



Praise and Worship

Ps 138:2 I will worship toward thy holy temple, and praise thy name for thy loving kindness and for thy truth: for thou hast magnified thy word above all thy name.

Ps 19:14 Let the words of my mouth, and the meditation of my heart, be acceptable in thy sight, O Yahweh, my strength, and my redeemer.

Ps 47:7 For God is the King of all the earth: sing ye praises with understanding.

What is a good hymn or song?

The first place we should look – is to the words.

- What *do* the **words** say – are **they** right?
- Do they express the truth in clear and forthright ways?
- Are they balanced?
- Do they reflect the purity, clarity, strength, and beauty of the scripture?

Then we look for music:

- that will complement the words, that will be subservient to the words, that will not take over from the words, or undermine the words, or lead us into thinking that conflicts with the words.

A view of Christadelphian Hymn Writers

Considering the scope of hymnic literature by Christadelphians, we might conclude that few branches of Christianity can claim such a close relationship between hymn writing and their own religious development and such a high percentage of hymnists in their membership. As their hymns become better known, this close relationship will reveal that the heritage and faith of Christadelphians has been enhanced through a strong emphasis on hymnody from their beginnings to the present day.

*Wesley Roberts,
A Survey of Hymnists and Hymn Collections, The Hymn,
Vol 48, No 3 July 1997*

Basis of Praise

“As to singing, when the matter is scriptural, the music good, and heart attuned to Praise, it is a most delightful, soul inspiring and reviving exercise – a spiritual sacrifice of fragrant odour to the Lord”
Bro John Thomas 1847

- Scriptural matter
- Good music
- Heart right for praise

Christadelphians had come to view traditional Christianity, both Protestantism and Catholicism, to be apostate from Christ's teachings and untrue to the gospel.....

“Roberts and his assistants...used a lengthy process to choose the best hymns from existing hymnals and modify them to fit Christadelphian theology. Most texts of these hymns were modified to fit Christadelphian principles.”
Professor Wesley Roberts

Preface to 1864 Hymn Book

As to hymn books in general use, it is impossible that Christadelphians can use them. The Truth is scarcely to be found in them; and where it does perchance receive a passing expression, it is generally spoiled by an unnatural and effeminate style of language which is utterly distasteful to the mind imbued with Bible ideas on the subject.

Preface to 1864 Hymn Book

“Hymns of doubtful character, from their effeminate style of treating truth, or from their approximation to error in their modes of expression, have been excluded. Only those of unequivocal purity and robustness have been chosen. This has reduced the number to very small proportions. Out of nearly 500 at first thought admissible, only about two hundred... have been ultimately approved.”

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Features of many Christian songs

- Trite and superficial phrases.
- Inane repetition
- Meaningless statements
- Sappy and unnatural sentimentalism
- Unbalanced, being overwhelmingly about Jesus to the diminishing of God
- Hymns that concentrate on an extremely narrow dimension of the truth, to the exclusion of the rest of scripture and the Truth of the gospel.
- Hymns that are very self centred.

On me and my need, whats been done for me, how bad I am, how good God is to me. How Jesus saves me, God is great because he saves me, Jesus died for me, and about love. How I love God and how God loves me, and how I love others.

Hymn 221 *Praise the Lord*

*Lord the light of your love is shining, in the midst
of the darkness, shining; Jesus light of the world,
shine upon us; set us free by the truth you now
bring us – shine on me , shine on me, Shine
Jesus shine, fill this land with the Father's glory;
blaze spirit blaze, set our hearts on fire. Flow,
river, flow, flood the nations with grace and
mercy; send forth your word Lord and let there
be light*

Hymn 56 *Praise the Lord*

*Isn't he beautiful, beautiful ,isn't he?
Prince of peace, Son of God, isn't he?
Isn't he? Wonderful Wonderful, isn't
he? Counsellor – Mighty God, isn't
he, isn't he, isn't he?*

Hymn 103 Praise the Lord

- *Such love, pure as the whitest snow; such love weeps for the shame I know; such love, paying the debt I owe; O Jesus, such love.*
- *Such love, stilling my restlessness; such love, filling my emptiness; such love, showing me holiness; O Jesus such love.*
- *Such love springs from eternity; such love, streaming through history; such love, fountain of life to me, O Jesus such love.*

Praise the Lord hymn book

- Hymn No 9. By your spirits power you now draw our hearts
- Hymn No 12 Be still for the power of the Lord is moving in this place; he comes to cleanse and heal, to minister his grace.... be still for the power of the Lord is moving in this place.
- Hymn 17 Jesus has told us to be of good cheer, for he is with us his spirit is here, He gives us his power, his message to share.
- Hymn 77 Turn us Lord by your spirit, let us love with love unfeigned, fill our hearts with your spirits power.

The Testimony Magazine

- The reviewer would find it impossible to recommend Praise the Lord for any kind of use in its present form. A quick count reveals over 30 hymns about which the reviewer has already expressed serious reservations.
- To be added to these are at least a further 40 hymns which the reviewer would not wish to sing or hear sung because of their trite, self centred, and sometimes puerile emotionalism, their repetitious and often monotonous words and music, and their occasionally dubious phraseology.
- Expressing it the other way round, the reviewerregards only as few as twenty of them as really worthwhile additions to the Christadelphian repertoire.

Bro Reg Carr

Praise the Lord Review 2001

“perhaps the most serious lack of balance is the relative paucity of hymns about prophecy, Israel, the Kingdom, and the return of Jesus..... The need to preserve the distinctive ideas of the Truth has been laid aside for too many egocentric hymns... And there are hints of false teaching in some hymns, largely due to the use of apostate publications”

Bro John Nicholls The Testimony 2001

Association

“Everyone seems agreed, the
music’s lovers and loathers alike,
that rock and roll means sex”

Book “Performing rites: the value of popular music”
p123

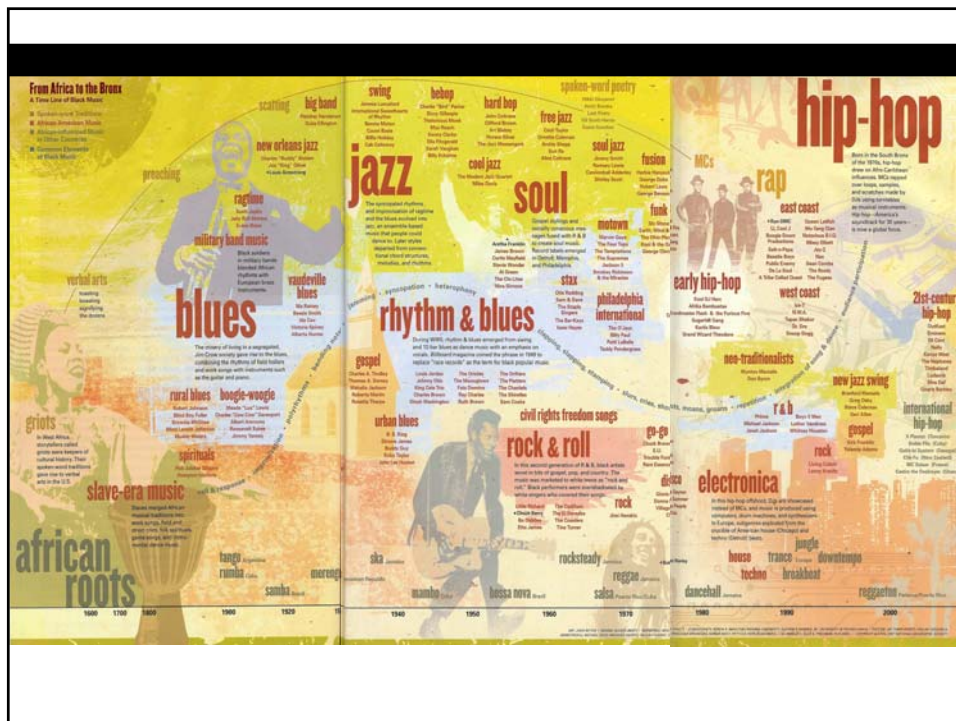
Published by Harvard University Press.

Its author, Simon Frith is Professor of English at
University of Strathclyde.

The effect of African music on white music was initially barely felt, but it was going to become the main factor fueling innovation. In fact, the folk music of Europeans had barely changed at all over the centuries, but was going to change dramatically (with changes picking up faster and faster speed) once African-American music came to influence it.

The fusion of European folk music with African folk music was the most important source of innovation for music in the western world after the Ars Nova

Piero Scaruffi



Fundamental change

- *If the core of European music was to embellish a melody via the counterpoint of a number of melodic instruments, and incidentally set it to a rhythm the core of West African music was to color a rhythm via the counterpoint of a number of rhythmic instruments, and incidentally dress it up with a melody.*
- *Thus the key elements of West African music were rhythm and timbre, not melody and harmony. Instead of melodic counterpoint, West African music was about rhythmic counterpoint.*

Piero Scaruffi

- “The reason why Rhythm is particularly significant for popular music is that a steady tempo and an interestingly patterned beat offer the easiest ways into a musical event; they enable listeners without musical expertise to respond “actively”, to experience music as a bodily as well as a mental matter”
- “It means... we can distinguish between ..African derived and European derived musics aesthetically... whats at stake is the difference between “embodied meaning” and “engendered feeling””

Professor Simon Frith
Prof of English, University of Strathclyde

- “It may follow on from this that the erotics of pop has nothing to do with rhythm at all. But my argument is, rather, that it is an erotics of the orderly. The sexual charge of most pop comes, in fact, from the tension between the (fluid) coding of the body in the voice (in the instrumental voice) and the (disciplined) coding of the body in the beat – hence the classic disco (and rave) sound of the soul diva mixed over electronic machines.
- “In the end, music is “sexy” not because it makes us move, but because (through that movement) it makes us feel; makes us feel (like sex itself) intensely present. Rhythm, in short, is “sexual” in that it isn't just about the experience of the body, but also (the two things are inseparable) about the experience of time. “

Professor Simon Frith Page 144

- *Three more aspects of black music were innovative for the standards of white music. The rhythm was generally syncopated, and (at the beginning) only provided by hand clapping and foot stomping. The singer employed a broad vocal range and bridged notes in an acrobatic manner, thus introducing a freedom unknown to western harmony.*

(Piero Scaruffi)

Vocal Structures

- Scooped or bridged notes – where rather than singing a note, the singer slides up onto the note and then off it onto the next one.
- Husky tones –where the singer croons, whispers or purrs into the microphone, with a deliberately husky voice.
- Broken words – where the voice cracks as it forms a word – a broken voice as it sings.
- Tremulo sounds without words.

The music is its own message. No matter what the words might say, the music speaks the language of self gratification. Rock can't be made respectable. So while it is possible to set a Christian hymn or a song about undying love to the beat of rock, it cannot be done convincingly. The music will simply subvert the words.

Prof W.Kilpatrick

“Why Johnny cant tell right from wrong” Page 182

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Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things.
Phil 4v8



Hymn Book History

- 1864 Bro Roberts compiled the Golden harp – 30 hymns, words only.
- 1864, a Scottish brother George Dowie issued a 64 page book of 35 anthems including many he had composed himself, such as “Now unto him”, “Amen Blessing and Glory” and “Holy Holy Holy”
- 5 years later 1869, new larger edition, called the Christadelphian Hymn book for the first time.
- 4 ½ years later, 1874, a further revision came out, this time with music.