

Music in Worship, Part 2
Selected Scriptures

Review - Message & Style

This morning we will continue in our examination of music in the worship of God. Let me quickly summarize the previous sermon on message and style in music before we examine the characteristics of music that are helpful in worship.

For many decades there have been what can be described as “music wars” within and between churches as competing music styles contend for dominance. I believe the major reason for this is simply that most people are more committed to their selfish opinion than to humble worship. They want what is pleasing to themselves without much consideration for other people or often even the actual message of the songs they are singing. In addition to this and aggravating the problem is the fact that so many professing Christians now wrongly equate the musical part of a service to be **the** worship rather than simply an aspect of worship. The quality of the worship is then evaluated based on personal enjoyment of the music. Conflict escalates as people argue back and forth about the form and style of the music rather than the substance of worship.

A clear distinction must be made between form and content. As I pointed out last week, music itself is not worship, but it can be either a great enhancement or detriment to it. Content is the message you want to communicate while form is the manner by which you communicate it. Content is what you say. Form is how you say it. Clear communication demands harmony between content and form or the form can overpower, confuse or even hide the message. I talked about this danger last week.

Let me quickly reiterate a few of the major points from that sermon about this. First, many Psalms invite worshipers to “*make a joyful noise unto the Lord.*” The description of such sounds in Psalm 98 include not only singing and melodious musical instruments of various types, but also shouting, the blaring of horns and the sounds associated with something breaking such as the roar of the sea and the rivers clapping their hands. There is no such thing as a “devil chord” or a sound that is in itself inherently evil. All types of sounds including loud and soft, simple and complex, harmonious and discordant are used to praise the Lord.

Second, there is no musical instrument which is inherently sacred or evil. Those who think of the organ as sacred fail to recognize its use in the Roman coliseums as Christians were martyred or its past use in theaters to enhance emotional reaction to secular entertainment. Those who think guitars are secular fail to recognize that it is only a modern version of the lute played in Psalm 92:3 to the praise of God. Musical instruments are no different than our tongues which can be used to bless or curse (James 3:9-10).

Third, there are also no rhythms that are inherently evil. There is no “devil’s beat.” The problem is not the sound, instrument or rhythm which are all non-moral and can be used for good or evil. The problem, as Jesus pointed out in Mark 7:14-23, is not what enters a man from the outside but rather the evil in the heart of men that proceed out of a man. It is the context of usage and purpose that brings about any evil associated with styles, sounds, musical instruments and rhythms. It is the message conveyed that is evil, not the form with which it is communicated.

While we must be cautious because evil men do take sounds and arrange them for evil purposes and by that develop evil associations with them, we do not want to either accept or reject just because of cultural associations with it. It is the message that is to be important to us. We do not want good lyrics to lose their message to a poorly chosen musical style that obscures their meaning. At the same time, we do not want to fall victim to heresy promoted through the use of a pleasing tune. We must be careful to discern the message regardless of the form that is used to communicate it.

Recall the “Z- Factors” I mentioned last week from Chuck Fromm’s article in *Worship Leader* magazine entitled, “*Taking Music Off the Throne: Acknowledging the Z-factors.*” The Z is a reference to Ulrich Zwingli, the father of the Swiss Reformation. He had been a professional musician and so understood the power and influence of music and so was very cautious of its use in worship. Fromm summarized some of those concerns and applied them to the modern context. His first Z-Factor was that “*Music often hides rather than reveals truth. It is prone to enchantment, not communication.*” If the form does not match the message, the message is garbled or lost. And this works both ways. A good message can be lost and a bad message can be encouraged.

Related to this caution was his next one, “*Contemporary choruses have reduced corporate singing to mindless babble, making light of the Scriptural injunction: I will sing with the mind also (1 Cor. 14:15).*” This is something that has developed over the last couple of hundred years or so. Modern choruses trace their roots to the refrains of the gospel songs and spirituals of the camp-meeting revivals of the 1800's. These were patterned after the form of folksongs of that time which were stanzas alternating with a repeated refrain. Many of the songs in our hymnal are in this style. In late 19th century revivalism, the stanzas would often be dropped and the refrains or “choruses” would be sung alone from memory. The hymnal was not needed for that. The next logical step was to omit the stanzas completely and simply write the refrain or “chorus” as was common in youth rallies of the 1940, 50 & 60's.

Now there are some very good new hymns that have been written that show deep contemplation of God and the Scriptures. We sing many of them here on a regular basis such as *In Christ Alone* (Keith Getty & Stuart Townsend, 2002), *The Power of the Cross* (Keith Getty & Stuart Townsend, 2005), *Beautiful Savior* (Stuart Townsend, 1998), and *How Deep the Father’s Love for Us* (Stuart Townsend, 1995). However, the vast majority of music now being written has little thought in it. They tend to be short, simplistic choruses that are theologically shallow. A cartoonist captured this well. He drew a man with a guitar standing next to the pulpit saying, “*I want to teach you a chorus that I feel has deep theological meaning. The first line is ‘Praise the Lord, Hallelujah. Praise the Lord, glory to His name.’ We repeat that eight times and then . . .*” It is not that repetition cannot be used, Psalm 136 certainly demonstrates that, but that so many of the modern choruses are repetitious and often also mindless.

I have heard some music leaders and even some preachers say that hymns are too old fashioned and we need to use the music of the 21st century. Frankly, a hymn that has been around and sung for 300, 400, 500 or more years has proven itself and is no longer to be judged by people, it rather is a standard that judges people. Choruses can be great when used properly, but great care must be taken to make sure they have some meaning in them before they are used in worship and are not just mindless ditties sung because they make us feel good. There needs to be balance. One of the things I like about *The Celebration Hymnal* we use here are the arrangements and segues that easily allow transitions between the great hymns and modern choruses. I have recently been looking at the new *Hymns of Grace* and am very impressed by its thoughtful selection of songs and the resources available for it.

Categories of Music in Worship

A proper response to the Lord in musical worship comes only when you have the Holy Spirit controlling you as stated in Ephesians 5:18-19, "*And do not get drunk with wine, for that is dissipation, but be filled with the Spirit, ¹⁹ speaking to one another in psalms and hymns and spiritual songs, singing and making melody with your heart to the Lord.*" You must also heed Paul's admonishment in Colossians 3:16 to - "*Let the word of Christ richly dwell within you, with all wisdom teaching and admonishing one another with psalms and hymns and spiritual songs, singing with thankfulness in your hearts to God.*" Only by being filled with the Spirit and letting the word of Christ richly dwell within you will you have the godly wisdom to understand what to look for in music in order to apply it correctly in the proper worship of God.

In these two passages Paul mentions several categories of music. Let me quickly explain them.

Psalms refer primarily to the Old Testament Psalms put to music, but the term is also used of vocal music of any type. The Psalms magnify God primarily by focus on the nature and work of God, especially in relation to the life of a believer. Modern psalms would include "*O Worship the King,*" "*Immortal, Invisible,*" and "*How Great Thou Art.*"

Hymns center more on songs of praise and differ from a psalm only in that they specifically praise the Lord Jesus Christ. Many scholars believe that certain scripture passages such as Colossians 1:12-16 were used in this manner. Modern hymns would include songs such as "*Praise Him! Praise Him!*," "*Worthy is the Lamb*" and "*In Christ Alone.*"

Spiritual songs were probably songs of testimony that covered a broad category of any music that expresses spiritual truth. This would include many of the revival songs of the past century and modern choruses such as "*It is Well with My Soul,*" "*Amazing Grace,*" "*Surely Goodness and Mercy,*" and "*Because He Lives.*"

Psalms, hymns and spiritual songs are all to be used in the worship of the Lord. Those who want to eliminate whole categories claiming they are "old fashioned," "not relevant for today," or "not good worship," displays not only their arrogant ignorance, but will also severely handicap the musical aspects of worship. All categories are to be used. The key is to use them properly and not indiscriminately. Each can and should play a part in moving us toward God.

Cautions on Style

One of the great dangers of music in worship is that music is powerful and can strongly move our emotions. There are many styles of music that can be used in worship, but different people will react to them differently. A style that one person thinks is great and helps them to worship can be very offensive to another person. The greater danger here is that people quickly associate their favorite style of music with true worship and feel other styles cannot be good for worship. This is heightened if they equate other styles with some sinful activity. Much of the contention about music in the church revolves around this limited understanding.

This tension between various styles of music has and is causing division in churches and most of the debate exposes great selfishness. People want what they want irrespective of the affect it may have on other people, and more importantly, irrespective on whether they are actually worshiping God. I pointed that out in last week's sermon. If you show more passion in defending your "style" of worship than in obedience and service to the Lord, or if you are more agitated by what other Christians "like" about their worship than you are grieved over your own sin and foolish heart, or if you have a greater concern about controlling or at least influencing the worship in this church than you are about being controlled by the Holy Spirit, then don't kid yourself. You are neither worshiping God or adoring Him. You are selfishly seeking to serve yourself. I will add that over the years there have been those that have sought to prove their "style" of worship was better, but the analysis of the arguments only showed their strong desire for their preferences, not legitimate Biblical thought. That includes even those claiming to have been trained in music and taken classes in congregational worship at a Bible college.

With that said, let me now work through some of the Biblical considerations that should be used in evaluating styles of music and their usage in worship. I have already shown that there is no sound, rhythm or musical instrument that is inherently evil. It is the purpose, message and context of usage that determines any evil associated with musical forms. While the form may be non-moral, it can be used for evil by enhancing an evil message or confusing a good message.

Let me pose a couple of questions to you. Which is more dangerous: being on military maneuvers during a war, or being treated in a hospital in which you are unaware that the staff is substandard? What concerts would be more damaging to your soul: Heavy Metal, Punk, or a "Christian" concert which mimics worldliness, proclaims a distorted gospel, or actually is a front for a cult group? You are on guard when the danger is apparent, but you relax when you think it is safe, and you become subject to subtle poisons. The danger is in the content of the message, and subtle evil is just as deadly as obvious evil and therefore more dangerous because you are not on guard against it. For example, most heavy metal and punk rock groups are blatant in their messages of utter selfishness to basically do whatever you want no matter how lewd, crude, violent or immoral it may be, and Christians properly complain about it. But how many Christians even notice when a Christian artist sings lyrics which also promote selfishness or justify their ethics with lyrics such as, "*How could it be wrong when it feels so right?*"

Regardless of style, the first criteria of caution of any music is the message presented. It is the message that is most easily and objectively evaluated, yet it seems that is so seriously lacking. I looked at the lyrics of the current top 50 worship songs on Song Select (CCLI) and found that a third of them did not use the terms God, Jesus or Christ. To be fair, other terms used in some did give clear indication of the subject, but in at least 10% you would not know it was a worship song if it was sung in a secular context, and another 10% could easily have been sung to a false God. Most telling were three songs that used the term "name" such as in "*I will call upon your name,*" but never mentioned the name they were singing about. The message of the song is contained in the lyrics, so be sure to pay careful attention to them.

Next, the style of the music is to be evaluated. Ask questions such as: Why does the composer use that particular type of beat and sound? What emotion is the composer trying to create in those who hear these sounds? What do most people associate with this form and style? This is subjective, but it is still proper to consider.

Music affects our emotions primarily because we associate the form and style (particular sounds, rhythm, tempo, color, etc.), with something in our experience be it good or bad. I like the boom of thunder because I associate it with wonderful summer vacations and hearing God's power. Other's hate that sound because lightning scares them. I like the sound of acoustic guitar because I associate it with both home Bible studies and singing around a campfire. I am not fond of distorted electric guitar because I associate it with the excesses of Rock and Roll music which predominately carries evil messages. For the same reason I view timpani drums differently than a snare drum set. This does not make snare drums and electric guitars evil, just personally distracting if not used cautiously.

Music used in worship must be evaluated in terms of the associations most people will have with forms and styles used. We must be considerate of others as commanded in the Scriptures. I want others to join in worship and not unnecessarily offend them. That is why we are relatively conservative in our music and introduce new things slowly. It gives people a chance to develop different associations.

Cautions on Mimicking the World

There must be caution in mimicking the music of the world. 2 Corinthians 6 commands us to be separate and not bound together with unbelievers or what is evil. 1 Thessalonians 5:22 admonishes us to "*abstain from all appearance of evil,*" and 3 John 11 tells us to not "*imitate what is evil, but what is good.*" This does not mean certain styles are automatically guilty because of association, but it does bring a strong caution to be careful in the style used and why it is used. Is it a legitimate way in which God can be further glorified? Or is it to please our own ears or to make us more acceptable to the unsaved?

Some of the songs held to be very sacred originated from very secular music. The tune for "*Amazing Grace*" was first a plantation love song and had no spiritual significance until John Newton wrote new words for it. The hymn, "*Hallelujah, Thine the Glory,*" was first a drinking song entitled, "*Hallelujah, I'm a Bum,*" and the reference to being revived again was alcoholic, not spiritual. Songs of composers such as Ralph Carmichael & John Peterson are now well received, but were once thought sacrilegious because they did not follow the standard format and used syncopation. In his time, Evangelist Billy Sunday got in trouble with much of the Christian community because of his innovative song, "*Brighten the Corner Where you Are,*" was too much like the world in its form.

This usage of popular form for the praise of God is nothing new. Ronald Allen, professor of Hebrew at Western Seminary in Portland, Oregon, has shown that many of the Psalms are adaptations of forms used in the cultures surrounding them including those used in the worship of the pagan gods. Psalm 93 for example is written in the style used for Baal worship and in fact covers many of the same themes

used in Baal worship. The difference is that it is the God of Israel that is praised and He is shown to be far superior to Baal. In verses 1 & 2 the Lord is presented as being girded with strength and firmly established on His throne from everlasting. This is in direct contrast with Baal who only “recently” had gained his position and who could lose it at any time. Verse 3-4 declares that God is greater than all the mighty waves of the sea and floods. Baal’s greatest threat was from his rival pagan god, Yamm, who controlled the sea and water. The Psalm was specifically written in the form of Baal worship in a conscious attempt to glorify the true God while debunking Baal.

We must be very careful about claiming a certain style or form is evil just because it has been used by evil people for evil purposes. God has in the past often used the same forms used in worship of false gods and promotion of evil to bring praise to Himself. How powerful our Lord must be to use the songs of His enemies to bring praise to Himself. However, there is a big difference between taking something that may have been used for evil and changing it into something used for God’s glory and mimicking the world’s style to make ourselves more acceptable to the world or to feed our own selfish desires.

The Character of Good Music

With those cautions in mind, let us now consider some criteria by which we can judge music for its inclusion in the worship of God, or for that matter, should be listened to at all.

The eight qualifications of Philippians 4:8 are good standards to used for this evaluation.

1) Whatever is True (ajlhqhV / alēthēs). My first review of any song is for its theological content. It must be true. Many songs, both old and new, fail at this point because they are written by people with little Bible knowledge. They write what they feel, not what is true. If it promotes lies, falsehoods or error, then it does not pass the test. We learn a lot of our theology through the songs we sing, so if we sing songs with incorrect theology, we lead people to believe things that are untrue.

2) Whatever is Honest/Honorable (semnovV / semnos). These are things of a worthy character corresponding to truth. This word refers to honorable in the sense of dignified. Silly songs may be fun and have their place, but they are not for the worship of God, for they do not reflect His character. Worship songs are to be honorable.

3) Whatever is Just/Right (divkaioV / dikaios). This is the adjective form of the word for righteousness - that which is in conformity to the rule of God. It is what is right before His eyes. Any song must meet God’s standards, and remember that His standards are different from those of men. Men look on the outward appearance of things, but God looks at the heart. A song well played by someone whose heart is far away from Him is not worship of Him. A joyful noise sung by a person yearning for fellowship with the Lord is a great praise to Him.

4) Whatever is Pure (aJgnovV / hagnos). This word has the same root as holiness. Songs of worship are set apart unto God. He must be the focus, not man. Examine the Psalms and you will see that the mention of man within them is always in relationship to the Lord. The experience of the person may be described, but the focus is on the Lord. It is about His character and actions related to the

individual. Many songs fail here because they have an “I” problem. Their focus is on man and his feelings instead of our Lord.

5) Whatever is Lovely (prosilhvV / prosphilēs). This compound word literally means, “*toward to love in friendship.*” Songs of worship should be pleasing and agreeable. Just because a certain sound or rhythm is not sinful in itself does not mean that it belongs in worship. Neutrality is not enough. There is a decorum that must exist.

6) Whatever is of Good Report/Repute (eu:fhmoV / euphēmos). The music should bring out the goodness of God and cause Him to be esteemed and revered for it.

7) If it is Virtuous/Excellent (ajrethv / aretē). Songs for worship should have virtuous character. They are to be morally excellent. Both the message and its form should procure high esteem for God and move people toward a deeper understanding and desire for Him. God is worthy of our best and that is what we should be giving Him.

8) If it is Praise Worthy (e[painoV / epainos). The quest is for the music to stimulate praise to the Lord. In corporate worship consideration must be given to everyone. Personal stimulation to worship does not mean it will have that same effect on other people who may find it offensive and a hindrance to the worship of God. Knowing the culture of those present helps to maximize a good effect and minimize offenses, though everyone needs to learn leeway. Since worship music is not for our entertainment, it should not make a difference if the song is pleasing to your personal musical taste or not.

Some questions to use for considering the character of a song to be used in worship of God. Does the music accent the message of God? Does it encourage us to live godly lives? Does it admonish us to stay away from evil. Is it a platform in which all can join in to corporately praise the Lord and give thanks to His name? Does it give grace to those who hear? If not, then of what eternal value is it? It is not appropriate for worship.

Let me stress that these criteria are for all music and not just what is used here in church. If what you personally listen to cannot meet these criteria, then quit filling your mind with what is detrimental to your spiritual health. Become discerning and be selective in what you fill your ears and mind with. Don’t let a disc jockey who doesn’t care about God make those decisions for you, and neither let yourself be influenced by the choices of the ungodly even if they are your friends.

Let me quickly add even music listened to for personal entertainment should meet the minimum standard of Ephesians 4:29, “*Let no unwholesome word proceed from your mouth, but only such a word as is good for edification according to the need of the moment, that it may give grace to those who hear.*” If you could not sing along with the song without corrupt words and thoughts coming out of your mouth, then it is definitely not something for your ears to take in.

The Pattern for Music in Worship

The Pattern for music in worship is set forth in the Psalms. Those who would write music for worship would do well to spend much time in the Psalms as well as the rest of the Bible. There is a wide

variety of subjects and styles used. Some are short, others are long. Some are very personal while others are very general. Some are didactic, some carry much emotion. Some are very poetic even using repetition while others are in prose form. But the themes of all the Psalms are around God, not man. None of the Psalms are like the mindless drivel which characterizes so many of the modern choruses. All of the Psalms engage the mind.

Our desire here is to use a variety of styles as is appropriate. We have and do use a wide variety of forms and styles fitting for the themes of our services and in sensitivity to the wide variety of people that make up this congregation. I am grateful for those that have helped us accomplish this over the years. To those that might still complain because they want more of their particular style, what else can I say except you need to mature and quit being so self centered. The problem is in your heart, not in what we are doing here.

Does that mean that we cannot improve in the musical aspects of our worship? Of course not. I am sure there are songs we are not even aware of that could be useful in stimulating us to better worship. We desire to have more people participating both with voice and with different instruments, but all that we do here must match the scriptural injunctions.

Those who participate in the musical aspects of worship need to be chosen more for their heart for the Lord and character than their musical abilities. The joke goes that when Satan was kicked out of heaven he landed in the choir loft because that can be breeding grounds for organized dissent and rebellion from pastoral leadership. Pride can easily be puffed up in those that have talent and use it in front of others. We have suffered from that many times in the past.

Those who help in the musical aspects of our worship services must be serious about it and work hard to present their very best to the Lord while understanding that multiple responsibilities may limit their time. They must demonstrate godliness and be of humble nature. The musical pieces presented here are to stimulate you to worship the Lord, not to entertain you. That is why it is more appropriate to say "Amen," or "Hallelujah" when they conclude their presentation instead of applauding. All glory belongs to our God, not His servants.

The issue in music used for the worship of God is the same as in every other aspect of our worship. God must be the center of it, not us. He is the one who is to be pleased, not us. You are not the audience and neither I or anyone else on the platform are entertainers. God is the audience, and you are the performers. What have you brought to give to God this morning? What He wants is praise from your heart, not just your lips. You are to worship Him with your whole life, not just a song.

The issue of music in the worship of God is a matter of divine sentiment, not our own. When we bring true worship to Him from our hearts through the medium of music, then He regards that as good, pleasant and beautiful. That is why we sing.

*"Praise the Lord! For it is good to sing praises to our God:
For it pleasant, and praise is beautiful."*

Psalm 147:1

Sermon Notes: *Music in the Worship of God, Part 2*
Selected Scriptures

Review - Message & Style

Ignorance & selfishness result in “_____” within the church between contending styles of music
Content is the message you want to communicate while form is the _____ by which you communicate it
The Psalms reveals _____ of sounds and musical instruments are used to praise the Lord
There are also no rhythms that are _____ evil - they are non-moral and can be used for good or evil
Evil arises out of the _____ of men, and they use sounds, instruments & rhythms for evil purposes (Mark 7)
“*Music often _____ rather than reveals truth. It is prone to enchantment, not communication*” - C. Fromm
“*Contemporary choruses have reduced corporate singing to _____ babble . . .*” - Chuck Fromm
There are very _____ modern hymns, but there are even more shallow, repetitive choruses
Hymns that are _____ old and still sung are standards that judge the wisdom of people

Categories of Music in Worship

Ephesians 5:18-19 - Being filled with the _____ results in proper psalms, hymns and spiritual songs
Colossians 3:16 - Letting the word of Christ dwell in you results in _____ and proper music
Psalms - The Psalms & any vocal music _____ God - primarily with focus on His nature and work
Hymns - similar to Psalms, but primary focus on _____
Spiritual Songs - a broad category of songs of testimony and those expressing spiritual _____

Cautions on Style

Music moves people emotionally, and different people _____ differently to various styles of music
Music styles have caused division because people are _____ to demand their preferences
While forms are non-moral, _____ of forms with evil can hide or confuse a good message
You are on _____ when danger is apparent, but relaxed when it is not which subjects you to subtle poisons
The first criteria of caution of any music is to carefully evaluate the _____ presented
The style of music is evaluated by how the form matches and enhances the _____
Associations of a musical form within a culture must be considered in order to not _____ offend

Cautions on Mimicking the World

Separation from the world requires care to make sure we are not _____ it - 1 Thess. 5:22; 3 John 11
“Secular” songs and forms can be adapted with caution and _____ - Example: Psalm 93
Adapting a form to use for God’s glory is different from mimicking the world to gain _____ or desire

The Character of Good Music

Philippians 4:8 - Paul’s standards for what our _____ should dwell on:

True: It must be theologically _____. If it promotes lies, falsehoods or error, it fails the test

Honest / Honorable: Has a _____ character corresponding to truth

Just / Right: It must meet God's standards - a proper _____ of worship

Pure: Holy - Songs of worship are set apart unto God so that He is the _____, not man

Lovely: They have a _____ that is pleasing / agreeable

Good Report / Repute: The music should bring out the _____ of God and revered because of it

Virtuous / Excellent: The music should have _____ excellence in both message and form

Praise Worthy: The music is designed to _____ praise to the Lord for who He is and what He has done

Music for personal entertainment should meet the minimum standard of _____

The Pattern for Music in Worship - The Psalms

Our desire is to follow the pattern given in the _____ using a variety of styles as appropriate

It is more important that those who serve in music ministry have a _____ of worship than musical talent

Music is to stimulate praise of God - saying "_____" or "Hallelujah" is more appropriate than applause

God, not the congregation, is the focus of worship, so the music is performed for _____ pleasure, not ours

Music is simply a medium to express the worship of our hearts to God - _____

KIDS KORNER

Parents, you are responsible to apply God's Word to your children's lives. Here is some help.

Young Children - draw a picture about something you hear during the sermon. Explain your picture(s) to your parents at lunch. **Older Children** - Do one or more of the following: 1) Write down all the verses mentioned in the sermon and look them up later. 2) Count how many references are made to music. Talk with your parents how music affects your worship of God. Search the Bible to see how many different musical instruments are used in worship.

THINK ABOUT IT!

Questions to consider in discussing the sermon with others. What are your preferences in musical style when you worship God alone? How well can you worship God when a different style is used in corporate worship? What is the difference between form and substance? What are the dangers and benefits of using music in worship? What kinds of sounds and what instruments are used in worship of God in Psalm 98? What are some good contemporary hymns? What is revealed when someone criticizes a hymn that is 300 or more years old? Define each of the following: Psalms, Hymns & Spiritual Songs (Col. 3:16). Why is there conflict over the musical styles used in worship in the church? Why is the message of a song more important than its style? When / how can "Christian" music be more dangerous to spiritual health than secular music? What is the balance between being separate from the world (2 Cor. 6; 1 Thess. 5:22; 3 John 11) and using a secular / pagan style to bring praise to God (Psalm 93)? What makes it wrong to mimic worldly styles? Examine Philippians 4:8 and explain how each characteristic described can / should be applied to music used in corporate worship? How should those standards be applied to your entertainment choices? How do the Psalms set the pattern for modern worship? What are the most important qualifications for those that would be involved in a church's music ministry? What are appropriate responses to worship music performed well? Why?