

# DOWNLOAD PDF COMMENTARY FROM THE INSTRUMENTAL ACCOMPANIMENT

## Chapter 1 : Voicebox Industries | Give Your Business a Karaoke Voice

*Commentary: Instrumental Music Abstract and Keywords Globalization and technological developments during the twentieth century have led to major changes in the extent to which we can access music, the ways that we do so, and also the types of instruments which are played.*

There the idea is of teaching: On their frequent use see 1Corinthians It is often considered as inclusive of the other two as etymologically it might well be , but the genius of the passage appears to make it co-ordinate, and so distinct from them. In a passage of Philo 2 p. Lightfoot on Colossians 3: Paul seems to allude in 1Corinthians Singing and making melody in your heart. That described audible and public melody; this, the secret utterance of music in the soul, whether accompanying the other or distinct from it. Time is a talent given us by God, and it is misspent and lost when not employed according to his design. If we have lost our time heretofore, we must double our diligence for the future. Of that time which thousands on a dying bed would gladly redeem at the price of the whole world, how little do men think, and to what trifles they daily sacrifice it! People are very apt to complain of bad times; it were well if that stirred them more to redeem time. Ignorance of our duty, and neglect of our souls, show the greatest folly. Drunkenness is a sin that never goes alone, but carries men into other evils; it is a sin very provoking to God. The drunkard holds out to his family and to the world the sad spectacle of a sinner hardened beyond what is common, and hastening to perdition. When afflicted or weary, let us not seek to raise our spirits by strong drink, which is hateful and hurtful, and only ends in making sorrows more felt. But by fervent prayer let us seek to be filled with the Spirit, and to avoid whatever may grieve our gracious Comforter. Though we are not always singing, we should be always giving thanks; we should never want disposition for this duty, as we never want matter for it, through the whole course of our lives. Always, even in trials and afflictions, and for all things; being satisfied of their loving intent, and good tendency. God keeps believers from sinning against him, and engages them to submit one to another in all he has commanded, to promote his glory, and to fulfil their duties to each other. This has the force of a command, and it is a matter of obligation on Christians. From the beginning, praise was an important part of public worship, and is designed to be to the end of the world; see the notes on 1 Corinthians Nothing is more clear than that it was practiced by the Saviour himself and the apostles see Matthew They speak the language of devotion at all times, and a large part of them are as well suited to the services of the sanctuary now as they were when first composed. And hymns - It is not easy to determine precisely what is the difference in the meaning of the words used here, or to designate the kind of compositions which were used in the early churches. A "hymn" is properly a song or ode in honor of God. Among the pagan it was a song in honor of some deity. With us now it denotes a short poem, composed for religious service, and sung in praise to God. Such brief poems were common among the pagan, and it was natural that Christians should early introduce and adopt them. Whether any of them were composed by the apostles it is impossible now to determine, though the presumption is very strong that if they had been they would have been preserved with as much care as their epistles, or as the Psalms. One thing is proved clearly by this passage, that there were other compositions used in the praise of God than the Psalms of David; and if it was right then to make use of such compositions, it is now. They were not merely "Psalms" that were sung, but there were hymns and odes. Odes or songs relating to spiritual things in contradistinction from these which were sung in places of festivity and revelry. An "ode" is properly a short poem or song adapted to be set to music, or to be sung; a lyric poem. In what way these were sung, it is now vain to conjecture. Whether with or without instrumental accompaniments; whether by a choir or by the assembly; whether by an individual only, or whether they were by responses, it is not possible to decide from anything in the New Testament. It is probable that it would be done in the most simple manner possible. Yet as music constituted so important a part of the worship of the temple, it is evident that the early Christians would be by no means indifferent to the nature of the music which they had in their churches. And as it was so important a part of the worship of the pagan gods, and

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contributed so much to maintain the influence of paganism, it is not unlikely that the early Christians would feel the importance of making their music attractive, and of making it tributary to the support of religion. If there is attractive music at the banquet, and in the theater, contributing to the maintenance of amusements where God is forgotten, assuredly the music of the sanctuary should not be such as to disgust those of pure and refined taste. The prevailing character of music in the worship of God should be vocal. If instruments are employed, they should be so subordinate that the service may be characterized as singing. And making melody - "Melody" is an agreeable succession of sounds; a succession so regulated and modulated as to please the ear. It differs from "harmony," inasmuch as melody is an agreeable succession of sounds by a single voice; harmony consists in the accordance of different sounds. It is not certain, however, that the apostle here had reference to what is properly called "melody. It is most frequently used in the sense of touching or playing a lyre, or a harp; and then it denotes to make music in general, to sing - perhaps usually with the idea of being accompanied with a lyre or harp. It is used, in the New Testament, only in Romans 5: The idea here is, that of singing in the heart, or praising God from the heart. The psalms, and hymns, and songs were to be sung so that the heart should be engaged, and not so as to be mere music, or a mere external performance. On the phrase "in the heart," see the notes on 1 Corinthians To the Lord - In praise of the Lord, or addressed to him. Singing, as here meant, is a direct and solemn act of worship, and should be considered such as really as prayer. In singing we should regard ourselves as speaking directly to God, and the words, therefore, should be spoken with a solemnity and awe becoming such a direct address to the great Yahweh. So Pliny says of the early Christians, "Carmenque Christo quasi Deo dicere secure invicem" - "and they sang among themselves hymns to Christ as God. The leader "ought" to be a Christian; and they who join in it "ought" also to give their hearts to the Redeemer. Perhaps it would not be proper to say absolutely that no one who is not a professor of religion should take part in the exercises of a choir in a church; but thoro can be no error in saying that such persons "ought" to give themselves to Christ, and to sing from the heart. Their voices would be none the less sweet; their music no less pure and beautiful; nor could their own pleasure in the service be lessened. A choir of sweet singers in a church - united in the same praises here - "ought" to be prepared to join in the same praises around the throne of God. Jamieson-Fausset-Brown Bible Commentary Contrast the drunken "songs," Am 8: The contrast is between the heathen and the Christian practice, "Let your songs be not the drinking songs of heathen feasts, but psalms and hymns; and their accompaniment, not the music of the lyre, but the melody of the heart" [Conybeare and Howson]. Singing and making melody in your heart; not only with your voice, but with inward affection, contrary to the guise of hypocrites. By psalms are meant the Psalms of David, and others which compose the book that goes by that name, for other psalms there are none; and by "hymns" we are to understand, not such as are made by good men, without the inspiration of the Spirit of God; since they are placed between psalms and spiritual songs, made by men inspired by the Holy Ghost; and are put upon a level with them, and to be sung along with them, to the edification of churches; but these are only another name for the Book of Psalms, the running title of which may as well be the Book of Hymns, as it is rendered by Ainsworth; and the psalm which our Lord sung with his disciples after the supper, is called an hymn; and so are the psalms in general called hymns, by Philo the Jew n ; and songs and hymns by Josephus o ; and , "songs and praises", or "hymns", in the Talmud p: See 1 Corinthians Paul denotes a religious song in general bearing the character of the O. But worship is not spoken of here; and that the Christians, filled by the Spirit, improvised psalms, is clear from 1 Corinthians Such Christian psalms and hymns are meant, as the Spirit gave them to be uttered Acts 2: But how could it have occurred to Paul here to enter such a protest against mere lip-praise, when he, in fact, represents the psalm-singing, etc. The idea is not that of meditation, but that of converse. There is nothing, however, to suggest the thought of actual worship. In their intercourse one with another their language would not be that of ordinary convention, far less that of base intoxication, but that of spiritual devotion and thankfulness. Psalms, hymns, and spiritual songs are mentioned again in Colossians 3: What the distinctions are, if any, between the three terms has been considerably disputed. The three words are brought together here with a view to rhetorical force, and it is precarious, therefore, to build

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much upon supposed differences between them. There were Christian psalms—psalms which the Holy Spirit moved the primitive Christians to utter when they came together in worship 1 Corinthians On this view the adj. It is omitted by [ ] [ ] [ ], Orig. The question, however, is whether this clause is to be taken as coordinate or as subordinate. Besides the contrast in the context is not between lip-praise and heart-praise on the part of Christians, but between Christian converse expressing itself in praise, and the vain or profligate talk of the heathen. Petersburg, collated by Tischendorf. Its text is deficient for chap. Petersburg, published in facsimile type by its discoverer, Tischendorf, in The Latin text, g, is based on the O. Cambridge Bible for Schools and Colleges It has been thought that we have here a suggestion of responsive chanting. But this is most precarious, to say the least; the words being fully satisfied by the thought of the mutual spiritual help, most real and powerful now as then, given on any occasion of common spiritual praise. Still, it is interesting to remember that responsive hymn-singing was, as a fact, used very early in Christian worship. In the famous Letter of Pliny to Trajan written between a. But there is probability in the suggestion that the psalm was generally a rhythmic utterance, either actually one of the O. Another suggested distinction is that a psalm Gr. But this cannot be sustained in detail. We may just note that 1 Pliny quoted above on this verse speaks already of Christian hymnody, very early cent. This seems to assume the use of lute or flute on such occasions. The Spirit makes believers eloquent[86] [disertos]. Pulpit Commentary Verse Literally, this would denote antiphonal singing, but this is rather an artificial idea for so simple times. It seems here to denote one person singing one hymn, then another another, and so on; and the meetings would seem to have been for social Christian enjoyment rather than for the public worship of God. In the Epistle to the Colossians it is, "Teaching and admonishing one another with psalms," and this has more of the idea of public worship; and if it be proper to express joyful feelings in the comparatively private social gatherings of Christians, it is proper to do the same in united public worship. In psalms and hymns and spiritual songs.

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### Chapter 2 : Cantata BWV - Commentary

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If you were to do an internet search Yahoo, Google, etc. This portrayal of church history seems to have been passed down from generation to generation starting with so-called church of Christ ministers such as M. Hardeman and continues on through the 21st Century. Don McClain, *Odd Folks*, chart 11, states: One such website is [www](http://www). This is sloppy scholarship at best. The Anglican Church at that time c. Even if they were, these writings comprise volumes of works, each volume containing to pages each. Today we have these works available in PDF Portable Date Format , which allows for specific word searches, and makes research one hundred times easier. I am sure that our opponents would agree that it would not. Anyone who says that there are no references to believers worshipping God with musical instruments in early church history is either 1 ignorant of church history 2 extremely biased in their studies or 3 extremely lazy in their studies. In order to prove his claim that the early church did not use musical instruments, Don McClain appealed to supposed statements from: Simply singing is not agreeable to children [the aforementioned Jews], but singing with lifeless instruments and with dancing and clapping is. On this account the use of this kind of instruments and of others agreeable to children is removed from the songs of the churches, and there is left remaining simply singing. Scholars have recognized for over years that this work is spurious In , George Faber demonstrated from internal evidence from the text would not allow an early date, like the writings of Justin Martyr. Some scholars attribute this work to Theodoret, while others say Diodorus of Tarsus, which puts the date of the writing somewhere from to A. So they parade these quotes off as being that of Justin Martyr, which it is not, and act like that this was the practice of the early church “ which it was not. So what did Justin Martyr c. This definitely refers to musical instruments! And by the same token when Justin said Christ saved us to adontes and psallontes “ psallo has reference to playing a musical instrument. Also, even though Eusebius a Catholic priest did not use musical instruments, this does not mean that believers outside of the Catholic Church did not use musical instruments. Bunsen considers its first propagators specimens of the clairvoyant art, and pointedly cites the manipulations they were said to practice like persons playing on the harp , in proof of this. Who were the Montanist? They were a group of Spirit-filled, One God believers! Groups of Montanist survived all the way into the 8th Century! The Catholic Church condemned the Montanist as a heresy and destroyed virtually all of their writing, so what we know of the Montanist is based mostly on the biased writings of the Catholics. It is well known that Clement specifically references musical instruments in his writings. This is pure speculation! McClain, *Odd Folks* chart 14, quotes a statement from Tertullian c. You will hate, O Christian, the things whose authors must be the objects of your utter detestation. Both Ephraim Syrus c. Ephraim stated *Post Nicene Fathers*, vol. The Gentiles have assembled and have come to hear His strains. You might hear the whole contents of the old and new testaments come bubbling up out of her heart. Fasting is her sport, and prayer she makes her pastime. The pipe, tabret, and harp here associate so intimately with the sensual heathen cults, as well as with the wild revelries and shameless performances of the degenerate theater and circus, it is easy to understand the prejudices against their use in the worship. Remember, McClain offered no source material to reflect the validity of his quote. However, this does not negate the fact that men of that time c. Aquinas was an Italian Dominican priest of the Catholic Church. Does Don McClain honestly think that Aquinas was a historical representation of the church of Christ denomination that he represents? If not, then this appeal to Aquinas is superfluous! *Odd Folks* chart 19, McClain offers a quote from John Calvin that musical instruments were no more suitable than burning incense. John Calvin taught all sorts of false doctrine such total depravity and unconditional eternal security! Luther was at odds with John Calvin on this subject. Luther taught Gospel Liberty, that anything not specifically condemned in the New Testament was authorized. This statement is not actually taken from any of the writings of John Wesley themselves. Rather,

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this statement is actually a second hand quote taken from Adam Clarke, a Methodist commentator who violently opposed musical instruments. Steve Wolfgang, a church of Christ denomination minister, in Truth Magazine, , pp. John Wesley by no means condemned musical instruments in worship to God. We had a large and serious congregation at the New Church, both morning and afternoon. The organ is one of the finest toned I ever heard, and the congregation singing with it make a sweet harmony. Many so-called church of Christ denomination preachers have followed Clarke in this teaching. This borderlines on blasphemy because it implies that Scriptures such as Psalm were not inspired God breathed! Adam Clarke also taught such ridiculous ideas that the Sun was habitable with rivers and seas, with a phosphoric atmosphere comments on Gen. Clarke also taught that baptizo means dip or sprinkle and it was impossible for John the Baptist to have dipped all his converts comments on Matt. We do not need them. That would hinder rather than help our praise. This is the sweetest and best music. No instrument is like the human voice. And had McClain researched this quote for himself he would have found that Spurgeon went on to say: We do not need them, they would hinder than help our praise, but if others are otherwise minded, are they not living in gospel liberty? It is apparent that Don McClain, as well as most other so-called church of Christ denomination preachers, picks and chooses certain quotes without even regarding the context of those statements. They have failed to even attempt at a detailed study of musical instruments in church history. The New Testament church, from its birth, used musical instruments in worship to God. And the Lord added to the church daily such as should be saved. This means that from the birth of the church in Acts 2, the apostles praised God to the accompaniment of musical instruments in the temple. As we have shown in this study, sects of believers from the time of the apostles onward have worshipped God with musical instruments. It is an absolute perversion of history to claim that musical instruments were never used in worship to God in church for the first six or seven centuries.

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## Chapter 3 : Karaoke Legal Issues

*However, there are karaoke apps that you can download for free. If these apps are unavailable to you, karaoke tracks can be found online for your use. I truly believe that karaoke is the perfect.*

**BWV - Background** Since this is a relatively short piece, I had the time to compile for you a detailed background from some sources **W. Composition** This is a chorus motet or 1st movement of a cantata, see below , which was performed at the grave-side ceremony for Count Friedrich von Flemming, October 11, Bach probably composed it about three years before this burial. Like BWV 50 , it is a chorus in motet style but with only one four-part choir. It was performed a second time about ten years later using a different scoring. The organ would not have been used at the grave-yard ceremony, but only in the later indoor performances. In the 2nd version Bach decided to re-score the brass consort with four-part strings and continuo but retaining the independent part for lute. At the same time he indicated that 3 oboes and a bassoon might be added. One source claims that the Lute is a bass Cornett. Other says that it is in fact simply a natural horn or hunting horn German Waldhorn. If Bach used the term Lute rather than Corno da caccia, it is because this motet was written for a funeral procession whence the fact that there is continuo: This was presumably because it appeared to resemble the opening chorus of a cantata, with its instrumental prelude and interlude and the chorale-fantasia style of its vocal writing. Some experts think even today that it is the first and the only extant movement of an original funeral cantata. Others think that it is definitely not a cantata movement and it is complete in itself. The idea that it is a motet would seem to be confirmed by the fact that it is funeral music. The instrumentation for the 1st version suggests a performance during a funeral procession or at the grave. The obbligato instrumental parts added for the second version are unusual in a case of a motet. Since the work is also very similar in style to certain chorales in the cantatas, it is impossible to assign it unequivocally to a specific genre. Regarding the recordings of this movement – Harnoncourt, Rilling and Leusink did not include it in their complete Bach Cantatas cycles. Bach, which did not find a place in any other grouping of the Brilliant Classics Bach Edition. **Commentary** In the opening bars Bach takes a decorated motif derived from the slow stepwise rise and fall of the chorale tune heard, when the voices enter, in long notes in the sopranos and extends it as a six-part counterpoint. This passage returns unaltered after the last line of the chorale, while 3 shorter sections treating the same material serve to separate the individual lines of the text. A repeat sign, at the point where the opening bars return, allows for further stanzas not otherwise indicated in the score to be included and activates a large-scale architectural symmetry. The movement has a straightforward simplicity befitting the ceremony for which it was intended. The upper voices begin to sing the melody of each line, which is then repeated by the lower voice. The instrumental accompaniment is so laid out that in spite of a great degree of independence it is able to support the choir whenever it enters. This is one of the most moving chorale settings that Bach ever composed. It has a melancholy beauty all its own. Remembering that about one-third of Bach Cantatas have been lost, we should better enjoy from what survived, instead of being sorrow of what we miss.

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### Chapter 4 : Commentary: Instrumental Music - Oxford Handbooks

*Piano accompaniment of "Mandoline" L 29, a m lodie from French composer Claude Debussy on a text by Paul Verlaine. The key is for high voice, contains no accidentals, and starts with D dorian.*

What you will find here are my personal beliefs and opinions. Make of them what you will. If you are dealing with any legal issues please contact an attorney. I welcome your comments on these issues. Format Shifting Controversy If you are a professional karaoke host you have most likely read about the current controversy concerning using format shifted karaoke song tracks to run your shows. Like many others you may be thinking that since you are strictly 1: The courts may actually agree with you on this point but there is a twist when it comes to karaoke song tracks. When you format shift a song track from the original disc you are compressing the audio and therefore degrading it to some degree. This is the argument being used to force karaoke hosts into agreeing to an audit of their karaoke music library. A law suit is filed by the manufacturer and then they offer to drop the suit if you submit to an audit. To my knowledge the audit does not include any testing of the format shifted song tracks for their audio or video quality. At this point it appears that there are only a couple of ways to protect yourself from these tactics. Either way you are no longer committing copyright infringement. There was recently a case settled in Arizona between a karaoke disc manufacturer and a professional karaoke host. You can read about the particulars of that case at the PDF Archive. I recommend you read this and come to your own conclusions. A Personal Commentary Karaoke music piracy is a big problem that affects both the manufacturers and legitimate karaoke hosts. Many of you know of at least one KJ who has thousands of karaoke songs that they obtained illegally by buying a loaded hard drive. Or perhaps a KJ who has one set of discs but has duplicated them on multiple hard drives to use with multiple systems. These are the true pirates and if you have compelling evidence of their illegal activities you should report them. These are the pirates who are costing you gigs and income because they can easily undercut your price. If you are a legitimate KJ you have invested a lot of money in your karaoke discs. If you have changed over to a computerized system you have ripped the songs from those discs to a hard drive maintaining a 1: You have not duplicated the hard drive for use with other systems. You are not a pirate. These law suits are being filed against any karaoke host who performs their karaoke songs from a computer hard drive. They want to use you in their battle against piracy at your expense. You will not be compensated for any expenses incurred from submitting to the periodic audits. In fact, you may be charged for the privilege. Some karaoke hosts look at the audit as a noble gesture believing that they are doing their part to fight piracy. I have no problem with a voluntary audit. Perhaps if enough karaoke hosts become "certified" it would go a long way in putting the pirating karaoke hosts out of business. I do have a problem with legitimate karaoke hosts being railroaded into submitting to an audit with some legal ploy. And being a law abiding citizen I will not commit trademark copyright infringement and therefore have removed the offending songs from my library. Article by Richard Wise. Follow me on Join Our Mailing List.

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### Chapter 5 : Why Instruments of Music Should Not Be Used in Christian Worship

*Like abortion, guns and prayer in schools, karaoke is a social phenomenon that divides people into armed camps. On one side, those who hate karaoke are armed with the indisputable argument that it.*

What did early Christians believe about using instrumental music in worship? Before AD Uninspired records of how early Christians worshipped and what doctrine they believed! Using instrumental music in worship???

Citations in alphabetic order: Give praise to the Lord on the harp, sing to Him with the psaltery, the instrument of ten strings. Sing to Him a new canticle. But the Church Roman Catholic does not make use of musical instruments, such as harps and psalteries, in the divine praises, for fear of seeming to imitate the Jews. Therefore in like manner neither should song be used in the divine praises. Notice he is citing objections to those who refuse instrumental music in worship and his response is noted in italics, red where Aquinas likens instrumental music as a Judaizing practice. He had a lyre with lifeless strings, the church has a lyre with living strings. Our tongues are the strings of the lyre with a different tone indeed but much more in accordance with piety. Here there is no need for the cithara, or for stretched strings, or for the plectrum, or for art, or for any instrument; but, if you like, you may yourself become a cithara, mortifying the members of the flesh and making a full harmony of mind and body. For when the flesh no longer lusts against the Spirit, but has submitted to its orders and has been led at length into the best and most admirable path, then will you create a spiritual melody. Source Readings in Music History, ed. New York, , pg. Such musical instruments must be excluded from our wingless feasts, for they are more suited for beasts and for the class of men that is least capable of reason than for men. The Spirit, to purify the divine liturgy from any such unrestrained revelry chants: In reality, man is an instrument for peace, but these other things, if anyone concerns himself overmuch with them, become instruments of conflict, for inflame the passions. The Etruscans, for example, use the trumpet for war; the Arcadians, the horn; the Sicels, the flute; the Cretans, the lyre; the Lacedemonians, the pipe; the Thracians, the bugle; the Egyptians, the drum; and the Arabs, the cymbal. But as for us, we make use of one instrument alone: So far was he from singing the praises of daemons that they were put to flight by him with the true music; and when Saul was Possessed, David healed him merely by playing the harp. The Lord fashioned man a beautiful, breathing instrument, after His own imaged and assuredly He Himself is an all-harmonious instrument of God, melodious and holy, the wisdom that is above this world, the heavenly Word. By the power of the Holy Spirit He arranged in harmonious order this great world, yes, and the little world of man too, body and soul together; and on this many-voiced instruments of the universe He makes music to God, and sings to the human instrument. The church rings with the noise of trumpets, pipes, and dulcimers; and human voices strive to bear their part with them. Men run to church as to a theatre, to have their ears tickled. And for this end organ makers are hired with great salaries, and a company of boys, who waste all their time learning these whining tones. We render our hymn with a living psalterion and a living cithara with spiritual songs. The unison voices of Christians would be more acceptable to God than any musical instrument. Accordingly in all the churches of God, united in soul and attitude, with one mind and in agreement of faith and piety we send up a unison melody in the words of the Psalms. Gregory rendered great service to church music by the introduction of what are known as the Ambrosian and Gregorian chants Ecclesiastical chant, departing in some instances from the simple majesty of its original character, became more artistic, and, on this account, less heavenly and more profane; and the Fathers of the Church were not slow to censure this corruption of the old and honored church song. Finally, the organ, which seemed an earthly echo of the angelic choirs in heaven, added its full, rich, and inspiring notes to the beautiful simplicity of the Gregorian chant" Alzog, Catholic Scholar, Church Historian of the University of Freiburg and champion of instrumental music in worship, was faithful to his scholarship when he wrote, Universal Church History, Vol. When the Reformation came to England, the Anglican church came within one vote of abolishing instrumental music in Thus the church of England was at one time on the verge of excluding

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instrumental music from the worship, the practice being retained by a single vote. Having come directly from the Roman Catholic church who had long used instrumental music, it is easy to see why the Anglican church continued the practice: When the vote came to be taken, on these propositions, forty-three voted for them and thirty-five against; but when the proxies were counted, the balance was turned, the final state of the vote being fifty-eight for and fifty-nine against. Thus, it was determined by a single vote, and that the proxy of an absent person who did not hear the reasoning that the Prayer-Book should remain unimproved, that there should be no further reformation, that there should be no relief granted to those whose consciences felt aggrieved by the admixture of human inventions in the worship of God. Animal sacrifices and all manmade things become inadequate. The only gifts that befit the nature of God are the gifts of the spirit - love, loyalty, obedience, devotion" W. Barclay, The Gospel of John, Vol. 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, where I then officiated as pastor. 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. The use of the instrumental, indeed, is much ancients, but not in church service. In the Western parts, the instrument, as not so much as known till the eighth century; for the first organ that was ever seen in France was one sent as a present to King Pepin by Constantinus Copronymus, the Greek emperor. But, now, it was only, used in princes courts, and not yet brought into churches; nor was it ever received into the Greek churches, there being no mention of an organ in all their liturgies ancient or modern. The Papists therefore, have foolishly borrowed, this, as well as many other things, from the Jews. Men who are fond of outward pomp may delight in that noise; but the simplicity which God recommends to us by the apostles is far more pleasing to him. Paul allows us to bless God in the public assembly of the saints, only in a known tongue I Cor. Clement of Alexandria severely condemns the use of instruments even at Christian banquets. Chrysostum sharply contrasts the customs of the Christians when they had full freedom with those of the Jews of the Old Testament. The organ, in its primitive and rude form, was the first, and for a long time the sole, instrument used to accompany the chant. The church has never encouraged and at most only tolerated the use of instruments. She holds up as her ideal the unaccompanied chant, and polyphonic, a-capella style. The Sistene Chapel has not even an organ. CATHOLIC "We need not shrink from admitting that candles, like incense and lustral water, were commonly employed in pagan worship and the rites paid to the dead. But the Church, from a very early period, took them into her service, just as she adopted many other things indifferent in themselves, which seemed proper to enhance the splendor of religious ceremony. We must not forget that most of these adjuncts to worship, like music, lights, perfumes, ablutions, floral decorations, canopies, fans, screens, bells, vestments, etc. In , a great organ was sent as a present to Pepin by the Byzantine Emperor, Constantine, and placed in the church St. No; the whole spirit, soul, and genius of the Christian religion are against this; and those who know the Church of God best, and what constitutes its genuine spiritual state, know that these things have been introduced as a substitute for the life and power of religion; and that where they prevail most, there is least of the power of Christianity. Away with such portentous baubles from the worship of that infinite Spirit who requires His followers to worship Him in spirit and truth, for to no such worship are these instruments friendly. CLARKE "I am an old man, and I here declare that I never knew them to be productive of any good in the worship of God, and have reason to believe that they are productive of much evil. Music as a science I esteem and admire, but instrumental music in the house of God I abominate and abhor. This is the abuse of music, and I here register my protest against all such corruption of the worship of the author of Christianity. The late and venerable and most eminent divine, the Rev. Such musical accompaniments were gradually introduced; but they can hardly be assigned to

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a period earlier than the fifth and sixth centuries. Organs were unknown in church until the eighth or ninth centuries. Previous to this, they had their place in the theater, rather than in the church. We know that instruments performed an important function in the Hebrew temple service and in the ceremonies of the Greeks. At this point, however, a break was made with all previous practice, and although the lyre and flute were sometimes employed by the Greek converts, as a general rule the use of instruments in worship was condemned. Chrysostom, refer to them only to denounce them. Clement says, "Only one instrument do we use, viz. Our tongues are the strong of the lyre, with a different tone, indeed, but with a more accordant piety. Ambrose expresses his scorn for those who would play the lyre and psaltery instead of singing hymns and psalms; and St. Augustine adjures believers not to turn their hearts to theatrical instruments. The religious guides of the early Christian felt that there would be an incongruity, and even profanity, in the use of the sensuous nerve-exciting effects of instrumental sound in their mystical, spiritual worship. Their high religious and moral enthusiasm needed no aid from external strings; the pure vocal utterance as the more proper expression of their faith. Instrumental music is also of very ancient date, its invention being ascribed to Tubal, the sixth descendant from Cain. The instrumental music was not practiced by the primitive Christians, but was an aid to devotion of later times, is evident from church history. The music was very simple in its character. There was some sort of alternate singing in the worship of Christians, as is described by Pliny. The introduction of antiphonal singing at Antioch is ascribed by tradition to Ignatius The primitive church music was choral and congregational. If my memory does not deceive me it originated in the dark ages of popery, when almost every other superstition was introduced. At present, it is most used and where the least regard is paid to primitive simplicity. Such a command would be entirely out of harmony with the New Testament. Garrison, Christian Church GIRADEAU "The church, although lapsing more and more into deflection from the truth and into a corrupting of apostolic practice, had not instrumental music for years that is, it was not in general use before this time ; The Calvinistic Reform Church ejected it from its service as an element of popery, even the church of England having come very nigh its extrusion from her worship. It is heresy in the sphere of worship. Several reference works will help us see the progression of this practice among churches: Savage instinct, and the religion of Greece also, had employed the rhythmic dance and all kinds of gesticulatory notions to express the inner feelings. The early Chrisitians discouraged all outward signs of excitement, and from the very beginning, in the music they used, reproduced the spirit of their religion-an inward quietude. All the music employed in their early services was vocal. In the early church the whole congregation joined in the singing, but instrumental music did not accompany the praise" W. Killen, The Ancient Church, pp. KNOX "a kist chest of whistles. But rivalry of heretics forced the orthodox church to pay greater attention to the requirements of art. Chrysostom had to declaim against the secularization of church music. More lasting was the opposition to the introduction of instrumental music. The development of Western music was decisively influenced by the exclusion of musical instruments from the early Christian Church.

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### Chapter 6 : Nintendo Wii : Wii Karaoke Revolution Presents: American Idol Encore VideoGames | eBay

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**Introduction** The discussion concerning whether church music should be restricted to unaccompanied singing is not new. Since the early centuries of the Christian era, scholars have made studies of apostolic practice in church music. While it has been only in recent years that instrumental music has come to be a widespread practice in church worship, this comparatively new practice has become so universal in some religious groups that many persons would be surprised to know that there are religious people who do not use musical instruments in their worship. Most people, when attending a Primitive Baptist church service for the first time, are quite puzzled and amazed to find that no instrumental music is used. They naturally are curious as to the reasons for this practice; and unless reliable information is secured, they may conclude that merely from the standpoint of personal taste, Primitive Baptist churches do not prefer instrumental music. This conclusion is not true. Primitive Baptist churches, in refusing the use of instrumental music in worship, do not do so just to be peculiar. To them, it is not a matter of expediency, but an issue of principle. They believe that no religious problem is rightly solved by the criteria of personal preferences, individual tastes, or human wisdom, but by the supreme authority of Jesus Christ expressed in the New Testament. They have reverently and humbly sought out the correct answer to the all-important question: Does Jesus Christ authorize the use of instrumental music in the worship of God? Their objective investigation of the divine word has produced the conclusion that there is neither command, precept, nor example for the worship of God by the use of instrumental music during the New Testament dispensation. Therefore, they sincerely believe that the practice of instrumental music in the worship service is a departure from the divine plan. While the Primitive Baptist churches take their stand solely on the basis of Holy Scripture, they nevertheless derive comfort from the fact that they are not alone in this belief. To all who disagree with this position, a sincere appeal is presented to make an impartial, unbiased, candid investigation of the study at hand. They are urged to compare all the claims made herein with the Scriptural facts, and only then will they be able to draw a definite, honest conclusion as to the value of the stand taken by Primitive Baptist churches against the use of musical instruments in the worship of God.

**General Scriptural Considerations** The Scriptural Record The following list includes every reference to the type of music which the early New Testament church used in worship to God. An examination of these Scriptures make plain the kind of music which God designed for His church.

**Conclusions Drawn from Consideration of the Scriptures** Where in the inspired record of the New Testament church is there found a single reference authorizing instrumental music in worship? The most careful, meticulous investigation of the New Testament will not produce a single word in favor of this practice. One may search the New Testament in vain for either command, example, or inference for the use of musical instruments in worship service. It has been shown that the New testament is silent concerning instrumental music in the worship. It is evident that those who do use musical instruments in the worship service do without Scriptural authority. When Christ ascended back into heaven, the Holy Spirit undertook to guide the disciples of Christ in their activities of worship.

**John** The Spirit guided the apostles into singing and into exhorting others to sing, but the Spirit never guided the apostles into performing upon instruments in worship or into exhorting others to do so.

**The Argument From Silence is Invalid** Some, in trying to get around the plain New Testament teaching on the type of music to be used in the church, have endeavored to argue from silence. According to this method, because the New Testament does not say, "Thou shalt not use the instrument," and since there is no express condemnation of the practice, it must be acceptable to God. This is a false conclusion derived from the erroneous premise that the silence of the word of God is as much a guide for men as its positive commands. In other words, some wrongly believe that a thing is all right for worship unless explicitly forbidden. But it can easily be demonstrated that this type of reasoning will not work. When God commands men to do anything

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specifically, everything else in the related category is excluded. The specific divine requirement for these elements excludes everything else. God did not have to expressly mention all the animals that were not to be used; the kind specified excluded all others. There are two kinds of commands in the Bible: For instance, Make thee an ark of gopher wood Gen 6: God specified the wood, and that settled the question of the kind of wood. God did not say, "Thou shalt use no other kind of wood;" but the fact that God limited the wood to gopher wood forbade use of any other kind. Now if God had said, "Make thee an ark of wood," the use of any kind of wood would have met this generic command. If the New Testament had simply said, "Make music," the commandment could have been complied with by making either vocal or instrumental music, or both. God, however, did not say that. He said sing, and that restricts the music to vocal music. The specification and limitation is as clear here as it was in the command to build an ark out of gopher wood. Considerations from the Original Language of the New Testament It is often claimed that the Greek word psallo implies accompaniment with man-made instruments of music. The practice of the early church shows that this claim could not be true. If psallo meant to sing with instrumental accompaniment, the apostles violated the confidence the Lord placed in them, for they did not use musical instruments in their praise, nor did they teach the church to use them. The word psallo occurs five times in the New Testament - Romans Without an exception, all the standard translations, King James, English Revised, American Standard, and Douay Roman Catholic, render psallo as "sing, sing psalms, sing praise, make melody. The leading modern versions, such as Goodspeed, Weymouth, Moffatt, and Knox, all translate psallo essentially the same as the standard translations. The Greek Catholic Church, with more than one hundred million members, does not use instrumental music in its service. Of all people they ought to know whether psallo includes mechanical instruments. Their conclusion is that it means simply to sing. Many competent lexicographers of New Testament Greek could be cited to show the meaning of psallo as it is used in the New Testament. Not only is the New Testament absolutely silent about authorizing this practice, but for several hundred years after the death of the last apostle and the conclusion of the New Testament canon, the only references made to instrumental music are the denunciations written against its use by prominent religious leaders. The first appearance of instrumental music in church worship was about the sixth century A. The exact date of its introduction varied in different localities; but it can safely be concluded that there was no general practicing of it until after the eighth century, and even after this date it was long resisted by leading religionists. The quotations to follow present historical information about the practice of the primitive church regarding music. The scholars who are quoted all concur that instrumental music was not part of the worship of the primitive church. A The American Encyclopedia, Vol. The converts to Christianity accordingly must have been familiar with this mode of singing; yet it is generally believed that the primitive Christians failed to adopt the use of instrumental music in their religious worship. The converts to Christianity, accordingly, must have been familiar with this mode of singing Such musical accompaniments were gradually introduced; but can hardly be assigned to a period earlier than the fifth and sixth centuries. Frederic Louis Ritter, History of Music from the Christian Era to the Present Time, page 28, 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. All of them show definitely that its eventual use was a historical development, and not a revealed New Testament teaching. Thus, being something that was introduced centuries after the death of the apostles, it has no place in apostolic Christianity. There were instruments of music of many and various kinds that were in use during the age of the apostles. Their never being introduced into the worship service by the apostles or the early Christians is conclusive evidence that they were undesirable as a means of expressing praise. Instrumental music is incompatible with the direction for singing given in the New Testament. The Testimony of Great Religious Leaders Today a vast majority of churches use instrumental music in worship, while the Primitive Baptist churches are among the few which do not, being content with the original New Testament practice of congregational singing. Even in many churches which do use the instrument, the practice is of only comparatively recent origin and often introduced over the protest of great Bible scholars and religious leaders.

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The following quotations will illustrate this: A John Calvin, one of the founders of the Presbyterian Church: The Papists, therefore, have foolishly borrowed this, as well as many other things, from the Jews. B Adam Clarke, the greatest commentator of all time among the Methodists: Music, as a science, I esteem and admire; but instruments of music in the house of God I abominate and abhor. This is the abuse of music; and here I register my protest against all such corruptions in the worship of the Author of Christianity. D Martin Luther, a distinguished reformer, "called the organ an ensign of baal. Spurgeon, recognized as one of the greatest Baptist preachers that ever lived, who preached for 20 years to thousands of people weekly in the Metropolitan Baptist Tabernacle, London, England, did not have musical instruments in the worship. Kurfeest, Instrumental Music in the Worship, page McGarvey, well-known minister of the Church of Christ, "It is manifest that we cannot adopt the practice without abandoning the obvious and only ground on which a restoration of Primitive Christianity can be accomplished. The above religious leaders, not a one of whom was a member of a Primitive Baptist church, have been quoted, not for the purpose of proving instrumental music in the worship wrong the fact that Christ left it out proves that , but to show that the practice of having instrumental music in the worship service has been rejected by many religious leaders of the world. If no one taught instrumental music in the worship wrong, it would not change the New Testament teaching. But it is interesting to note that historians, encyclopedists, and religious leaders are agreed that the music characteristic of the New Testament is the music characteristic of Primitive Baptist churches. Objections Considered Those who wish to justify the use of instrumental music in worship offer many seemingly plausible objections to the stand taken by those who believe instrumental music in worship to be wrong. Several of the more usual ones are considered here. But if that authorizes the playing of musical instruments in the worship, it will also authorize the offering of animal sacrifices and the burning of incense in the worship. If men bring instrumental music into the worship service today on the ground that it is mentioned in the O. David said, Praise him with psaltery and harp, praise him with timbrel and dance; praise him with stringed instruments and organs Ps Are we to have dance a part of our worship today? Is it acceptable to pick out of Jewish worship just what we want, leaving the rest, or rather should it not be to find out what God has seen fit to continue and sanction for Christian worship? Prayer was a part of Jewish worship, as was the burning of incense and animal sacrifice. Christians today rightly continue prayer as an act of Christian worship and reject the burning of incense and animal sacrifice on the principle that we are now living under the law of Christ in which prayer is commanded and exemplified. Burning incense and animal sacrifice are not sanctioned in Christian worship, and the New Testament is just as silent on the use of instruments of music in worship. Today we are living under the New Testament rule rather than the Old Testament authority. If we rightly divide the word of truth, we must understand that the law that is, the Mosaic law, including the Ten Commandments , is become our schoolmaster to bring us to Christ, that we might be justified by faith. But after that faith is come, we are no longer under a schoolmaster Gal 3: We do not practice circumcision as a religious rite because we are to hear Christ and not Moses. We do not use mechanical instruments of music in worship because we are to hear Christ, not David. Christians do not keep any of the old covenant.

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### Chapter 7 : Los Angeles Times - We are currently unavailable in your region

*A California official who enforced the state's liquor laws in Koreatown schemed with a businessman to shake down karaoke bar owners as part of a brazen ploy that went on for years, federal.*

Can do Cannot do II. We must live by faith 1. How do we obtain faith? Since we must live by faith, and since faith comes by hearing the word of God, then it follows that we should live by the word of God. Cain made an offering to God Genesis 4: He did not offer by faith Hebrews His offering was rejected Genesis 4: Woe to those who live like Cain Jude Faith comes by hearing. Instrumental music in worship is not mentioned in the word of God. Therefore, the use of instrumental music in worship is not in accordance with faith Romans We must worship in truth 1. Nadab and Abihu offered incense to God Leviticus They offered it with unholy fire, such as he had not commanded them. They were killed by fire that came from the Lord. Those who worship God must worship him in truth John 4: Instrumental music in worship is not a part of the word of truth. Therefore, the use of instrumental music in worship is not in accordance with truth, and is therefore unacceptable in worship to God. We must abide in the doctrine of Christ 1. He who abides in the doctrine of Christ has both the Father and the Son. And in vain they worship Me, Teaching as doctrines the commandments of men. Pharisees transgressed the commandments of God for the sake of traditions of men Matthew Pharisees thus worshipped God in vain. Pharisees then had the judgment of hell upon them Matthew Instrumental music in worship is not a part of the doctrine of Christ. Therefore, we cannot abide in the doctrine of Christ while using the mechanical instrument of music in worship. What about the use of church buildings, hymnals, tuning forks, etc.? If these are optional, why is not the use of an instrument of music also optional and thus allowed in worship? The specifics do not allow options, whereas the generalities do. Answer illustrated and explained. God commanded Noah to make an ark of gopher wood Genesis 6: Noah had no choice of the kind of wood to be used. Noah had a choice to use whatever size he thought best. God commanded Naaman, through the prophet Elisha, to go and wash in the Jordan seven times 2 Kings 5: Naaman had no choices in these matters. He did not mind going, nor washing, nor even seven times, but he did object to the Jordan until his servant admonished him to do as he was told 2 Kings 5: Naaman could do in these matters whatever his judgment dictated. God commands that we not forsake the assembling of yourselves together Hebrews We are left to our own judgment regarding the time of day and the place of meeting. God commands that we sing Ephesians 5: Did God not approve of instrumental music in the Old Testament? Did not David use instrumental music in acceptable worship to God? If so, then why is the use of instrumental music not acceptable today? It is true that instrumental music was not only used but was also authorized by God for acceptable worship in the Old Testament. However, the New Testament replaced the Old Testament. Therefore, authorization for the use of instruments of music in worship was done away when the Law of Moses was annulled. And since the use of instruments of music for worship is not authorized in the New Testament, then their use for Christian worship is not appropriate. Cannot the Greek word psallo be translated as to sing praise with a musical instrument? Does not the word psalmos mean a song of praise on an instrument? If so, then does not this authorize the use of instruments of music in Christian worship? Living languages such as modern English or the ancient Greek change word meanings. That these terms in ancient Greek could mean to sing accompanied with a musical instrument, none will deny. The question is, Did these terms mean to sing with the instrument during New Testament times, by New Testament writers? However, Greek lexicons, grammars, encyclopedias, and commentaries are divided. While a majority of excellent scholars declare that psallo did not mean to sing with an instrument during New Testament times, yet some very worthy authorities affirm the opposite. Therefore, the argument cannot be settled by an appeal to expert opinions. The meaning of a word is determined by usage, not by lexicons, etc. What then is the historical evidence for usage of instrumental music in church worship during New Testament times? Note these authorities cited by Restoration Quarterly, Vol. Yet critical scholarship, applying itself to the study of the

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incidental information that does emerge. The result of such attempts has been a history of misinterpretations and mistranslations. The assumption that there must have been exceptions to the general rule of vocal performance seems founded on the basic misconception that there was a controversy over the use of instruments in the early church. Now a careful reading of all patristic criticism of instruments will not reveal a single passage which condemns the use of instruments in church. The context of the condemnation may be the banquet, the theater, or the festivities accompanying a marriage, but it is never the liturgy. The implication for the performance of early Christian music is obvious. Grammatical usage of psalms and psalms in the New Testament prohibits that they be understood to require, or even to allow, instrumental accompaniment to singing. Let him sing praises to musical accompaniment. Such conditions would prohibit the use of mechanical instruments of music. This is also indicated in Ephesians 5: The instrument named here is your heart. The heart played or plucked furnishes the accompaniment, not a mechanical instrument. Are we to render it playing an instrument with your heart? Let all things be done for edification. Thus, for example, Ephesians 5: Instrumental music in Christian worship is a human innovation. The Latin church introduced it pretty generally, but not without protest of eminent men. Even then, no evidence exists that any instrument except the organ was played in church. The Greek Catholic church has never accepted instrumental music in worship. When the Protestant-Episcopal Church in the United States accepted instrumental music, it did so with only one majority vote. Not until the mid-nineteenth century did instrumental music become common in Presbyterian church worship. Instrumental music in Christian worship is a departure from the spiritual and an acceptance of the carnal. Testimonies of Reformers and Evangelicals a. Music as a science I esteem and admire, but instruments of music in the house of God I abominate and abhor. Restoration Movement Notations a. The first recorded use of instrumental music in a church proclaiming the restoration of New Testament Christianity was at Midway, KY in 1828, where a melodeon was regularly used, according to L. Penkerton, and it was the basis for considerable friction within the church. The issue was discussed by brotherhood publications before and after the civil war, but no real brotherhood disturbance occurred until 1850. Many recognized the problem was one of the worldly, sensual, prideful nature of man overcoming the spiritual nature of man. That principle is the right of men to introduce innovations into the prescribed worship of God. There are many who favor it, and who will listen to no argument against it. By the cry of progress and conformity, it is making its way over the heads and hearts of our best brethren and sisters. The New Testament teaches that we are to sing. The New Testament says nothing specifically about the use of instrumental music in Christian worship. The objectives of singing cannot be accomplished by the playing of mechanical instruments of music. Certain principles of the Christian faith "that we must live by faith, that we must worship in truth, that we must abide in the doctrine of Christ" are violated by the use of instruments of music in Christian worship. Aids to singing are allowable whenever such causes us neither to do more nor less than sing. In such matters human judgment is expected. Usage of musical instruments in the Old Testament was proper then for that was under another covenant. Christians live under the New Covenant that does not authorize mechanical instruments of music.

### Chapter 8 : The Weatherly Report: Instrumental Music in Church History

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