

A Survey of the First Century Churches

The purpose, structure and activities
A Biblical and a historical perspective
Worshiping through music

The range of musical expression with regards to worship to God runs far and wide. Religious groups employ anything from instrumental accompaniment to full blown choirs to a more contemporary style using rock bands and entertainers. In many cases, these forms of musical “worship” are used as a drawing card to the various groups presenting them. Where under many circumstances these activities are moving and entertaining, they hardly seem to jive with the simple direction given to Christians in the New Testament regarding “singing and making melody in your heart to the Lord.”

Read: Mt 26:30; Mk 14:26; Ac 16:25; Ro 15:9; 1 Co 14:15; Eph 5:19; Co 3:16; Heb 2:12; Ja 5:13

1. Given what we have read and understand regarding the time, the environment, the example and the directives given to the 1st. Century Christians, what do you think their attitude was about coming together to worship? Do you think they came together to be entertained? What were the reasons they came together?
2. Why is music used by people as described in the Bible? What was its purpose? What are some examples of its use?
3. What forms of musical expression are described in the scriptures?

AQUINAS "Our church does not use musical instruments, as harps and psalteries, to praise God withal, that she may not seem to Judaize." (Thomas Aquinas, Bingham's Antiquities, Vol. 3, page 137)

AUGUSTINE "musical instruments were not used. 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." (Augustine 354 A.D., describing the singing at Alexandria under Athanasius)

CHRYSOSTOM "David formerly sang songs, also today we sing hymns. 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." (Chrysostom, 347-407, Exposition of Psalms 41, (381-398 A.D.) Source Readings in Music History, ed. O. Strunk, W. W. Norton and Co.: New York, 1950, pg. 70.)

CLEMENT "Leave the pipe to the shepherd, the flute to the men who are in fear of gods and intent on their idol worshipping. 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: 'Praise Him with sound of trumpet,' for, in fact, at the sound of the trumpet the dead will rise again; praise Him with harp,' for the tongue is a harp of the Lord; 'and with the lute. praise Him.' understanding the mouth as a lute moved by the Spirit as the lute is by the plectrum; 'praise Him with timbal and choir,' that is, the Church awaiting the resurrection of the body in the flesh which is its echo; 'praise Him with strings and organ,' calling our bodies an organ and its sinews strings, for from them the body derives its Coordinated movement, and when touched by the Spirit, gives forth human sounds; 'praise Him on high-sounding cymbals,' which mean the tongue of the mouth which with the movement of the lips, produces words. Then to all mankind He calls out, 'Let every spirit praise the Lord,' because He rules over every spirit He has made. 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 Lacedaemonians, 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: only the Word of peace by whom we do homage to God, no longer with ancient harp or trumpet or drum or flute which those trained for war employ." (Clement of Alexandria, 190AD The instructor, Fathers of the church, p. 130)

CLEMENT "Moreover, King David the harpist, whom we mentioned just above, urged us toward the truth and away from idols. 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." ... "He who sprang from David and yet was before him, the Word of God, scorned those lifeless instruments of lyre and cithara. 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. "For thou art my harp and my pipe and my temple"(Clement of Alexandria, 185AD, Readings p. 62)

ERASMUS "We have brought into our churches certain operatic and theatrical music; such a confused, disorderly chattering of some words as I hardly think was ever in any of the Grecian or Roman theatres. 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." (Erasmus, Commentary on I Cor. 14:19)

EUSEBIUS "Of old at the time those of the circumcision were worshipping with symbols and types it was not inappropriate to send up hymns to God with the psalterion and cithara and to do this on Sabbath days... 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." (commentary on Psalms 91:2-3)

SCHAFF "The use of organs in churches is ascribed to Pope Vitalian (657-672). Constantine Copronymos sent an organ with other presents to King Pepin of France in 767. Charlemagne received one as a present from the Caliph Haroun al Rashid, and had it put up in the cathedral of Aixia-Chapelle... The attitude of the churches toward the organ varies. It shared, to some extent, the fate of images, except that it never was an object of worship... The Greek church disapproved the use of organs. The Latin church introduced it pretty generally, but not without the protest of eminent men, so that even in the Council of Trent a motion was made, though not carried, to prohibit the organ at least in the mass." (Philip Schaff, History of the Christian Church, Vol. 4, pg. 439.)