

SOUTH HEIGHTS BAPTIST'S WEEKLY REMINDER

Volume XVIII

June 9, 2013

Number 19

NURSERY MINISTRY WORKERS FOR THIS WEEK

10:50 a.m. Service ----- Cradle Roll 1: Bertha Segebarrr
Cradle Roll 2: Janet Bridges
6:30 p.m. Service ----- Cradle Roll 1: Charity Crawford
Cradle Roll 2: Shirley White
Wed. Evening Service ----- Cradle Roll 1: Kristi Hooper
Cradle Roll 2: Kelsey Moreno

AND THE PEOPLE CAME...

Week of June 2, 2013

Sunday School ----- 13
Sunday Morning Service ----- 34
Sunday Evening Service ----- 23
Wed. Eve. Service, 06/05/03 ----- 16

AND THE PEOPLE GAVE...

Week of June 2, 2013

Undesignated Tithes & Offerings ----- \$ 1,189.00
Insurance Fund ----- \$ 150.00
KJ Bible Conference ----- \$ 121.00
Total Received for Week of 06/02/13: \$ 1,460.00

Average amount of Undesignated Offerings needed to operate the church EACH WEEK, as a minimum = \$ 1,400.00



SEND A NOTE TO RYAN QUINNELLY IN AFGHANISTAN-

**SPC QUINNELLY RYAN
1220 EN CO, 864 EN BN
TF PACEMAKER
FOB SHARANA
APO AE 09311**

WE'RE ALSO GATHERING UP THINGS TO SEND HIM:

* **Easy Breakfast Foods:**

> Fruit-flavored Pop Tarts > Granola Bars

* **Snacks:**

> Cheezitz > Peanuts > Trail Mix
> Beef Jerky > Pistachio's > Etc.

INSURANCE FUND REPORT FOR MAY, 2013:

Monthly Requirement ----- \$ 329.66
Amount Received for May, 2013 ----- \$ 300.00
Amount SHORT for May, 2013 = \$ 29.66

WHAT IT MEANS TO BE SAVED

1. **Admit that you are a sinner.**
2. **Admit that God says all sins must be paid for.**
3. **Accept the fact that Christ took upon Himself the suffering necessary to pay for all your sins.**
4. **You must change your mind about sin and sinning (God calls this repentance).**
5. **By an act of your will, accept by faith the Lord Jesus Christ, who can save you from the penalty of sin. Then, tell God about this in a simple prayer. Believe that God keeps His promise to save you, and thank Him for His salvation.**



Please Remember To Be Faithful To Give!

As with everything else, the costs of keeping a church going never go down - they always go **up**. Bills wait for no one, and churches are no exception to this. An extra, sacrificial gift today by everyone present would go a long way...

We encourage all of our membership to practice obedience to God by being faithful every payday to give back to Him His tithe (10%). *If every family in our church would practice this one simple discipline, we would never have weeks where we have to put off paying some bills until the following week!*

Everything is expensive, especially for a small church like ours, but ours is a BIG God, and He LOVES to bless His children when they are obedient to Him!

If you are already a tither, we thank you, and encourage you to also give offerings as well. If you're currently not tithing, won't you please start **today - OK?** Thank you.

Church Directory

Todd W. White ----- Pastor
Mickie Shatwell ----- Pianist
Dickie Eberle ----- Greeter, Custodian
Shayne Hooper, Caryn Quinnelly, Todd W. White ----- S.S. Teachers
Larry & Mary Byars, Brian & Charity Crawford,
Dwayne English, Shayne Hooper ----- Outreach
Flowers ----- Shirley White



WHY MEN HAVE STOPPED SINGING IN CHURCH

by David Murrow

It happened again yesterday. I was attending one of those hip, contemporary churches — and almost no one sang. Worshippers stood obediently as the band rocked out, the smoke machine belched and lights flashed. Lyrics were projected on the screen, but almost no one sang them. A few women were trying, but I saw only one male

(other than the worship leader) making the attempt.

A few months ago I blogged, “*Have Christians Stopped Singing?*” I did some research, and learned that congregational singing has ebbed and flowed over the centuries. It reached a high tide when I was a young man – but that tide may be going out again. And that could be bad news for men.

First, a Very Quick History of Congregational Singing -

Before the Reformation, laypersons were not allowed to sing in church. They were expected to stand mute as sacred music was performed by professionals (priests and cantors), played on complex instruments (pipe organs), and sung in an obscure language (Latin).

Reformers gave worship back to the people in the form of congregational singing. They composed simple tunes that were easy to sing, and mated them with theologically rich lyrics. Since most people were illiterate in the 16th century, singing became an effective form of catechism. Congregants learned about God as they sang about God.

A technological advance – **the printing press** – led to an explosion of congregational singing. The first hymnal was printed in 1532, and soon a few dozen hymns became standards across Christendom. Hymnals slowly grew over the next four centuries. By the mid 20th century every Protestant church had a hymnal of about 1000 songs, 250 of which were regularly sung. In the church of my youth, everyone picked up a hymnal and sang every verse of every song.

About 20 years ago a new technological advance – **the computer controlled projection screen** – entered America’s sanctuaries. Suddenly churches could project song lyrics for all to see. Hymnals became obsolete. No longer were Christians limited to 1,000 songs handed down by our elders.

At first, churches simply projected the songs everyone knew – hymns and a few simple praise songs that had come out of the Jesus Movement. People sang robustly.

But that began to change about ten years ago. Worship leaders realized they could project anything on that screen. So they brought in new songs each week. They drew from the radio, the Internet, and Worship conferences. Some began composing their own songs, performing them during worship, and selling them on CD after church.

In short order we went from 250 songs everyone knows to 250,000+ songs nobody knows.

Years ago, worship leaders used to prepare their flocks when introducing a new song. “*We’re going to do a new song for you*”

now,” they would say. *“We’ll go through it twice, and then we invite you to join in.”*

That kind of coaching is rare today. Songs get switched out so frequently that it’s impossible to learn them. **People can’t sing songs they’ve never heard. And with no musical notes to follow, how is a person supposed to pick up the tune?**

And so the church has returned to the 14th century

Worshippers stand mute as professional-caliber musicians play complex instruments, sung in an obscure language. Martin Luther is turning over in his grave.

What does this mean for men? On the positive side, men no longer feel pressure to sing in church. Men who are poor readers or poor singers no longer have to fumble through hymnals, sing archaic lyrics or read a musical staff.

But the negatives are huge. Men are doers, and singing was one of the things we used to **do together** in church. It was a chance to **participate**. Now, with congregational singing going away, and communion no longer a weekly ordinance, there’s only one avenue left for men to participate in the service – the offering. Is this really the message we want to send to men? Sit there, be quiet, and enjoy the show, and don’t forget to give us money.

There’s nothing wrong with professionalism and quality in church music. The problem isn’t the rock band, or the lights, or the smoke machine. The key is familiarity. People enjoy singing songs they know.

How do I know? When that super-hip band performed a hymn, the crowd responded with gusto. People sang. Even the men!

- David Murrow writes a Christian blog entitled “A Few Grown Men”

Comment by our Pastor:

As a degreed musician and former church music director, I can tell you that we are dumbing down our congregations, musically (to say nothing of the spiritual dumbing-down that’s going on as a result). They aren’t singing parts much, because they have **NO PARTS TO SING**. Instead, they’ve been subjected to the “sing along with Mitch” syndrome, where the WORDS are up on the screen, but not the MUSIC.

Therefore, unless someone already knows the parts or how to pick them out, the harmonies get lost and everyone sings unison, which is pretty boring, musically (and spiritually, too).

Worse yet, now the worship leaders (who rarely, it has been my observation as a pastor, know what biblical worship REALLY IS), keep pulling out songs that NOBODY KNOWS BUT THEM, so the congregation - who is forced to stand interminably, as if standing is more spiritual than sitting - just kind of stands there, not knowing what notes to sing with the words being splashed for them on the JumboTron. This, of course, results in anything BUT real, corporate worship - in reality, it’s just glorified entertainment, which explains why the

“performers” (who are no longer standing on a “platform”: it’s now a “stage”) have to keep adding more and more repetitions in the music and more and more gimmicks to keep the “feel” of the service “up”.

The result is more of a pseudo-Christian sideshow than it is Spirit-filled, biblical worship.

That said, I don’t doubt the motives or intentions of these moderns, I just doubt whether or not they’re really spiritually mature at all. Now - as soon as I say that, I realize that someone who really likes this stuff (can’t figure out why, but I know they are out there) will immediately label me as the one who *“doesn’t understand how to reach the modern culture”* and someone who is “out of touch” and *“immature”*.

So be it. In reality, THESE are the people who are immature, and they’ve taken over our church music ministries and label anyone who doesn’t like it as “immature” and “out of touch”.

We have the spiritual children calling the mature Christians immature - how’s THAT for a messed up situation?

Suffice to say the younger generation of church-goers are being inoculated against Spirit-filled music and true, biblical worship, in favor of that which is merely visceral.

As my good friend John McKay has so wisely said - the modern church music people...“are robbing the older Christians of the music that speaks to their spirit and their soul, and they are also robbing the younger Christians of the deep walk with God that their grandparents had - partially because of the great music they sang in church back then.” ■



ED STETZER'S RED HERRINGS ON THE CHURCH MUSIC ISSUE

In a recent blog, Southern Baptist leader Ed Stetzer deals with “Church Music Conflicts,” but he largely points to a number of red herrings, meaning that he dodges the truly fundamental issues over the current music battles.

He rightly points out that there have always been conflicts over church music and that these have often focused on biblically unimportant and even rather silly issues. For example, there has been the resistance by some against the use of musical instruments (even though the Bible’s own divinely inspired hymnbook, the Psalms, is filled with encouragement, even commandments, to praise God with instruments). And at various times there has been resistance to singing in harmony and choir singing and congregational singing and singing songs not found in the Psalms.

None of these are biblical issues, of course; they are matters of tradition and personal taste. Yet, Stetzer concludes that such facts of history should *“encourage us to be more humble about*

our own preferences and more open to other styles of music used to worship God and point people to Christ” (“Church Music Conflicts: Have We Really Always Done It ‘That Way’?” www.edstetzer.com, May 28, 20013).

In an October 26, 2009, blog, Stetzer listed *“seven tests based on biblical principles that can help determine the suitability of music,”* but from my perspective, this appears to be a smokescreen for the most part, because in practice I don’t know of any “Christian music” that he plainly and fundamentally rejects. He says that blues, jazz, rock, rap, jazz, country, reggae, you name it, **can be** acceptable. The only example he gives of rejecting something over biblical principles is that when he was a pastor he once asked his worship team not to sing “Amazing Grace” to the tune of the old blues house of prostitution song “The House of the Rising Sun” because of the intimate identity of the tune of that song to its godless lyrics.

On that exact same basis I can and do reject thousands of CCM songs that have borrowed their music from sensual rock songs.

Talking practically, I don’t know of a conference or church that Stetzer has refused to attend because they use “unscriptural music.” In fact, he has participated in countless conferences that feature every sort of “Christian rock,” from Rick Warren’s Saddleback Church to Mark Driscoll’s Mars Hill.

At the end of the day, at the practical level, it still comes down to personal preference in his book, and he even says this at the end of his article on “How to Test Your Music.” He concludes, **“God can use any FORM of music [his emphasis]. God has no musical style or preference.”**

In another 2009 blog he said, *“Musical styles and service preferences are like a jacket that can be taken on or off depending upon the temperature. ... When we think we’re debating styles and techniques and forms, we are really defending our own affections and deeply felt preferences”* (Stetzer, “Ending the Worship War without a Truce,” Oct. 15, 2009).

These untrue statements largely negate any “scriptural tests for music” in any practical sense.

I am convinced that a lot of preachers still publish their list of “scriptural principles for music” largely to impress or quiet some of the more conservative brethren in their group, when in reality they are not really concerned about the music issue except to take every opportunity to bash the handful of “traditionalist holdouts” who still exist.

The most fundamental issues in contemporary worship, in my estimation, are that first, the music is intimately associated with the world, and second, it is one of greatest forces in the building of the apostate one-world “church.” When Bible-believing churches mess around with it they are building bridges both to the world and to end-time apostasy, and NOTHING could be more dangerous (my emphasis).

- Evangelist David Cloud

Before The Throne Of God Above

***Before the throne of God above,
I have a strong, and perfect plea,
A great High Priest
whose name is "Love,"
Who ever lives and pleads for me.
My name is graven on His hands,
My name is written on His heart;
I know that while
in heav’n He stands
no tongue can bid me thence depart.
No tongue can bid me thence depart.***

***When Satan tempts me to despair,
and tells me of the guilt within,
upward I look and see Him there
Who made an end to all my sin.
Because the sinless Saviour died,
my sinful soul is counted free;
For God, the Just, is satisfied
to look on Him and pardon me.***

***Behold him there! the Risen Lamb,
my perfect, spotless Righteousness,
the great unchangeable I AM,
the King of glory and of grace!
One with Himself I cannot die,***

***My soul is purchased by His blood;
My life is hid with Christ on high,
with Christ, my Saviour and my God!***