

Principles of Godly Music

by Earl Fox

Music is a gift from God, created for man as an expression of worship and praise, and is a way to reveal His character and nature.

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Scripture: Psalm 96:1-3, Psalm 100:2, Psalm 146:2, Revelation 14:2

Topics: "Godly Music"

Description

In this sermon, Brother Denny discusses the different components of music and how they relate to the different parts of man. He explains that the melody and lyrics of a song appeal to our spirit, which is where we worship God. He also compares music to a vehicle, emphasizing the importance of taking care of it and using it for its intended purpose. Brother Denny encourages listeners to pay attention to the musical elements and bring them up to power so that they can have music as God intended it.

Transcript

Hello, this is Brother Denny. Welcome to Charity Ministries. Our desire is that your life would be blessed and changed by this message.

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Especially as we think of music, a tremendous way that God has given us to express the deep feelings of our heart. What a release, what a blessing that is. The title of my message this afternoon is Principles of Godly Music.

I added the word godly there. I think on the program it said Principles of Music, particularly godly music. And I trust I'm talking to godly men.

And when we talk about music, when I use the term music this afternoon, I'm talking about it in the purest sense as God intended it. So, when we talk about music, don't think about bad music, but think about

God's music. Okay? First of all, I believe that music originates with God.

I'm not sure when it all happened or when God first sang. I really think maybe that God always did sing, don't you? I believe it's a very part of His being. Just as we say that God is love, it's a part of His being, it's a part of who God is.

So, I believe music is a part of who God is. I believe God in His infinite wisdom and His foreknowledge, He created music for man, I believe. And I believe the angels sing also.

But I believe primarily God created music for man as an expression of worship and praise to Him. So, God created music. It is original with Him.

It certainly didn't come from man. It didn't come from Satan. It came from God.

It's a part of His very being. In Zephaniah 3.17 it says that God sings. Do you ever wonder what it sounds like for God to sing? That would be awesome to hear.

And someday maybe we can get to hear God singing. But as God is up in heaven and He's looking down on the world, He's looking down on humanity, and there He sees a group of men at charity or Christians over the world. God is moved.

God has emotion. So, the heart of God is moved with joy according to that verse. He's moved with joy as He sees His people praising Him and honoring Him with their lips and with their lives.

It says, I will joy over thee with sing. I believe this afternoon God is singing. I believe He's singing.

He's joying over you and I. The verse says, He will rejoice over thee with joy. He will rest in His love. He will joy over thee with singing.

That's God. The next point I'd like to make is, I believe that God reveals His character and His nature through music. I'm talking about good music now.

God reveals His nature and His character through music that He has designed. We think of music. We think of God in His majesty and in His glory and in His power, in His beauty, in His orderliness.

All characteristics of God. I believe all those characteristics are over into the music of God also. Godly music reveals His character.

It is majestic. Music here is majestic, brothers. It is beautiful.

It is orderly. And it's also creative. God's music is creative.

Expressing so many thoughts of our hearts. You take the beauty and the inspiration of melody. Take the melody of a song.

Just the melody alone is beautiful as God created it. And the harmony and the melody and the blend is beautiful the way God created it. Just as God reveals Himself through His Son, He reveals Himself through His people.

He reveals Himself through nature. So God reveals Himself, I believe, through music. Godly music.

When you take the idea of harmony. Just the idea of harmony now. A do-mi-so-do chord.

That in itself, I believe, I would like to think that that is a miracle. You take different sounds, different notes, put them together at the same time, and it produces harmony. And it's beautiful.

That's God. That's God. Just learned recently that the planets.

Earth, Venus, Mars, Jupiter, all those planets. As they revolve around the sun, they are humming in harmony. That's awesome, isn't it? The frequency is that low that you and I can't hear it with our ears.

But the scientists tell us that even the universe, the stars, as they go in their courses, are in harmony. That's our God. And also I learned that the birds, when they sing the last notes, they'll do a little line.

And that last note that they sing is also in perfect pitch. It's right on one of these notes here. It's not in between, but it's perfect pitch.

I never tried it. I never went out there and tried to determine the pitch of a bird as it sung. But one brother said he did several times.

And every time he tried to remember what pitch it was, went into his piano and dinged it. Oh yeah, it's right on. It wasn't in between the keys, but it was right on.

God and music and orderliness. That's God. Like I said, God is full of music.

Music is in heaven, God's dwelling place. We heard about that yesterday. Beautiful.

The scene in heaven of singing and music. God is surrounded with singing and worship and praise. That's God.

He is in heaven. Revelation 14, And I heard the voices of harpers harping with their harps, and they sang as it were a new song. Now that word new there means fresh.

I like that idea of fresh song. We think we have a fresh head of lettuce here. It is crisp.

And it's nice. It's new. It's not old.

It's not all wilted. But it's fresh. And the music that comes from the heart is fresh.

We can sing, All hail the power of Jesus' name 30 times, and it can still be fresh. You know what I mean? It's fresh from our hearts. So that's what that word means.

They sang a new song. They sang a fresh song. Revelation 15, And they sang the song of Moses, and they sang the song of the Lamb.

God surrounding himself with singing. It has been the testimony of many Christians as they were on their deathbeds, perhaps seen into heaven as they were dying, and then talking about it. And so was the case with my brother.

My brother was 19 years old when he passed away. And on his deathbed, God gave him a vision of heaven. And it seems like we thought he passed away.

And then he came back, and he was all excited about what he was hearing. He said, I hear the singing. And he was so excited.

He was talking about the streets of gold and the angels singing. It was awesome. So God has surrounded himself with singing.

God's word is saturated with the singing. The word singing and song and sing is mentioned close to 300 times in the Bible. That's not to mention praise and worship and all the other things that would go with that.

So the Bible, God's word, is saturated with singing. O sing unto the Lord a new song. Sing unto the Lord all the earth.

Sing unto the Lord, bless His name, show forth His salvation from day to day. Declare His glory among the heathen, His wonders among all people. It's not only to worship God, but it's also to show others also about who God is and what God has done and what He wants to do in our lives and in their lives.

Serve the Lord with gladness. Come before His presence with singing. Brothers, we're to come before Him with singing.

God loves the praises of His people. Psalmist David says, I will sing unto the Lord as long as I live. I will sing praise to my God while I have my being.

That's our God, or that's the response of Brother David. And God's people are a singing people. Can't get away from singing.

When it's God and singing, they go hand in hand. God sings, God loves singing, and so do His people. You heard the phrase, like father, like son.

Well, amen. We are created, Brother Boyd mentioned, we are created in the image of God and in the likeness of God in Genesis 1.27. What does that mean? I looked it up. It means a copy of, a model, similitude.

So we are created in the image of God. You take a newborn child, well, let's say a half year old or a year old, and you sing to that child pleasantly. That child doesn't have to be very old until you see him responding.

He gets a smile over his face and he might shake his hands or respond. So I'm saying that God put it in the heart of every man, woman, boy and girl. The love and the desire for and the attraction to and the response to music.

It is universal as man. And I'm sure you've experienced this too. When you hear singing just like we did today, how many of you were here and singing, or here while we were singing and didn't help to sing? It's difficult.

It's very difficult. I'm saying it's very difficult. When you hear singing, you want to respond.

You want to sing with it. And that is right. And that's how God intended it to be.

So we respond. Singing is a natural result of being filled with the Spirit of God. In Ephesians 5, 18 and 19, it says, Be filled with the Spirit.

And it says, Bride in conjunction with that, You are singing to yourselves in psalms and hymns and spiritual songs and making melody in your heart to the Lord. It's a result of being filled with the Spirit of God, I believe. There's a song in our heart.

There's a song on our lips. Because we are full of God. And when we think of God and His goodness and His love and all the aspects of God and who He is, our heart just wants to burst forth into a song.

We should be a singing man all day. Let's sing in our jobs. Let's sing to our wives.

Sing to our children. Sing unto the Lord. Sing to the heathen.

Amen. What a testimony. Singing is always synonymous with revival.

And I believe Brother Denny mentioned that yesterday. Wherever there is a revival, among God's people, they're singing always accompanies revival. You can go down through history and you'll see it every time.

In England, in Ireland, in the U.S., wherever it is, it doesn't matter. It is synonymous. God inhabits the praises of His people.

That's beautiful. I looked up that word, inhabits. It means to dwell and to keep house.

Take permanent residence. And that's beautiful. God dwells in the praises of His people.

So in conclusion of this first part here, we can conclude that God reveals Himself through music. It originates with Him. It's in God's dwelling place.

His Word is full of music. His people are full of music. They're singing.

Singing is worship. And worship is gazing on God. That's what worship is.

And I believe music is so important to God. And I believe God longs for you and I to have a revival in music. And that will be a result.

As we get close to Him, that will be a natural response, I believe. Okay, let's look at music itself. Now the word music is taken from the root word, which means to muse.

And muse means to think. Like David said, I was musing as a fire burned. He was thinking.

He was contemplating. He was meditating on God. And so music means to think.

And music is made of three parts, as I see it. You have the melody. You have the harmony.

And you have rhythm. Let's talk about the melody. The melody is various notes sounded in succession, producing a pleasing, uplifting sound.

You take a pleasant melody, not even counting the words, not just a pleasant line of music, is uplifting to us. Even without the words, but you add the words, and it's so much more powerful. You take a song like Oh God our help in ages past.

That is a beautiful melody. Oh God our help in ages past. It's beautiful.

It's uplifting. And it makes your spirit rise, even without the words. So that's God.

That's God. That's a miracle of melody. So I'll call it, I don't know if I'm using the right term here, but I'll call it the skeleton of music.

It's kind of the backbone or the structure of music. You need a melody. Then we come to harmony.

Harmony is a combination of notes carefully chosen and sounded simultaneously, which accompanies and enhances the beauty of melody. It's something that enhances or beautifies the melody. It comes alongside of and enhances that.

And rhythm is the pulse that gives life to music. All music is made up of rhythm. Music needs rhythm.

So don't get carried away here with your thoughts now. Music is not bad as God made it. But music gives the life to music.

Or pardon me, the rhythm gives life to music. When we sing that song, Hallelujah, what a Savior. The rhythm there adds to the feeling and the emotion of that phrase right there.

So rhythm is important, but it needs to be kept in its place. We'll talk about that later. God made music.

Each of those elements are present. They must be present. Melody, harmony, and rhythm.

I said harmony. I think we can sing by ourselves and that would be okay. We don't have to sing in harmony.

But I believe God created harmony. It's a part of His creation. You certainly need melody though.

And you need rhythm and music. Bring us to the next part. We as human beings are made in three parts also.

We are spirit, we are soul, and we are body. Every human being has a spirit within them. It's that which is in us that comes from God, I believe, at conception.

I think my theology is right here. I've been rolling around in my mind. But it's that which God gives us when we become a human being, whenever that is at conception.

God gives us His spirit. I believe every human being has a spirit. And that spirit goes back to God when we die.

Jesus said, Father, into thy hands I commend my spirit. He gave up the ghost. In Ecclesiastes he talks about the spirit which goes back to God.

So we have spirit. Now we all have souls. Let's talk about the souls.

We all know that our soul is our will, mind, and emotions. It's that which is in every human being that will live forever. That is our soul.

And then we are made up of body, the tangible, that which you see, the physical, our senses, feeling, touch, taste, and so forth. Our bodies are rhythmic beings. We are rhythmic beings.

We breathe rhythmically. Our heart beats rhythmically. Now I would like to suggest that each of the parts of music and each of the parts of man have their appeal to each other.

The melody, I believe, and the lyrics, I will add that, the lyrics of a song appeal to our spirit. It's with our spirit that we worship God. When we sing, our spirit rises and I believe our spirit meets God's spirit when we worship.

So it's with our spirit that we worship. Jesus said, if you want to worship me, worship in spirit and in truth. So God's music, the lyrics and the melody appeal to my spirit.

Then we talk about harmony. Harmony appeals to my soul. Harmony adds feeling and helps develop the mood of a text.

It adds something. It adds beauty. It adds dimension.

And also, harmony adds, for the lack of a better expression, mood to the song. You take a song like Lift Your Glad Voices, Jesus has risen and man shall not die. When we get to the end there, do you notice the harmony is like this? Well, it's a majestic thought.

Jesus has risen and man shall not die. It's not way down here. The chords are not low.

They're high. So the harmony enhances that song, that feeling, the mood of that song, the lofty thought that Jesus is alive and he's risen and you and I don't have to die because he's alive. The harmony all supports that with the melody.

Now the rhythm. We talked about the melody appealing to our spirit. The harmony appealing to our soul and the rhythm appealing to our body.

I have noticed when I was up here that some of you men were, when we were singing, tapping your feet, your hands were going, your head was nodding. You were responding to the rhythm. Oh, that's with yonder, you know.

And you did that without thinking. You didn't plan, oh, I'm going to, I guess I'll tap my foot to this one. No, it's a natural response.

And it's not a bad response if it's kept in control. It needs to be there, but it has to be kept in control. And I'd like to suggest that in God's music, the greatest appeal is in the spirit.

Then in the soul and then in the body and it must be in that order. Whenever you get that out of order, you don't have godly music. You don't have godly music.

You don't have godly music. Whenever you get, let's say we'll take the soul now and we'll make that the main thing. People think, and Brother Danny talked about this yesterday, people think they are worshipping and are not.

Their spirits are somewhere down here. They are feeling good. They have a good feeling and they feel happy, but they're deceived.

They're not worshipping. And that is the result of a number of things that we'll talk about later. And of course, the rhythm.

If the rhythm gets out of hand, then you have rock music. That's what rock music is. The rhythm is the most prominent thing, very definitely.

You feel the beat and the throb and all the syncopation and all that goes on. Tremendous appeal to your body that will make you breathe faster. It affects your digestive system.

It does hordes of things. It controls your mind too. These rock concerts, I understand they can make their fans or the people attending these rock concerts to do anything.

It can put them in any mood. We'll talk about that a little bit later tomorrow. Rhythm.

Rhythm is good. In God's music, rhythm is good. Let's keep that in mind.

Like we sing, Onward Christian soldiers. It's the rhythm. That's the life of the song.

We need that. Take the rhythm away. Take our rhythm away.

Take our breathing away. Our heartbeat, we're dead. It is in music.

Next point I'd like to make is that music is an expression of man. Just as your clothing are an expression of who you are, are part of an expression. If I would be dressed up in here in real baggy clothing and real mod, I would be expressing who I am.

At least partly who I am because of how I look. We express ourselves by our speech, by our actions. Many ways we express.

And so is music. Music is an expression of man. It's not only an expression of man, but it's the expression of that which is most important to man.

Man does not sing about the trivial things of life, but he sings about the things which are most important to him. So music is a window. It's an index into man's heart.

You show me your music and I can basically tell you that I'm not God, but I have a good idea of what type of person you are by the music you listen to. I really believe that. So music is an expression of man.

Music requires skill. It requires effort. It requires some training and discipline.

The next point is music is a language. We talked about it's an expression, but now it's also a language. When we think of communicating, we need to understand the language.

If you go to Haiti and you want to communicate with the Haitians, you need to speak Creole. So in order to understand those people, you need to understand the language. And once you understand the language, you can understand the people, where they're coming from, and so forth.

So it is in music. Music is a language. Let's take country music, for instance.

Now what are the characteristics of country music? Now let's not even talk about the lyrics now, but let's talk about just what it sounds like, their instruments and so forth. We can incorporate the lyrics also, that's fine. What constitutes, what's a characteristic, what's the language of country music? Excuse me? Sorrowful harmony.

Disgusting. Immoral. Immoral.

Ungodly. A very casual, carefree attitude is expressed in the words and in the way they sing it, too. Let me explain.

In the way they sing it, not only in the words, but it's just a whining, and a sliding, and a grinding around that does not speak of orderless, it does not speak of discipline, it does not speak of godliness. Oh, it got me a five, and it got me a fiddle. Sun coming up, got cakes on the griddle, and so on, you know.

Life ain't nothing but a riddle, or whatever that is. Thank God I'm a country boy. That is, that is, that is not, that is not God.

You know, we have to look at life seriously. Life is not a riddle. And they're singing a bunch of lies.

So I'm saying that music has a language. You need to be careful. I don't have a lot of time to explain the language of every music.

That music has a language. There's a New Age music that also has a language, and I don't know a lot about that, but I just heard recently that the New Age movement has a language. It is characteristic by there is hardly any lead.

You don't hear a lead in that music. It's kind of a subtle moving around of chords, and it's almost hypnotic. It just kind of sways you, and it takes you and opens your mind, or people's minds, to the occult, really.

I think that's what it does. It opens themselves up to demons, is really what I think it does, to other gods. So music has a language, and we need to be very careful as Christians that we are wise in those areas.

We need to test and prove that which is acceptable to God in these areas of music, and check the language, check the language in the music, and also the singers that sing it. That would be also very important. Let me conclude that God's music is characterized by a leading melody.

The melody is prominent. Harmony is beautiful and supports the melody. The rhythm is there.

It's underlying, but it's there, and it enhances and makes the music live, but it's not overbearing. God's music is characterized by order and discipline and proficiency. I believe God deserves the best.

God deserves our best in our music for His honor and glory. Next point I'd like to make is that music is a vehicle. We talked about it being an expression, but it's also a vehicle.

Now, we all have vehicles. Most of us do, I believe. Probably all came in a vehicle.

Now, the purpose of a vehicle is for transportation or to convey a prop or material from point A to point B. And so I have a landscaping business and I have some vehicles. Now, if I totally neglect my vehicles, what happens? It'll break down. Don't check the oil, and it'll burn up.

If you don't keep them serviced, they'll wear out a lot faster. They deteriorate. So we need to pay some attention to the vehicle.

But I'm not out there every morning and all the time looking at my vehicle and looking and wondering. Yeah, we check it out, and then we use it for what it's made for. And that's what we need to do in music.

I'm suggesting that music is a vehicle. And there's times when we have to look at music itself, just the do-re-mis, like we're going to do here shortly, to bring that up to power so that we in turn can have our

music like God intended it. Okay, we'll switch gears here a little bit, talk about more of the physical parts of music.

Brother Denny asked me to speak up if he wanted me to do some of this teaching on the rudiments of music. And so we're going to do that right now. Notice I have the scale here, the staff, the letters and the shapes and notes and so forth up here.

First of all, I'd like to say that music is made up of tones, and tones are sounds that we can perceive pitch. If I go like this, you don't perceive pitch from that. But a tone is something that you can perceive pitch from.

And music is made up in three different departments. It's melodics, which has to do with the notes, the pitch of notes. It's made up of rhythmic, which has to do with timing, how long you would hold a note.

And it also has to do with dynamics, how loudly or softly you would sing. Now, a tone has four properties. It's length.

When you look at a note, you can determine how long you're going to hold that note in music as we sing. There are certain notes that we hold longer than others. That's one thing.

And it determines pitch, the highness or lowness of the tone. It determines that. It determines power, how loud or soft you sing.

And it also determines quality with firmness, with joyfulness, with exuberance. All that is expressed in a tone. We identify tones by symbols we call notes.

Like this up here is notes. Now, I've shaped notes up here on the board. That's what I learned, so that's what I'm going to teach you.

There is another method of round notes, and maybe there's probably some of you out there that know more about music than I do. But I can't teach what I don't know, so I'm going to teach you what I know. So, these are notes, and they are placed on the staff.

Notes are illustrated by a system we call the scale. And this is the scale here. It's probably very elementary to you, but in case there's somebody that doesn't know what the scale is, it consists of eight different tones.

One, two, three, four, five, six, yes, eight of them. Eight different tones consist, make up the scale, okay? And there are eight tones in seven intervals. Seven times in that scale is when the pitch changes, counting between each one.

There's seven places, so there's seven intervals between, in the scale. Now, each one of these shapes has a name, okay, there's a name given to each note on the scale, which is called Do, Re, Mi, Fa, Sol, La, Ti, and Do. Okay, how many know that? How many know the Do, Re, Mi's? Oh, yeah, you all do.

Good. I don't want to bore you. Okay, so each note has its distinct shape.

Now, if you forget everything else I said in this section here, just remember that it's important for you if you don't know how to sing these, and we'll do some practicing on how to sing this. If you learn to do that, you can sing any song, practically, at least in our hymn books. So that's important that you learn that.

I can remember my dad getting a piece of that old plywood and writing the notes on the piece of plywood for us, and in the evening he would sit down and he would go up and down that scale with us children, and he taught us the Do, Re, Mi's, and that's very important. It's very important, fathers, that you teach your children the Do, Re, Mi's when they are young, okay? If you wait till they're 12, 15 years old, you do them a disfavor. Sing to your children that helps them develop an ear for music, okay? That is developed.

When I sound, now I need to reproduce that sound. Do, to test yourself. Can you do that? Yeah, you can do it.

Sure. You need to be able to do that, and you need to teach your children to do that, okay? Teach your children the scale. All right, let's move on here.

Now, just imagine, to help you understand for those of you who don't know, imagine this as a ladder. There's a rung at each one of these notes as it goes up the ladder. Here's a Do, Re, Mi, Fa, Sol, La, Ti, Do, and so forth.

Imagine that as a ladder. But between Mi and Fa and Ti and Do, there's only, okay, and the rungs in your ladder are a foot apart. Let's say they're a foot apart as you go up.

Now, between Mi and Fa and Ti and Do, there's only six inches. So you only go up half the distance between Mi and Fa and Ti and Do. Okay, is that clear? Y'all know that.

Half steps. I wrote it in here. Those in the back can hardly see it, I'm sure.

Between Mi and Fa or E and F and Ti and Do between B and C, the letter C. I might mention, too, that C is considered the center of all tones that you and I can hear. The men can sing as far below middle C as what the ladies can sing above middle C, generally. So that is the center of all tones, okay? Middle C, it's called.

It's right between the clefs here, the G cleft and the F cleft. Okay, what are these things right here? What does that tell you? That's a cleft. It's a sign of a cleft.

This is a G cleft, and that is the F cleft. The G cleft, the altos and the sopranos sing on the G cleft. You notice this line here is G and this circle here is circling line G. And the girls sing on the G cleft.

That's how you can remember that. G for girls. Okay, and they sing up in here.

The men sing down here on the F cleft. They sing in the lower notes. They sing tenor and bass.

So what the cleft does, if you can imagine these notes, this scale just continues to go up, and it goes up and up and up and up and up and up. And same way here, it goes from middle C, it goes down, down, down, down, down, until you can't even hear the tone. So what this does is gives those lines and spaces their pitch.

Middle C, okay? Middle C is the C on your pitch pipe. That's right here. That's middle C. And then the ladies sing up there, you know.

And the men sing down below there. Okay, these notes are relative. It's called relative pitch.

They're relative to what space or line they are on, okay? Now this is in the key of C. Do is on the line. Whatever shape, pardon me, whatever line or space Do is on, that's what key the song is written in, generally speaking, like in our hymn books, okay? So if Do, let me illustrate. Pick up your hymn books.

Number one, number five. Turn to number five. Do you see the Do, the triangular-shaped note? Now what line or space is Do on? G. So the song is written in the key of? G. G, right.

If you turn over to, well, let's see. Number eight. Do is on which line or space? It's on E. The song is written in the key of? E flat because it's flat again.

We'll get to that a little later. Okay, but do you understand that? So what I'm saying is that the notes, the scale is relative to wherever this is starting. Do is always your home base, always.

Okay? So wherever Do is on, that's where the key is written in. That's relative. A Do can be Do or it can be Do.

It's relative to wherever you put it. Okay, is that clear? But the letters are absolute pitch. They never change.

This is always, it's always C. It never ever changes. That right there is that tone right there. It never changes, okay? Just keep that in mind.

Any questions? Am I going too fast, too slow? All right, we said that a note has a two-fold purpose. It represents pitch and it represents the length of a tone, okay? How long you would hold it. Now there are five different kinds of length notes that are in common use.

They are the whole note, half note, quarter, eighth, and a sixteenth note, okay? Let us turn to number 10 in your handbook and I'll show you number 10. Where is, does anybody know what, where the whole note is? There's a whole note in there. Okay, what I need to explain is, maybe I should do this first.

A whole note is a note without any, it's not shaded in, it doesn't have any stems on it. It's just a plain note that's not shaded in, okay? And the half note is a note that is not shaded in, but it has, yeah, it's not shaded in, but it has a stem on it, okay? A quarter note is shaded in and has a stem on it. Number, hymn number 10, the word God Himself, they are all quarter notes.

It has a stem on it. The stem meaning this. Everybody see in the back or here? That is a half note.

This is a whole note because it doesn't have a stem on it. If you shade it in, it's a quarter note. If it's shaded in and has a stem and has a little flag here, that is now what? An eighth note.

And if it has two flags, it is a sixteenth. Now, obviously, you hold the whole note longer. The half note, you would only hold half as long.

The quarter note, a quarter as long. The eighth note, only one-eighth of the time, okay? It's a little tricky, but we do it without thinking. Everybody understand that? It's a whole note, half note, quarter note, and eighth note.

Yes? Okay. What determines how long you hold a whole note? Good question. First of all, you need to look at the time signature.

We'll talk about that tomorrow. You kind of hold that question. But just think of it as a certain length of time.

A whole note is held this long. It's held this long. Half note is held this long.

You know, half the distance. Quarter note is a quarter of the length, which would be right here. Eighth note is here.

So it's held a quarter. But the length of how long you hold it is determined by the key signature also. All right? Also, with the notes, there are rests that are of equal value throughout a composition.

Let me illustrate. Turn to number 302. You all know this song.

It May Be at Mourn. There's a quarter rest in there. If you look across the first line, it may be at mourn when the day is awaking.

Right above the word waking, at the end of the word, there is a little, it looks like a Z. That is a quarter rest. So the timing is like this. It may be at mourn when the day is awaking.

When sun light through. So there's a quarter rest there. Day is awaking.

Rest when sun light through dark. As the shadow is breaking. Rest that Jesus will come.

So that is a quarter rest. There are whole rests. There are half rests, quarter rests, like I just illustrated.

Eighth rest, sixteenth rest. There's no way that I'm going to teach you all this stuff. I just would like to whet your appetite.

I would need to sit down and rehearse and rehearse and rehearse this. That's how I learned it. But there's no way you're going to learn it in just a half hour.

So don't lose heart. Tell you what, let's practice the scale a little bit. What we're going to do is we're going to start down here.

We're going to go DO RE MI FA SO LA TI DO DO TI LA SO FA MI RE DO Let's do that. I'll check your skills. DO DO RE MI FA SO Now let's go DO MI SO DO OK DO OK, let's go RE FA LA See if you can do that.

RE FA LA You got the gist. So go home and just practice and practice and become proficient in doing that. Teach your children and that will go a tremendous way in enhancing your congregational singing.

It will. That way you can pick a song. We're so limited.

If I am not able to read music, we can't learn a new song unless we hear it first. And many people learn by ear and that's fine. But I think especially song leaders need to rise above that and they need to be able to learn new songs so that they can in turn feed their congregation in a wider variety of hymns and worship.

I think we're restricted sometimes because we are not able to read music. So I really want to lift that up. Learning to read music.

Okay, let's turn to number 781. Let's look at a rest. 781.

You notice in the second line when the sopranos and altos sing by themselves there are, I believe that's a half, that's a whole rest. Whole rest. A whole rest looks like this.

Well, you can see it right there. It's a bar that hangs below the line. Okay? Like this.

That means there's a period of silence there. In this particular song of two beats that are not sung in the bass and tenor. In a half rest it is above the line.

That's only a period of silence that's half the length of what the whole rest is. The way I can remember if it's a half rest or a whole rest is the whole rest is heavier so it flops down. It's worth more.

It's value is greater. So it folds down. So it's a period of longer silence than the half rest which is above the line.

Okay? I already demonstrated the quarter rest. There are eighth rests. Any questions about rests? The length that you would sing a note and the length that you would hold a rest in the same composition is the same amount of time.

The time signature is the same. In other words, the same piece of music. The rest for instance, Joy to the World that period of silence on the second line is as long as it would be if there would be a note there.

It makes a difference. It's the same value of time only you're not singing. Okay? One other type of hold I'd like to mention.

Number 19. Turn to number 19. This song is Oh Worship the Lord.

How many know this song? Now if you see the little mark above the word oh called the bird's eye or famata looks like this that is a hold. And that is up to the song leader to determine how long he wants to hold that if he wants to go Oh worship the Lord in the beauty that would be totally right for him. He don't have to observe it at all.

Or he can hold it for a half a minute if he would want to. Oh worship the Lord. It's totally optional.

So you need to watch your song leader if you have one. And if you don't have a song leader you need to listen when you're going to proceed. But it is a hold.

Any questions on that? Yes, the dot. Yes, thank you. Okay, let's turn to number 208.

Now a dot following a note adds one half the value to it. In other words, if this note right here this fa here would be dotted if it's held if it's held four beats without the dot and a dot adds half the value Now how many beats does it get if the dot is there? Six. It increases it by one half.

Joys are flowing like a river It's dotted there. If it wouldn't be dotted it would be joys are flowing joys are flowing You hold it longer just a bit longer. Okay.

Since the Comforter has come He abides with us forever Many of our songs that are dotted have dotted notes. So the dot adds half the value of the note in timing. Okay, thank you.

Let's look at a time. Let's turn to number 138. I can see we're not going to get over this.

Lift your glad voices Vain were the terrors that gathered around him The little curved line between the so's there indicating that that tone is sustained A tie is a curved line under or above two or more notes representing the same pitch and indicates that the tones so connected should not be repeated but sustained. Surround him is held there. It's basically put in there because of the word high is only one syllable.

Loud was the chorus of angels on high High It gets three beats instead of two. That's why that is put in there. I'm probably confusing you.

But round him Round gets two beats and him gets one beat. Now we're going to talk about timing tomorrow so don't panic. We're going to talk a little bit more about timing I'll try and make it clear tomorrow.

A slur is a character connecting notes of different pitches. Number 175 Our note, our hymn book is full of that. Jesus I boundless love Right there.

Love is tied. You're sustaining that sound that syllable. Love Love to me It's tying the notes together.

Let's turn back to number 10 again. Show you something else. Wherever you see a dot on the staff God himself is present.

The very top of the song on the staff to the left the top on the left on the soprano and on the male lines you will see dots like this. And at the end of the composition you will also see no, not at the end of the composition but right before it goes into the refrain before it goes into him alone there's dots. Those dots mean that it's repeated.

You go back to where the dots were from the beginning and start and sing it again. God himself is present. Let us now adore him and with all appear before him.

We don't continue on if you notice that. Well why don't we? Because those dots are there and I say go back to the other dots. And go back to where the dots are and it just so happens that they're in the beginning.

So God is in his temple all within keeps silence. So wherever you see those dots it means go back to where the previous dots line was and start there and sing that line again and then continue. One more yet.

Number 849. You will notice down at the end of the song there's two letters DS which means that's a repeat. And so that means go back to the sign.

It almost looks like an S in the next to the last line or the middle line of the refrain. We should wear our crown. There's an S with two dots on either side of it.

That means that's where you start. So we'll go back to that. The DS means go back to that sign which is an S and start there and sing to the end of the repeat which is right at the beginning of the last line of the refrain.

New Jerusalem. The word B'nai means the end of the repeat. So we sing We're a bright and shining crown.

Now go back up to the sign and I start there again. And when the battle's over we shall wear a crown in the New Jerusalem. I stop there because the B'nai is there.

That means the end of the repeat. Okay, I hope I haven't confused you. But I hope I have whetted your appetite to go home and to study for yourself.

And may God bless you. Is there any announcements, Brother Moose? You want to sing? You want to sing a song? All right. I'm into it.

Is there a number? Wow. Tell me down here. 127.

Okay. When I survey the wondrous cross. Shall we record it? Sure.

When I survey the On which the Prince of Glory Ditches gain And poor contempt On the Forbidden Lord
That I've been the All the vain things That charm him most I sacrifice them To his feet Did there such glory
A whole raising Day man Amen. That's an awesome hymn. You are dismissed.

Audio: <https://sermonindex1.b-cdn.net/14/SID14845.mp3>

Source: <https://sermonindex.net/speakers/earl-fox/principles-of-godly-music/>

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