

CCM IS NOT THE PROBLEM

IT IS ONLY A SYMPTOM



David C. Bennett, D.Min.

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By David C. Bennett, D.Min.

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Preface

This book is not written with animosity toward any church, individual or group. It is not written by an expert musician but it is written by a Baptist preacher with an aching heart and the desire that this small book will be read by many and that their eyes and hearts will be open to what is taking place with what is known as Contemporary Christian Music (CCM). A little research of the footnotes will be a great help to the pastor or any Christian who is concerned with what CCM is doing to the churches.

My prayer is, Lord, “open the eyes of these men, that they may see” the dangers that lie ahead when a church follows the CCM crowd. Pastor, remember you will be held responsible to the Lord for where you lead the Lord’s church.

To God be the Glory,
David C. Bennett, D. Min.
Dubbo, NSW, Australia

Foreword

- **The Need.** This little booklet points out the growing acceptance of Contemporary Christian Music (CCM) in churches that were formerly fundamental and separatist. This CCM has brought with it the lowering of standards in these churches that have begun to use it. Dr. Bennett has given many facts to enable the readers to try to keep CCM completely out of their churches.
- **The Author.** Dr. David Bennett is the author of this book. He has been one of the missionaries of the *Bible For Today Baptist Church* for many years. Our church is his “sending church.” Since 1979, He and his wife, Pam, have been faithfully serving the Lord Jesus Christ in the land of Australia. He has two churches and a radio ministry there. He is also one of our faithful Executive Committee members of the Dean Burgon Society (DBS).
- **The Book’s Format.** I have taken Dr. Bennett’s book and put it into a format that could be used for the printing of the book. Though this has taken some time and patience, it was necessary to be done before it could be sent to the publishers.
- **The Book’s Usefulness.** It is our hope and prayer that this book might be used of the Lord to convince and encourage even further those who are concerned about music in their churches. It will equip the reader with important facts to enable them to warn others of the CCM dangers before this music completely transforms their church for the worse.
- **The Readers.** It is hoped that those who receive and read this book might encourage many others to get the book, read it, and urge others to read it as well.

Yours For God’s Words,
D. A. Waite
Pastor D. A. Waite, Th.D., Ph.D.
Bible For Today Baptist Church

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- **Tamara Waite**--Pastor Waite's daughter-in-law, who also proofread the book. She offered some useful information that we used in the production of this book.
- **Anne Marie Noyle**--a faithful church supporter and Internet attender from Canada who proofread the book and gave many useful suggestions both for improvement and clarification.

CHAPTER I A Warning!



ONE STEP AWAY

In Acts 20:29-31 the Apostle Paul told the Ephesian elders *“For I know this, that after my departing shall grievous wolves enter in among you, not sparing the flock. Also of your own selves shall men arise, speaking perverse things, to draw away disciples after them. Therefore watch, and remember, that by the space of three years I ceased not to warn every one night and day with tears.”*

For three years Paul warned this church in Ephesus of the coming day in which these two types of men would appear in the church. One would come from **WITHOUT** and the other from **WITHIN**!

It has been said that a local church is only one pastor away from liberalism. That might be changed to this; a local church is only one pastor away from new-evangelicalism **and then** taking the next step into liberalism and then into apostasy.

The Apostle also wrote the members of this church to *“Put on the whole armour of God, that ye may be able to stand against the wiles of the devil.”* (See Ephesians 6:11.) So here is a local church that has three enemies to be watchful of: (1) men from **WITHOUT**; (2) men from **WITHIN**; and (3) the **WILES** (methods) of the Devil.

THE WILES OF THE DEVIL

Those men from **WITHOUT** and those from **WITHIN** will be used of the Devil to implement the Devil’s **WILES**, tricks, and methods. All of this is the Devil’s plan to hopefully thwart the work of God in the hearts of men. What is that **one method** the Devil is using today via these men from **WITHOUT** and from **WITHIN** to bring together doctrinally divergent churches?

MUSIC

I suppose it is optimistic thinking on my part that anyone who already is into the contemporary church music would even take the time to read this paper. **BUT** who knows? As one writer who serves with a Christian parachurch organization into the CCM said:

“One of the seemingly never-ending controversies surrounding church music is the volume which it is played.”

LET IT BE SAID, THE “VOLUME” IS NOT THE ONLY PROBLEM THE CHURCHES HAVE, BUT ALSO THE TYPE OF MUSIC PLAYED! So I ask: *“Does it matter?”* And the answer to that is: *“Yes, it does matter!!!”*

In Ephesians 5:19 the Apostle says *“Speaking to yourselves in psalms and hymns and spiritual songs, **singing and making melody** in your heart to the Lord.”* Here, just before Paul speaks to them about these workers of the Devil, he speaks to them about their singing, their music.

MUSIC is *ONE wile*, method, or trick which the Devil is using today to obliterate the doctrinal differences between denominations and bring about an ecumenism through music. Search the Internet and it soon becomes evident that the music used in the Baptist churches is the same used in the Methodist or Presbyterian churches.

This writer admits he is not an expert on music, but did take one or two courses in college in the very early 70's concerning church music. The college had various music lecturers, but the one whose notes I kept the most of were Mr. Charles Bergerson, 1918-2000. Mr. Bergerson was a graduate of Moody Bible Institute and it was while he was a student at Moody that he auditioned and received the position as pianist for the Chicago Symphony. He also sang in a quartet with George Beverly Shea while at Moody. Mr. Bergerson's studies then led him to Grace Theological Seminary in Winona Lake, Indiana, where he earned his masters degree.

I may not be an expert, but Mr. Bergerson certainly comes close to being an expert, so we will be quoting extensive passages from his notes. One set of notes that I have from Mr. Bergerson dates from the year 1972. Now, it must be said up front, that Mr. Bergerson was very, very conservative in his music. That isn't because he was just an old fogey and not in touch with the real world. Please be patient, and read what Mr. Bergerson sought to instill in young preachers, assistant pastors, future school teachers, future music teachers, etc.

SACRED MUSIC

Mr. Bergerson's notes for Unit 1 Introduction to Music--Sacred Music said:

"The Bible speaks of 'psalms, hymns, and spiritual songs' in defining sacred music. This is the music used specifically for Biblical worship, praise and service of God. The psalms are hymns of praise and worship, sung to God-- Father, Son, and Holy Spirit,--for His praise and for the edification of believers. Romans 15:9 declares: '... sing praise unto Thy name . . .' The hymns are generally songs of prayer to God for His will and blessing. Acts 16:25 specifies: '... praying, (they) were hymning God . . .' The spiritual songs or odes are testimonials and exhortations in spiritual concerns among believers. Revelation 14:3 portrays the 144,000 persons who 'sung . . . A new song before the throne, . . . The four living creatures, and the elders . . .' Overlapping of these designations there may be, but the general divisions of church music are clear."

Mr. Bergerson continues writing that

"Church music has changed through the years. However, it

has changed the least of any form of music. For instance, the 'Hamburg' tune ('4') has come to us from the apostles' day, sung then in a minor mode and probably used by Paul and Silas in the prison (Acts 16:25)."

Moving on into the notes we read:

"It is indeed gratifying to know that God used the church to produce the means or the notation by which music is preserved. . . . The church is properly credited under God, therefore, as given rise to our present repertoire of good music, sacred, and classical. Indeed, 'every good gift and every perfect gift is from above, . . . From the Father of lights...' (James 1:17) including music!"

CLASSICAL MUSIC

"The term, classical, is given to the broad generality of music which is neither sacred nor popular. This broad term refers to much music of the last four or five centuries." Such is the course of classical music, which began in the church as arrangements of hymn-tunes, not unlike our instrumental and vocal arrangements of today."

As time went on, however, the purpose for classical music,--better performability of the church's music--changed, developing

"its own excuse for being,' as the poet would say, by virtue of its beauty and excellence. THUS, IT DIVORCED ITSELF FROM THE CHURCH AND CARRIED ITSELF BY ITS OWN PURPOSEFULNESS (emphasis added), maintaining basically good standards of styling, rather than existing for the benefit of the church's ministry and testimony."

Now, remember it was 1972 when Mr. Bergerson wrote these notes. Has the music in the churches gotten better or worse? Mr. Bergerson wrote:

"As much of today's music manifests itself to be but the musical accompaniment to the events of the end of this age, it behooves the child of God to discern objectively the what, where, how, and why of music, as of all things, and to guard himself from evil. As Paul writes to the Corinthians: 'There are, it may be, so many kinds of voices in the world, and

none of them is without signification. . . . seek that ye may excel to the edifying of the church.’ WE MUST DISCERN THE SIGNIFICATION OF WORLDLY MUSICAL VOICES (Emphasis added).”

At the bottom of this page I wrote the note:

“Classical music was downgraded when it departed from worship of God to humanism.”

STUDENTS’ RESPONSE TO LECTURES ON MUSIC

In February, 1972, Mr. Bergerson gave the students APPRAISALS AND COMMENTS on the papers the students wrote. He wrote:

“First, most of you, by far, agreed that the trend of music is continually degrading in its styling and its moral or spiritual value. Today’s rock and folk styling of music is to be shunned, most of you agreed. Only six of you stated that you thought the new styles of music could be included in the Christian’s music appreciation, some of the six stating that it could be used to attract people toward Christ (Emphasis added).”

These students who believed this in 1972, what type of music would they allow in the church today?! Mr. Bergerson states he

“believes that this kind of music ought not to be used or allowed by the Christian.”

CHURCH MUSIC: OBSERVATIONS AND SUGGESTIONS

The name of the teacher is not on this paper so it may or may not have been Mr. Burgerson. Only a few of the **observations** will be given here.

“1. Parts of church youth music are being influenced by the popularization of religion, ‘Jesus,’ and Gospel songs in the world.

2. The trends in music are part of a larger cultural change

that is found in art, literature, the theater, and the church.

3. Putting music in contemporary idioms has the same problems as putting the Gospel into the contemporary idioms of art, commercialized publicity, and ‘slang’ usage.

4. The world is influencing the church, instead of the church, influencing the world.

5. In too many cases, Christians today want just entertainment; and they are getting it.

6. Set goals on the conservative side and be safe.

7. Se are now reaping what we have sown in these areas: too many years of incompetent musicians, sentimental songs, sick congregational singing, hypocritical worship, and emotionalism at the cost of truth.” (Emphasis added.)

LUTHER’S MUSIC

Since Luther’s music is often brought to this discussion, it was interesting that one of the papers in my music file from college contained an article from *Christianity Today* written by Harold M. Best, director of the Conservatory of Music at Wheaton College. Mr. Best wrote:

“A misuse of history has overemphasized borrowing. A case in point is Luther’s comment (when he was criticized for borrowing a drinking song) that the Devil should not have all the good tunes. But Luther’s position must be seen in the fuller context of his convictions about music. Borrowing to him was only a small part of a rich means of expression. When he borrowed, he borrowed excellence only and left mediocrity to the Devil. A skilled musician and a composer, he looked with the greatest admiration to the best music of his time, that of the composer Josquin des Prez. If Luther’s total position were injected into the contemporary discussion of church music, it would make him very unpopular.”

NOTE THE WORD “UNPOPULAR”!!

CHURCH MUSIC TODAY

In Ephesians 5:19 God’s Words say:

“Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.”

Spurgeon, commenting on this verse, said:

“Men filled with wine call for a song, and when believers are exhilarated by the divine Spirit they also should have their singing, but they must choose the songs of Zion, such as the Lord himself will account to be true melody.”

TODAY’S SECULAR MUSIC?

In the *Sydney Daily Telegraph* for the 5th of February, 2013, in the article “HOW A TEEN’S IPOD CAN TELL YOU IF THEY WILL BE IN TROUBLE,” a young man is quoted as saying:

“The person you are reflects what kind of music you listen to, not the other way around.”

Interesting! Is this also true of those within the churches using CCM?

WHAT IS THE GOAL OF CCM?

Harold Ockenga is the person responsible for coining the term, “New-Evangelical.” In the foreword of Harold Lindsell’s book, *THE BATTLE FOR THE BIBLE*, Harold Ockenga wrote:

“Neo-evangelicalism was born in 1948 in connection with a convocation address which I gave in the Civic Auditorium in Pasadena. While reaffirming the theological view of fundamentalism, this address repudiated its ecclesiology and its social theory. The ringing call for a repudiation of separatism and the summons to social involvement received a hearty response from many Evangelicals. . . . It differed from fundamentalism in its repudiation of separatism and its determination to engage itself in the theological dialogue of the day. It had a new emphasis upon the application of the gospel to the sociological, political, and economic areas of life (Emphasis added).”¹

So New-Evangelicalism as stated by Ockenga is, the “*repudiation of separatism*.” One method used of the Devil in this “*repudiation*” is **MUSIC**. Is the “*repudiation of separatism*” the goal of CCM? Whether this is or not, will be shown later.

THE APOSTLE’S WARNING TO THE CHURCHES

Now let us go back to Acts 20:29-31 where we read the Apostle Paul speaking to the Ephesian elders saying:

“For I know this, that after my departing shall grievous wolves enter in among you, not sparing the flock. 30 Also of your own selves shall men arise, speaking perverse things, to draw away disciples after them. 31 Therefore watch, and remember, that by the space of three years I ceased not to warn every one night and day with tears.”

So, for three years, Paul warned this church with tears concerning the coming day in which this would occur from **without** and from **within**!

Now, **IT MUST** be remembered that, since its birth, there has never been the perfect local church, or the perfect pastor, apart from the Great Shepherd Himself. We cannot go back in time to actually see and hear what it was like to attend a meeting in the Jerusalem church, or the church at Ephesus, for example. However, what we can do, is to read what God has left us in His Words concerning the local church.

In Acts 20:29-31, we learn at least **two things**. Firstly, after Paul’s departing, grievous wolves would enter into the local church from **outside**, not sparing the flock of God. Nature tells us the wolf doesn’t love the sheep! The wolf sees the sheep as only one thing, and that is to gratify the wolf’s pleasure. That word “*grievous*” is also translated “*weighty*” and “*heavy*” elsewhere. These wolves were such that the local church members could not resist their deceptive teachings and tactics. These wolves may have been traveling

teachers, preachers, or evangelists, or an elder called from without by the church.

Secondly, Paul knew that some from **within** the local church itself would teach perverted doctrines to draw disciples unto himself. That word, “*perverse*,” has to do with distorting, corrupting, and turning away from something. All of this is to draw the flock from the truth to become the disciples of these wolves!

¹ http://www.theopedia.com/Harold_Ockenga

WARNING FOR TODAY?

Paul warned the church at Ephesus about two types of men that the church had to be aware of, those from without, and those from within. Neither one had the best interests of the local flock in mind. Today these two types of men are leading churches from various denominations together. One of those methods used is MUSIC! **MUSIC is being greatly used to break down the wall of ecclesiastical separation!**

Let it be understood that it is not the purpose in this paper to define what is a New Testament Church, or to teach the Biblical principles of music, but simply to give forth a **warning** to those churches that will LISTEN and to those who have not yet gone the way of CCM.

CHAPTER II CCM And The Churches

Just look around at the church scene today, whether it be independent Baptist, Southern Baptist, Methodist, Presbyterian, etc. and you will find **the one thing** they all seem to have in common is the **music**; and with the music is the “*repudiation of separatism*”! A search on the Internet will quickly show the state of the churches in this regard. Chapter Two will look at church groups, several churches, and their music.

INDEPENDENT, SOUTHERN BAPTISTS, GARBC, BBFI & CCM

Personally, I do not believe there is much difference in today’s world between the so-called independents (BBFI, GARBC, etc) and Southern Baptists! Permit a digression here. It is because of this lack of **real** difference that it is so hard to imagine why the independents, GARBC, and BBFI spend so much time and money having so called faith missionaries run all over the USA seeking support from churches that are not really any different from the Southern Baptist churches--doctrinally, musically, and denominationally!

SBC, FIRST BAPTIST, DALLAS TX^{2 3}

First Baptist Church of Dallas has been led by such well known men as George Truett and W. A. Criswell. Even though the present pastor has been outspoken

²<http://www.firstdallas.org/ministries/music-worship/contemporary-worship/>

³<http://www.firstdallas.org/worship/>

on several conservative subjects including gays, the music at First Baptist is CCM.



This is typical CCM staging with the lighting, screens, and sound.

NORTH POINT COMMUNITY CHURCH, ALPHARETTA, GEORGIA (SBC)

This church is pastored by Andy Stanley and is into CCM, as most mega churches are. The web page in the footnote is several years old, but it makes the point where the church is on music⁴.

⁴<http://insidenorthpoint.org/media/2009/12/17/north-point-live-awake-5-free/>