and singing were used.

ii. Psalms was a songbook.

iii. Temple

1. Levite temple singers sang the Psalms rather than the people.

2. Likely resembled chant or recitative.

3. Instrumentally, melody-supporting strings accompanied the songs, unlike the overpowering double reeds used in pagan rites.

4. Additionally, the trumpets and cymbals were used to signal the beginning and ending of the singing, and to direct worshipers when to fall prostrate

iv. Synagogue

1. Read and discussed Scripture, offered prayer, and chanted psalms

2. Here, the people sang rather than the Levites, as in the Temple—though the style was similar.

3. The music was rhythmically word-driven and melodically simple, but unaccompanied by instruments

b. Early Church, 1st Century:

i. The worship services of the Jewish Temple and first-century synagogue were (likely) foundational to the early church fathers' understanding of music.

ii. Roman Pliny 112 A.D.

1. "And they sang among themselves hymns to Christ as God."

2. Wrote to the emperor Trajan that these believers "were in the habit of meeting on a certain fixed day before it was light, when they sang an anthem to Christ as God, and bound themselves by a solemn oath not to commit any wicked deed . . ."

iii. "The early Christians often adopted Scriptures for songs--such as the song celebrating the crossing of the Red Sea (Exodus 15:1-18), the song of Moses (Deut. 32:1-43), and Mary's song of praise (Luke 1:46-55). Nine such scriptural songs are Odes or Canticles important in Greek Orthodox worship to this day."

iv. No mention of musical instruments

v. Some have speculated they were making it distinct from pagan practices

- vi. Tertullian (AD ca. 160-225) was also clear to point out that the music of the theater carried with it the bawdy and immoral outside the actual theater. They each concluded that the music of the Christian should reflect the principles of Scripture.
- c. 4th Century - mis-use to teach heretical teachings
 - i. Heretic Arius: believed the Son was a creature of the Father. Arians would meet in public places, singing their songs antiphonally all night long. The tunes were catchy, and soon everyone was singing the songs, whether they believed Arius' doctrines or not.
 - ii. The church father Chrysostom feared this would bring people away from the truth, so he organized, with the sponsorship of Empress Eudoxia, nightly processions and hymn singing with silver crosses, candles, and pageantry. At times there were riots and bloodshed when the two sides met.
 - iii. 381. (Laodicea was one of the "Seven Churches" mentioned in Revelation and was located in Asia Minor, now known as Turkey.) The Council of Laodicea stated that all music sung in the church must be performed by priests--not the laity. Also, the Psalms and hymns sung in worship could only come from Scripture: no "privately composed" songs were allowed. Representative of one church but reflects debate at the time?
 - iv. One of the most important leaders of the early church and the father of church hymnody, Ambrose (c. 340-397), referred to Psalms as the "voice of the church."
 - v. Augustine: Augustine (b 354 AD) believed that **"song must never be light nor frivolous, that it have weight and majesty."** This is wise spiritual advice for us today. He posits that God gave to all men the ability to **distinguish "good music from bad,"**
- d. 6th century to the reformation
 - i. Pope Gregory 1: Musical reforms that influenced music in the Western church for the next millennium.
 - ii. One of the great mysteries of the church is the absence of congregational song from about 500 AD to 1500 AD
 - iii. The "Gregorian chant" or plainsong was characterized by a lack of harmony or polyphony; there was only the melodic line. There were no strict time values, and no musical instruments were used. The effect produced had a resonant, mystical, other-worldly quality.
 - iv. Only men were allowed to sing; this was music for the priests and the choir, not the congregation.
- e. 10th or 12th century
 - i. Western Christians began to use the organ in the liturgy.
- f. Reformation, 16th century
 - i. "Because musical instruments were used in pagan sacrifices and the Jewish temple worship, some Christians would not use them in public worship; they said musical instruments were part of the "childish" worship in the earlier state of God's people (a view later adopted by John Calvin)."
 - ii. John Hus": first Protestant hymnbook, Bohemian language

- iii. The Reformation hymns emphasized the worship of Christ rather than the medieval worship of Mary
- iv. Replaced the chanting of priests and choirs in Latin with congregational singing in the language of the people.
- v. With the Reformation the congregational hymn was reborn, and it has continued as an important part of Protestant worship to our own day.
- vi. Calvinists opted for unaccompanied congregational psalm-singing. Organs were ripped out of churches
- vii. Lutherans adopted a mix of instrumental and vocal music, some of which was performed by musicians and some of which was sung by the congregation.
- viii. Martin Luther
 - 1. Accomplished musician in his own right
 - 2. Believed music could be a powerful missionary tool in spreading the Gospel message
 - 3. "With all my heart I would extol the precious gift of God in the noble art of music..... Music is to be praised as second only to the Word of God because by her all the emotions are swayed.
 - 4. Luther wrote at least 37 hymns himself. The most famous, "A Mighty Fortress Is Our God," is sometimes called the "Battle Hymn of the Reformation."
- g. Baroque (17th century)
 - i. During the Baroque period in Europe, the chorale prelude (for organ) was widely used, generally composed by using a popular hymn tune thematically, and a wide corpus of other solo organ music began to develop across Europe.
 - ii. Some of the most well-known exponents of such organ compositions include Johann Sebastian Bach, Dieterich Buxtehude, George Frideric Handel, François Couperin, César Franck and Charles-Marie Widor to name a few.
- h. Here Come the Hymns and the Scotts-Irish (18th century)
 - i. Isaac Watts (/wɒts/; 17 July 1674 - 25 November 1748) was an English Christian minister, hymn writer, theologian, and logician. He was a prolific and popular hymn writer and is credited with some 750 hymns. He is recognized as the "Godfather of English Hymnody;" many of his hymns remain in use today and have been translated into numerous languages.
 - ii. Charles Wesley was an English leader of the Methodist movement, most widely known for writing more than 6,000 hymns
 - iii. Immigration of Scotts-Irish to Appalachia, and with them came their music
- i. Great Awakenings/Revivalist Movements (18th - 20th Centuries)
 - i. Made religion intensely personal to the average person by fostering a deep sense of spiritual guilt and redemption
 - ii. Encouraged introspection and a commitment to a new standard of personal morality.
 - iii. Encouraged emotional involvement and personal commitment.
 - iv. Music was certainly influenced
- j. Next time

- i. America, the great melting pot
- ii. Scotts-Irish music mixed with other European traditions becomes Appalachian old-timey music
- iii. Appalachians singing revivalists songs, some a capella
- iv. Mix it with a bit of African music and other innovations and you get?
- v. Bluegrass!!!! (1945)

The Theology of Music and Bluegrass Gospel

(Part 2: The Timeline to Bluegrass Gospel) Tim Blackburn, March 18, 2018

Zephaniah 3:17-20: The Lord your God is in your midst, a mighty one who will save; he will rejoice over you with gladness; he will quiet you by his love; he will exult over you with loud singing.

*Augustine (4th century):
“Song must never be light nor frivolous, that it have weight and majesty.”*

Key Scriptures



Psalms 33:1-4 Shout for joy in the Lord, O you righteous! Praise befits the upright. Give thanks to the Lord with the lyre; make melody to him with the harp of ten strings! Sing to him a new song; play skillfully on the strings, with loud shouts. For the word of the Lord is upright, and all his work is done in faithfulness.

Ephesians 5:19 Addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with your heart,

Colossians 3:16 Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms and hymns and spiritual songs, with thankfulness in your hearts to God.

Christian Music



- Characteristics:
 - Teaches, Admonishes
 - Is to the Lord and one another
 - From the heart
 - Cognitive (mind) and emotional (spirit)
 - Is varied - Psalms, Hymns, Spiritual Songs
 - Skillful
- Contains:
 - Praise
 - Stories of His wondrous works
 - Joy
 - Thanksgiving

-
- Timeline**
- **Old Testament (Temple/Synagogue):** Vibrant with instruments in the Temple, more subdued in the Synagogue.
 - **Early Church (1st Century):** Likely without instruments (in contrast to pagan worship); songs included Psalms, Hymns, and Spiritual Songs.
 - **4th Century:** Concern over heretical use (Arius), emphasis on singing, and songs with meaningful content (Augustine)
 - **6th century to the Reformation:** Gregorian chant; only men/priests allowed to sing
 - **10th or 12th century:** Western Church began to use the organ in liturgy
 - **Reformation, 16th century:** Emphasis on congregational singing Psalms
 - **Baroque (17th century):** Beautiful classical pieces (Bach, Handel, etc.)
 - **Here Come the Hymns and the Scots-Irish (18th century):** Watts, Wesley, and others wrote hymns we still use today. Appalachian old-timey music is born from the Ulster Scots immigration
 - **Great Awakenings/Revivalist Movement (18th - 20th Centuries):** Made religion intensely personal to the average person by fostering a deep sense of spiritual guilt and redemption, and likely music was influenced and had an influence
 - **1945:** Bluegrass is born - integrates old timey mountain music brought over by Ulster Scots and others, African influence, revivalist music, and A Capella style Church singing
-

**Tunes
(Choruses)**

Walking in Jerusalem: I want to be ready, I want to be ready, I want to be ready, Lord, walking in Jerusalem, just like John



Crying Holy Unto the Lord: Crying holy unto the Lord, Crying holy unto the Lord; Oh, if I could I surely would, Stand on the rock, where Moses stood

I'll Fly Away: I'll fly away, Oh Glory, I'll fly away; When I die, Hallelujah, by and by, I'll fly away.

*Sing
choruses
with us!*

What Kind of Man: What kind of man (What kind of man), What kind of man (What kind of man); Tell me, what kind of man Jesus is; What kind of man (What kind of man); What kind of man (What kind of man); Tell me, what kind of man Jesus is

House of Gold: I'd rather be in a deep, dark grave; And know that my poor soul was saved; Than to live in this world in a house of gold; And deny my God and doom my soul

I'm Using my Bible for a Roadmap: There'll be not detours in heaven; No rough roads along the way; I'm using my Bible for a roadmap; my last stop is Heaven some sweet day

Who Will Sing for Me: I wonder (I wonder) who, Will sing (will sing) for me. When I come to cross that silent sea, Who will sing for me

The Theology of Music and Bluegrass Gospel
(Part 1: The Theology of Music and the start of the timeline)
Teaching Notes

1. Biblical songs contain
 - a. Praise
 - b. Stories of His wondrous works
 - c. Joy
 - d. Thanksgiving
2. Biblical music characteristics
 - a. Teaches
 - b. Admonishes
 - c. Is to the Lord and on another
 - d. From the heart
 - e. Cognitive (mind) and emotional (spirit)
 - f. Is varied - Psalms, Hymns, Spiritual Songs
3. The Music Timeline
 - a. Old Testament (Temple)
 - i. Musical instruments and singing were used.
 - ii. Psalms was a songbook.
 - iii. Temple
 1. Levite temple singers sang the Psalms rather than the people.
 2. Likely resembled chant or recitative.
 3. Instrumentally, melody-supporting strings accompanied the songs, unlike the overpowering double reeds used in pagan rites.
 4. Additionally, the trumpets and cymbals were used to signal the beginning and ending of the singing, and to direct worshipers when to fall prostrate
 - iv. Synagogue
 1. Read and discussed Scripture, offered prayer, and chanted psalms
 2. Here, the people sang rather than the Levites, as in the Temple—though the style was similar.
 3. The music was rhythmically word-driven and melodically simple, but unaccompanied by instruments
 - b. Early Church, 1st Century:
 - i. The worship services of the Jewish Temple and first-century synagogue were (likely) foundational to the early church fathers' understanding of music.
 - ii. Roman Pliny 112 A.D.
 1. "And they sang among themselves hymns to Christ as God."
 2. Wrote to the emperor Trajan that these believers "were in the habit of meeting on a certain fixed day before it was light, when they sang an anthem to Christ as God, and bound themselves by a solemn oath not to commit any wicked deed . . ."
 - iii. "The early Christians often adopted Scriptures for songs--such as the song celebrating the crossing of the Red Sea (Exodus 15:1-18), the song of Moses (Deut. 32:1-43), and Mary's song of praise (Luke

- 1:46-55). Nine such scriptural songs are Odes or Canticles important in Greek Orthodox worship to this day.”
- iv. No mention of musical instruments
 - v. Some have speculated they were making it distinct from pagan practices
 - vi. Tertullian (AD ca. 160-225) was also clear to point out that the music of the theater carried with it the bawdy and immoral outside the actual theater. They each concluded that the music of the Christian should reflect the principles of Scripture.
- c. 4th Century - mis-use to teach heretical teachings
- i. Heretic Arius: believed the Son was a creature of the Father. Arians would meet in public places, singing their songs antiphonally all night long. The tunes were catchy, and soon everyone was singing the songs, whether they believed Arius' doctrines or not.
 - ii. The church father Chrysostom feared this would bring people away from the truth, so he organized, with the sponsorship of Empress Eudoxia, nightly processions and hymn singing with silver crosses, candles, and pageantry. At times there were riots and bloodshed when the two sides met.
 - iii. 381. (Laodicea was one of the "Seven Churches" mentioned in Revelation and was located in Asia Minor, now known as Turkey.) The Council of Laodicea stated that all music sung in the church must be performed by priests--not the laity. Also, the Psalms and hymns sung in worship could only come from Scripture: no "privately composed" songs were allowed. Representative of one church but reflects debate at the time?
 - iv. One of the most important leaders of the early church and the father of church hymnody, Ambrose (c. 340-397), referred to Psalms as the "voice of the church."
 - v. Augustine: Augustine (b 354 AD) believed that **"song must never be light nor frivolous, that it have weight and majesty."** This is wise spiritual advice for us today. He posits that God gave to all men the ability to **distinguish "good music from bad,"**
- d. 6th century to the reformation
- i. Pope Gregory 1: Musical reforms that influenced music in the Western church for the next millennium.
 - ii. One of the great mysteries of the church is the absence of congregational song from about 500 AD to 1500 AD
 - iii. The "Gregorian chant" or plainsong was characterized by a lack of harmony or polyphony; there was only the melodic line. There were no strict time values, and no musical instruments were used. The effect produced had a resonant, mystical, other-worldly quality.
 - iv. Only men were allowed to sing; this was music for the priests and the choir, not the congregation.
- e. 10th or 12th century
- i. Western Christians began to use the organ in the liturgy.
- f. Reformation, 16th century
- i. "Because musical instruments were used in pagan sacrifices and the Jewish temple worship, some Christians would not use them

- in public worship; they said musical instruments were part of the "childish" worship in the earlier state of God's people (a view later adopted by John Calvin)."
- ii. John Hus": first Protestant hymnbook, Bohemian language
 - iii. The Reformation hymns emphasized the worship of Christ rather than the medieval worship of Mary
 - iv. Replaced the chanting of priests and choirs in Latin with congregational singing in the language of the people.
 - v. With the Reformation the congregational hymn was reborn, and it has continued as an important part of Protestant worship to our own day.
 - vi. Calvinists opted for unaccompanied congregational psalm-singing. Organs were ripped out of churches
 - vii. Lutherans adopted a mix of instrumental and vocal music, some of which was performed by musicians and some of which was sung by the congregation.
 - viii. Martin Luther
 - 1. Accomplished musician in his own right
 - 2. Believed music could be a powerful missionary tool in spreading the Gospel message
 - 3. "With all my heart I would extol the precious gift of God in the noble art of music..... Music is to be praised as second only to the Word of God because by her all the emotions are swayed.
 - 4. Luther wrote at least 37 hymns himself. The most famous, "A Mighty Fortress Is Our God," is sometimes called the "Battle Hymn of the Reformation."
- g. Baroque (17th century)
- i. During the Baroque period in Europe, the chorale prelude (for organ) was widely used, generally composed by using a popular hymn tune thematically, and a wide corpus of other solo organ music began to develop across Europe.
 - ii. Some of the most well-known exponents of such organ compositions include Johann Sebastian Bach, Dieterich Buxtehude, George Frideric Handel, François Couperin, César Franck and Charles-Marie Widor to name a few.
- h. Here Come the Hymns and the Scotts-Irish (18th century)
- i. Isaac Watts (/wɒts/; 17 July 1674 - 25 November 1748) was an English Christian minister, hymn writer, theologian, and logician. He was a prolific and popular hymn writer and is credited with some 750 hymns. He is recognized as the "Godfather of English Hymnody;" many of his hymns remain in use today and have been translated into numerous languages.
 - ii. Charles Wesley was an English leader of the Methodist movement, most widely known for writing more than 6,000 hymns
 - iii. Immigration of Scotts-Irish to Appalachia, and with them came their music
- i. Great Awakenings/Revivalist Movements (18th - 20th Centuries)
- i. Made religion intensely personal to the average person by fostering a deep sense of spiritual guilt and redemption

- ii. Encouraged introspection and a commitment to a new standard of personal morality.
- iii. Encouraged emotional involvement and personal commitment.
- iv. Music was certainly influenced
- j. Here come the Scot - Irish (Ulster Scots) - 18th century
 - i. In the 1600's King James offered land to settlers in Northern Ireland (Ulster) and the lowland Scots took him up on it
 - ii. Mostly Presbyterians, after John Knox
 - iii. After a 100 years of persecution, they came to the US and many settled in the Appalachian mountains
 - iv. They brought with them their music
 - v. Presbyterian educated ministers hard to come by
 - vi. Methodists and Baptists used common folk as preachers, and emphasized a response
 - vii. That was embraced even to this day
 - viii. Music was influenced
 - ix. When whites also heard black music they started to adopt it
 - x. Bill Monroe was heavily influenced by it (including Blues), and brought it in to the old timey music from the Scot Irish
 - xi. In 1945 when he heard Earl Scrugg's recently created three finger banjo style and Lester Flatt's driving rhythm guitar style, he knew he had it. That is the signature Bluegrass sound, classic today - harmonies singing, with banjo, bass, fiddle, guitar, mandolin and later Flatt and Scrugg's started their own band and introduced the dobro.
 - xii. But the Gospel influence never left - it's hard to go to a concert today without hearing it
 - xiii. Bill Monroe said Gospel is the most important part of Bluegrass - tells right from wrong.