

THE ADORATION

“For 2000 years, Christians have been a singing people.”

Fred Bock, *Hymns for the Family of God*.

Songs of adoration.

“Songs of corporate worship, both old and new, which are biblically accurate, historically valuable and corporately singable, allow us to worship God in congregational unity.”

When man’s natural ability is whetted and polished to the extent that it becomes an art, then do we note with great surprise the great and perfect wisdom of God in music, which is, after all, His product and His gift; we marvel when we hear music in which one voice sings a simple melody, while three, four, or five other voices play and trip lustily around the voice that sings its simple melody and adorn this simple melody wonderfully with artistic musical effects, thus reminding us of a heavenly dance where all meet in a spirit of friendliness, caress, and embrace. . . . A person who gives this some thought and yet does not regard it [music] as a marvelous creation of God, must be a clodhopper indeed and does not deserve to be called a human being; he should be permitted to hear nothing but the braying of asses and the grunting of hogs.

Martin Luther, “Preface to Georg Rhau’s *Symphoniae iucundae*,”
LW 53, cited by Buszin in “Luther on Music,”
The Musical Quarterly 32, no. 1 [1946]: 85

Why do we sing?

“The duty of singing praises to God seems to be appointed wholly to excite and express religious affections. No other reason can be assigned, why we should express ourselves to God in verse, rather than in prose, and do it with music, but only that such is our nature and frame, that these things have a tendency to move our affections.”

Jonathan Edwards, *Religious Affections*.

1. We are created to sing.
2. We are commanded to sing.
3. We are compelled to sing.

To whom do we sing?

1. To God.
2. To one another.

“Sing truth and sing as though it is true.”

Keith and Krisytn Getty, *Sing*, 99

What do we sing?

“If we are to be prepared to live for Christ in the whole life, we need to be singing about the whole of life.”

Keith and Krisytn Getty, *Sing*, 42

1. Biblically Accurate.
2. Catholic. (Historically Valuable)
3. Confessional.
4. Pastoral.
5. Corporate. (Theology of the church).

“It is important to learn to sing songs I might not like for the sake of the community. Notice that I did not say “songs that are of questionable theology” or “songs with little musical merit.”

Marva Dawn, *Royal Waste of Time*, 15.

How do we sing? (What should be different for you on Sunday).

“If the scriptures require us to sing praise to God, the only appropriate question is, “How do we best fulfill our duty to worship God?”

T. David Gordon,

- 1.
- 2.
- 3.
- 4.

“Songs written for 20th century children to feast on or now thought too much for 21st-century adults to digest.”

Keith and Krisytn Getty, *Sing*, 42

A note from Robert as we “get better”

1. On style.
2. On quality.
3. On technology.

“Sing lustily and with good courage. Beware of singing as if you were half-dead, or half asleep; but lift up your voice with strength. Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sung the songs of Satan.”

John Wesley, Preface to *Select Hymns* [1761].

SMCC	Psalter Hymnal	Evangelical Lutheran	Cantus Christi	Family of God	Worship Leader Magazine	Christianity Today Magazine
Biblically accurate	Biblical	Unifying through setting (form)	Psalmody (Biblical)	Variety of styles.	Be you!	Message test
Historically valuable	Catholic	Lutheran (Confessional)	Historic forms	Variety of denominations.	Know the culture of your church.	Purpose test.
Corporately singable	Confessional		Historic texts	Quality in the product (hymnal)	Embrace the new.	Association test.
	Pastoral			To improve congregational singing.	Be strategic with song keys.	Memory test.
					Play to your strengths.	Emotions test.
					Repetition.	Understanding test.
					Envision the moment you're up front.	Music test.

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POPULAR CULTURE	TRADITIONAL AND HIGH CULTURE
Focuses on the new	Focuses on the timeless
Discourages reflection	Encourages reflection
Pursued casually to "kill time"	Pursued with deliberation
Gives us what we want, tells us what we already know	Offers us what we could not have imagined
Relies on instant accessibility; encourages impatience	Requires training; encourages patience
Emphasizes information and trivia	Emphasizes knowledge and wisdom
Encourages quantitative concerns	Encourages qualitative concerns
Celebrates fame	Celebrates ability
Appeals to sentimentality	Appeals to appropriate, proportioned emotions
Content and form governed by requirements of the market	Content and form governed by requirements of created order
Formulas are the substance	Formulas are the tools
Relies on spectacle, tending to violence and prurience	Relies on formal dynamics and the power of symbols (including language)
Aesthetic power in reminding of something else	Aesthetic power in intrinsic attributes
Individualistic	Communal
Leaves us where it found us	Transforms sensibilities
Incapable of deep or sustained attention	Capable of repeated, careful attention
Lacks ambiguity	Allusive, suggests the transcendent
No discontinuity between life and art	Relies on "Secondary World" conventions
Reflects the desires of the self	Encourages understanding of others
Tends toward relativism	Tends toward submission to standards
Used	Received

Ken Myers, *All God's Children and Blue Suede Shoes*. 122.