Music of Worship and the Sanctification of the Believer

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Defining Music

In order to discuss effectively issues related to music and morality, it is important to define what is meant by the term *music*. In general, music can be defined as “the science or art of incorporating pleasing, expressive, or intelligible combinations of vocal or instrumental tones into a composition having a definite structure of continuity.”

It must always contain three primary elements: time, space, and energy. If one of these requisites is unmet, the subject cannot be considered *music*. However, even with these parameters it can be difficult to adequately achieve an accurate definition. For instance, the music of the East carries very few similarities to Western musical ideas; a Westerner might hear Eastern music and not think of it as what he or she might call music.

Finding a definition of music that encompasses Indonesian gamelan and, say J. S. Bach’s *St. John’s Passion* seems well-nigh impossible ... and, of course, behind the desire to speak globally and monolithically of music there often lies more than a whiff of Western conceit and hegemony: a presumption that our music represents the genuine and most advanced art article and any other purported music is to be treated as inferior to it.

Yet, to examine this type of music in depth would reveal that it produces similar emotions and is used for the same purposes as the music of the West. Another, more straightforward definition could identify music as organized sounds or as patterns of...

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2 Ibid.

such sounds, that are organized by pitch and rhythm for artistic purposes. It is not
naturally occurring, but must be designed. The concept of design infers the idea that
for sound to become music, it must have intentionality and purpose; it usually exists for a
reason, and has a prescribed purpose. This means that music must be crafted as music by
a person. All sound possesses the attributes pitch, timbre, loudness, contour, rhythm,
tempo, reverberation, and spatial location. For sound to become music, these perceptual
attributes must be organized into concepts such as meter, harmony, and melody. Music
is “the art and science of combining tones in varying melody, harmony, etc. so as to form
complete and expressive compositions.” To be specific, the term music will
represent the tradition of Western tonality, which is constructed of keys, or
systems of notes with tonal centers, and contains patterns of tension and resolution.

Music acts like a language. That is, it is a form of communication whereas instead
of using only spoken words, the use of pitches and rhythms, harmonies and timbres
become the mediums through which the message is arranged, conveyed, and ultimately
received. The message conveyed could be specific, as in programmatic music, or an
emotion or rhythmic effect. Through music forms, the full spectrum of emotions can be

5 Daniel J. Levitin, This is Your Brain on Music (New York: Penguin Group, 2007), 14.
conveyed, described, and even induced. “The words ‘expressive compositions’ are
important…when music is composed, it is not composed into a neutral nothing, but into a
specific something…with distinct colour and character.”

Another important distinction to make when referring to music is the use of
poetry. Most music used in worship in Western contexts either has a literary component
or is associated with one. However, the worship debate in the church is generally
centered on stylistic tendencies rather than lyrical ones. This leads to the consideration of
the origins and apparent effects of certain musical styles in a worship context. While
poetry is an important aspect of worship, focus on the contemporary music debate is
worth granting. However, some music is strongly associated with lyrics, and in such
cases, a discussion of such associations is unavoidable.

The Importance of Music

The importance of music in society

An important question to answer is one that pertains to the importance of music to
the development of society. First of all, music arises in and through societies occupying
geographic regions. It is generally rooted in the vernacular language, and becomes an integral component of a culture. However, different societies produce

8 Lovelace and Rice, Music and Worship in the Church (Nashville: Abingdon Press, 1976), 16.
9 Blanchard and Lucarini, 201.
singular forms of music and represent either the perspective of the group, or an individual. Either way, musical composition occurs within social contexts.

So-called primitive music is typically an expression of a collective experience, an inextricable part of everyday social experience, not the work of a single individual. This is in contrast to Western modernity, where the composer emerges as an individual—in the nineteenth century for example, as the heroic, self-expressive artist, externalizing inner thoughts or feelings.[10]

Music influences and is influenced by culture. It is so pervasive in culture that it is often difficult to determine its scope of influence. Contemporary music theorists generally believe that music has the capacity to provoke powerful emotions.[11] The way in which it provokes is still a highly debated subject.[12] In fact, the presence of music affects life in every dimension. The effects of living an extended amount of time without music can show just how much effect it has on life.[13] Music can make the beauty, delight, and terrors of the world more vivid. “For each of us, life and music intertwine…for us music and song are intimately related to spirituality, to being alive to what is deepest in and about the human journey.”[14]

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10 Begbie, 31.
11 Authors who hold to this view: Blanchard and Lucarini, Levitin, Lovelace, Wheaton, Evans.
14 Don and Emily Saliers, A Song to Sing, a Life to Live: Reflections on Music as Spiritual Practice (San Fransisco: Jossey-Bass, 2005), xxi-2. Hereafter referred to as “Saliers, A Song.”
Music is always unique to its culture. It is a ubiquitous entity; in fact, there is no culture that can be observed today that lacks musical forms of some kind. Also, its antiquity makes it unusual in that there has never been a society discovered that did not have a lively musical practice. This fact makes evident the extent of pervasiveness that music claims, and speaks to its influence.\textsuperscript{15}

It is clear that music influences society. However, it is not always clear how this influence is manifested. For instance, seeing music within a social and cultural perspective can allow us to discover the variety of roles it can play, an idea that is stressed by ethnomusicologists.\textsuperscript{16} With music being able to take on so many roles in the lives of people, there are endless ways in which it influences culture. As mentioned before, music does not merely generate from society; it also helps construct the social-cultural world in which it thrives. “For each of us, life and music intertwine... for us music and song are intimately related to spirituality, to being alive to what is deepest in and about the human journey.”\textsuperscript{17}

\textbf{The importance of music in the church}

Music has always played a role in the growth and evolution of society, and its importance can be seen even more so in the church. This is true of all of the arts, as the

\textsuperscript{15} Daniel J. Levitin, \textit{This is Your Brain on Music} (New York: Penguin Group, 2007), 5.

\textsuperscript{16} Begbie, 44.

\textsuperscript{17} Saliers, A Song, 2.
church men have expressed their faith through media such as architecture, sculpture, and language. From the foundation of the church, music has been employed in Christian worship. Disputes about language and the liturgy have arisen periodically. The first New Testament hymn writers chose to keep their texts in the vernacular (but pagan) Greek, rather than their holy ancestral language of Hebrew. This use of common (Koine) Greek allowed music to reach directly the mainly uneducated people in the ancient world; as a result of this, music became a great theological teaching tool, rather than just a form of human expression.

Additionally, music serves the church as a vehicle for religious ideas. As a result, music has influenced not just the church, but oftentimes throughout history the church’s music has influenced the culture in which it exists.

Music can be an evangelizing agent in drawing persons to the church and to its message; it can be a means of ‘teaching one another’ and of helping persons to grow spiritually; and as a method of stewardship of time and talent the choir program is an effective means of serving God and man.

While all senses play a role in the expression of theology, seeing and hearing are the primary communicative senses involved, and musical activity involves both senses in most cases. Music therefore has the ability to enhance the awareness of the relationship between God and man. Also, it has the potential to deepen this relationship as it can be

18 Wohlgemuth, 1.


21 Lovelace and Rice, 29.
used for communication between both the divine party and the human. It is a form of prayer that synthesizes the senses. 22

Music has also served as a reviving agent for the church. Its theological language and uplifting qualities are beneficial to renewing the spirit of the people participating. “The sense of Christian faith as something renewing and renewable has been conveyed and sustained to a significant degree through music and other art—classical, popular, and cross-cultural—and through the literary qualities of scripture itself.” 23 This is partially due to the chemical make-up of the mind. Musical experiences that are shared among people are usually long remembered. Because of this, the church has not always found the emotional aspect of music appropriate for fear that the emotional experience would displace the worshipers’ experience with God. Often throughout church history there has existed a fear of the emotional power of music. 24 Because of the ability of music to influence emotions negatively, the positive emotional effects of music have been questioned as well. However, emotions will always be connected to human actions, and worship cannot be separated from its emotional by-product. 25 Human emotion should not drive worship, but worship should relate to both the emotions and the intellect of the listener emotion.

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25 Lovelace and Rice, 16.
The physical act of singing corporately forms and communicates deep emotions, not merely passing sensations, but lasting mental ideas.\textsuperscript{26} Singing connotes emotional passion. It can inspire greater empathy and sympathy in relationships. It can strengthen emotional ties and generate unity. Also, singing can connote transcendent striving, or a reaching out to one another through the voice, such as prayer does through the mind.\textsuperscript{27} Music acts like a language for the soul. The human voice is an instrument that communicates this language in a way that can be processed and understood by others. It is always communication, whether the voice is expressing words, or song.\textsuperscript{28}

Although it is true that the power of music is in part vested in its emotional enhancing qualities, it is important to realize that emotion alone is not an adequate religious expression properly defined.\textsuperscript{29} Music can express what is not able to be expressed verbally. Hebrews 11:1 states that "Faith is the substance of things hoped for, the evidence of things not seen."\textsuperscript{30} Music serves as the bridge between what is seen and what is not. In a worship setting, music makes connections with beliefs and can sustain worldviews.\textsuperscript{31} If music is not emotionally moving, it is less likely to influence a person on a spiritual level. Music that displays emotion captures attention and relates

\textsuperscript{26} Saliers, 5.
\textsuperscript{27} Susan Tara Brown, \textit{Singing and the Imagination of Devotion} (Milton Keynes: Paternoster, 2008), 124-125.
\textsuperscript{28} Saliers, 5.
\textsuperscript{30} Hebrews 11:1, The Holy Bible, King James Version.
\textsuperscript{31} Saliers, 9
information in a way that the spiritual being will relate to and understand. However, there is more to worship music than emotionality.\(^{32}\) Music does not relate information more effectively because it is emotional. Rather, music that relates information effectively is naturally more adept at creating an emotional response from the audience that will promote action. In order for music to be so effective, it must be composed with an intentional message and an adequate understanding of the intended audience.

Since the Enlightenment, music has become a rival to rhetoric as a field of play for both philosophical and theological thought and construction.\(^{33}\) This gives the church an impressive responsibility to attribute thought to music, and defend truth through this medium. Meaningful truth is well-communicated only when done so skillfully. Truth communicated poorly does not appear truthful, and this standard should be upheld in the church, especially when utilizing the music to convey a specific meaning.\(^{34}\) In the West, music has become equal to, or possibly surpassed, rhetoric as a method for relating ideas with truth value.\(^{34}\) Music in the church has become a crucial part of the Christian’s corporate worship experience and response to God’s character, as well as a source of personal growth and devotion.\(^{35}\)

\(^{32}\) Marini, 4


\(^{34}\) Ibid 243. Here, Stoltzfus is introducing the studies of Friedrich Schleiermacher, Karl Barth, and Ludwig Wittgenstein on this topic.

Finally, the Bible teaches that God Himself loves singing. Many verses mention the act of singing by the created elements themselves. Examples of this are Job 38:7 “The morning stars sang together,” and Psalm 98:8 “Let the rivers clap their hands; let the hills sing for joy together.” Also, the Bible commands singing in both the Old and the New Testaments. For example, Psalm 47:1 says “Clap your hands, all peoples! Shout to God with loud songs of joy!” James 5:13 says “Is anyone among you suffering? Let him pray. Is anyone cheerful? Let him sing praise.” It is clear from these passages that participation in music is also designed by God to make His people happy as they experience God in worship. There can be no doubt after the consultation of Scripture that music is something that Christians are commanded to take part in.

The Origins of Sacred Music

A History of Conflict in Church Music

The current debate concerning music used for worship in the church is not a new one. Since the beginning of the church, music has been a common source of dissention, although for differing reasons. Disputes about music were the focal points of several divisions among Christians in the first millennium alone. These divisions provide a historical context to the current debate in the church.

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37 The Holy Bible, English Standard Version.

38 Ibid.

The most significant division in the early Christian church began in 395 A.D. It was then that the Roman Empire was split into two parts: the Western Empire ruled by Rome or Milan, and the Eastern Empire ruled by Constantinople. There was a musical conflict involved in this division. The church of the Eastern Empire, still controlled by the emperor, continued to use Greek as the language for chant. In the Western Empire, which was gradually controlled by the bishop of Rome due to its decline, the church converted to Latin after the third century. As a result of the language changes, the texts used in the Western Church were different than the texts used in the Eastern Church. This played a part in the theological differences that eventually cause a permanent division in 1054. The Roman Catholic Church formed out of the Western Empire, and the Byzantine Church eventually led to the Orthodox Church of present-day.

Traditional vs. Contemporary

As the composition of music historically began to produce a wide range of styles and performance practices, animosity between different musical traditions started to arise.

During the reformation, there were stark contrasts in the musical philosophies of the church leaders. Calvin believed that the use of instrumental music was distracting and sinful, while Martin Luther did not hold this view. Luther believed that instrumental music...
music was acceptable for use in worship music and was an exceptional vocalist and lute player. In fact, Luther crafted several widely accepted hymns to the tunes of common drinking songs. Luther’s steps encouraged music in the church to emerge out of the Latin liturgy and into the vernacular language of the people.

In recent years, Christian Contemporary music (CCM) has come about through the incorporation of secular rock music styles of the mid-to-late twentieth century into worship contexts. This form has become very popular in many churches and religious organizations around the globe. In the late twentieth century, the rock music idiom entered the sanctuary. Along with the change in instrumentation came the abandonment of the hymnal in many churches. However, a large group of musical fundamentalists protest this musical revolution, claiming that worldliness and damaging affects to the church will come because of the acceptance of this rock-influenced music. This differentiation is the basis for the modern day worship wars of the church, manifesting itself in the recent use of popular musical styles for the purpose of worship. Many modern worship leaders and pastors argue for rock’s usefulness in the edification of its members.

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43 Begbie, 98.
44 Wohgemuth, 2.
45 Evans, 38.
46 Blanchard and Lucarini, 13.
47 Miller, 1.
48 Begbie, 32.
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 church to release the full potential of this tool demonstrates that many unanswered questions still plague the minds of believers.  

Many pastors and modern theological expositors argue that, because of its association with the secular rock style, CCM is an unbiblical and reproachable form of corporate worship and individual worship. One of the main examples of secular influence on the Christianized version is its emphasis on performance and showmanship, elements that are traditionally not present in sacred religious forms and performance practices. Authors Lucarini and Blanchard argued whether this emphasis is spiritually efficacious or not. They question the ability of the Church to clone the rock music idiom and spiritualize it for the purpose of worship. This dichotomy of thought about the appropriateness of CCM in the church is a question of worship theology. What makes a form of music acceptable for the use of glorifying God and sanctifying the believer is the center of the debate.  

In order to discuss the debate about the appropriate uses of contemporary music and traditional music in the church, further study into the origins of sacred music is necessary. These origins exist in the New Testament early church and through the Reformation, Enlightenment, and the Great Awakenings. Perspectives from each time period will provide a background on which to examine each style, and the ability to make sound judgments about the musical forms themselves.

49 Miller, L.  
50 Blanchard and Lucarini, 146
The roots of sacred church music run wide and deep, and the origins of Christian worship are as old as the church itself. The church began in 32 A.D. at the Feast of Pentecost, where Jesus’ disciples received the Holy Spirit.\(^1\) The Biblical account of this original indwelling and its results are recounted in Acts chapter two.\(^2\) Shortly after the Jesus’ ascension, the promised Spirit of God descended to the disciples on the day of the Jewish celebration of Pentecost. In response to the reception of the Spirit, the apostle Peter delivered a sermon after which about three thousand people were converted. The events on that Pentecost mark the recognized founding of the Christian church. Accounts of the people praising God are immediately represented in Acts.\(^3\)

Music in biblical times was a different cultural practice than it is today. The notion of listening to music for aesthetic pleasure or contemplation would have been outside the contemporary cultural construct. Musicians were not given to a sense of originality, but were focused on the communication and developing of traditions that spanned generations, rather than being concerned with their impression on society through music.\(^4\) Music was improvisational, and in that way original. Because it was not notated, however, there was no lasting connection between the composer and his music. Music was what was done, not what was notated. This is a significant difference compared to the works-based culture in which music has been associated as of late. In the

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\(^2\) The Holy Bible, English Standard Version.
\(^3\) Wheaton, 45.
\(^4\) Begbie, 60.
last several centuries, the work, or written composition, has been the primary conception of music. The score is isolated from its context and evaluated as the ideal sense of music. With the development of sophisticated notation, a musical work can be preserved in a fixed form. This creates distinct classes of people involved: “a single ‘composer’ (usually a man, regarded as someone of exceptional talent), ‘performers’ (highly trained and alone qualified to mediate works to us), and ‘listeners’ (who are expected to attend to works with rapt aesthetic attention).”\textsuperscript{55} Music was shared aurally and orally, and was rooted in tradition. There were very few distinct lines drawn between the composer, performer, and listener. Music was done in a social context.

\textbf{A History of Conflict in Church Music}

The current debate concerning music used for worship in the church is not a new one. Since the beginning of the church, music has been a common source of dissention, although for differing reasons. Disputes about music were the focal points of several divisions among Christians in the first millennium alone.\textsuperscript{56} These divisions provide a historical context to the current debate in the church.

The most significant division in the early Christian church began in 395 A.D. It was then that the Roman Empire was split into two parts: the Western Empire ruled by Rome or Milan, and the Eastern Empire ruled by Constantinople.\textsuperscript{57} There was a musical

\begin{itemize}
  \item \textsuperscript{55} Ib\textsuperscript{id}, 39.
  \item \textsuperscript{56} Peter Burkholder and Donald Jay Grout, ”\textit{A History of Western Music} 8\textsuperscript{th} ed. (New York: W. W. Norton & Company, 2006), 25.
  \item \textsuperscript{57} Ib\textsuperscript{id}. The Western Empire was plagued by Germanic invasion until its eventual collapse in 476. The Eastern Empire, later renamed the Byzantine Empire, survived until it was conquered by the Turks in 1453. Constantinople is now modern Istanbul.
\end{itemize}
conflict involved in this division. The church of the Eastern Empire, still controlled by
the emperor, continued to use Greek as the language for chant. In the Western Empire,
which was gradually controlled by the bishop of Rome due to its decline, the church
converted to Latin after the third century. As a result of the language changes, the texts
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division in 1054. The Roman Catholic Church formed out of the Western Empire, and the
Byzantine Church eventually led to the Orthodox Church of present-day.58

Until the late fourth century, Rome was not a Christian state. In 392, however, Christianity became the official Roman religion.59 After the
separation of the Eastern and Western Empires came the diversification of church music
in the form of chant. The major dialects of chants were Gregorian, Byzantine,
Ambrosian, and Old Roman chant, the most important of these in the development of
Western music being Gregorian chant.60

Gregorian chant was a result of the codification of liturgy under Roman leaders.
During the seventh century the Schola Cantorum61 was founded; this choir sang at

58 Ibid., 26.
59 Burkholder and Grout, 29. Following the death of Christ, Rome brutally persecuted the Church under the rule of Nero, destroying the Temple of Jerusalem in A.D. 70. This was followed by the destruction of the entire city of Jerusalem in 135, accompanied by the expelling of the Jews. It was not until 315 that Emperor Constantine legalized Christianity by issuing the Edict of Milan, which led to the adoption of Christianity as the official language in 392. Shortly after this, in 395, was the separation of the Eastern and Western Roman Empires.
60 Ibid., 28.
61 Translated “School of Singers.”
observances which were officiated by the pope. The Schola Cantorum was most likely involved in the standardization of chant texts in the eighth century. The liturgical system that was created during this standardization remained intact until the sixteenth century.\textsuperscript{62}

Gregorian chant involves three distinct types of performance. The first is called \textit{responsorial}, as a congregation responds to a prompt from a soloist, or cantor. The second is called \textit{antiphonal}, involving two coral groups alternate. The third is \textit{direct} chanting, in which there is no alternation at all.\textsuperscript{63}

In the sixteenth century, the Protestant Reformation swept across Europe. By this time, polyphonic music, musical notation, and a consistent printing apparatus had been developed.\textsuperscript{64} As already mentioned, Martin Luther played a significant role in the development of sacred vernacular musical forms including the introductions of the Lutheran congregational song, the chorale. Luther sincerely desired the best for his flock and modern sacred music is a result of that affection: “Reformation music became a blessing to the people because of Martin Luther’s positive attitude toward music as an effective tool to nurture his congregation. He also found it useful in teaching doctrine and religious principles.”\textsuperscript{65} By the conclusion of the sixteenth century, two streams of thought had joined together: that the worshiping church was the worshiping people of God, and that the church existed to instruct the people. \textit{Until this point, chants were performed by a}

\begin{flushright}
\textsuperscript{62} Burkholder and Grout, 29-30.
\textsuperscript{63} Ibid.
\textsuperscript{64} Wohlgemuth, 2.
\textsuperscript{65} Ibid.
\end{flushright}
designated individual or choir, and the congregation played a minimal part in the worship process. Now, under Luther’s influence, laypeople and clergy alike participated in the musical contribution of the service. Worship was no longer a theater; it was a classroom.  

Before Luther, the liturgy was primarily choral. There are several identifiable causes for the migration towards a congregational focus that occurred under Luther’s leadership. For example, the use of hymnals in the church allowed the congregation access to the entire liturgy for the first time. Another significant cause is the use of the organ for congregational singing.  

As the composition of music historically began to produce a wide range of styles and performance practices, animosity between different musical traditions started to arise. During the reformation, there were stark contrasts in the musical philosophies of the church leaders. Calvin believed that the use of instrumental music was distracting and sinful, while Martin Luther did not hold this view. Luther believed that instrumental music was acceptable for use in worship music and was an exceptional vocalist and lute player. In fact, Luther crafted several widely accepted hymns to the tunes of common

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66 Ibid., 3. The Catholic church treated music as a theatrical affair, complete with trappings and embellishments. This included the oratorio, using “recitatives, arias, duets, and instrumental preludes and ritornellos.” (Burkholder and Grout, 338). Luther desired to use music as an opportunity to preach and teach about God.


68 Wohlgemuth, 1.

69 Begbie, 98.
drinking songs. Luther’s steps encouraged music in the church to emerge out of the Latin liturgy and into the vernacular language of the people.\textsuperscript{70}

The Catholic Church responded to the Reformation with a series of Counter-Reformation measures. The Council of Trent was formed to discuss these measures from 1545 to 1563.\textsuperscript{71} The council moved to limit variation and favored a uniform liturgy. Many desired to cease the use of secular chansons as settings for liturgical text, claiming that the secular music tainted the holy text.\textsuperscript{72} This argument can be directly compared to the modern dissensions in church music.

In the eighteenth century, Protestant England led the way in a surge of hymn-writing and singing. The major hymn writers of this time were Isaac Watts, John Wesley, and Charles Wesley. These men were known for writing hymns that were simple, using clear poetry and common tunes. The simplicity of these hymns is evidenced by their existence in the modern repertoire.\textsuperscript{73} So prolific were the composers of this period that over 250 different protestant hymnals were published in the eighteenth century. Enlightenment greatly affected the function and quality of church music. For instance, as a result of the Enlightenment, the secular musical sphere began to collide with the sacred,

\textsuperscript{70} Wohgemuth, 2.
\textsuperscript{71} Burkholder and Grout, 227.
\textsuperscript{72} Ibid, 228.
\textsuperscript{73} Evans, 33-34. The mentioned hymn-writers boast a massive output which helped to ignite the new era of the Christian hymn. They summarized Christian truths and were simple enough for congregational use.
as philosophies and techniques were often shared between the two. See the Appendix for a more complete list of the effects of the Enlightenment on sacred music.

Following the hymn movement is the Gospel song, primarily generating from the evangelistic efforts of D.L. Moody and Ira Sankey. The Gospel hymn was more musically complex than the hymns of the Reformation. They were also written using poetry in the vernacular language and were set to common tunes. Throughout the twentieth century there existed a distinct bond between the gospel song and evangelical missions, as per the influence of Moody and Sankey at the beginning of the movement.

Finally, at the beginning of the twentieth century, new hymns were written with a distinctly romantic theme. The language began to portray God as someone deeply and emotionally connected to the worshipper. These hymns focused on the intense love of God, and the position of the church as His bride. By the second half of the century, a revolution was beginning to take place in Christian music. “In the 1960s a significant rupture occurred within mainstream evangelical hymnody . . . suddenly permitting worshippers to choose between the historical hymns and newer, more culturally relevant pieces.” This movement originated with choruses using single verses, used for the teaching of children in the Church. This movement led to the Praise and Worship label.

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74 Ibid., 35.
75 Wohlgemuth, 5.
76 Evans, 38.
77 Examples of this include “Jesus, Lover of my Soul”, “My Jesus I Love Thee”, and “Rock of Ages, Cleft for Me.”
78 Evans, 38.
was birthed from this new style, which over time has matured into what the church now refers to as Christian Rock, or Christian Contemporary music.

In recent years, Christian Contemporary music (CCM) has come about through the incorporation of secular rock music styles of the mid-to-late twentieth century into worship contexts. This form has become popular in many churches and religious organizations around the globe.\textsuperscript{79} In the late twentieth century, the rock music idiom entered the sanctuary. Along with the change in instrumentation came the abandonment of the hymnal in many churches.\textsuperscript{80} However, a large group of musical fundamentalists protested this musical revolution, claiming that worldliness and damaging effects to the church will come because of the acceptance of this rock-influenced music.\textsuperscript{81} This differentiation is the basis for the modern day worship wars of the church, manifesting itself in the recent use of popular musical styles for the purpose of worship.\textsuperscript{82} Many modern worship leaders and pastors argue for rock's usefulness in the edification of its members.\textsuperscript{83}

\textit{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 church to release the full potential of this tool

\textsuperscript{79} Ibid.

\textsuperscript{80} Blanchard and Lucarini, 13.

\textsuperscript{81} Miller, 1.

\textsuperscript{82} Begbie, 32.

\textsuperscript{83} Blanchard and Lucarini, 62. The authors specifically mention Rick Warren and Saddleback church where he serves. Other leaders mentioned are Chris Tomlin, Mat Redmond, and David Crowder.
demonstrates that many unanswered questions still plague the minds of believers.\textsuperscript{84}

Many pastors and modern theological expositors argue that, because of its association with the secular rock style, CCM is an unbiblical and reproachable form of corporate worship and individual worship. One of the main examples of secular influence on the Christianized version is its emphasis on performance and showmanship, elements that are traditionally not present in sacred religious forms and performance practices. Authors Lucarini and Blanchard argued that this emphasis is not spiritually efficacious. They question the ability of the Church to clone the rock music idiom and spiritualize it for the purpose of worship.\textsuperscript{85} This dichotomy of thought about the appropriateness of CCM in the church is a question of worship theology. What makes a form of music acceptable for the use of glorifying God and sanctifying the believer is the center of the debate.

\textbf{Influence and Intent}

Now that the scope of musical importance is clear, the current trends in worship music, and the arguments that follow them, bring up several important questions arise. Does the origin and formation of a musical composition affect the impression a musical composition has on its audience? This is the main question. When the question is applied to believers specifically, it questions-challenges the use of secular musical forms for the sanctification of the Christian. Also, does the intent with which music is composed or performed make that music good or evil in itself for the believer?

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\textsuperscript{84} Miller, 1.

\textsuperscript{85} Blanchard and Lucarini, 146
In order to approach these questions, the terms *good* and *evil* must be defined. First of all, the term *good* is intended to mean morally good. While music aesthetics is a part of these questions, we will reserve the use of the word *good* for our purposes. Also, *evil* is conversely meant to mean morally depraved. The Bible will be the moral standard, or compass of this discussion.

**Uses of music leading to sanctification: Music for the purpose of sanctification**

These questions apply especially to Christian Evangelicals. The music that is used in the Church should be evaluated based on its effectiveness. The key moral standard for evaluating music is I Corinthians 14:26, “What then, brothers? When you come together, each one has a hymn, a lesson, a revelation, a tongue, or an interpretation. Let all things be done for building up.” Scripture states that all things are to be done with the edification of believers in mind. Music, as with all other activities, can be viewed through the lens of edification and glorification. Considering this, music—as expressed before—is an extremely important entity in the church. Whether involved in a worship service or being enjoyed for leisure, music can be an influential force that affects human emotional states. This quality of music makes it a means of sanctification, because it can heighten one’s spiritual awareness of spiritual things and evoke emotional responses in a compressed time frame.

There are several characteristics of music that provide a natural relationship to Christian worship. First of all, there is an element of mystery contained in music; the

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87 Saliers, 5.
beauty in music is not easily defined in objective terms. There is no way of precisely
describing why some aural stimuli are pleasing and others are not. This is something that
seems to run parallel to the nature of God, as I Corinthians 4 points out that God is a
mysterious being.\(^\text{88}\) One cannot comprehend God, and one also cannot comprehend why
music moves people. \textbf{Also, music influences emotions. Thirdly, Music is also a creative
activity; the composition of music requires creativity. If there is one aspect of God’s
nature that is evidently seen in Scripture, it is His creativity. The Genesis accounts of
creation show God to be creative. God’s creative nature is clearly seen during the
wanderings of the Israelites, the reconciliation of the nation of Israel, and the way in
which His Son was born. Man is a creator, and God is a creator. Finally, music possesses
an affinity to language. Both communicate through a conversion of a human impulse to
express that is translated into a vocal sonority, which is then used to describe thoughts.}\(^\text{89}\)

With respect to the doctrine of sanctification, Scripture says:

\begin{quote}
Finally, then, brothers, we ask and urge you in the Lord Jesus, that as you
received from us how you ought to walk and to please God, just as you are doing,
that you do so more and more. For this is the will of God, your sanctification…for
God has not called us for impurity, but in holiness.\(^\text{90}\)
\end{quote}

Sanctification is a term used in Scripture and is a key concept of Soteriology, or the
document of salvation. The term encompasses two separate, but closely related processes.
At the point of salvation, the Bible teaches that Christ \textit{sanctifies} us immediately,

\(^{88}\) This is how one should regard us, as servants of Christ and stewards of the mysteries of God”
I Corinth. 4:1, English Standard Version.

\(^{89}\) Lovelace and Rice, 15.

\(^{90}\) I Thessalonians 4:1-7, English Standard Version.
meaning He sets us apart from the "world" for the purpose of His service and grants us the ability to do good in an otherwise depraved body.\textsuperscript{91} The second use of the word "sanctification" applies to the continual process of growth through the ministry of the Holy Spirit in the believer. Sanctification is referred to as renewing, or by the metaphor of physical death and new life in the New Testament. Ephesians 4:22-24 gives an example of this:

\begin{quote}
Put off your old self, which belongs to your former manner of life and is corrupt through deceitful desires, and [be] renewed in the spirit of your minds, and [put on] the new self, created after the likeness of God in true righteousness and holiness.\textsuperscript{92}
\end{quote}

This paper focuses on this continuous process of sanctification that follows conversion. Thus, musical activity must also be considered as regulated by the Holy Spirit in the process of continual sanctification of the believer. This passage focuses on the continual act of becoming more like Jesus Christ through Christian discipline. Every part of a believer's life must serve this purpose. Music that encourages the spiritual growth of a Christian is good, while music that discourages sanctification can be viewed as not efficacious in Godly living.

Not only does music possess the potential to be beneficial for the sanctification of the believer, but there are many imperatives given in Scripture for the believers to participate in musical praise to God. As mentioned earlier, the whole of creation sings

\textsuperscript{91} Ephesians 1 portrays this idea. An example is observable in Paul’s opening in his letter to the Romans: “Paul, a servant of Christ Jesus, called to be an apostle, set apart for the gospel of God.” (English Standard Version).

\textsuperscript{92} Ephesians 4:22-24, English Standard Version. Other references include Gal. 2:20, Col. 3:3, Rom. 14:8, and I Corinth. 15:31.
God’s praise actually and metaphorically. If the mountains are to *clap their hands* in praise to God, the Christian must somehow have a specific obligation to express gratitude and proclaim God’s worthiness.\(^\text{93}\) For example, Psalm 33:3 says: “Sing to him a new song; play skillfully on the strings, with loud shouts.”\(^\text{94}\) This call to praise the Creator is echoed in various contexts throughout the Old and New Testaments.\(^\text{95}\)

If it is indeed possible for music to have a positive influence on a being, merely by heightening the senses and increasing the emotional intensity of the heart and stimulating the mind, it is also possible for music to have a negative effect on a person. If music can encourage sanctification, it must surely be able to encourage depravity as well, because music acts on the hearer’s body, mind, and heart. It is a powerful emotional magnifier, and thus can move a person toward reproach just as quickly as it can move a person toward honor. \(^\text{96}\) According to Dale Topp, musical style is a common determiner for the direction towards which musical influences draw a person: “Certain musical styles may effectively aim our minds toward worship and away from other distractions.”

\(^{\text{93}}\) Blanchard and Lucarini, 7.

\(^{\text{94}}\) The Holy Bible, English Standard Version. This passage can be couple with Psalm 66:2: “Sing the glory of his name: give to him glorious praise!”

\(^{\text{95}}\) Blanchard and Lucarini, 7.

with the volume, the constant repetition, and the rhythms often used in contemporary Christian music.”

*Influences of music on the listener*

When music is composed, there is nearly always some exterior influence associated with the conception and realization of the musical ideas. Don Saliers wrote that "ordered sound must make connection with attitudes, beliefs, and sustained ways of viewing the world." Music does not exist without a connection to the world, and it does not exist without being influenced by the world as well. Without attitudes and beliefs there is no music, and with music comes the formation of attitudes and beliefs. This is why music, especially in the Christian traditions, can be integral in shaping theological views. Congregations are divided, arguing whether or not the rock idiom is acceptable as a form of worship in the Church, or if it is secularizing the music of the church because of its worldliness. "One group welcomes the breezy informality of demeanor and speech that seems to be borrowed from Christian music concerts and televised religion, while the other complains about a lack of reverence." Does the influence that is involved in either the composition or the performance of music affect the Christian in the same way in which it influences the original music? For instance, if a particular rock band openly

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97 Wheaton, 10. While this author is strictly referring to the use of Christian Contemporary music, his view is that all forms originating from a rock-n-roll perspective are tainted for the purposes of the believer.

98 Saliers, 9.

claims that its musical inspiration comes from demonic influence on the members, does their admission make the music good or not good for the sanctification of believers? Furthermore, if this claim is true, can wordless music (or music in the same style) work for the sanctification of the believer when the source is admittedly demonic? It should be considered possible for influence to be transferred secondarily through another musical source. Thus if a Christian musical group conforms to a musical style with demonic associations, can this group’s claim to be working for the sanctification of believers becomes questionable.

In *Rock-A My Soul: An Invitation to Rock Your Religion*, David Nantais strongly adopted the position that musical influences do not create an objective status of morality in musical performance or composition. That is, the influences that are involved in the composition or performance of a musical example, whether holy or unholy, do not play any part in the determination of the holiness of the music itself. For example, in the book, Nantais referred to the Columbine massacre in Littleton, Colorado. During the confusing questions and speculations about how and why teenage boys acted so violently, an investigation was done on the musical choices that the murderers preferred and listened to prior to the shootings. In this case, the shock-rocker Marilyn Manson was a choice artist. Some might have concluded that listening to Manson’s music contributed to the violent actions of the teenagers. Nantais rejected this hypothesis: “This is, I believe, an overly simplistic explanation for what is a complex psychological, sociological, and spiritual problem. No one can deny the power of music to spark an emotional response,

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but complex human actions, I believe, cannot be reduced to simple cause and effect explanations.” 101

In contrast to Nantais’ points, John Blanchard and Dan Lucarini disagreed entirely in *Can We Rock the Gospel?* According to Blanchard and Lucarini, influence *compositional context* plays a major part in determining the morality of a musical example, whether specific or form-based. They wrote: “In these early days of the twenty-first century, Christian young people are still in serious danger of being affected by occult influences in music. To give one example, today’s rave music represents the occult philosophy, providing an experience that one raver calls ‘the closest I have ever felt to god.’” 102 Several popular classic rock artists have affirmed statements such as this. 103 It is undeniable that rock music has been known to promote an atmosphere of drug abuse and sexual infidelity or promiscuity. The rock lifestyle is unashamedly overridden with immorality and idolatry. “Robert Plant, the lead singer of Led Zeppelin, recalls his experience with their big concert tours in the seventies: ‘I was on my way to love. Always. Whatever road I took, the car was heading for one of the greatest sexual

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101 Ibid., 5.

102 Blanchard and Lucarini, 78. *Can We Rock the Gospel* tackles one-by-one the dangers of rock-influenced music and points out the various examples of the effects of this musical style, as well as its encouragement of demonic activity. “The authors make no secret of the fact that we count ourselves among those who are offended by rock music in God’s service and are truly perplexed that so many other Christians go to such great lengths to defend their use of it in both worship and evangelism. We are also concerned at the way in which some leaders, from their positions of power within the church, have forced it upon the rest of us.” 34.

103 Ibid., The authors give a large alphabetical list of artists and bands that are involved in the occult on page 90.
encounters I’ve ever had.” Other dangerous influences that concern Blanchard and Lucarini include drugs, alcohol abuse, and extra-marital sexual activity. The attempt of Christian rock to mimic a musical style that is associated with such worldliness seems counter-intuitive and ineffective.

In Steve Miller’s book, *The Contemporary Christian Music Debate*, Miller discussed in great depth many of the most popular arguments against the CCM movement and provided insight for the purposes of developing a clear and philosophically sound argument. In response to the argument that worldly influence on music is always damaging, Miller argued that this view is inconsistent. If nonconformity to the world is a strict issue in music, then that standard should be applied to all disciplines and categories of life. For instance, while many churches hold to a high standard of dress in their services, they would be indistinguishable from the average business man or Wall Street trader. Those who disagree with rock-based music on these terms alone enjoy traditional hymns and early Gospel music on the same mp3 players that the world uses, music that has been recorded using the same hardware and software. Miller stated that “A scalpel is an instrument of healing in the hands of the surgeon, but it is an instrument of terror in the hands of the Nazi war criminal.” Miller’s argument is

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104 Levitin, 252.
105 Blanchard and Lucarini, 74.
106 Ibid., 71.
107 Miller, x-xi. Miller writes here, “The aim of my research was not to prove a point or set people straight...I present the results of my labors in hopes that, even if you disagree with my conclusions, you will at least better understand the issues involved and be more fully equipped to chart your own course.”
108 Ibid., 47.
problematic in the sense that it compares objects and actions that are not specifically associated with a sinful lifestyle (mp3 players and recording hardware) to a style of music that is very connected to human depravity. For instance, Christians do not sin by driving the same cars as the world, because those cars do not represent a lifestyle that is contrary to Biblical truth. However, the rock music style has been inextricably connected to ungodly living in the past and therefore should be treated with caution by the church.

In his book *True Worship*, Donald Hustad approached musical influences in a way very similar to Blanchard and Lucarini. He argues that rock music is an expression of rebellion against most forms of authority, including God. Hustad mentions the prevalence of sexual content and its addictive qualities in music. After making these various points, he wrote: “I need not discuss whether this music is the cause of simply the accompaniment of self-destructive, culture-perverting behavior. Its association with these things alone says that the phrase ‘Christian rock’- should be an oxymoron.”

Hustad’s points on musical associations are not without merit. However, it is hard to separate the extra-musical influences from specific works which openly embrace the attitudes mentioned by Hustad and attribute them to all uses of the rock idiom, even those examples which do not send a message that is consistent with the associated depravity Hustad cites. Rebellion, for example, is not always a bad thing. The publisher of *Relevant* magazine, Cameron Strang, commented in an interview that Christian rock rebels against the sex-and-drugs lifestyle which secular rock endorses. In essence, it denies the “rock 109 Hustad, 176. He goes on to say that he does not believe that all person who enjoy rock music are rebellious or immoral, but he insinuates that these examples must have had a major increase in maturity or some other sobering experience before reaching this point. He holds fast to the idea that the rock culture is controlled exclusively by the use of drugs, rebellion, and uncontrolled sexual activity.
While the origins of a style can reveal much about it musically and influentially, this does not preclude God’s ability to convert “secular” art forms for “sacred” purposes. “History has shown that the use of styles originated in and popularized by the world has been demonstrably successful in the church. God can use, and has used, many popular styles to further his message.” Andy Hamilton argues that music is not unbreakably tied to its moral influences. He holds that music is not primarily a worldly substance, but exists outside of worldly ties in a spiritual way. This means that music is an independent entity that can be influenced to a certain degree, but is in no way chained to its roots. In other words, influence is not causal.

An economy of meaningful sound appears to liberate sounds from the need to have a worldly source, and so music escapes the gravitational pull of its causal origin. What remains in musical experience is its non-worldly or musical cause or rational.

Hustad’s points also imply that music is always perceived the same way by people, and that it always results in the same effects. Authors Lovelace and Rice disagree with this idea. They affirm that music is a universal language, but claim that it is impossible to get a group of people to agree on a specific meaning to attribute to any one composition. “Any music in the church must therefore be judged in its relationship to

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110 Blanchard and Lucarini, 73.

111 Hustad uses these terms as discussed in the “sanctification” section. Much of his writing on this topic is found in pages 160-188.

112 Miller, 144.

113 Andy Hamilton, Aesthetics and Music (New York: Continuum International Publishing Group, 2007), 97. On page 96, more clarification is given for this idea: “Zuckerkandl, quoted by Scruton, in some ways anticipates this general position: ‘Tone . . . does not lead us to the thing, to the cause, to which it owes its existence; it has detached itself from that; it is not a property but an entity.”
worship, and for its highest potential must depend in the final analysis on the attitude of each person who shares in any way in the praise of God."\textsuperscript{114} Yet while the general mood of a piece of music \textit{is may be} commonly perceived by most people, this does not mean that the message is equally interpreted by all members of the audience.

Although there is an affinity between music and worship in terms of emotional impact, a major difficulty arises at this point: no two persons will see the same meaning in a painting, nor will two persons react identically to the impact of a drama.\textsuperscript{115}

To contrast the ideas of Hustad and Lovelace/Rice, the former views the influence acting upon the composition and performance of music as objective moral signals, while the latter leaves a part of the moral determiner to the perspective of the audience. The view of Lovelace and Rice might say suggests that appropriate worship that an important factor in the search of an appropriate musical worship setting is music that is an authentic expression of the emotions of the composer and can be a shared honest expression of the congregation. While this implies that the composer must be sincere, it also means that the congregation plays a part in the moral process.\textsuperscript{116} Dale Topp gives a similar statement in \textit{Music in the Christian Community}: “God may also react negatively to our worship music when the words we sing do not harmonize with the lives we lead. Consider the following verses from Amos 5:21-24.”\textsuperscript{117}

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\textsuperscript{114} Lovelace and Rice, 5. \\
\textsuperscript{115} Ibid., 17. \\
\textsuperscript{116} Ibid. \\
\textsuperscript{117} Topp, \textit{Music} 15. Amos 5:21-24 states: “I hate, I despise your feasts, and I take no delight in your solemn assemblies. Even though you offer me our burnt offerings and grain offerings, I will not accept them; and the peace offerings of your fattened animals, I will not look upon them. Take away from me the
The intended message

In his book *The Contemporary Christian Music Debate*, Steve Miller seeks to bring order to the issues involved in the arguments for and against CCM, and gives spiritual perspectives on music and worship, followed by a plea for the usage of contemporary Christian music. According to Miller, a common refutation of the CCM philosophy centers around a study done by the American Medical Association linking the rock beat with drug abuse and immorality. However, this document was careful to avoid implying a causal relationship between style and behavior. Miller continues to stress that he has found no studies linking sexuality with a specific musical style or beat. His belief is that the apparent associations with immorality and rock music originate primarily in a combination of sensuous lyrics, expectations of the audience, and the performers’ life-styles. “We propose that the music style itself does not elicit the ungodly response at a rock concert any more than country music makes people drink and dance in a country night club. It is the intentions of the people and the incitements of the performers that govern the response rather than the style of music.”

Lovelace and Rice have more to say about this issue of association as well. While they agree with both Hustad and Blanchard/Lucarini that humans tend to associate

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emotional stimuli with personal experiences, they agree with Miller that it is not the musical style itself that elicits these personal responses.

Each of us tends to associate certain types of music with certain experiences. By themselves, musical sounds lack specific meaning that can be expressed with words. Without words or prearranged signals, music cannot tell a story or dictate a grocery list. However, musical sounds can closely support meanings that are communicated by other means. For example, music supports and adds flavor to the meaning of sung words or to the meaning of actions in drama, opera, and ballet.120

Thus, music emphasizes the specific message that it carries with it. This view places the intentions of the composer or performer above the extra-musical influences acting upon the musical style itself.

Dale Topp’s model for worship lends itself well to this discussion.121 It addresses a common problem in church worship. It seems as though there is a trend in the church to associate worship in CCM churches with entertainment, much like a concert or show. If the modern worship service is compared to a staged drama, a common model would treat the worship leader and all performers as actors and actresses. The congregation would take the place of the audience, and God would fulfill the role of prompter. According to Topp, this model is not accurate. The correct theology of worship would compare the minister to the stage prompter. In this way, the minister prompts the congregation in a performance of worship to the true audience: God.121 This perspective preserves the term worship music in the church as an authentic description of the imperative relationship

120 Lovelace and Rice, 28.

121 Topp, 13. This analogy was borrowed by Topp from an unidentified professor. The Biblical support references for this point as provided are: Ps. 9:2, 30:4, and 91 of 107 music references in the rest of the Psalter.
between the worshipers and God. In order to prevent this priority from becoming
debased, the instrumentation becomes an important study. **While this problem is not
unique to CCM, the concert-style presentation that is usually associated with CCM
emphasizes this trend.** While a particular style does is not good or evil, worship leaders
should always strive to use instrumentation that is not distracting from the One being
worshipped. Whether that instrumentation is a guitar soloist, or a string ensemble
accompanying a vocal presentation, it must all aid the congregation in a response to God
without detracting from the message in the music.  

**The church’s response**

*With the contemporary worship debate in front of it, local churches must decide*
how they will respond to arguments from both sides of the conversation. If the position of
John Blanchard and Dan Lucarini is taken, the use of any rock-style worship songs is
considered unworthy and unbiblical.  

However, two authors with contrasting views
concerning CCM, Jack Wheaton and Steve Miller, have determined that a thorough
analysis of specific songs used in church services is the best way to ensure that the
congregation is edified.

Steve Miller believes that the use of contemporary Christian music is a necessary
part of an effective church. However, he also understands the dangers and associations
of much of the rock-music lifestyle. Miller warns that the sex, drugs, and occultism of

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122 Ibid.
123 Blanchard and Lucarini, 237.
124 Miller, 1.
many modern rock bands can have dangerous effects on the lives of Christian youth. “The Enemy is no longer restricted to subtle schemes and cold war tactics. The principalities and powers have left the trenches…and many of our citizens are delighted to pay $30 to watch the show.”125 Because of the dangerous associations that accompany rock music, Miller offers guidelines to follow when introducing contemporary worship styles into a church service.126 Miller argues that powerful music must be used in a proper fashion. If the church is ignorant about the power of rock music, the music can become dangerous. Scriptural principles must be followed when choosing music for a worship service.127

Jack Wheaton also advises precautionary measures when utilizing contemporary music. In contrast to Miller, Wheaton does not believe that contemporary worship music is essential to the effectiveness of the church. For the majority of his book, he speaks against many trends in the modern rock worship movement. However, if a church decides that it will use such music, Wheaton offers advice similar to Miller’s. “There is no spiritual ‘superiority’ in the religious music of Europe versus the contemporary religious music of today.”128 Wheaton believes that the traditions of church music over the last three hundred and fifty years should be enjoyed and continued. Also, the best of the contemporary movement should be utilized with caution. First of all, prayer and honesty

125 Ibid., 160.
126 Ibid., 91-103. These guidelines are: “Become all things to all people,” “fit the music to the occasion,” “prepare diligently,” “focus on God and others,” “develop accountability,” “demand spiritual qualifications,” “strive to communicate,” and “be sensitive to the weak.”
127 Ibid., 91.
128 Wheaton, 129.
are prescribed, and these are always needed when discussing controversial church practices. Wheaton goes on to speak against repetitive lyrics, mixed signals, and a lack of authority. He advises quality and organization, and a connection to the Holy Spirit.

Each church must consider what styles of music will be used for worship. If CCM is chosen as a respected music form in a worship service, it is important for the church to monitor the use and effects of this style on its congregation. If worldly associations are being brought into the church through the music, reevaluation must occur. Miller and Wheaton offer practical advice for the correct use and enjoyment of CCM in worship contexts.

The lasting debate

Music in the church has been and always will be an important vehicle for worship. As seen in the long history of sacred music and its influence on the church, it is important to develop biblical views and standards about music in the church. What considering whether certain forms of music are “good” acceptable for Christian worship or no the Christian and what forms are “evil” are imperative questions for the believer to ask. While there will always be debate about what determines the morality of various styles of music, it is important to develop a biblical theology of music, some objective standard by which one may consistently live. This will ensure that the Christian is always capable of enjoying music, and worshiping God in spirit and in truth.

129 Ibid.
130 Ibid., 131-134.
“For each of us, life and music intertwine... for us music and song are intimately related to spirituality, to being alive to what is deepest in and about the human journey.”

Selected Bibliography


111 Saliers, A. Song, 2.


Appendix

A full list of the direct affect of the Enlightenment on
Music embodies, expresses and excites human emotion, feeling and passion.

Music provides entertainment and diversion.

The best music is characterized by constant variety.

Individuality and originality are virtues in musical composition and performance.

The gauge of music’s excellence is popular acclaim; the public is the best judge of good music.

The best kind of music is natural and unlearned—an anti-intellectual attitude towards music.

Music is subject to examination by reason and science.

The social status of the musician was low.

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Evans, 35. The information provided here was quoted by Evans from Faulkner, 1996.