

A STUDY OF THE USE OF INSTRUMENTS OF MUSIC IN THE ASSEMBLY

LESSON TWO: Lessons We Can Learn from the History of Music in the Church

by Truitt Adair

Introduction: It is said that "those who learn nothing from history are doomed to repeat its mistakes." What we will see in this lesson is the fact that the discussion and controversy over the instrumental / acappella issue is not new and it is not unique to the modern Restoration Movement. We will also see, that though instrumental music in the worship of "the church" seems normal to most today and those who sing acappella appear as the oddity, it has not been so for the greater part of Christian history. We will see that from the first century until relatively modern times, the vast majority of Christendom has employed only vocal music and for most of history has been opposed to instrumental praise in church assemblies.

1. In lesson one we looked at God's word and asked, "What does the Word say about the music God desires?"
2. In lesson two we will look at history and ask, "What has the Word said to others about the music God desires."
3. It must be admitted up front that history is not our source of religious authority, but it does help us to test and confirm what we believe, as we view our doctrinal positions through the lens of history.

I. HOW SHOULD WE VIEW THE SILENCE OF THE NEW TESTAMENT AND THE FIRST CENTURY CHURCH REGARDING INSTRUMENTAL MUSIC IN THE ASSEMBLY?

A. Below are some of the most common explanations for this silence:

1. Instruments were used in worship but since it was normal and taken for granted, there was no reason to mention it.

Ans. There is not one shred of evidence, Biblically, historically or archeologically to back up this bold claim.

2. Instruments were mentioned because they are implied in the "singing of Psalms" and in the Greek word, "psallo" (make melody).

Ans. We will look at this in more detail in lesson three. We will see three indications that this explanation is unlikely: No credible lexicon verifies it, no recognized translation includes it, and the Greek Church (those who know what Greek words mean), have never understood it that way.

3. The silence was purely incidental. It wasn't spoken about because it was a non-issue, to God, the apostles and the church.

Ans. The early "church fathers" shortly after the death of the apostles, began to speak about this subject and made it clear that it did matter to them. They believed that it was an important matter.

4. Christians were persecuted and often had to meet in secret. Instruments would be noisy and give away their location.

Ans. This explanation would also have eliminated singing.

5. Early Christians moved from house to house in their assemblies. It would have been difficult to carry instruments with them.

Ans. Most of the instruments in use in the first century were light and portable and could be carried in one hand. It is likely that many homes had them, since instruments seemed to be a common feature of both Jewish and Greek culture.

6. Christians were poor and couldn't afford them.

Ans. Many were poor but a few were wealthy. Even those who were poor were generous. (II Cor. 8:1-5). If instrumental music was important and God-blessed, His people would have been able to "abound to that good work." II Cor. (9:8) Some folks still think this is why we don't use instruments!

7. The Church followed the pattern of the Jewish synagogue, which was acappella, instead of the Temple which was instrumental.

Ans. This explanation is presented by both sides as evidence to prove their claim. The real question is, if the early church did follow the synagogue pattern, why and by whose authority did they make that decision?

B. It is interesting that those who promote instrumental music seldom if ever mention what would seem to be the most natural and Biblical explanation - the only one that has any foundation in scripture. If, as we have already seen, the inspired apostles were guiding the First Century Church by revelation into the will of God regarding its foundational work, worship, spirituality, values, and mission, is it not at least possible that they intentionally taught the church to sing acappella?

1. We know that they taught (commanded) them to sing. (Col.3:16)
2. We know that they regulated and guided the worship assemblies. (I Cor.14)
3. We know they taught Christians about the Lord's Supper (I Cor. 11)

C. It seems to this writer that the most plausible explanation for the silence of the New Testament regarding instrumental music is the fact that the early church did not use the instrument, but sang acappella. And that they did so because that is what they were taught to do by the apostles and prophets and the leaders they trained to take the church into the next century.

Conclusion and summary:

1. The New Testament is silent in regard to the use of instrumental music in the church worship assembly.
2. The most likely explanation for this is the Holy Spirit inspired guidance of the apostles.
3. It is not required that those who worship acappella, refute the instrumental claims in order for us to worship correctly. However, it would be required for those who use instruments to prove their authority for that decision, given the imposing silence of the New Testament regarding their chosen practice.

II. WHAT WE CAN LEARN FROM THE FIRST 1000 YEARS OF CHURCH HISTORY

A. What historians and Encyclopedias have said

"The absence of instrumental music from the church for centuries after the apostles and the sentiment regarding it which pervades the writings of the fathers are unaccountable, if in the apostolic church such music was used." (Schaff-Herzog Encyclopedia, Vol. III, p. 1961)

Joseph Otten: "The Eastern Church has always been vocal, the instrument being completely unheard of. However, the Church has never encouraged and at most only tolerated the use of instruments For almost a thousand years Gregorian chant, without any instrumental or harmonic addition was the only music used in connection with with the liturgy." (The Catholic Encyclopedia, 1913, Vol. 10, p. 657)

"The primitive Christian community held the same view, as we know from the apostolic and post-apostolic literature: instrumental music was thought unfit for religious services; the Christian sources are outspoken in their condemnation of instrumental performances. Originally, only song was considered worthy of direct approach to Divinity." ("The Music of Post-Biblical Judaism," The New Oxford History of Music, Vol. I, p. 135)

Edward Dickinson: "While the Greek and Roman songs were metrical, the Christian psalms were antiphons, prayers, responses, etc., were unmetrical; and while the pagan melodies were always sung to an instrumental accompaniment, the church chant was exclusively vocal." (Music in the History of the Western Church, p. 54)

"There is no record in the N.T. of the use of instruments in the musical worship of the church. In this regard, early believers followed the practice of the Hebrew synagogue music." ("Music," Wycliffe Bible Encyclopedia, p. 1163)

Dr. Frederic Louis Ritter: "We have no real knowledge of the exact character of the music which formed a part of the religious devotion of the first Christian congregations It was, however, purely vocal. Instrumental music was excluded, at first, as having been used by the Romans at their depraved festivities; and everything reminding them of heathen worship could not be endured by the new religionists." (History Of Music From The Christian Era To The Present Time, p. 28)

Lars P. Qualben: "Singing formed an essential part of the Christian worship, but it was in unison and without musical accompaniment." (A History Of The Christian Church, p. 112)

James Pierce: "I come now to say somewhat of the antiquity of musical instruments. But that these were not used in the Christian Church in the primitive times is attested by all the ancient writers with one consentFrom what has been said, it appears no musical instruments were used in the pure times of the church." (A Vindication Of The Dissenters, n.p.)

B. What the early church "fathers" and Christian writings said

Justin Martyr (110-165)

"On the day called Sunday, all who live in cities or in the country gather together to one place, and the memoirs of the apostles or the writings of the prophets are read, as long as time permits; then when the reader has ceased, the president verbally instructs, and exhorts to the imitation of these good things. Then we all rise together and pray, and, as we before said, when our prayer is ended, bread and wine and water are brought, and the president in like manner offers prayers and thanksgivings, according to his ability, and the people assent, saying Amen; and there is a distribution to each, and a participation of that over which thanks have been given, and to those who are absent a portion is sent by the deacons. And they who are well to do, and willing, give what each thinks fit; and what is collected is deposited with the president, who succors [give assistance to] the orphans and widows, and those who, through sickness or any other cause are in want, and those who are in bonds, and the strangers sojourning among us, and in a word takes care of all who are in need. But Sunday is the day on which we all hold our common assembly, because it is the first day on which God, having wrought a change in the darkness and matter, made the world; and Jesus Christ our Savior on the same day rose from the dead." (It is thought by many that the ~~Martyr~~ included singing in his reference to prayer, since the singing was a unison chant. TA)

"It is not simple singing that belongs to the childish state, but singing with lifeless instruments, with dancing, and with clappers. Hence the use of such instruments and the others that belong to the childish state is excluded from the singing in the churches, and simple singing is left. Paul calls this "the sword of the spirit," with which he arms the soldiers of piety against their unseen foes. For it is the word of God, and when it is pondered and sung and proclaimed it has the power to drive out demons." (Some, including Charles Spurgeon, ascribe this work to Justin Martyr (about 150), but it is generally recognized as a much later work of Theodoret (who died about 458)

Iraenaus (180-200)

"For 'from the rising of the sun even to the setting my name has been glorified among the Gentiles, and in every place incense is offered to my name, and a pure sacrifice;' as John also declares in the Apocalypse: 'The incense is the prayers of the saints.' Then again, Paul exhorts us 'to present our bodies a living sacrifice, holy, acceptable unto God, which is your reasonable service.' And again, 'Let us offer the sacrifice of praise, that is, the fruit of the lips.' Now these oblations were not according to the law, the handwriting of which the Lord took away from the midst by cancelling it; but they are according to the Spirit, for we must worship God in spirit and truth."

Clement of Alexandria (170-217)

"Praise Him with the sound of trumpet,' for with the sound of trumpet He shall raise the dead. 'Praise Him on the psaltery;' for the tongue is the psaltery of the Lord. And 'praise Him on the lyre.' By the lyre is meant the mouth struck by the Spirit...'Praise Him on the chords and organs.' Our body he calls an organ, and its nerves are the strings...and when struck by the Spirit, it gives forth human voices." (Clement and those who followed the 'Alexandrian School' made great use of allegory in explaining Old Testament instruments in New Testament applications.- TA)

"We make use of only one organ or instrument, even the peaceful word, with which we honor God; no longer with the old psaltery, trumpet, drum or pipe...for the apostle adds again, 'teaching and admonishing one another in all wisdom, in psalms, and hymns, and spiritual songs, singing with grace in your hearts to God.' for the psalm is a melodious and sober blessing."

"For if people occupy their time with pipes, and psalteries and choirs, and dances, and Egyptian clapping of hands, and such disorderly frivolities, they become quite immodest and intractable, beat on cymbals and drums, and make a noise on instruments of delusion; for plainly such a banquet, as seems to me is a theater of drunkenness...Let the pipe be resigned to the shepherds, and the flute to the superstitious who are engrossed in idolatry. For, in truth, such instruments are to be banished from the temporal banquet, being more suitable for beasts than men...." (This and the following quote refer to social events not to church assemblies. - TA)

"And even if you wish to sing and play to the harp or lyre, there is no blame. Thus shalt thou imitate the righteous Hebrew King in his thanksgiving to God...Confess to the Lord on the harp; play to Him on the psaltery of ten strings...And does not the ten-stringed psaltery indicate the Word Jesus which is manifested by the element of the decade." (This quote seems contradictory to the previous. Perhaps Clement prefers the harp and psaltery music in social events or perhaps, as he often does he is allegorizing the instrument in this passage. In any event, this is not referring to the assembly.- TA)

Tertullian (180-220)

"We meet together as an assembly and congregation...offering up prayer to God...to read our sacred writings...The tried men of our elders preside over us...each puts in a small donation...Each is asked to stand forth and sing, as he can, a hymn to God, either one from the holy scriptures or one of his own composing."

"The command to 'sing to the Lord with psalms and hymns,' comes suitably from him who knew that these who 'drank wine with drums and psalteries' were blamed by God."

Origen (230-254)

"Formerly when those of the circumcision worshiped God in ordinances which were symbols and figures of things to come, it was not out of place to sing hymns to God with the psaltery and lyre...But we render our hymn with a living psaltery, a living lyre, in our spiritual songs. For the unison song of the people of Christ is more pleasing to God than any musical instrument"

Eusebius (300-340)

"He is a Jew indeed who is one inwardly...' We can say that we are in this fashion 'Jews inwardly' when we sing God's praise in spiritual songs with a living psaltery and an ingrafted harp."

Gregory of Nyssa (350-380)

"Now since man is a rational animal, the instrument of his body must be made suitable for the use of reason; as you see musicians producing their music according to the form of their instruments...so it must needs be that the organizations of these instruments of ours should be adapted for reason, that when struck by the vocal organs it might be able to sound properly for the use of words...."

Ambrose (350-397)

"They are singing hymns...will you cling to your harp? They are singing psalms; what business have you with a psaltery and a drum?"

Augustine (380-420)

"Praise the Lord with the harp:' praise the Lord, presenting unto Him your bodies a living sacrifice. 'Sing unto him with the psaltery of ten strings.' Let your members be servants to the Love of God...."

"Confess to the Lord with the harp, sing praises to him with the psaltery of ten strings...' Has not a rule been established in the name of Christ with reference to those 'vigils' of yours that harps should be excluded from this place? And here the order is given to play these instruments...But let no one *turn* his heart to the instruments of the theater. Each one has in himself the instruments which are commanded...."

Niceta, bishop of Remesiana (Serbia) (380-417)

"The office of psalmody is not to be considered abolished merely because many other observances of the old law have fallen into disuse. Only the corporal institutions have been rejected, like circumcisions, the sabbath, sacrifices...So too the trumpets, harps, cymbals and timbrels. For the sound of these we now have a better substitute in music from the mouths of men...."

Chrysostom (345-407)

"Then as soon as they have arisen, they stand up and sing the prophetic hymns with much harmony and well composed tunes. And neither harp nor pipe nor other musical instrument utters such sweet melodies...."

"If you enter into the sacred chorus of God you will be able to stand by David himself. There is no need of lyre there nor of any instruments. But if you choose you will make yourself the lyre, putting to death the members of the flesh."

Phillip Schaff: History of the Christian Church, Vol.4, p. 439

"The use of organs in churches is ascribed to Pope Vitalian (657-672). Constantine Copronymos sent an organ with other presents to King Pepin of France in 767. Charlemagne received one as a present from the Caliph Haroun al Rashid, and had it put up in the cathedral of Aix-la-Chapelle...The attitude of the churches toward the organ varies. It shared to some extent the fate of images, except that it never was an object of worship...The Greek church disapproved the use of organs. The Latin church introduced it pretty generally, but not without the protest of eminent men, so that even in the Council of Trent a motion was made, though not carried, to prohibit the organ at least in the mass."

Thomas Aquinas (c.1250)

"Our church does not use musical instruments, as harps and psalteries, to praise God withal, that she may not seem to Judaize."

SUMMARY AND CONCLUSION: We will conclude with a summary by David W Music in his history of "Instruments in Church, quoted by Price in his book, "New Light on Old Worship," p. 72.

"The Church Fathers were unanimous and vehement in condemning instruments in the worship of the church. They opposed instrumental music on three grounds: 1) They believed that musical instruments and other ceremonies of the Old Testament Temple were characteristic of the church in its infancy, but now, with the coming of Christ, the church had come to its maturity and they were no longer to be used; 2) They believed that the many references to musical instruments in the Old Testament should be interpreted figuratively; and 3) They considered musical instruments to be associated with pagan cults and immoral practices."

III. THE REFORMATION LEADERS AND PROTESTANT SCHOLARS WERE PREDOMINANTLY A CAPELLA AND OPPOSED TO INSTRUMENTS FOR 500 YEARS OF CHURCH HISTORY

John Wycliffe (1320-1384)

He considered the use of an organ in church "a relapse into Judaism, which seeks after signs and a departure from the spiritual nature of Christianity."

Martin Luther (1483-1546)

"The organ in worship is the ensign of Baal; The Roman Catholic Church borrowed it from the Jews." (It should be noted in fairness that Luther later supported the plan of some of his followers to introduce an organ into their church over the objection of others. He believed that as long as the doctrine of "Justification by Faith" was preached that the forms of worship were matters of indifference, regardless of his apparent preference for unaccompanied congregational singing. TA)

Huldreich Zwingli (1484-1531)

"Music, choral or instrumental, no matter how religiously inspired, artistically beautiful, or superlatively performed, must be prohibited from worship because Scripture has made its existence there impossible" (Zwingli was an accomplished musician)

John Calvin (1509-1564)

"Musical instruments in celebrating the praises of God would be no more suitable than the burning of incense, the lighting up of lamps, and the restoration of the other shadows of the law. The papists, therefore, have foolishly borrowed this, as well as many other things, from the Jews.." (Calvin's Commentary on the 33rd Psalm)

John Knox (1513-1572)

Knox was so impressed with the worship reforms of Calvin in Geneva that he took that concept back to Scotland to lead a Protestant Reformation there. His legacy of opposition to instrumental music in worship continues today in the Scottish Reformed Church. His most famous quote is when he referred to the organ in church as "a kist (chest) of whistles."

Henry Ainsworth (1571-1622) (English Puritan)

"The manner of singing is to be holy, reverent, grave, orderly, with understanding, feeling and comfort, to the edification of the church...Instruments of music were so annexed to the songs in the Temple, as incense to the prayers, 2 Chron. 29. Such shadows are ceased, but the substance remains."

John Bunyan (1628-1688) (Author, "Pilgrim's Progress")

"We are not now to worship God in these methods or by such ordinances as once the old church did...These songs were sung with harps, psalteries, cymbals and trumpets; a type of our singing with spiritual joy, from grace in our hearts."

Isaac Watts (1674-1748) (Hymn Writer)

On Revelation 15:3: "It would be as unreasonable to prove from this text that we must sing the very words of the 15th of Exodus in the Christian Church, as to prove from this Book of Revelation that we must use harps and altars, censers, fire and incense."

Cotton Mather (1663-1729) (American Puritan)

"Now there is not one word of institution in the New Testament for instrumental music in the worship of God."

Andrew Fuller (1754-1815) (Scottish Preacher)

"Instrumental music, the more I think of it, appears with increasing evidence to be utterly unsuited to the genius of the gospel dispensation."

Charles Hadden Spurgeon (1800s) (British Preacher)

"David appears to have had a peculiarly tender remembrance of the singing of the pilgrims, and assuredly it is the most delightful part of worship and that which comes nearest to the adoration of heaven. What a degradation to supplant the intelligent song of the whole congregation by the theatrical prettiness of a quartet, bellows, and pipes! We might as well pray by machinery as praise by it." (Commentary on Psalms 42)

John Wesley (Founder American Methodism)

"I have no objection to instruments of music in our chapels, provided they are neither heard nor seen."

Adam Clarke (Methodist Commentator)

"I farther believe that the use of some instruments of music, in the Christian Church, is without the sanction and against the will of God; that they are subversive of the spirit of true devotion, and that they are sinful...I am an old man, and an old minister, and I here declare that I never knew them productive of any good in the worship of God; and have reason to believe that they were productive of much evil. Music, as a science, I esteem and admire: but instruments of music in the house of God I abominate and abhor"

(Adam Clarke's Commentary, Vol. 4, p. 686)

Benedict (Baptist):

"In my earliest intercourse among this people, congregational singing generally prevailed among them....The introduction of the Organ among the Baptists....This instrument, which from time immemorial has been associated with cathedral pomp and prelatical power, and has always been the peculiar favorite of great national churches, at length found its way into Baptist sanctuaries, and the first one ever employed by the denomination in this country, and probably in any other, might have been standing in the singing gallery of the Old Baptist meeting house in Pawtucket, about forty years ago, when I then officiated as pastor - (1840)....Staunch old Baptists in former times would as soon tolerated the Pope of Rome in their pulpits as an organ in their galleries, and yet the instrument has gradually found its way among them....How far this modern organ fever will extend among our people, and whether it will on the whole work a RE-formation or DE-formation in their singing service, time will more fully develop." (Fifty Years Among Baptists, pp. 204-207)

John Spencer Curwen

"Men still living can remember the time when organs were very seldom found outside the Church of England. The Methodists, Independents and Baptists rarely had them, and by the Presbyterians they were stoutly opposed. But since these bodies began to introduce organs, the adoption of them has been unchecked. Even the Presbyterians are giving away, and if we read the future by the past, we can hardly doubt that, in a few years, unaccompanied singing will very seldom be heard. Yet, even in the Church of England itself, organs did not obtain admission without much controversy." (Studies in Worship Music, p. 179)

Conclusion and summary:

1. From the Protestant reformers and leaders we learn that Protestant churches were largely a capella and opposed to instrumental music in their churches for several hundred years after the reformation began.
2. We learn that anytime the instrument was introduced into a fellowship there was serious opposition and sometimes division.
3. We learn that few protestant churches in America used instrumental music until the mid-nineteen century.
4. We learn that in most cases, unity was achieved because the most influential churches and leaders in a fellowship gradually accepted the instrument and the opposition was silenced.
5. We learn that some Protestant groups have remained non-instrumental and some are advocating a return to their non-instrumental heritage.
6. We learn that there is not much of a track record of neutrality regarding this issue. The "both-and" principle has not proven effective in history. Either a fellowship remains non-instrumental or it becomes, in time, totally instrumental.

IV. WHAT DOES OUR RESTORATION HERITAGE TEACH US?

A. Two of the dominate early leaders of the movement were Alexander Campbell and Barton W. Stone. Their teaching on instrumental music at first was compatible, though stylistically different.

1. ALEXANDER CAMPBELL

"(Instrumental music) was well adapted to churches found on the Jewish pattern of things and practicing infant sprinkling. That all persons singing who have no spiritual discernment, taste or relish for spiritual meditation, consolations and sympathies of renewed hearts should call for such an aid is but natural. So to those who have no real devotion and spirituality in them, and whose animal nature flags under the opposition or the oppression of church service, I think that instrumental music would..be an essential prerequisite to fire up their souls to even animal devotion. But I presume, that to all spiritually-minded Christians, such aid would be as a cow bell in a concert." (Memoirs of Alexander Campbell, Vol. 2, p. 366)

2. BARTON W. STONE

"We have just received an extraordinary account of about 30,000 Methodists in England, withdrawing from that church and connection, because the Conference disapproved of the introduction of instrumental music to the churches. The full account shall appear in our next. To us, backwoods Americans, this conduct of those seceders appears be the extreme of folly, and it argues that they have a greater taste for music, than they have for religion. Editor." (Barton Stone, Christian Messenger, vol. 3, No. 2, Dec. 1828, p. 48 in bound volume)

3. At first the rhetoric of both Campbell and Stone was directed at the denominations. When discussions began among insiders of the "movement" about the instrumental question they seemed to take different courses. Campbell held that the unity of the movement and world evangelism were more important than the doctrinal considerations behind them, so that late in his life he tended toward those that advocated the instrument and missionary society while the followers of Stone held that real unity was only possible based on scripture and evangelism would accomplish little if the resulting Christians were led into apostasy.

B. At about the time that most American denominations had largely adopted the instrument and most opposition was marginal, the transition was in its infancy among Restoration churches.

1. The first known instrument to be introduced into the fellowship was brought in by a preacher named L.L. Pinkerton at Midway, Kentucky in 1859. He writes:

"So far as known to me, or I presume to you, I am the only 'preacher' in Kentucky of our brotherhood who has publicly advocated the propriety of employing instrumental music in some churches, and that the church of God in Midway is the only church that has yet made a decided effort to introduce it" (L. L. Pinkerton, American Christian Review, 1860, as quoted by Cecil Willis in W. W. Otey: Contender for the Faith).

2. Earl West wrote later, "Apostasy in music among 19th century churches that had endeavored to restore New Testament authority in worship and work began, in the main, following the Civil War' In 1868, Ben Franklin guessed that there were ten thousand congregations and not over fifty had used an instrument in worship." (Earl West, Search for the Ancient Order, Vol. 2, pp. 80, 81)

C. As the instrumental argument heated up and more churches adopted the instrument, very emotional debates and articles in brotherhood publication began to proliferate.

1. **Ben Franklin wrote:** "If any one had told us, 40 years ago, that we would live to see the day where those professing to be Christians who claim the Holy Scriptures as their only rule of faith and practice, those under the command, and who profess to appreciate the meaning of the command to observe whatsoever I have commanded you' would bring instruments of music into a worshiping assembly and use it there in worship, we should have repelled the idea as an idle dream. But this only shows how little we knew of what men would do; or how little we saw of the power of the adversary to subvert the purest principles, to deceive the hearts of the simple, to undermine the very foundation of all piety, and turn the very worship of God itself into an attraction for the people of the world and entertainment, or amusement." (Benjamin Franklin, Gospel Preacher, Vol 2, p. 411,419-429)

2. **J. W. McGarvey wrote:** "And if any man who is a preacher believes that the apostle teaches the use of instrumental music in the church by enjoining the singing of psalms, he is one of those that smatters in Greek who can believe anything that he wishes to believe. When the wish is father to the thought, correct exegesis is like water on a duck's back" (J. W. McGarvey, Biblical Criticism, p. 116).

3. **Robert Milligan wrote:** "The tendency of instrumental music is to divert the minds of many from the sentiment of the song to the mere sound of the organ, and in this way it often serves to promote formalism in Churches" (Robert Milligan, Scheme of Redemption, p. 386).

4. **David Lipscomb wrote:** "Neither he [Paul] nor any other apostle, nor the Lord Jesus, nor any of the disciples for five hundred years, used instruments. This too, in the face of the fact that the Jews had used instruments in the days of their prosperity and that the Greeks and heathen nations all used them in their worship. They were dropped out with such emphasis that they were not taken up till the middle of the Dark Ages, and came in as part of the order of the Roman Catholic Church. It seems there cannot be doubt but that the use of instrumental music in connection with the

worship of God, whether used as a part of the worship or as an attraction accompaniment, is unauthorized by God and violates the oft-repeated prohibition to add nothing to, take nothing from, the commandments of the Lord. It destroys the difference between the clean and the unclean, the holy and unholy, counts the blood of the Son of God unclean, and tramples under foot the authority of the Son of God. They have not been authorized by God or sanctified with the blood of his Son." (David Lipscomb, *Queries and Answers* by David Lipscomb p. 226-227, and *Gospel Advocate*, 1899, p. 376-377)

D. Many influential leaders like Moses Lard tried to remain neutral on the issue of music and appeal to both sides to maintain unity. The appeal to the instrumental churches was to give it up in the interest of unity and the consciences of their brethren. The appeal to the non-instrumental was to not insist on conformity to their conclusions in order to have fellowship. Apparently, neither side was persuaded by the appeals and the gap widened, leading to separate listings in the 1906 U.S. Government Census.

CONCLUSION AND DISCUSSION

1. After 2000 years have passed, how can we know what the Lord and His apostles intended for the Church in regard to this issue?
2. What is the primary lesson you have learned from the "church fathers?"
3. What truth or principle struck you most regarding the history of the Protestant Reformation?
4. 100 years later, how can we keep from repeating the division of 1906?

Use this in response to Rick's first lesson.....

The Wallace-Hunt Debate was held in the auditorium of the School of Evangelism in Ottumwa, Iowa during the month of April, 1951. The debaters were G. K. Wallace, Tampa, Florida, an evangelist and teacher of Bible at Florida Christian College and Julian O. Hunt, Lexington, Kentucky, minister for the Martland Avenue Christian Church. The proposition was stated as follows: "Resolved, that according to the New Testament the infallibly safe side is for Christians to use mechanical instruments of music in connection with praises offered to God." Mr. Hunt took the affirmative position and Mr. Wallace the negative.

Mr. Hunt revealed that there are 44 passages in the New Testament that make mention of instruments of music. He argued that not once does the New Testament condemn or even speak against them. He further maintained that there was ample opportunity for inspired writers to condemn them, and the fact that they failed to do so is tantamount to New Testament approval. He concluded this argument by stating, "Anything that is mentioned in the New Testament is mentioned for one of three purposes....either to uphold it, to condemn it, or the Scripture is neutral about it." As further proof he cited the fact that the New Testament upholds baptism, condemns sin and is neutral on the subject of circumcision. He concluded that circumcision or uncircumcision avails nothing (Galatians 5:6) and that this same principle applies to the use of instrumental music in the worship service.

Mr. Wallace's answer was first of all to partially agree with Mr. Hunt. He stated, "It (instrumental music) is mentioned 44 times but not once in connection with the New Testament Church...The Sabbath is mentioned 58 times, but that does not prove that we ought to observe the Sabbath day." And, on justifying instrumental music on a "neutral grounds argument," Wallace said, "There are some things that are morally right that are religiously wrong. It is morally right to use an instrument, but it is religiously wrong.... He (Hunt) said that circumcision is just neutral. Turn with me to Galatians 5:3, 'If ye receive circumcision, ye are fallen from grace.' It is morally right, but religiously wrong. If you should use circumcision as a religious act, Christ would not have anything to do with you." (Wallace-Hunt Debate, Telegram Book Co., Longview, Wash., 1953)