

THE INCREDIBLE TRUTH
ABOUT MUSICAL INSTRUMENTS

A Thesis Presented to
The Faculty of the Ambassador College
Graduate School of Education

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Wilbur A. Berg

1970

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The Incredible Truth
About Musical Instruments
by
W. A. Berg

Throughout history, musical instruments have never been far from man's reach. They have soothed and inspired him in times of trouble and sadness. They have also helped him to express his deepest feelings of love, joy and reverence.

Because of such widespread usage, musical instruments have become commonplace. No one questions their origins. They are taken for granted by almost everyone. So much so that the world doesn't even suspect that there has been a Satanic plot behind the development of certain musical instruments that has had a profoundly evil and God-dishonoring effect upon society!

But such an insidious and deliberate deception has taken place! Much of it occurred during the mysterious, little understood, 1st century A.D. It has remained undetected because the world has rejected the Bible. Few even read the Bible any more--let alone search it for authoritative and basic information about music. Musicologists would laughingly regard such a thought as eccentric and absurd. To them the Bible is Hebrew folklore. Little do they realize that their historical documents would suddenly take on new meaning if they used the Bible as the foundation of their research and knowledge.

God Created Music

The writings of ancient Gentile nations claimed that their pagan gods created music and invented musical instruments. But the Bible reveals that God Almighty originated music. He is the One who designed and created the laws that make music and musical instruments possible (Jer. 33:25). In fact, the ability to produce music existed in the universe even prior to man at the laying of the earth's foundations (Job 38:4-7).

Some have thought that Ezekiel 28:13 indicates that Lucifer was the originator of beautiful music prior to his rebellion and downfall. But a number of facts show that this verse has been mistranslated. The Hebrew words rendered as "tabrets" and "pipes" in the King James Version can also mean "settings" and "sockets." It is translated this way in The Holy Scriptures published by the Jewish Publication Society of America. Since the context of the verse is speaking about the precious stones that adorned Lucifer, "settings" and "sockets" is undoubtedly the correct translation.

The Hebrew word "toph," translated as "tabrets" in the King James, is the usual word for drum or tambourine. Since the shape of the upper part of the drum is circular, the word is used here in the sense of a gem setting or mount.

Also, the Hebrew word "neqeb," translated in the King James as "pipes," means "bezel." A bezel is either the upper brilliant

face of a cut gem or that part of a setting which holds a gem. It occurs only in this one verse and is not a word that is ever associated with musical instruments.

These facts show that the Bible does not teach that Lucifer was the creator of music. Instead, the Scriptures mark Satan as the one who has corrupted and perverted much of what God made for the good of mankind. Incredibly, the Bible and history also show that Satan has used his musical deceptions to discredit the true God in order to get the world to unknowingly honor and worship him instead!

Same Kinds of Instruments Today

Mankind has swallowed the theory of evolution hook, line and sinker. Not only does he believe this lie, but he also applies its concepts to all fields of learning.

Music is no exception. Man has been duped into believing that musical instruments have gradually evolved from rough, primitive prototypes to magnificent models of advancement and perfection. The modern world looks upon such instruments as the violin and pipe organ to be the noblest and most refined examples of the instrument-maker's art. It fills its churches and orchestras with instruments of these types, thinking that they honor and glorify God.

But do all musical instruments honor the true God? The Bible alone gives the key. It lists in over 250 places the instruments of music that were designed for and used by God's representative

nation Israel. It shows which instruments really honor the true God. And it also gives the clues that show which instruments do not! Without the Bible we would never know these specific facts and the truth about musical instruments. No other document reveals God's mind on the subject.

Because God's physical laws don't change, musical instruments haven't either. Contrary to popular conception, we still have the same basic kinds today that existed in ancient times. Many different varieties of each kind have been developed over the years, but the physical laws of music allow the design of only relatively few parent kinds of instruments.

The two basic families of musical instruments are the string family and the wind family. (The percussion family is technically one of noise rather than of music.) From ancient times most nations have used three fundamental kinds of instruments in each of the two musical families. Early Egyptian and Assyrian dynastic records show that the lyre, harp and lute made up the string kinds, and, using current musical classification, the horn, flute and reed made up the wind kinds. All of these basic kinds still exist today in numerous varieties and are widely used.

A Special Commission

One reason why most people don't associate any importance to the subject of musical instruments is because they have assumed that

all instruments have a rightful place in society. The general concept is that representative varieties from all the above six basic kinds of instruments were used by all nations throughout the ages.

Amazingly, the Bible alone shows that this was not true! Instead, it shows that NOT ALL parent kinds were used by ancient Israel! Strangely, instead of approving all three basic kinds of musical instruments in each family, God instructed His people to use only two kinds in each family!

This is very important as far as music is concerned. Only the Bible tells which instruments were used by Israel. There is no other historical source that gives this information. The Bible holds the only key to the true understanding of what Satan has done to musical instruments. By rejecting the Bible musicologists have failed to see that ancient Israel did not follow the musical practices of the world around her.

This has even been substantiated by recently published musicological research! In fact, some scholars have known something about this matter for years. A few have known that archaeologists have never dug up certain kinds of musical instruments in Israeli territory that are commonly found in the ruins of ancient Babylonia, Egypt and Assyria!

But because they don't put any stock in the Bible, they have never bothered to find out WHY. Neither have they correlated what they

know with the Bible. Instead, they have chosen to use the practices of the world as their guide. In their eyes, ancient Israel's usage of only some of the world's available instruments means that she was culturally backward and behind such "advanced" nations as Egypt, Babylonia and Assyria.

But was Israel a backward country? Did God shortchange His representative nation by giving them inferior instruments and withholding the choicer and higher quality ones? Or did He instead inspire and direct Israel's musical practices so they could teach the other countries proper musical practices and make them realize, even through music, that He was the true Creator? Were there reasons why God rejected certain instruments? Did He possess understanding that physicists are just now acquiring?

Notice the commission God gave to ancient Israel. The fourth chapter of Deuteronomy shows that God gave them His statutes and judgments for two basic purposes. He loved Israel and wanted them to obey His laws so things would go well with them (Verses 1 and 40).

But He also wanted Israel to be an example to the other nations of the world of the righteousness and perfection of His ways (Verses 6-8).

This last purpose is made even clearer in the book of Isaiah. Israel is there referred to as God's servant who was given the job of being a light and witness to the non-Israelitish nations around her (Isa. 41:8, 9; 42:6; 43:10-12).

Surprisingly, as we shall see, this commission applied in a lesser sense even to music! God intended that Israel be a musical light and witness to the world by using only those instruments that He gave to her.

But how could not using certain musical instruments be a light to the world? Why were some instruments excluded from the Temple? Why does Rabbinic tradition and literature, even to this day, give instructions for the usage of only certain kinds of instruments? Why are some instruments considered imperfect and even called "clean" and "unclean" by the Jews? Why was the organ never allowed in the Temple at Jerusalem?

The Lyre Kind

In order to answer these questions we need to briefly examine the musical instruments of the Bible. Years ago historians evaded God's teaching about music by claiming that it was impossible to identify the musical instruments mentioned in the Bible. Although this knowledge was widely known in Christ's time, it was obliterated shortly after His death.

But recent archaeological excavations and musicological research have once again positively identified the instruments of Israel. Although they do not yet understand its significance, Jewish musicologists, particularly from Hebrew Union College, have made identification so conclusive that this knowledge has been accepted by music scholars and

is now included in the latest edition of the world-standard Grove's Dictionary of Music and Musicians in its article on "Jewish Music." See also the appendixes at the end of this article.

Because there are many mistranslations of the names of musical instruments in the King James Version, the best way of referring to the Bible's instruments is by using the original Hebrew, Aramaic or Greek names.

Beginning with the string family, Israel's oldest and best loved string instrument was the "kinnor" (called "kithara" in Greek). It was used extensively by David and the early Prophets and Levites to worship God. It is the most frequently mentioned (42 times) string instrument in the Old Testament. It is wrongly translated as "harp" in EVERY place in the King James Version. See the first half of Appendix I at the end of this article for a complete listing of the Bible verses that mention this instrument. Semitic monuments and coins, as well as extensive Jewish scholarship conclusively identify the "kinnor" as the lyre. It looks like this:



Jewish coins of the 2nd century B. C. showing the "kinnor" or lyre.
A detailed description and analysis of these coins is given on p. 459,
Vol. 3, of Hastings' A Dictionary of the Bible.



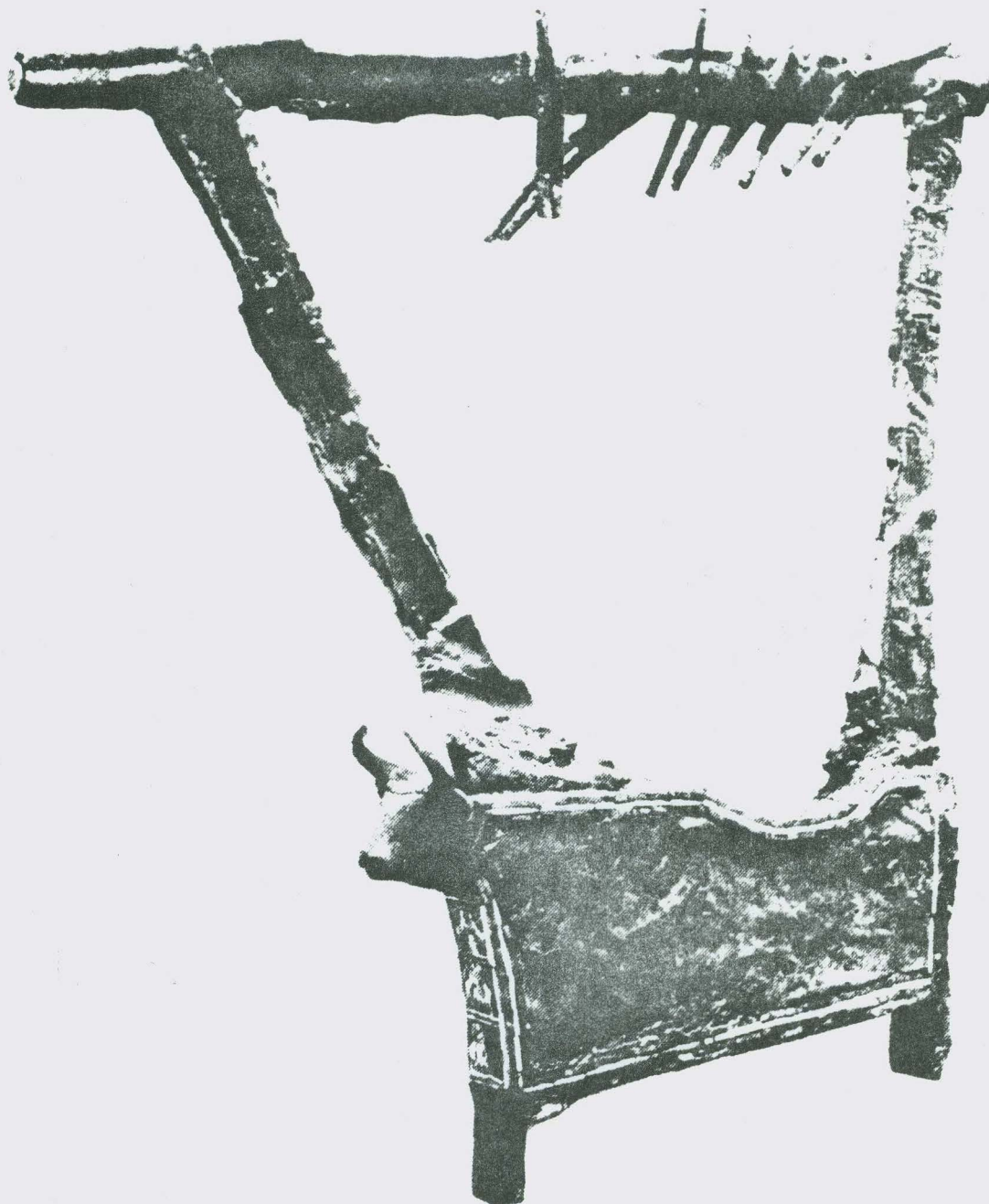
A lyre of the time of Joseph (12th Egyptian dynasty). From one of the famous tomb paintings in Beni Hasan.



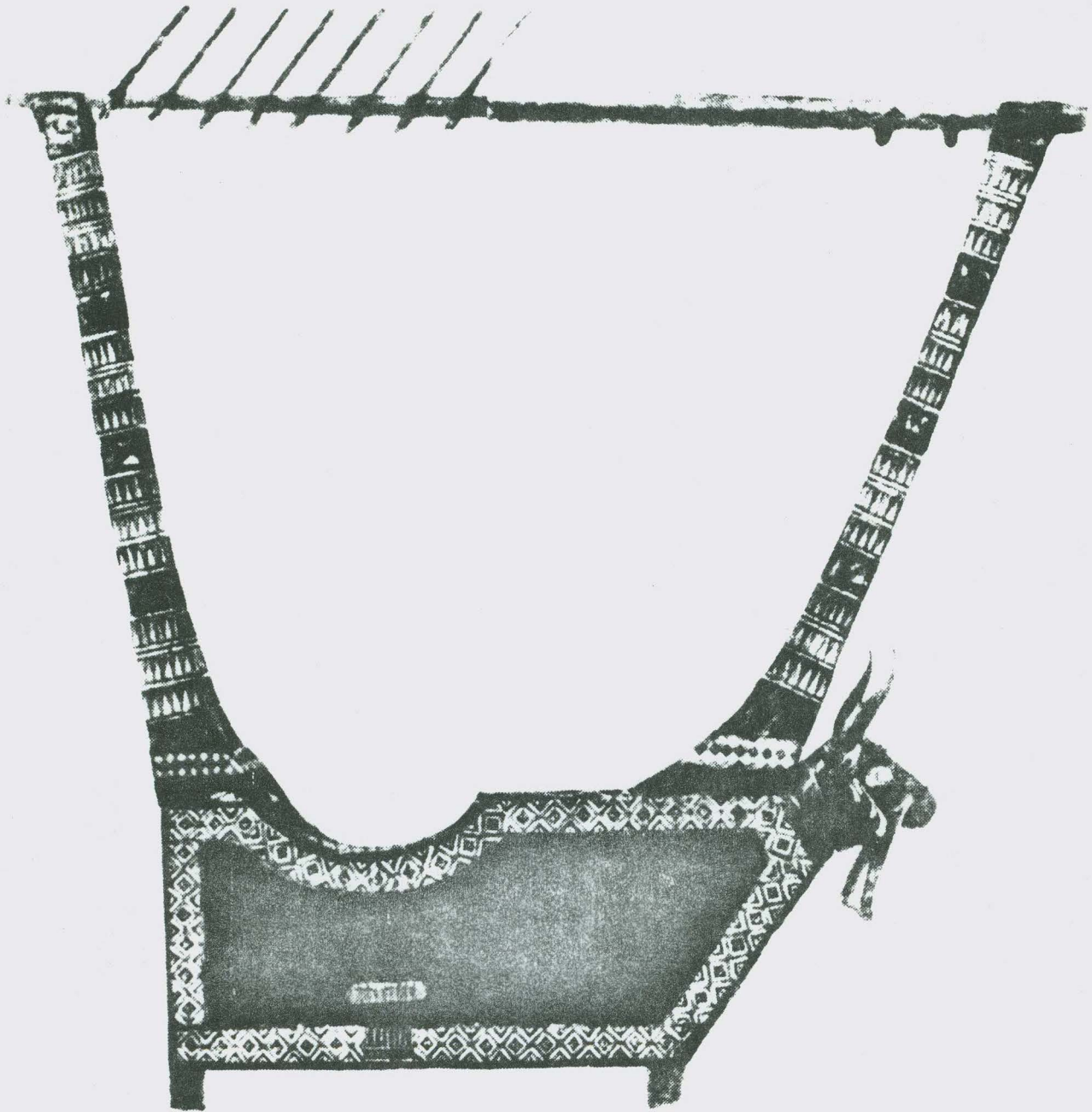
From left to right, Egyptian harp, lute, double pipe and lyre. From a tomb painting in Thebes. The harp, lute and double pipe are discussed individually later in this article.



An asymmetrical (having lack of symmetry) Egyptian lyre of the 18th dynasty. This dynasty existed during Solomon's time and many Egyptian string instruments of this period were undoubtedly copied from those brought back from Jerusalem by the Queen of Sheba when she visited Solomon (I Kings 10:12-13; II Chron. 9:11-12). This is further substantiated by the fact that many Hebrew names for musical terms and instruments suddenly appear in Egypt during the 18th dynasty (Grove's Dictionary of Music and Musicians, 5th Edition, Vol. II, p. 892). There was also a marked improvement and refinement in the quality and design of Egyptian instruments at this time (New Oxford History of Music, Vol. 1, p. 271).



Silver embellished lyre that was excavated from the Royal Cemetery at Ur in Mesopotamia. It was found with the pictured original tuning rods still intact and is now in the British Museum. It is almost 3-1/2 feet high.



Restoration of a gold decorated lyre that was excavated from the Royal Cemetery at Ur. It is almost 4 feet high and is now in the Baghdad Museum.



Boat-shaped asymmetrical lyre from the Royal Cemetery at Ur. The University Museum in Philadelphia now has this instrument. It is a little over 3-3/4 feet high.



Two varieties of ancient Assyrian lyres. The one on the left is the most common type with strings of equal length. It was discovered on a sculptured monument during Botta's excavations at Khorsabad. The lyre on the right is asymmetrical with strings of slightly different lengths. It was found on one of the bas-reliefs at Kouyunjik. The asymmetrical lyre began to approach the harp in design but it was usually smaller, had fewer strings, and had the resonating chamber at the bottom rather than the back edge of the instrument.



A harp and two lyres from ancient Greece. The Greek name for the lyre was "kithara."

Notice that the strings are of fairly equal length (some asymmetrical lyre varieties had strings of slightly different lengths). Various notes could be produced because the strings were of different thicknesses. Fine tuning was done by pegs on the top crossbar. The lower closed chamber acted as a resonator. There are few instruments of this basic kind remaining in the world today. Incredibly, this leading instrument of ancient Israel has been dishonored and obliterated from the face of the earth!

And yet, this is the instrument that is used by the twenty-four elders in the very throne of God Almighty (Rev. 5:8). It will again be heard at Christ's return to this earth (Rev. 14:2).

An interesting sidelight which illustrates the excellence of this currently rejected instrument comes from Rabbinic sources. These records show that its strings were made of sheep gut and that the Levites plucked them with their fingers (Talmudische Archäologie, Krauss, Vol. 3, Leipzig, 1910-12).

Modern physicists are just finding out the musical wisdom of such practices. They have learned that gut produces a greater brightness and mellowness of tonal quality than metal. Also, the tone is always richer when a string is plucked by a finger (On the Sensations of Tone, by Hermann Helmholtz, p. 75).

This stands in striking contrast to our modern supposedly "advanced" string instruments that are usually strung with metal strings

and are either bowed, struck or plucked with a hard plastic, metal or bone plectrum. More about these details later.

The Harp Kind

The next major kind of string instrument is called "nebel" in the Hebrew. It is the only other specific string instrument mentioned in the Bible. It is referred to 27 times in the Old Testament and was often used with the lyre by ancient Israel.

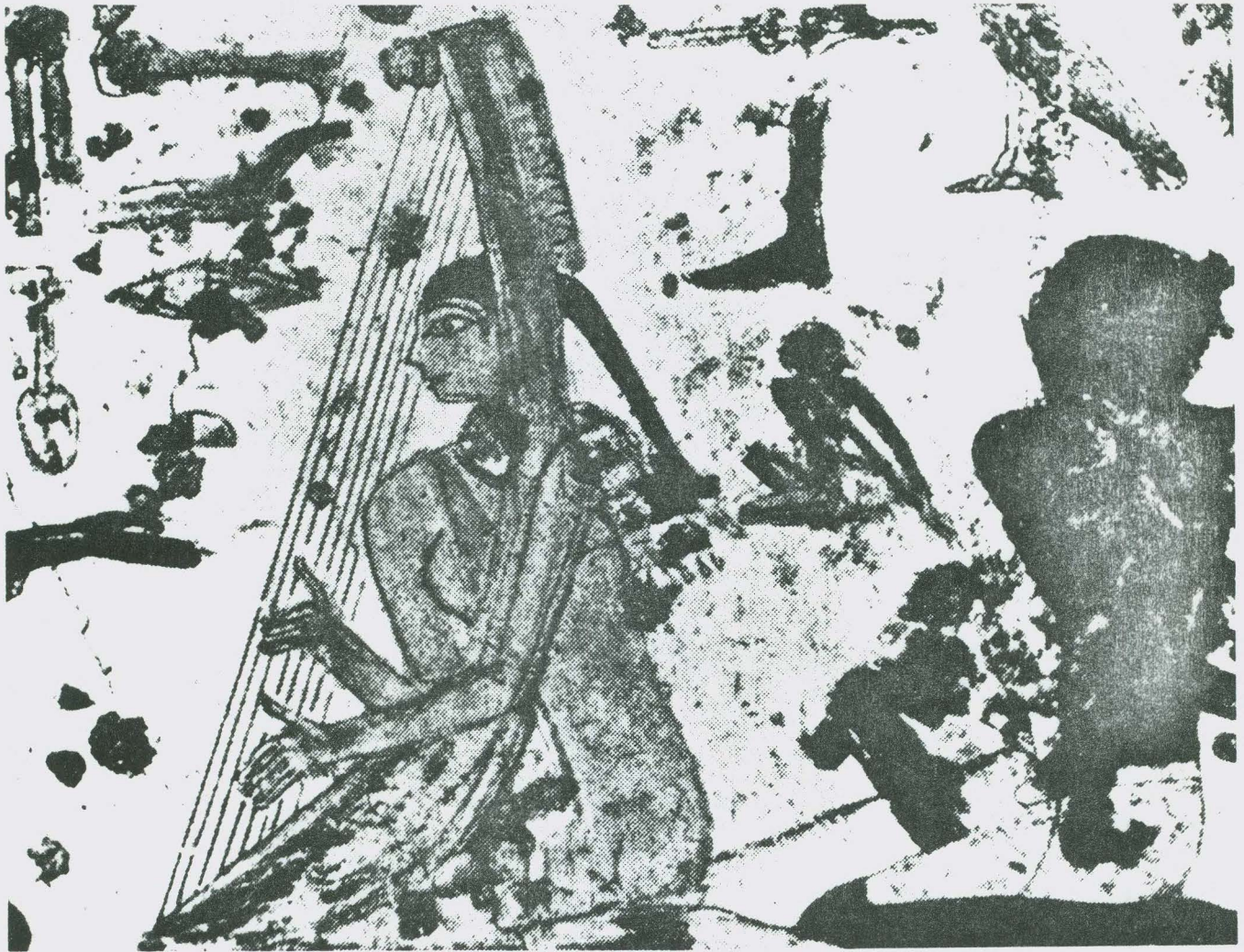
The King James translates "nebel" as "psaltery" in all but five places where it is called "viol" (Isa. 5:12; 14:11; 22:24 margin; Amos 5:23 and 6:5). Neither of these translations is correct. In fact, the mistranslation "viol" has caused countless people to feel certain that the violin kind is a God-approved instrument. See the second half of Appendix I for a complete listing of the Bible verses that mention the "nebel."

Much additional confusion has arisen in the identification of this instrument because certain dictionaries have misleadingly defined "nebel" as a "skin," "skin bag" or "skin bottle." From this some few have thought that the instrument was a bagpipe.

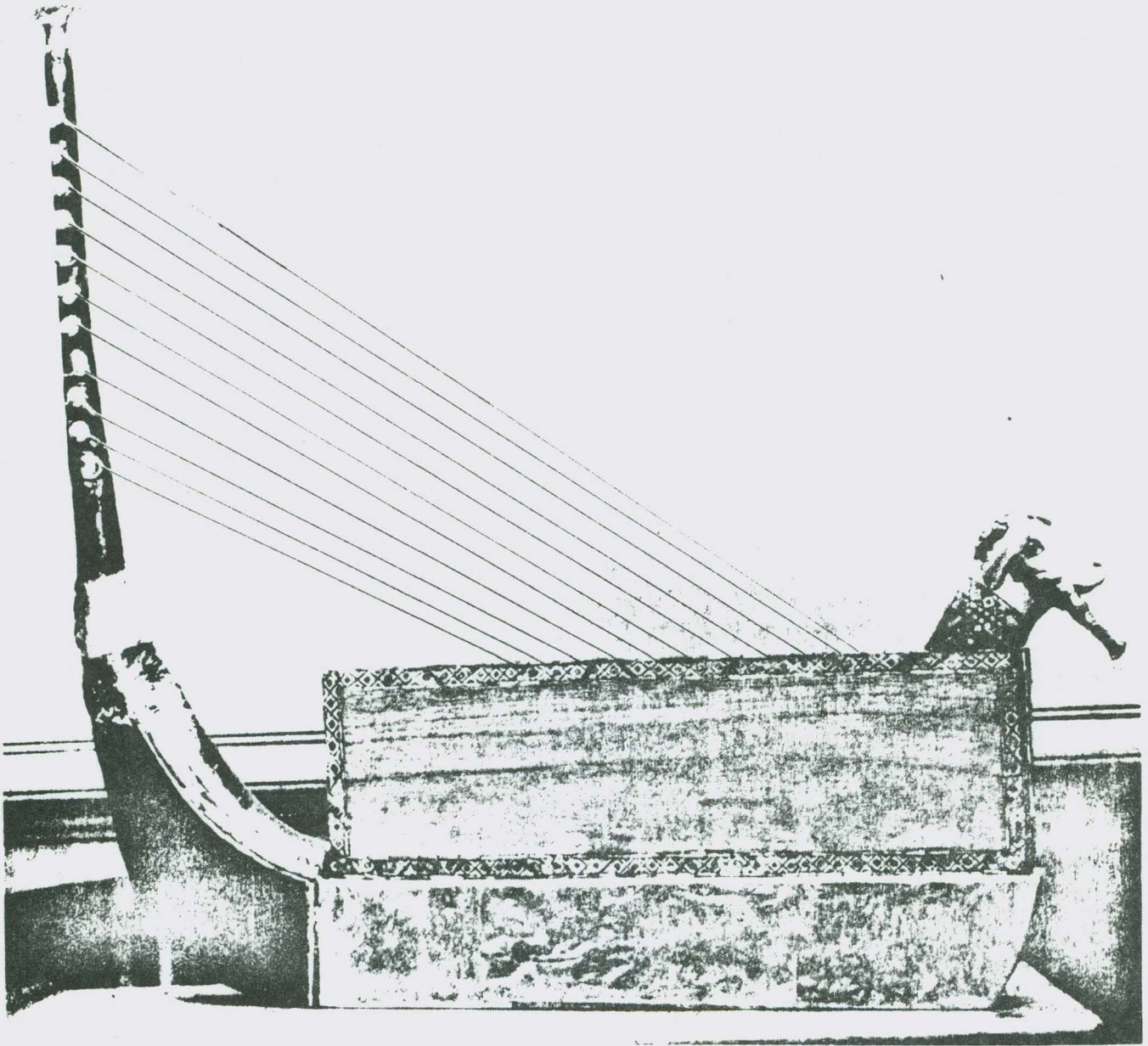
But the evidence proves a different identification. The Bible shows that the "nebel" was a string instrument rather than a wind instrument like the bagpipe (Ps. 33:2; 144:9, Jewish Translation). Furthermore, Rabbinic tradition states that the "nebel" had more strings than the "kinnor" (Musical Instruments in the Old Testament, by Sol Baruch

Finesinger, Hebrew Union College Annual, Vol. III, p. 38, Cincinnati, 1926. In fact, Psalms 33:2, 92:3 and 144:9 show (see the Jewish Translation) that it sometimes had 10 strings (archaeology shows that it also had more at different times and on different varieties of the same basic instrument). Also, the ancient versions of the Bible never regard "nebel" as a wind instrument. And, as we shall see, the bagpipe type of instrument is very degenerate and acoustically unsound. It was not allowed in the Temple.

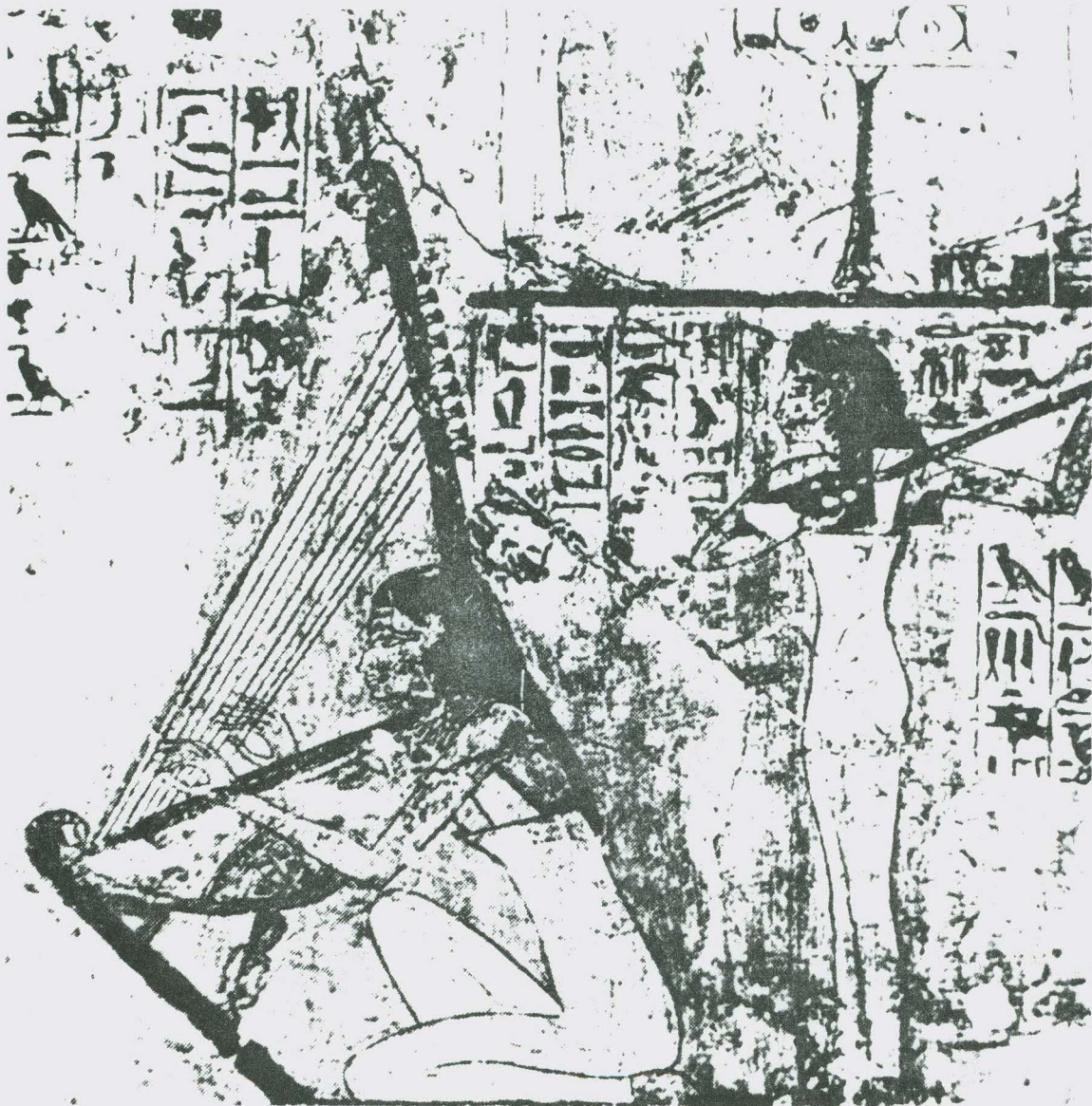
Then what was the "nebel"? In addition to the evidence already cited, philologists have shown that the Hebrew word "nebel" is almost the same as the Egyptian word for harp. Modern Jewish scholars and musicologists all agree that "nebel" means harp. It is so identified in Grove's Dictionary. The "nebel" was the companion string instrument to the "kinnor" (I Chron. 15:20, 21). They were the dominant melodic instruments of Israel. Both were used in the Temple service by the Levites, and much written Levitical instruction regarding their usage still exists to this day. The ancient harp ("nebel") looked like this:



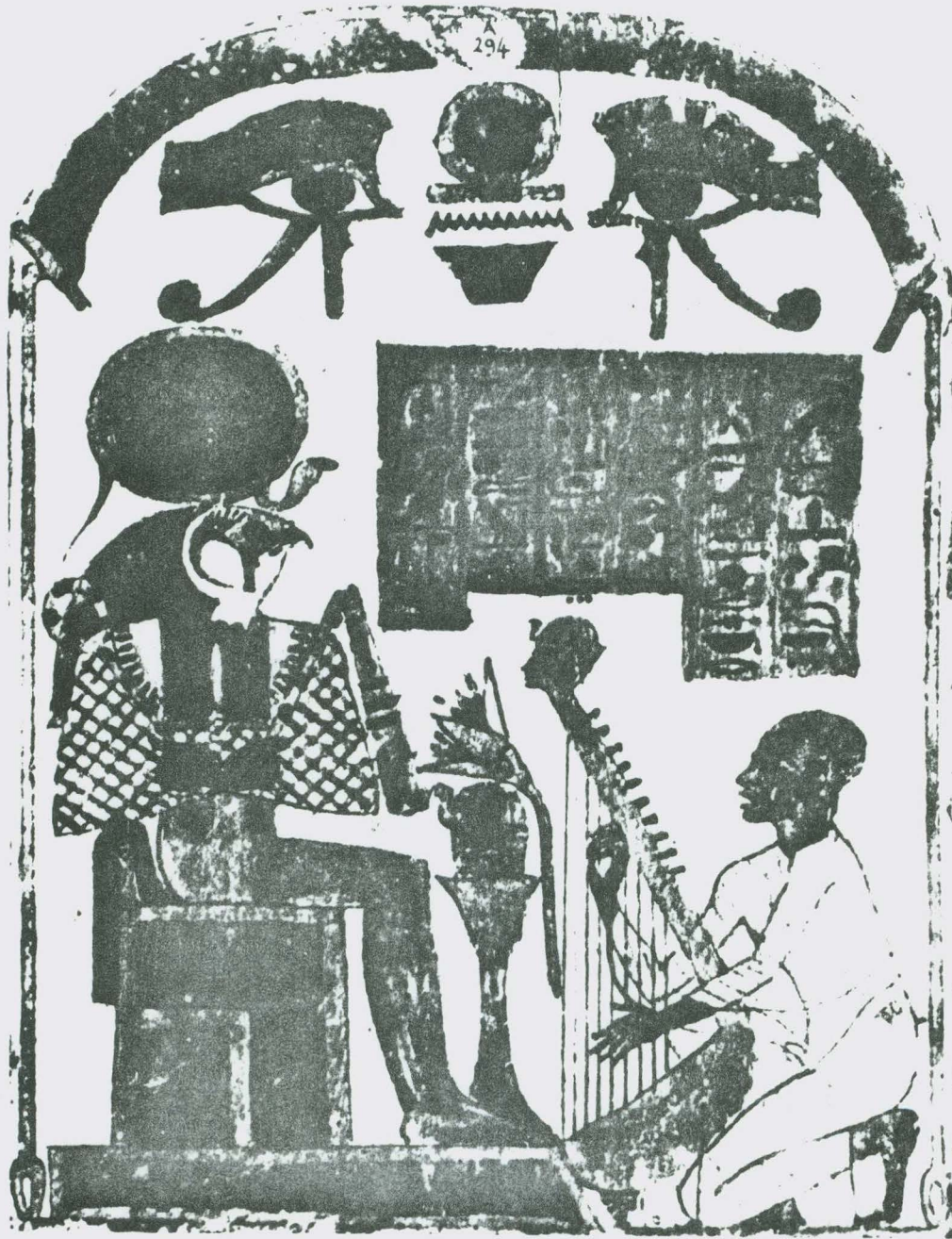
Harp of the 4th Egyptian dynasty. This was one of the types of harp that existed during the time of Job and the building of the Great Pyramid.



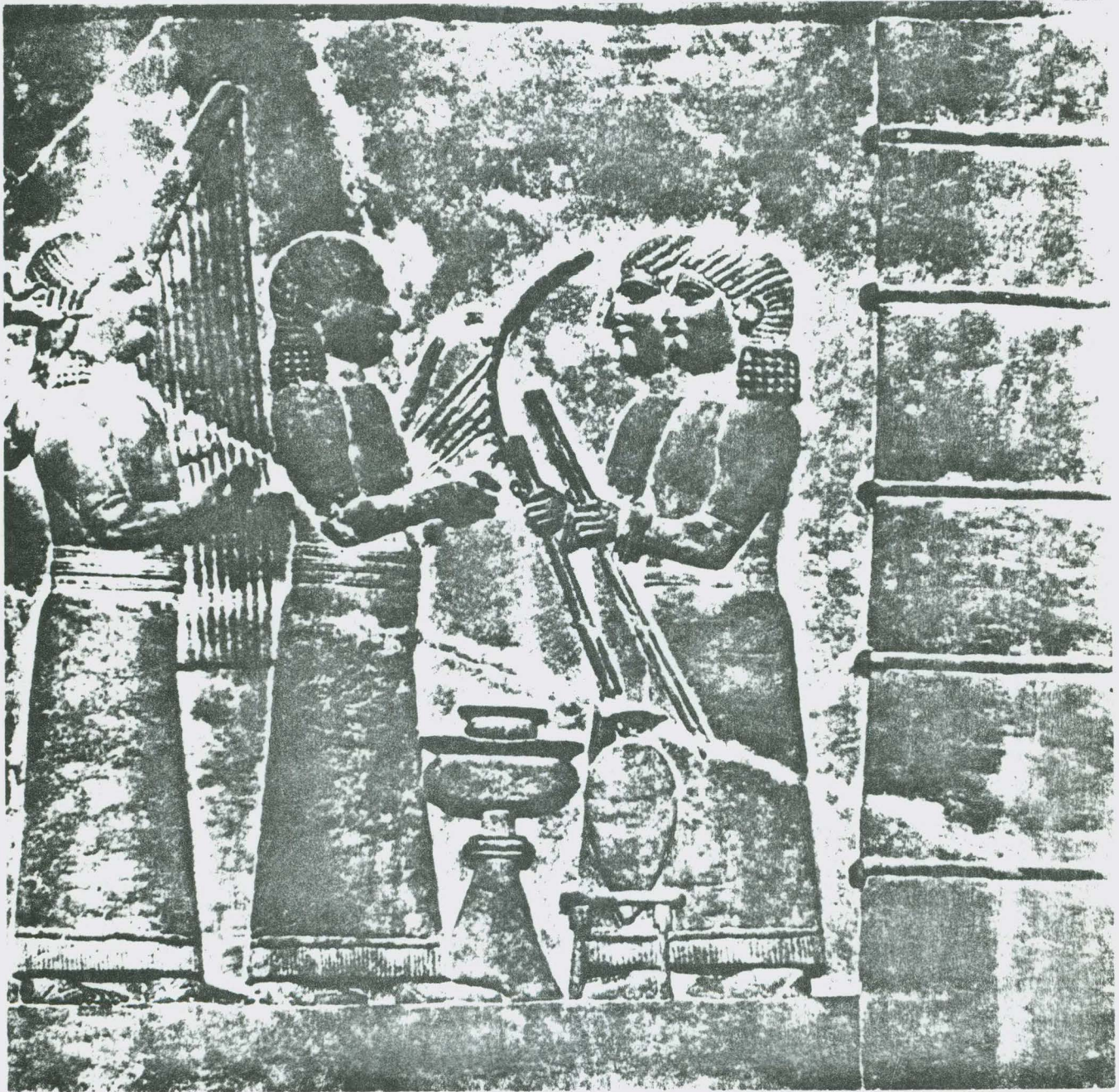
The reconstructed harp of Queen Shub-Ad that was excavated at Ur in 1928. It is highly ornamented with silver and gold and is now in the British Museum.



Harp and lute of the 18th Egyptian dynasty. This particular harp is distinctive because of the unusual support stand at the front of the instrument.



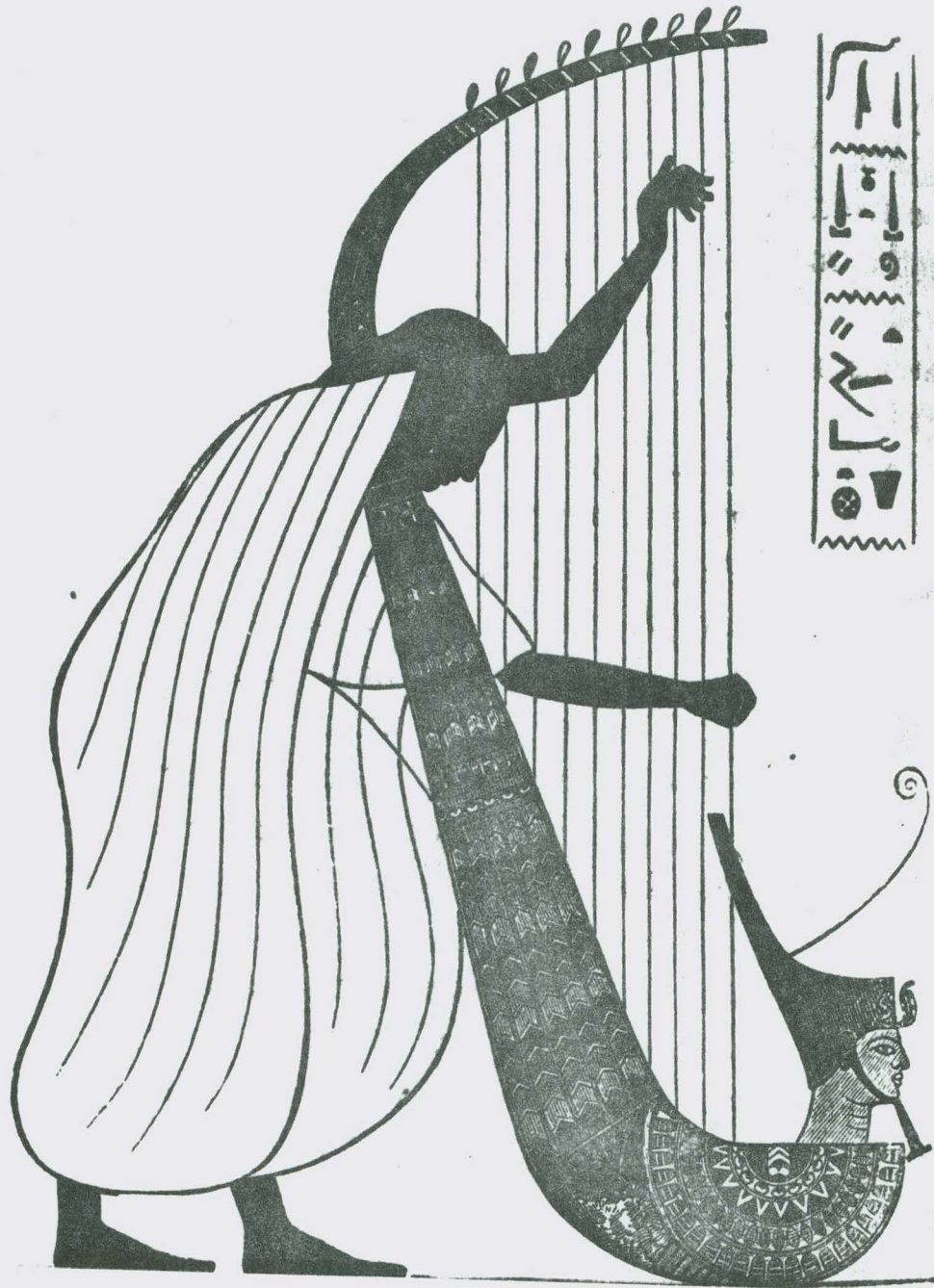
Egyptian harpist invoking the "god" Horus (who was, in reality, an illegitimate son of Semiramis).



Assyrian harp, lyre and double pipes. This relief is from the royal palace in ancient Nineveh and is now in the Louvre Museum, Paris.



Unusual harp of the 20th Egyptian dynasty painted in fresco on the wall of the tomb of Rameses III (381-350 B. C.) at Thebes. It is over 6 feet tall and has great elegance of form and elaborate decoration. It was first discovered by James Bruce, the famous 18th century English traveler.



Another of "Bruce's harps." Note that despite their size, neither this nor the preceding instrument had a fore-pillar. When Bruce first brought back the description and drawings of these harps he was called "the Theban lyre." The people of his day would not believe that the ancient world possessed musical instruments that could vie with their own supposedly "advanced" varieties.

Notice how this instrument is different from the lyre. Rather than having strings of approximately the same length and different thicknesses, the strings of the harp are of roughly the same thickness but of different lengths. But even though the means of producing various notes is different, the open strings of both the lyre and the harp are plucked by the finger and produce a natural tone that is in complete agreement with God's acoustical laws that govern a vibrating string.

In fact, the Bible calls these PARTICULAR string instruments GOD'S musical instruments (compare I Chron. 16:42; II Chron 7:6 with II Sam. 6:5; I Chron 13:8; 15:16 and many other verses).

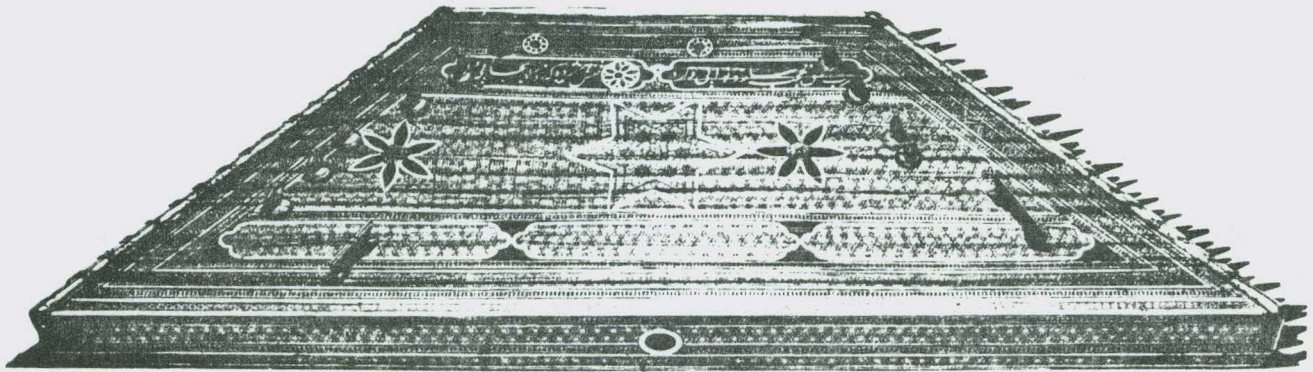
Notice also that the lower end of the body of the harp was larger than the top portion (this relationship was reversed in the Assyrian harp). This larger, lower portion was the resonating chamber that amplified the sound. It was covered with animal skins in the early harps! This explains why the word "nebel" is derived from "skin, " "skin bag" or "skin bottle. "

When translating the word "nebel," the King James translators knew it was a harp. The word they used--"psaltery"--was simply the most popular type of harp used during their day. The "psaltery" was a somewhat degenerate harp variety that was the prototype of the harpsichord. It was very similar to another inferior harp variety called the "dulcimer" that ultimately led to the development of the piano.

The difference between a "psaltery" and a "dulcimer" is in the manner of playing. Both instruments consisted of a number of strings

stretched over a resonating box. But the strings of the psaltery were set in motion by plectra of ivory, metal or quill, while the notoriously harsh sounds of the "dulcimer" were made by striking the strings with small leather-covered hammers.

Both the inferior psaltery and dulcimer varieties of the harp were brought to England from Persia and Arabia during the Crusades. They looked like this:



A Persian dulcimer called "santir" by the people of that country. This instrument is now in the Moravian Museum at Brno.



Assyrian psaltery-like harp being played with a long plectrum. The musician stopped the vibration of a particular string with his left hand when he wanted the sound to cease.



Harp, bell chimes and psaltery from Velislav's Bible, 1340. University Library, Prague.



14th century psalter. From the Roudnice psalter, Chapter Library, Prague.

Modern Harp Degeneracies

The most popular varieties of the harp kind still prevailing in our modern Western world are the piano (which is a harp enclosed in a wooden box) and the orchestral, concert harp. As is well known, the prophet Jeremiah brought a harp (not a bagpipe) with him to Ireland. (The bagpipe, like the psaltery, dulcimer and a host of other instruments, also came to the British Isles from Persia and Arabia during the time of the Crusades.)

When properly understood, the history and migration of the true harp are supplementary proofs that the United States, Britain and Northwestern Europe are the modern descendents of ancient Israel!

But even though the harp kind is a God-approved musical instrument, a number of relatively minor degeneracies have crept in over the years. These are mentioned to illustrate man's proclivity to corrupt everything he gets his hands on.

For example, besides having an unnatural, deliberately mis-tuned system of tuning that makes possible the playing of chromatic, out-of-the-scale notes, a piano has metal strings whereas the harp of ancient Israel had gut. As has already been mentioned, gut produces a mellower and brighter tone than metal. This is because a gut string produces higher "harmonic tones" (also called "partial" tones or "over-tones").

But what are "harmonic tones?" This is important to understand.

One of the most basic facts of musical sound is that every musical note produced by natural means is made up of not just the one tone that is readily heard, but of an infinite number of barely discernible tones that are always arranged in a prescribed order (called a series). These barely discernible tones are called "harmonics," "partial tones" or "overtones." They were created by God and exist naturally in all vocal and instrumental musical production. It is the intensity in differing regions of the harmonic series that produces variety in tonal quality. Any music dictionary or book on the physics of music will further explain this phenomenon.

One particularly clear explanation of "harmonics" and the nature of a musical sound is found on pages 65-66 of Percy Buck's Acoustics for Musicians. The author shows that musical sound is like color in that both are made up of combinations of their respective components. Because of the importance of grasping this little understood but basic musical fact, the following sections are quoted from the above source.

"But just as few of the colours which meet the eye in the course of a day are due to light of one kind only, the great majority being due to combinations of many kinds of light, so almost every sound we hear, of whatever pitch and quality, is in reality a combination of simple tones of different pitches, manipulated by the ear so as to give the impression of a single sound."

This statement is referring to something far "more subtle than the mere ability of the mind to apprehend a chord. It means that when we are apparently listening to one single sound of definite pitch, such as a single note struck on the piano, we are almost invariably in reality listening to a combination of sounds of different pitches which sum themselves up into one resultant sound. If we strike B flat or C sharp on the piano we think, until we know better, that we hear the sound of the particular note struck, and no other sound; but a very little ear-training will soon convince the most sceptical that the one note apparently heard in isolation is only part of what is audible, and that various other sounds of a higher pitch are included in it.

"Almost every one, when confronted for the first time with the above statement of fact, is inclined to doubt its truth. Until convinced by practical illustration he will look on it as an ingenious theoretical hypothesis, since no one willingly admits that he has, for a life-time, been deceived by the evidence of one of his own senses. Such a person should, at this point, make a practice of continually going to a piano and striking (firmly and loudly) the note C (two octaves below 'middle C'), listening to it with concentrated and patient attention, with the one idea of detecting other sounds than C. Sooner or later will inevitably come the moment when the sound of G, the twelfth above, fills his ears with such persistence that it will seem incredible that up to then the note was unnoticed. After this moment the recognition of other sounds is merely a matter of industry."

Because of vanity, man became discontent with the ancient lyre and harp. He couldn't play loud or fast enough on them. Therefore, in order to produce greater volume, the modern instrument-maker has tightened the metal strings of the piano to a tremendous tension. This is also done in the modern concert harp where a post is needed so the tension of the strings won't collapse the instrument. And even with a post the modern harp is constantly going out of tune because of the terrific string tension. None of the ancient harps were constructed with a post because the strings were not strung so tightly. Records show that Irish harps had no front pillar as late as 800 A. D. ! Older harps were therefore much easier to keep in tune.

All this becomes additionally significant when it is realized that a rigid string drastically deviates from, or will not even produce, the natural upper harmonics! Because of this the resulting tone becomes corruptly deficient in tonal brightness. Also, like its forerunner the dulcimer, the strings of the piano are struck rather than plucked. This is important since "the frequencies of the partials of a struck string are NOT TRULY HARMONICS of the fundamental frequency, and that such partials are progressively sharpened as their order increases" (The Electrical Production of Music, by Alan Douglas, pp. 59, 61).

The renowned German physicist, Hermann Helmholtz, also verified the fact that the piano does not produce the harmonics beyond the 6th partial (there are many more). However, if even a metal string

was plucked with the finger near its end (rather than struck with a hammer), up to the 11th partial was readily produced. (On the Sensations of Tone, p. 78).

In other words, these technical facts boil down to mean that the modern varieties of the harp kind have degenerated rather than improved. The natural, God-ordained order and size of the harmonics are altered and even destroyed in some cases by instrument designs that cater to the demands of the professional virtuosi to show off their skills. Rather than producing the sonorous, tranquil, sweetness of tone that God intended, modern tonal quality of even basically good instruments is very harsh and degenerate when compared with the original varieties.

This is just one small example to illustrate that much needs to be done at Christ's return in the world of music to bring about the "restitution of all things" that Acts 3:21 speaks about.

The Lute Kind

The third and final major kind of string instrument is the lute. Incredibly, it is not mentioned in the Bible and was not used by ancient Israel (See the article on "Music," p. 458, in Hastings' A Dictionary of the Bible). Yet, its modern varieties completely dominate the symphony orchestra. It is also the darling of the hillbilly and the favorite of the hippie. In fact, its many varieties make up the bulk of the world's existing instruments!

The distinctive features of the lute kind are an oval or pear-shaped hollow body, a "neck" (fingerboard) of varying length, and a small number of strings. Many dozens of plucked and bowed varieties have been devised by practically every major nation of the world. Fabulous sums of money have been paid for the best of these instruments which are highly esteemed as "priceless treasures." Some of their names are lute (Italy), theorbo, sitar (India), chitarrone, guitar (Spain), mandoline, balalaika (Russia), banjo, ukelele, samisen (Japan), viol and violin. They look like this:



Egyptian lutes and double pipe of Solomon's time. From a tomb at Thebes, 18th dynasty.



Image of Nimrod's mother and wife Astarte (Semiramis) playing the lute. Her Assyrian name was Mylitta, the "mediatrix" or "goddess-mother" who was also "patroness of the art of music." Read the text for the incredible truth about the origin of this kind of musical instrument.



Egyptian double pipe, lute and harp. From Thebes, 18th dynasty.



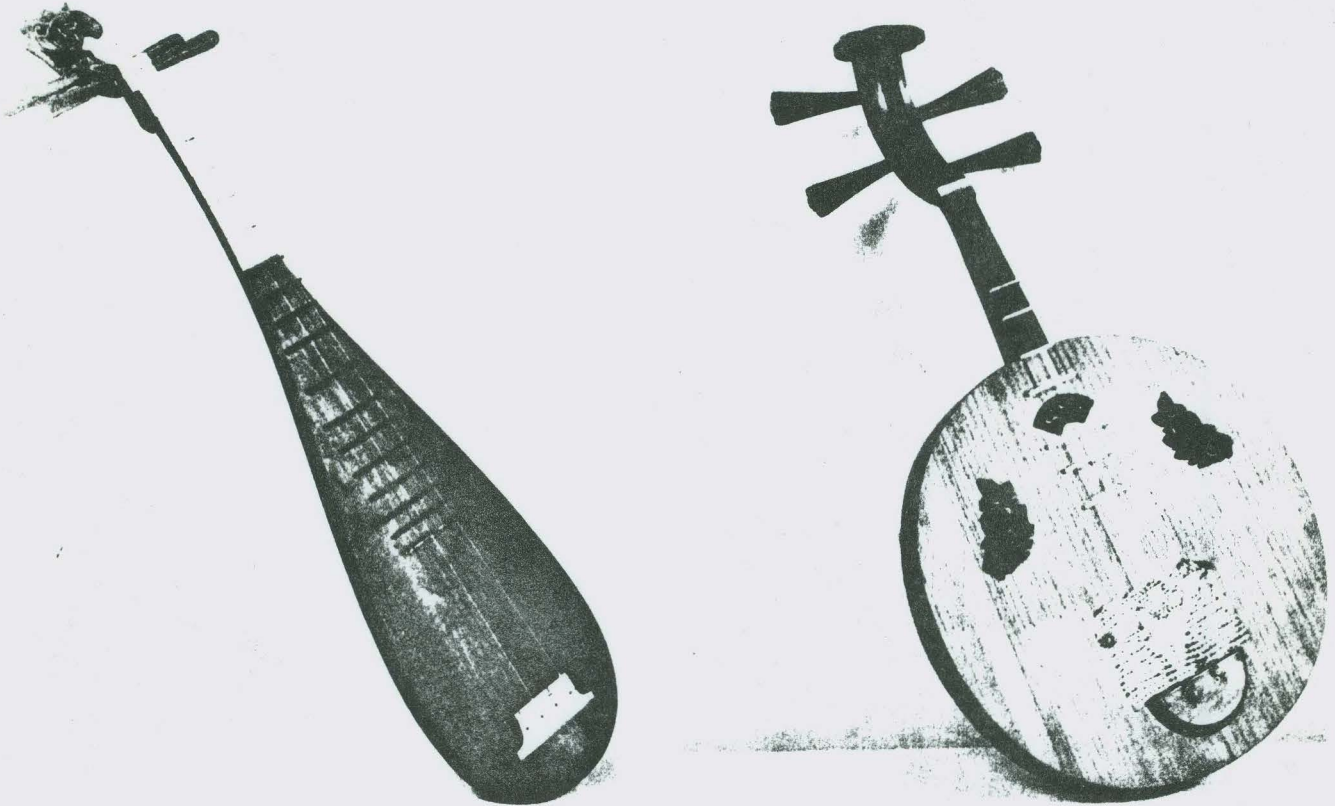
Egyptian harp, lute and double pipe. 18th dynasty.



Tibetan deity with an oriental lute. Practically all the string instruments of Eastern countries (including India) are various types of lutes. There are few harp or lyre kinds in that part of the world.



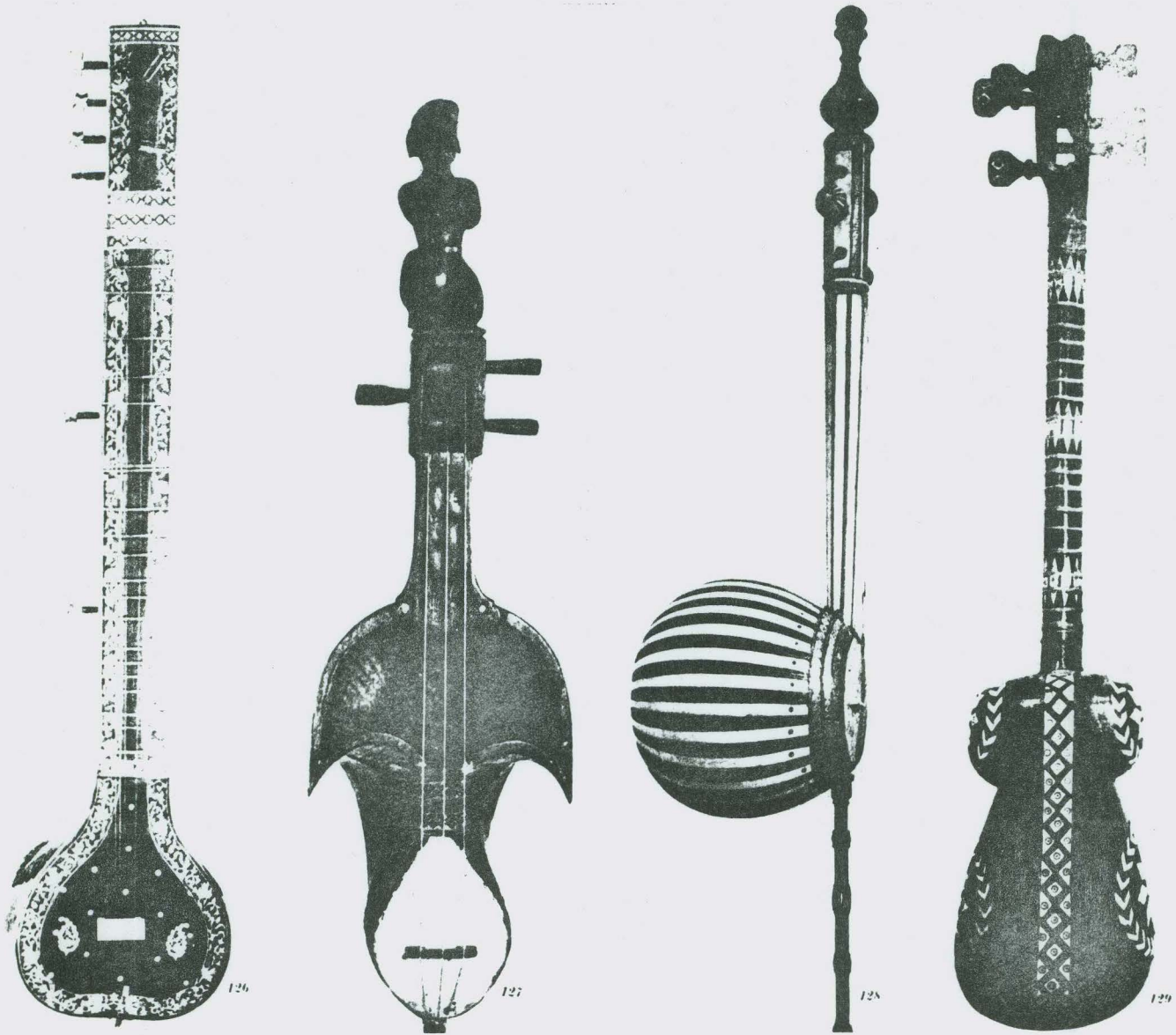
Thai deity playing the lute and praying to Buddha. Detail from a temple fresco.



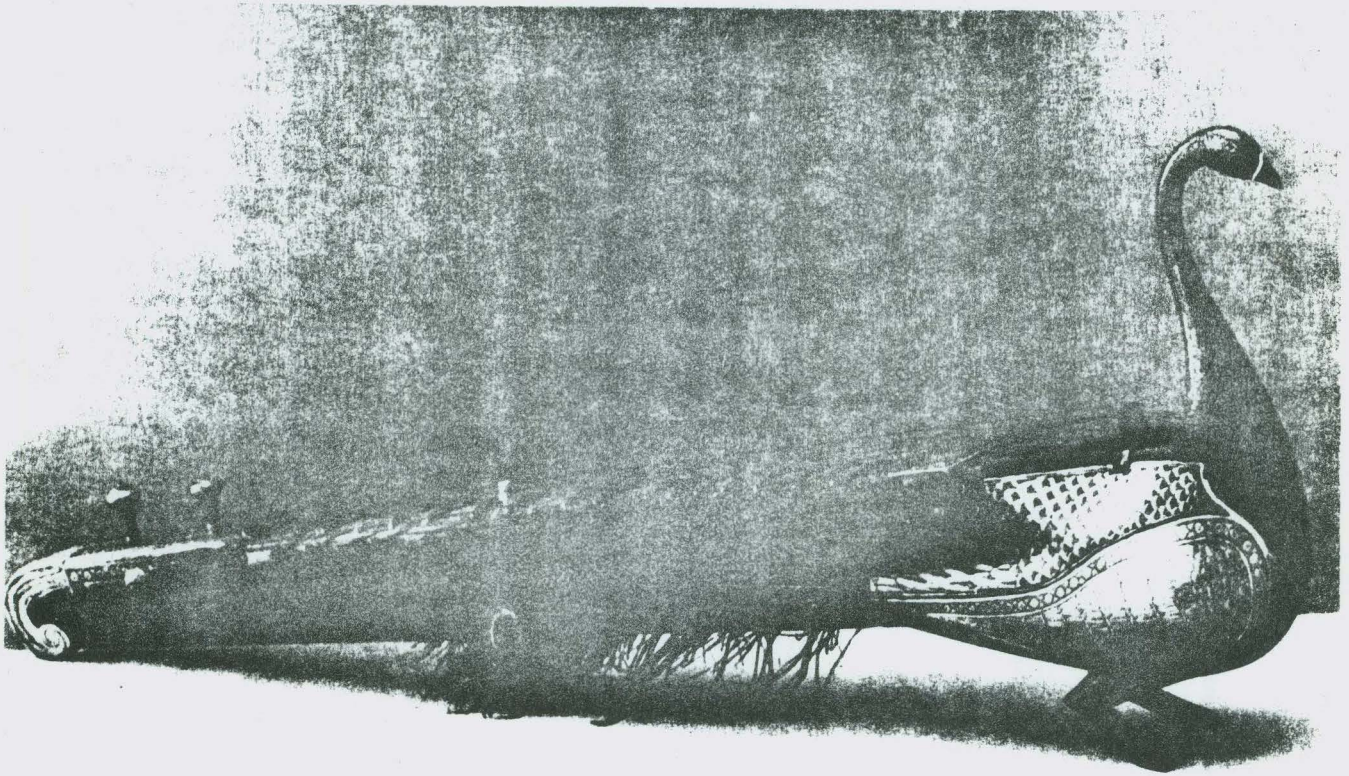
Oriental lute varieties. On the left is the Chinese national instrument "p'i-p'a." On the right is the Japanese moon guitar "kokin." These instruments are in the National Museum, Prague.



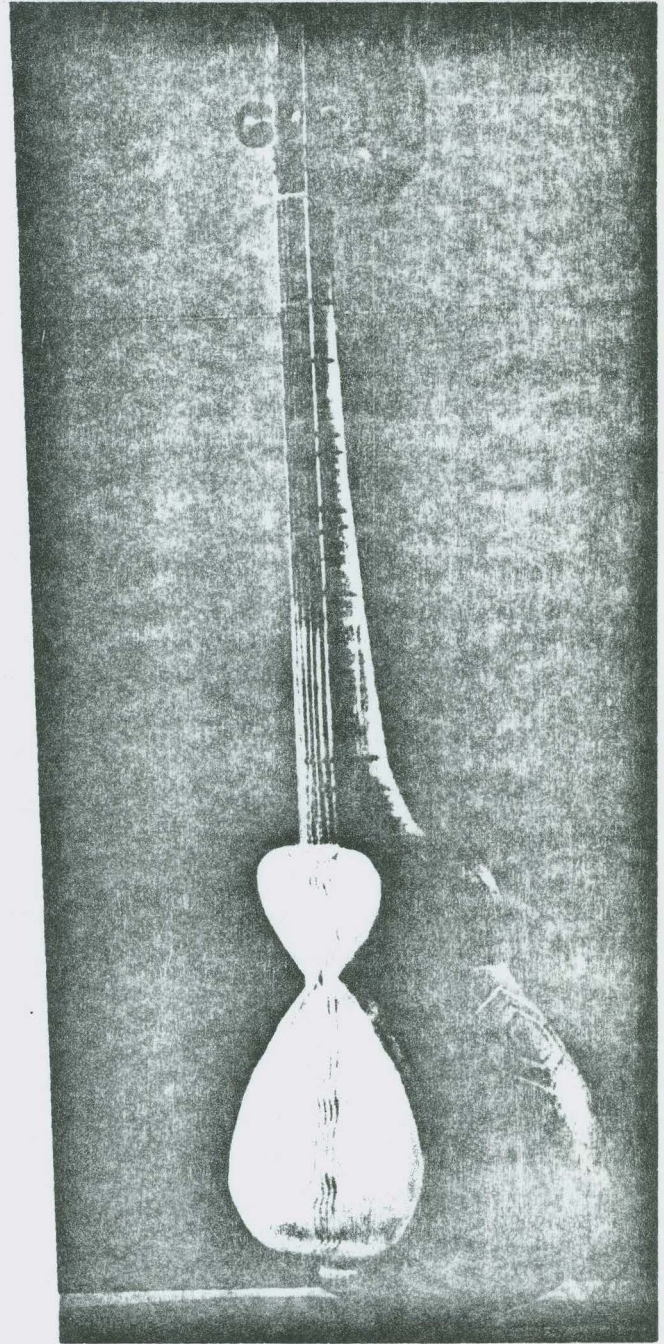
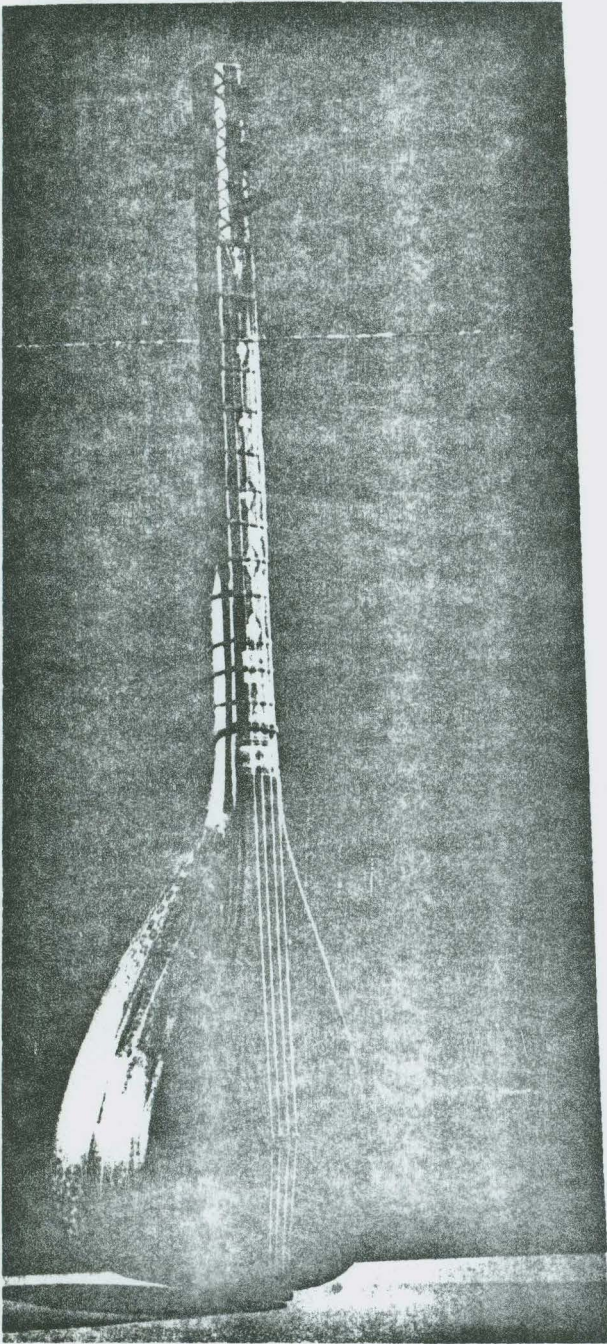
17th century Indian lute. This variety is called the "sitar." Its modern form is a favorite of the hippies.



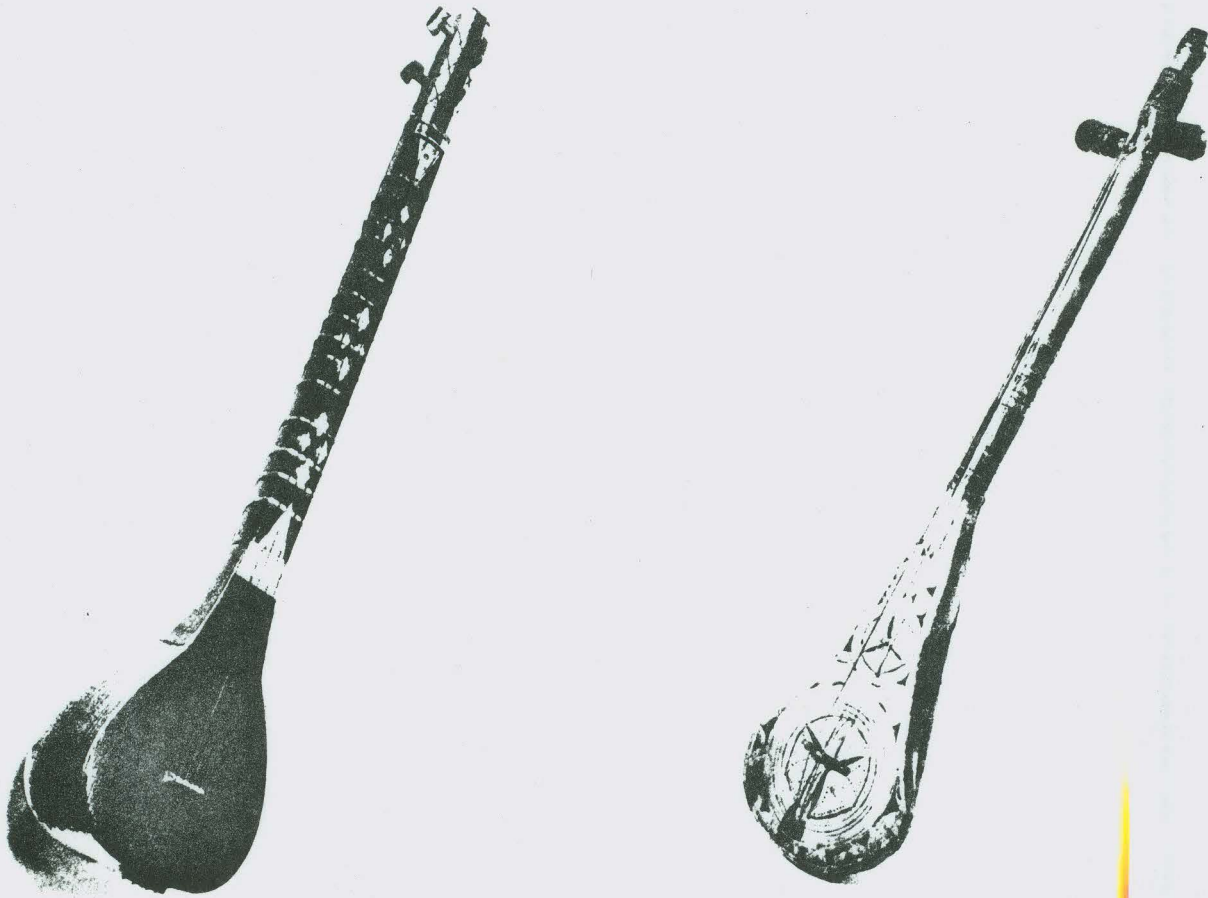
Eastern varieties of the lute. From left to right, 20th century Indian "sitar," Bengalese bowed lute "sarinda," Persian bowed lute "rebab," and another Persian lute. Note the exquisite and costly ornamentation of these instruments.



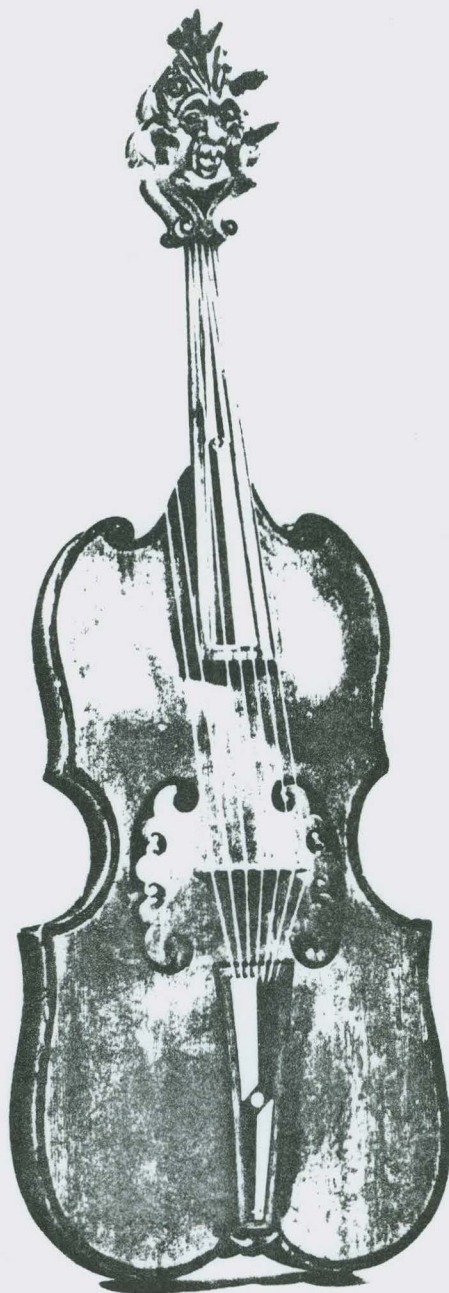
Unusual variety of an Indian bowed lute called a "tayuc." National Museum, Prague.



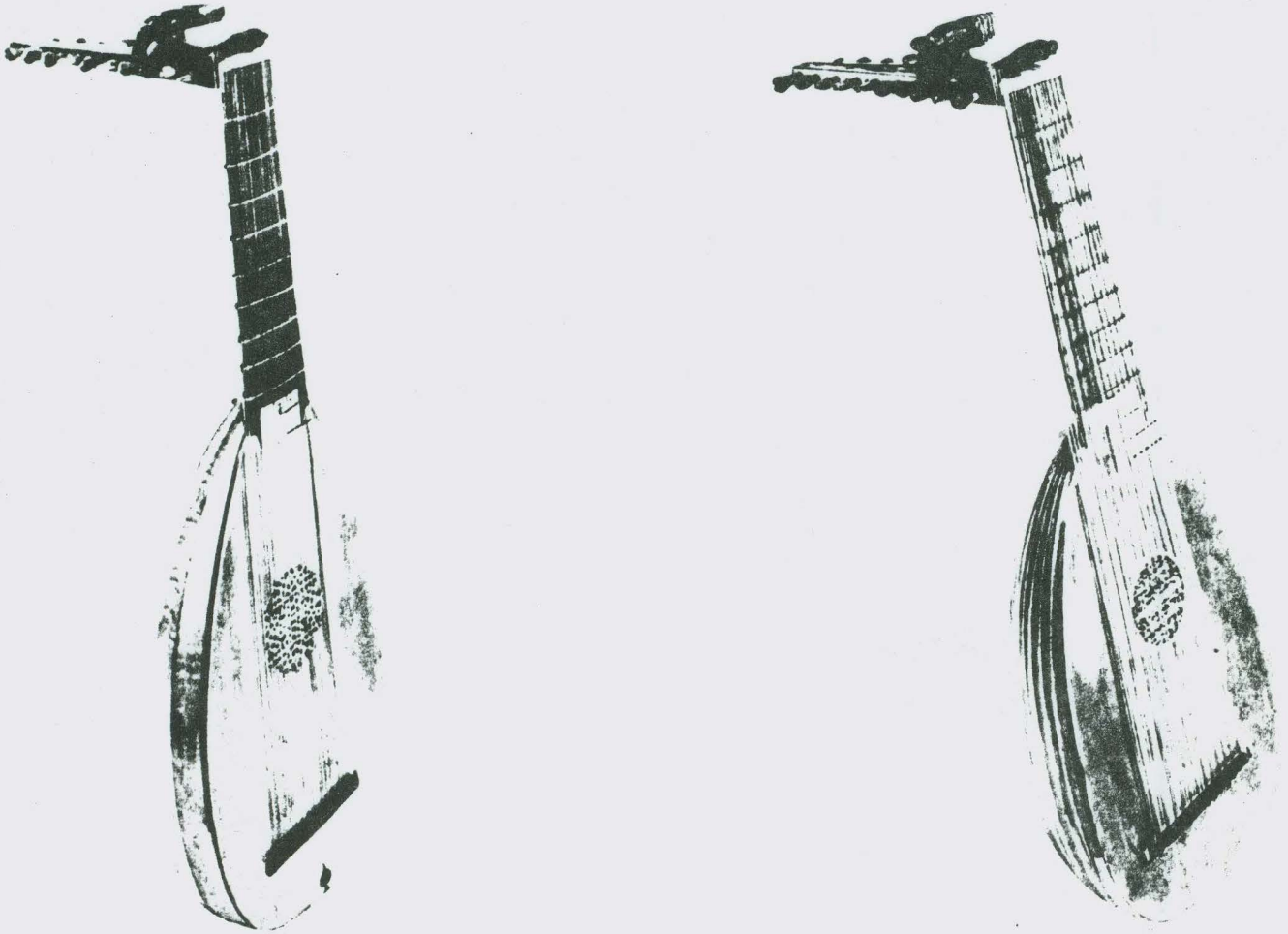
On the left, the Persian lute "tambur." On the right, the Persian guitar "tar." These instruments are now in the Moravian Museum, Brno.



From left to right, a "tar" lute from the Transcaucasus region, and a Kirgiz "Kobuz." Both instruments are in the National Museum, Prague.



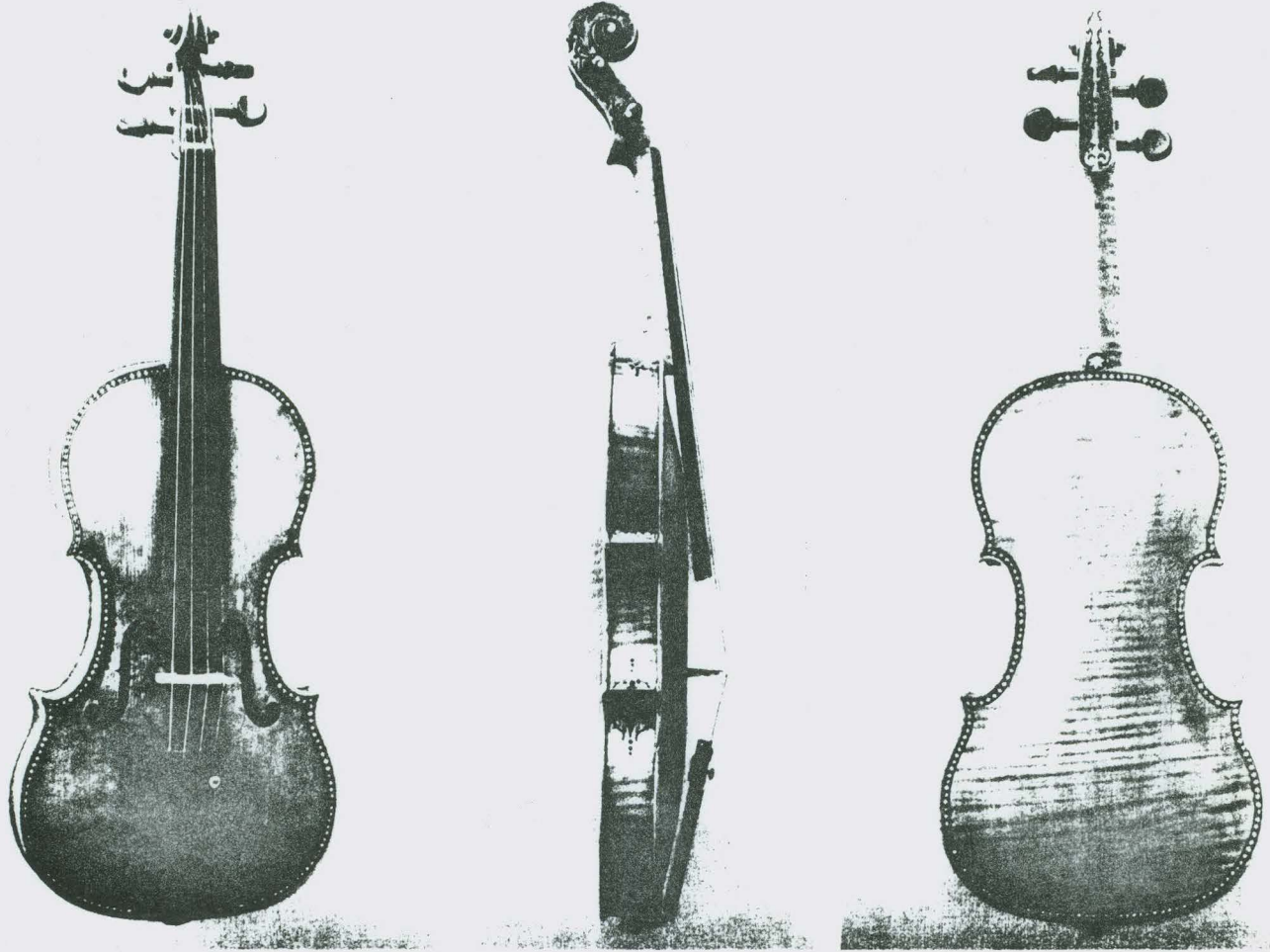
"Lira da braccio" made by Johannes Andrea of Verona in 1511. Museum of Art, Vienna. This was an early form of the modern violin.



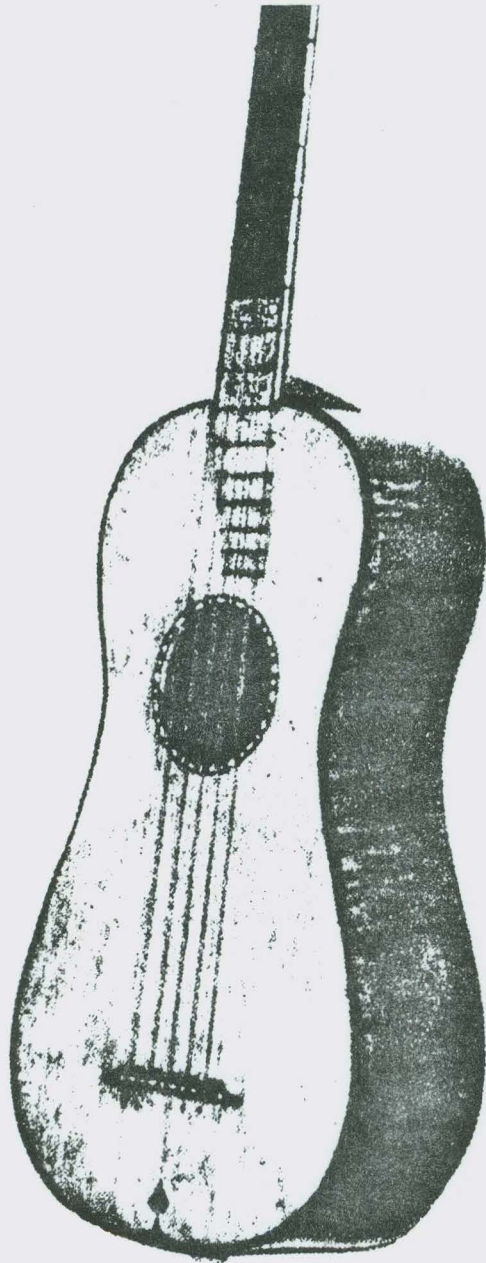
Left: 16th century lute made by Max Unverdorben of Venice. Right: 17th century lute made by Thomas Edlinger of Prague. Both instruments are in the National Museum, Prague.



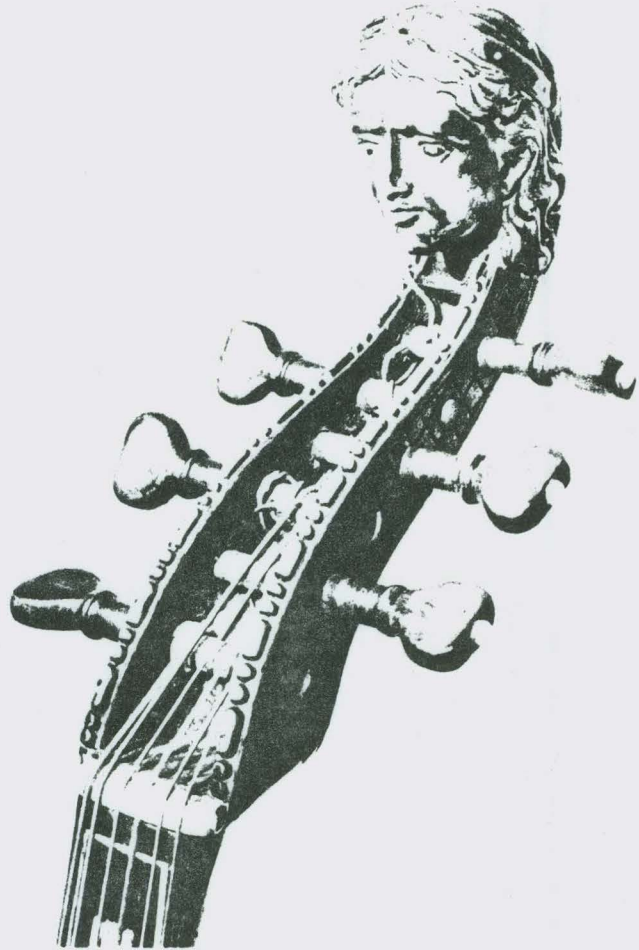
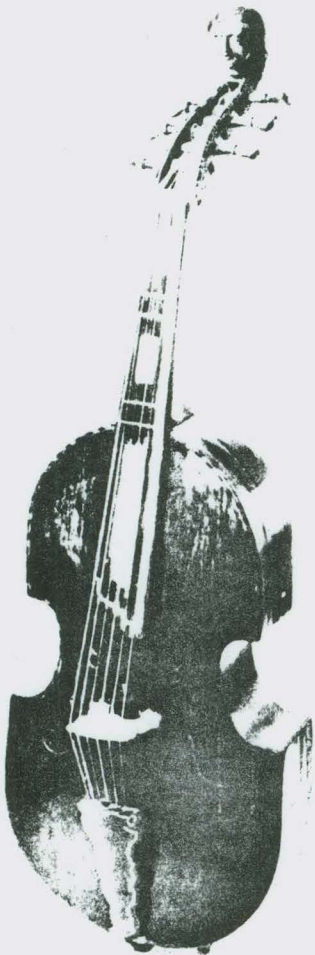
Beautifully finished back of a guitar made by Georgius Sellas of Venice in the first half of the 17th century. National Museum, Prague.



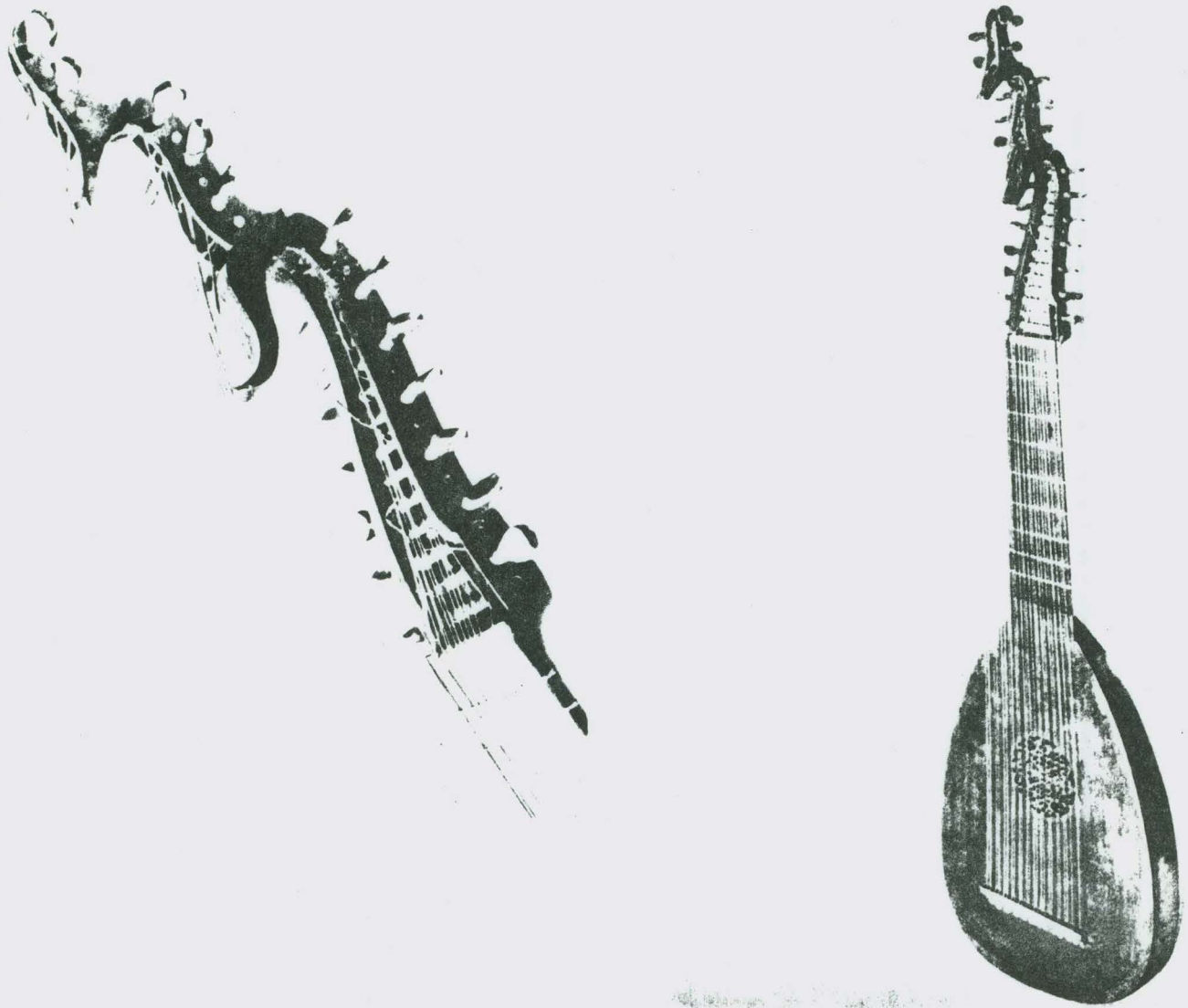
Violin made by Nicola Amati of Cremona in the 17th century. National Museum, Prague. Nicola was the grandson of Andrea Amati who developed the present design of the modern violin more than a century before Antonio Stradivari. This lute kind of string instrument is regarded by the world as the best designed and highest quality musical instrument made. Read the text for the astonishing truth about this kind of instrument.



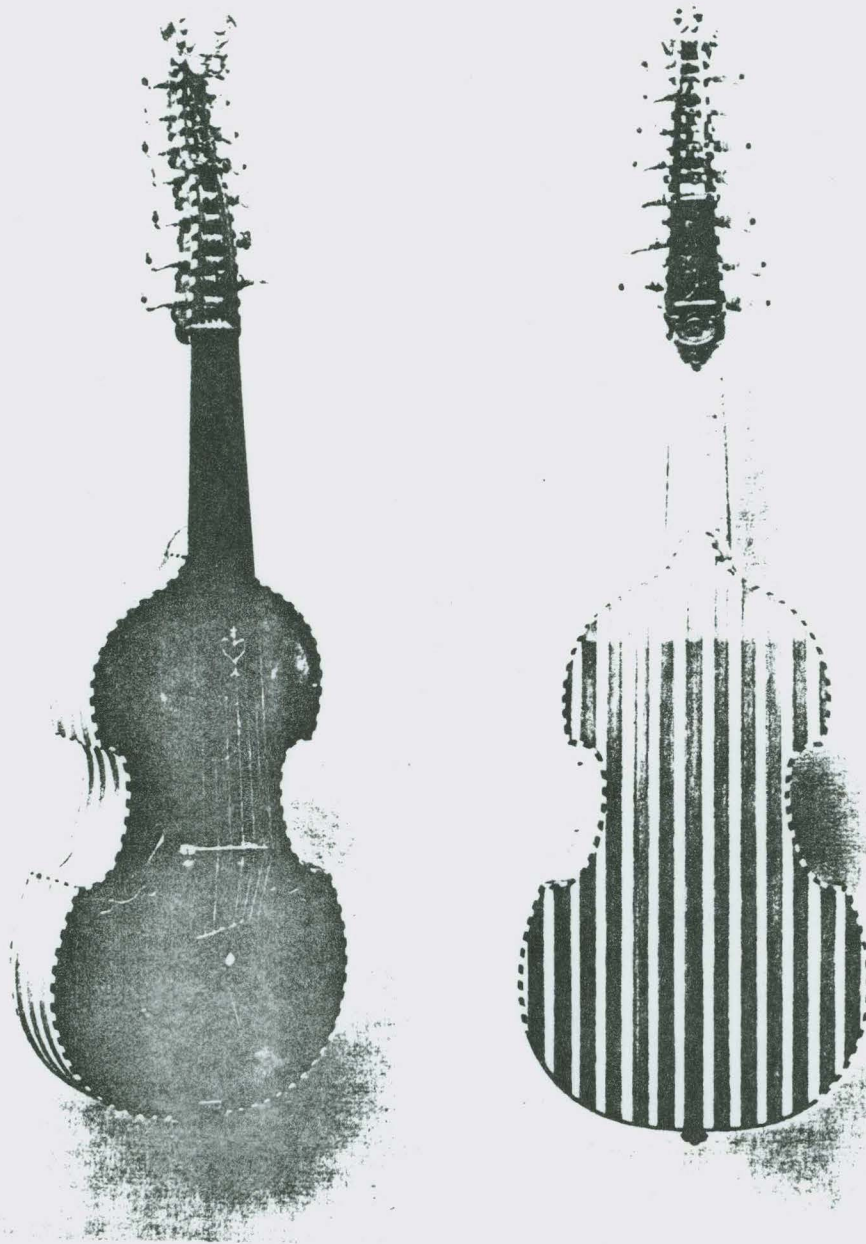
Few realize that the famous Italian violin-maker, Antonio Stradivari, was also a guitar-maker. This is a rare instrument he made in 1680.



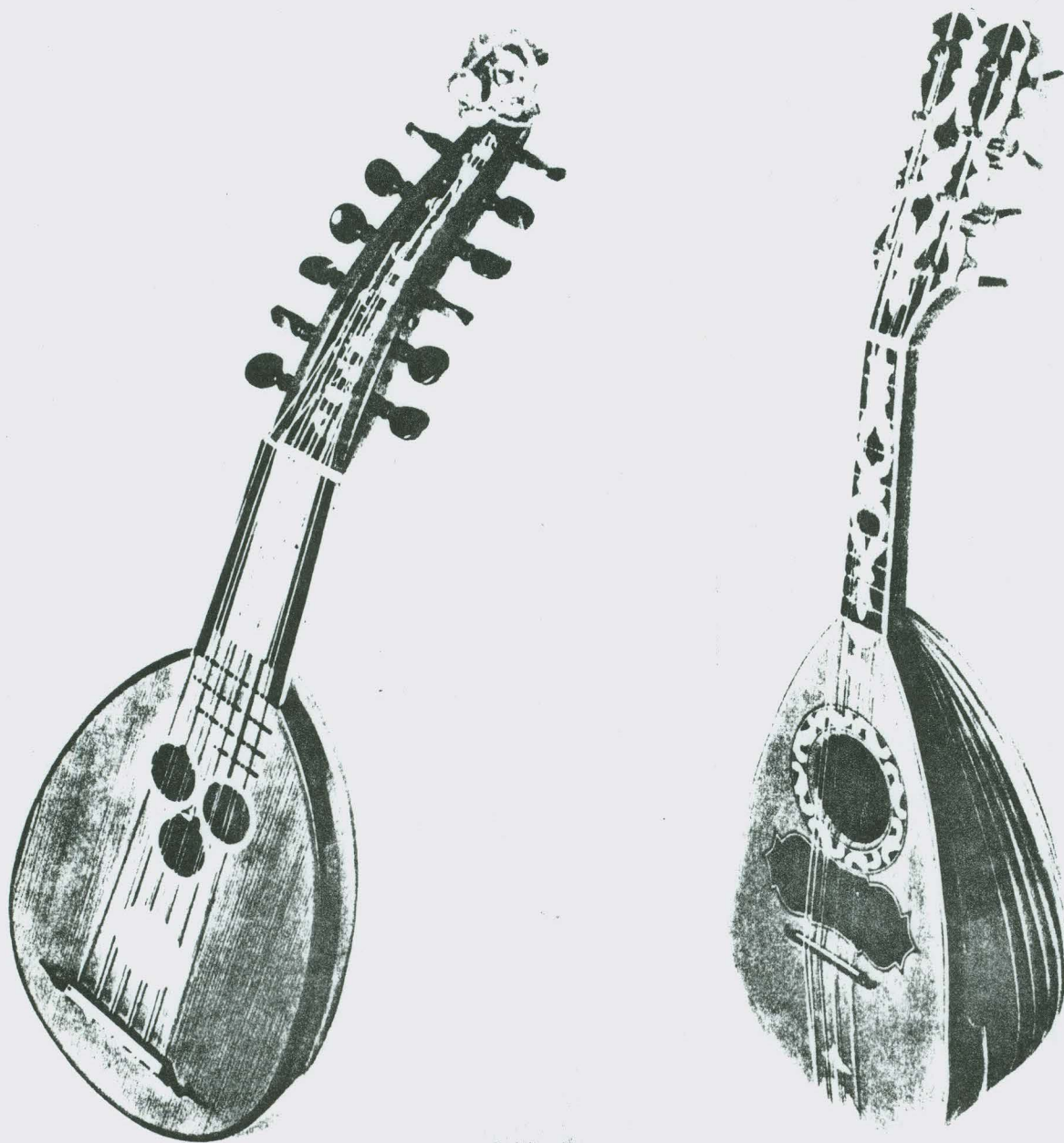
Tenor "viola da gamba" (knee viol) with detail of the neck and pegbox.
Made by Johannes Udalricus Eberle of Prague in 1740. National Museum,
Prague. This is the predecessor of the modern cello.



Theorbo (bass lute) with detail of the triple pegbox. Made by Martin Bruner in 1764. National Museum, Prague.



"Viola d' amore" made by Thomas Andreas Hulizky of Prague in 1769. National Museum, Prague. This instrument has sympathetic wire strings that are stretched behind the bowed strings (also often of metal). This arrangement produces a very metallic sounding tone.



On the left, mandoline made by Francesco Plesbler of Milan in 1773. On the right, a Neapolitan style mandoline made by Johann Jobst Franck of Dresden in 1789. The National Museum in Prague has both instruments.

Notice that the lute kind has both lyre and harp characteristics. It is, in fact, a HYBRID that is acknowledged as such by the experts who describe the instrument (Musical Instruments Through the Ages, Edited by Anthony Baines, p. 184).

It is like a lyre since its strings are of equal length and different thicknesses. But it does not have as many strings as either the lyre or harp. This means that it can't produce the consecutive notes of a complete octave scale by the plucking of its open strings.

Therefore, in order to obtain the different notes of a scale, the lute incorporates the harp characteristic of different string lengths. But instead of plucking open strings of different length like those of a harp, the lute player must alter the length of the lute's equal length strings by stopping them on the fingerboard.

In other words, the notes of a lyre and harp are produced by plucking open strings that are strung between a frame and relatively small resonating chamber. This allows the string to vibrate freely and results in a very beautiful, natural tone.

The lute kind is different in that most of its notes are produced by setting into vibration a stopped string that is strung over a fairly large resonating chamber.

This strange conglomeration of diverse musical principles originated in ancient Babylon and matured in Egypt and Assyria. The lute kind is not a Semitic instrument. Archaeological research has

never found evidence of it in ancient Israel. Even though it was used by all the ancient Gentile nations around her, the Bible does not list it as one of Israel's musical instruments! It was not used in the Temple!

But why? What could possibly be wrong with an instrument like a violin that is today's foremost variety of the lute kind? For centuries the violin has been universally acclaimed as the "king of string instruments"--the crowning achievement of the modern lute-maker's art!

The Origin of the Lute Kind

This is a very deceived world--religiously and culturally. Satan has made it so. He is a skilled and cunning fallen angel who presents his counterfeit achievements and creations as righteous and good (II Cor. 11:14; Rev. 12:9). In this society--our world today--the violin family overshadows all others as being the instrument of the world.

And so it was in the ancient pagan world. The ancient Egyptian lute was called "nefer," meaning "good." But the Egyptians did not invent the lute. Musicologists trace its origins to ancient Babylon!

Incredibly, the leading personage of ancient pagan civilization was the creator of the lute! The earliest name of the lute was PANdur (The Music of the Sumerians, Babylonians and Assyrians, by Galpin, p. 35). And Pan, as ancient records clearly prove, was none other than the mighty, God-opposing hunter NIMROD who set himself up in place of the true God (Gen. 10:9; The Two Babylons, Hislop; The Encyclopedia Britannica, Eleventh Edition, Vol. 20, p. 662-663).

Nimrod, not God or His representatives, created the lute! Nimrod contemptuously disclaimed and completely disregarded God's laws that prohibit the mixing of unlike kinds (Lev. 19:19; Deut. 22:9-11). He utterly ignored the fact that combining unlike musical instrument kinds produces as inferior a product as mixing different kinds of cattle, seed or cloth.

Seeking to replace and discredit God in every way possible, he created law-breaking musical instruments that were different from those God created. He introduced instruments that the ancient world called "good." By substituting his musical instruments, and even naming them after himself, Nimrod deceived the nations around him into honor-
ing him as the creator of all that is good! More about this later.

Inherent and Unalterable Defects

Getting back to the violin, it is significant that the modern development of this instrument was done by the Italians--the progeny of the ancient Babylonians! The oldest example of the violin as we know it today was made in Venice in 1587. Even its near relative, the pear-shaped lute that took England by storm during the Renaissance, was never originally an Israelite instrument. It was introduced into Europe via the Crusades from the Arab civilization at the end of the 13th century (Musical Instruments Through the Ages, edited by Anthony Baines, pp. 157-158). It was greatly esteemed for its beauty of form and design. In fact, the lute kind holds the honors for having the most beautifully

and expensively decorated instruments that have ever been made. Many instruments in this family were consciously and deliberately shaped like a nude female body.

So appealing was this kind of instrument that the medieval guitar became, as one writer put it, "the plaything of the aristocratic amateur and the toy of the dilettante." This was also true in the case of the viol (the immediate parent of the modern violin). It was introduced into England from Italy by Henry VIII in the late 1520's due to his taste for musical novelties (Musical Instruments Through the Ages, p. 186). Some musicologists feel that the viols may have originated as bowed guitars.

But someone is bound to ask, "What's the matter with a hybrid instrument? It seems like just another way of making a musical instrument."

Because of the great prestige and popularity of the modern lute kind, much recent study that incorporates the advances of science has been done on the violin. It has been found to be an incredibly defective instrument acoustically speaking.

On the surface, hybrid characteristics seem minute and inconsequential. But subtle and degenerate things happen when features of different instrument kinds are put together. Difficulties immediately arise when a set of strings is mounted on a wooden box that contains an almost closed air space.

Of all the energy that the player feeds into the violin by the bow, only one or two percent emerges as sound. The rest goes off as heat ("The Physics of Violins," Scientific American, Nov. 1962, p. 83). In spite of the vigorous vibrations of the moving string, the sound from the string alone would be all but inaudible. Trying to make music with an unamplified violin string would be like trying to fan oneself with a toothpick.

A large resonating body is therefore a necessity to make the sound of a violin louder. But such a wooden structure itself has scores of frequencies at which it tends to vibrate naturally. This results in certain notes of the same instrument being louder than others. Just the playing of simple notes becomes an enormously complex affair. A good violinist must unconsciously and automatically deal with this problem and compensate for it every time he plays.

Another perplexing problem caused by the violin's body-string relationship is that of a "wolf" or faulty note. These are notes of disagreeable, howling quality that are automatically and uncontrollably produced when the player plays in a particular area of his instrument. They are found in different places on different instruments-- particularly the "good" ones (The Violinists' Encyclopedic Dictionary by F. B. Emery, p. 295). Violas and cellos in particular are notoriously subject to them.

The discordant tremors of "wolf" notes have been described as sounding like "two notes a quarter of a tone distant from each other

jarring alternately" (The Violinists' Manual, by H. F. Gosling, p. 81). Some are produced by a light stroke of the bow while others are created by a strong bow pressure. When they occur they often extend themselves to every octave and to every string (Grove's Dictionary of Music and Musicians, Third Edition, Vol. V, p. 748). An ideal and satisfactory method of control has not been found ("The Physics of Violins," Scientific American, Nov. 1962, p. 84).

While violin makers have always known about the incurable "wolf-note" problem, no one until recently could scientifically explain the reason for it. But new research techniques have now made the photography of musical vibrations possible and conclusive answers are now available.

Summing up this latest information, the Harvard Dictionary of Music on page 818 says, "The wolf is usually attributed to some defect in the construction of the particular instrument, either the uneven thickness of the belly, the unequal elasticity of the wood, etc. However, more recent investigations have shown that IT IS A DEFECT INHERENT IN THE DESIGN OF THE VIOLIN AND THE OTHER INSTRUMENTS OF THE SAME FAMILY!"

Photographs and a technical explanation of this defect can be found in The Physics of Music by Alexander Wood, pp. 100-103.

But there are even more problems connected with the lute kind. Besides being continually subject to potential screeches and

squawks, as well as being devilishly hard to play, only the violin kind of ancient string instrument was able to play notes outside the scale. This is why it was and still is so difficult to play in tune. It is particularly well suited to play incredibly fast and technical modern chromatic and atonal music that deviates from normal scales. Interestingly, the Arabic word for this kind of instrument ('ud) means literally "to hasten" or "play fast."

In contrast, the notes of both the ancient lyre and harp were obtained by plucking open, unaltered strings that were pre-tuned to a specific scale. The player could not go outside the scale except by re-tuning to a different scale. Neither could he play as fast as on the lute.

It should also be noted that the ancient lyres and harps were different from the modern, relatively degenerate harp which stops and alters the open strings by a complex mechanism of foot-pedals in order to produce notes outside of the scale. This was made necessary by the demands of the highly chromatic and atonal music of the last century. In order to survive, the old seven-note-to-an-octave harp had to be redesigned so it could play modern music that went way out of the normal scale tunings.

But the modern harp has had to pay for these new abilities. The altered, stopped notes it can now produce are deficient in tonal quality. The tone produced by the strictly open strings of the old instrument was inherently better (Grove's Dictionary of Music and Musicians, Third Edition, Vol. II, p. 541).

God's unadulterated string instruments are therefore unable to go outside of a particular scale as so much modern music is now doing. They are unable to modulate into foreign key relationships by the use of altered notes. Although this entire matter is a separate subject in itself and beyond the scope of this article, it is enough to say here that the lute kind of instrument has greatly contributed to the degeneracy and even obliteration of harp and lyre kind instruments. It has also been a major contributing factor in the almost complete breakdown of God-ordained scales and tonality.

A Deceived World

It should now be clear why God instructed Israel to use only two of three existing basic kinds of string instruments. He knew what He was doing when He did not give His people the lute kind of musical instrument. He knew that the third kind of string instrument which Nimrod introduced broke His physical laws and honored Nimrod's perverted ways rather than His own. You can search the Bible high and low and you will not find mention of Israel's using the lute kind of instrument! Instead, God gave Israel His instruments that honored Him.

In addition to the Bible's revealing which instruments were used by Israel, the facts of science doubly prove the identity of God's string instruments. They show that the properly designed lyre and harp kinds are in complete agreement with God's acoustical laws. Both kinds produce the full range of harmonics that make up a beautiful, resonant,

musical tone. Both kinds are free from corrupt, howling and twangy qualities that result from defective instrumental design.

Science also shows that the lute kind blatantly breaks these same laws. When properly understood, the Bible and science complement each other completely. God does not fashion something that breaks His own laws. His instruments are of the highest possible quality. Satan is the law-breaker. His counterfeit, perverted, lute kind string instrument is of grossly inferior quality--glaringly exposed by God's physical laws!

Because man has rejected the Bible, he is totally ignorant of this deception. Musicologists and physicists don't know how to properly interpret the musical facts they have at their disposal. They are completely out of touch with God's mind, His purposes, and Israel's failure to fulfill the commission that God gave her of being a spiritual and cultural light to the world. They don't know that Israel's ancestors have followed the ways and creations of Satan's world instead of teaching the world God's ways. They haven't the faintest idea that the nations of Israel have ignorantly imported and embraced Satan-honoring musical instruments. All they know how to do is to praise and perpetuate Satan's ways.

Satan has done a fantastically thorough job of foisting his perverted instruments on a deceived world. The bulk of the world's musical instruments honor Satan--not God. Society unknowingly honors

and glorifies Satan's creations as the supposed models of artistic and musical perfection. Incredibly, the world has been taught through wrong education that it possesses a God-honoring musical culture. But the truth is, from God's point of view, symphony orchestras are a tribute and monument to SATAN'S musical counterfeits--not God's glory. Even paintings and sculptures of musical subjects generally give honor to Satan's God-defying creations.

Truly this is presently Satan's world in which he impudently poses and represents himself as God. In order to emulate himself, he has directed and fashioned the world's culture through his children (John 8:44). He has obliterated God's culture to the extent that it appears "upside down" to the world (Acts 17:6). Thankfully, Christ and His children will soon usher in a culture that will really honor the true God.

The Horn Kind

Turning now to the wind family, we again discover some surprising, tradition-defying facts if we use the Bible and God's acoustical laws as our standards.

From the world's point of view, there are three major categories of wind instruments--the flute, reed and horn kinds. But, as we shall see, these classifications are very misleading. They have, in fact, helped to conceal the truth about wind instruments.

Most people are acquainted with the term "woodwind." This is a general name for flutes, clarinets, oboes and bassoons. Yet, even this frequently used term camouflages the really important issues. The word itself is a lie. Instruments included in this category are made of many different kinds of material--not just wood. Also, the usual musicological classifications misleadingly group instruments according to the manner in which they are played, rather than by their acoustical properties.

The Bible mentions only two basic categories of wind instruments--the horn kind and the pipe kind. Notice first what it has to say about the horn kind.

There are four Hebrew words and one Greek word that refer to horn kind instruments. A complete list of all the Bible verses mentioning ram's horn instruments is found at the end of this article in the first part of Appendix II. In many cases the King James Version has

mistranslated these words in the text and even in the marginal references.

This has obscured the differences that God intended to convey.

For example, the Hebrew word "yobel" (used only once in Ex. 19:13) is incorrectly translated as "trumpet." The word literally means "ram." It is used here to describe a ram's horn that was blown.

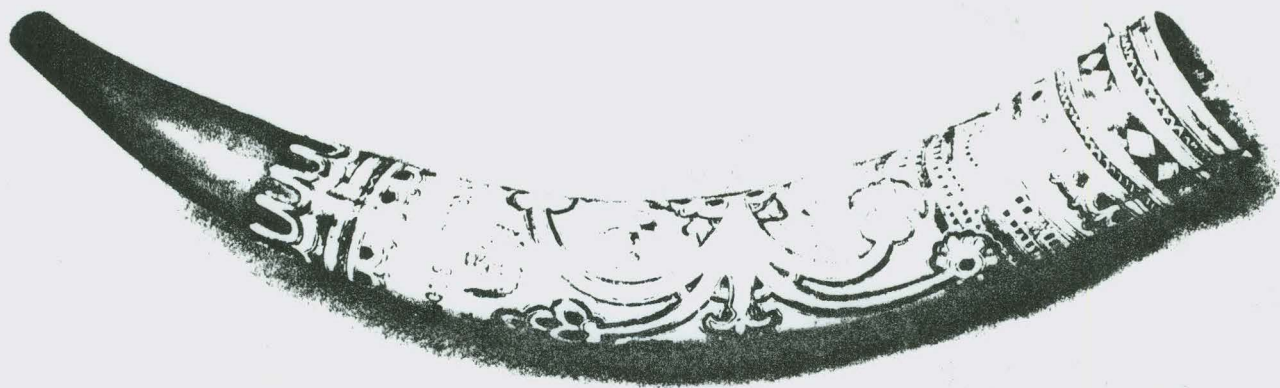
Another Hebrew word generally translated as "trumpet" is "shophar." This word occurs 72 times in the Old Testament and is mistranslated every time. It is also wrongly translated as "cornet" in I Chronicles 15:28, II Chronicles 15:14, Psalm 98:6 and Hosea 5:8.

The "shophar" is neither a trumpet or a cornet. Like "yobel," it is a ram's horn. This can be proved by going through all the scriptures containing this word (see Appendix II at the end of this article). Because of its ability to produce a loud sound, it was used for signaling and warning purposes, and for summoning Israel to assembly on important occasions. Joshua 6:4 makes identification conclusive by describing "seven trumpets (shophar) of rams' horns."

Another Hebrew word referring to the horn kind is "keren." It literally means the horn of an animal and is used in a literal, figurative and even prophetic sense. The King James correctly translates "keren" as horn except in Daniel 3:5, 7, 10 and 15 where it is wrongly translated "cornet." Joshua 6:5 is the only place where it is used by Israel as a signaling or warning horn like the shophar. This verse also shows that it was another word for a ram's horn.

Two other inconsequential "horn kind" mistranslations are found in II Samuel 6:5 and Ezekiel 7:14. The "cornets" in Samuel are the Hebrew "menaanim." These were a type of percussion instrument called "sistra" that jingled when they were shaken. The trumpet in Ezekiel is the Hebrew "taqa." It is a "trumpet" only by inference since the word means "to blow or blast."

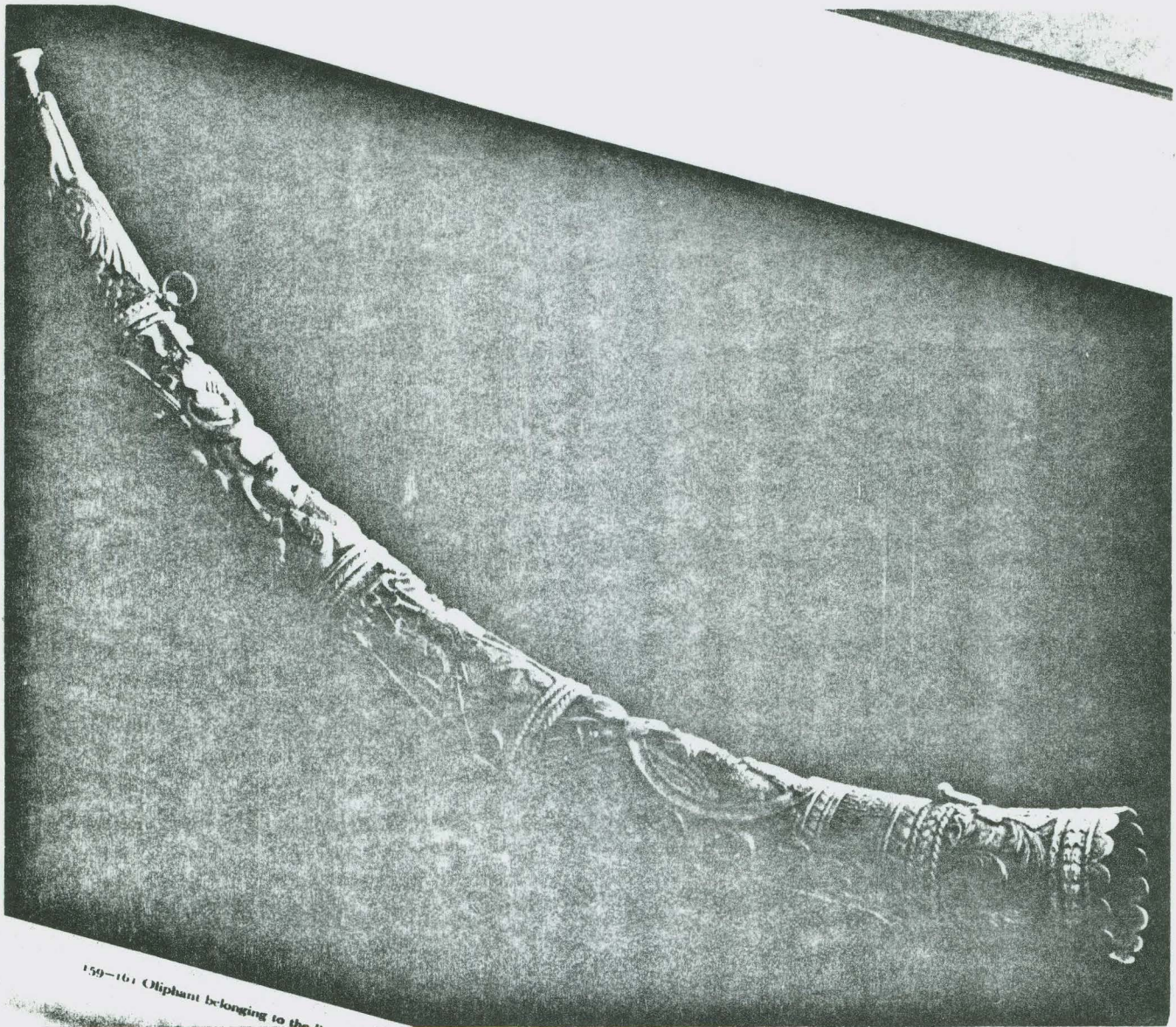
Now what is the significance of these facts? Just this:
these various ram horn instruments are NOT MUSICAL INSTRUMENTS.
While they were sometimes used in connection with musical instruments to add to the emotion of the occasion (I Chron. 15:28, Ps. 98:6 and 150:3), they are not musical instruments in the true sense of the word. They can only produce one fundamental tone with one or two of its harmonics (an octave and a fifth above that). They cannot produce the consecutive notes of a scale and play melody. They look like this:



Shepherd's horn from Eastern Slovakia, made by Jan Volosin in 1885.
East Slovakia State Museum, Kosice.



Jewish Rabbi sounding the "shophar" (ram's horn).



159-161 Oliphant belonging to the ..

Signaling horn made from an elephant's tusk. This instrument, similar to a "shophar" or ram's horn, is called an "oliphant." It belonged to the Polish King Jan Sobieski, 1683, National Museum, Prague.

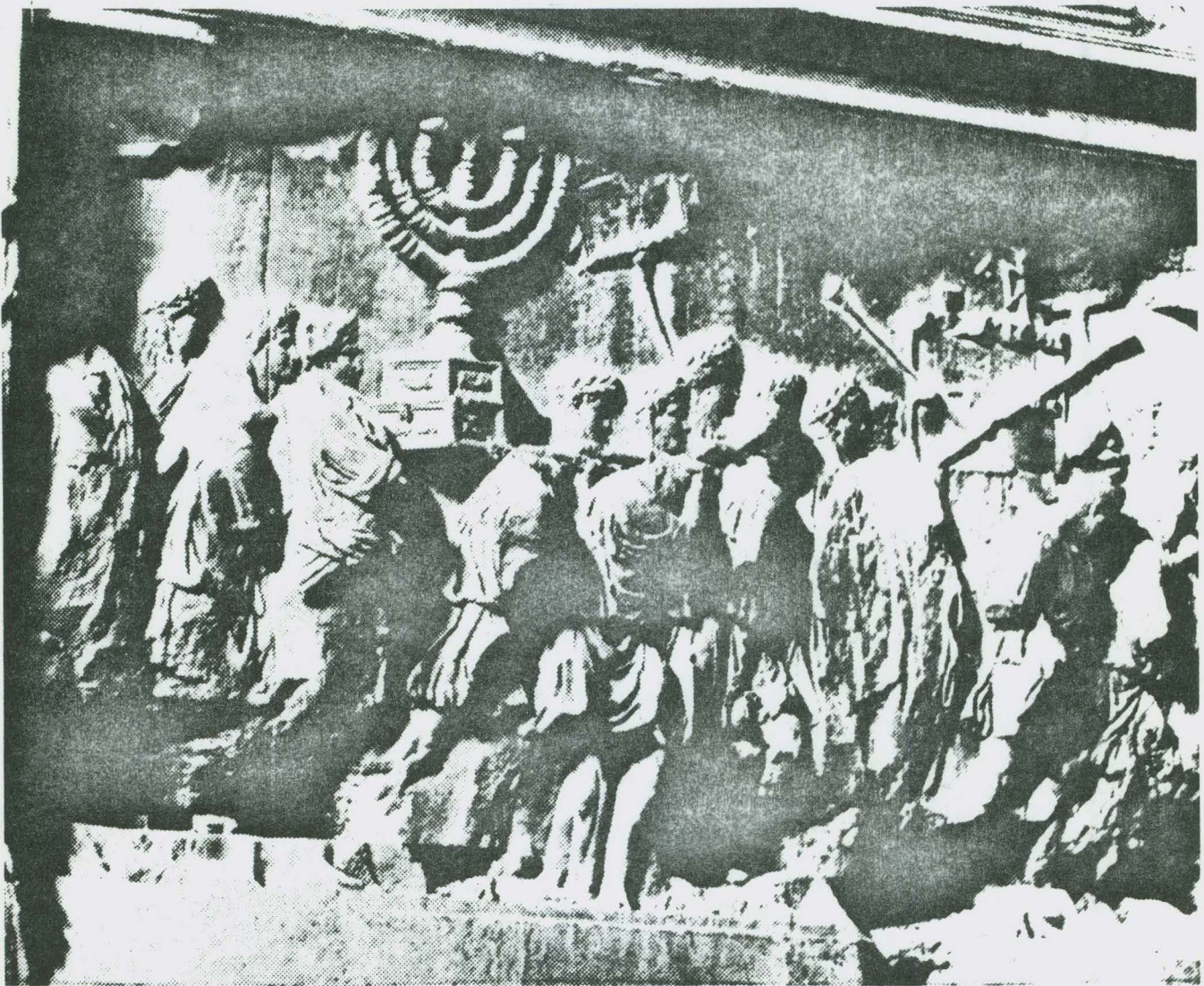
The Trumpet Variety

But the Bible does mention one type of horn that is a true musical instrument. It is called "chatsotserah" in the Hebrew and "salpinx" in the Greek. See the second part of Appendix II at the end of this article for a complete listing of all the Bible verses that refer to this instrument. Notice some of its interesting features and usages.

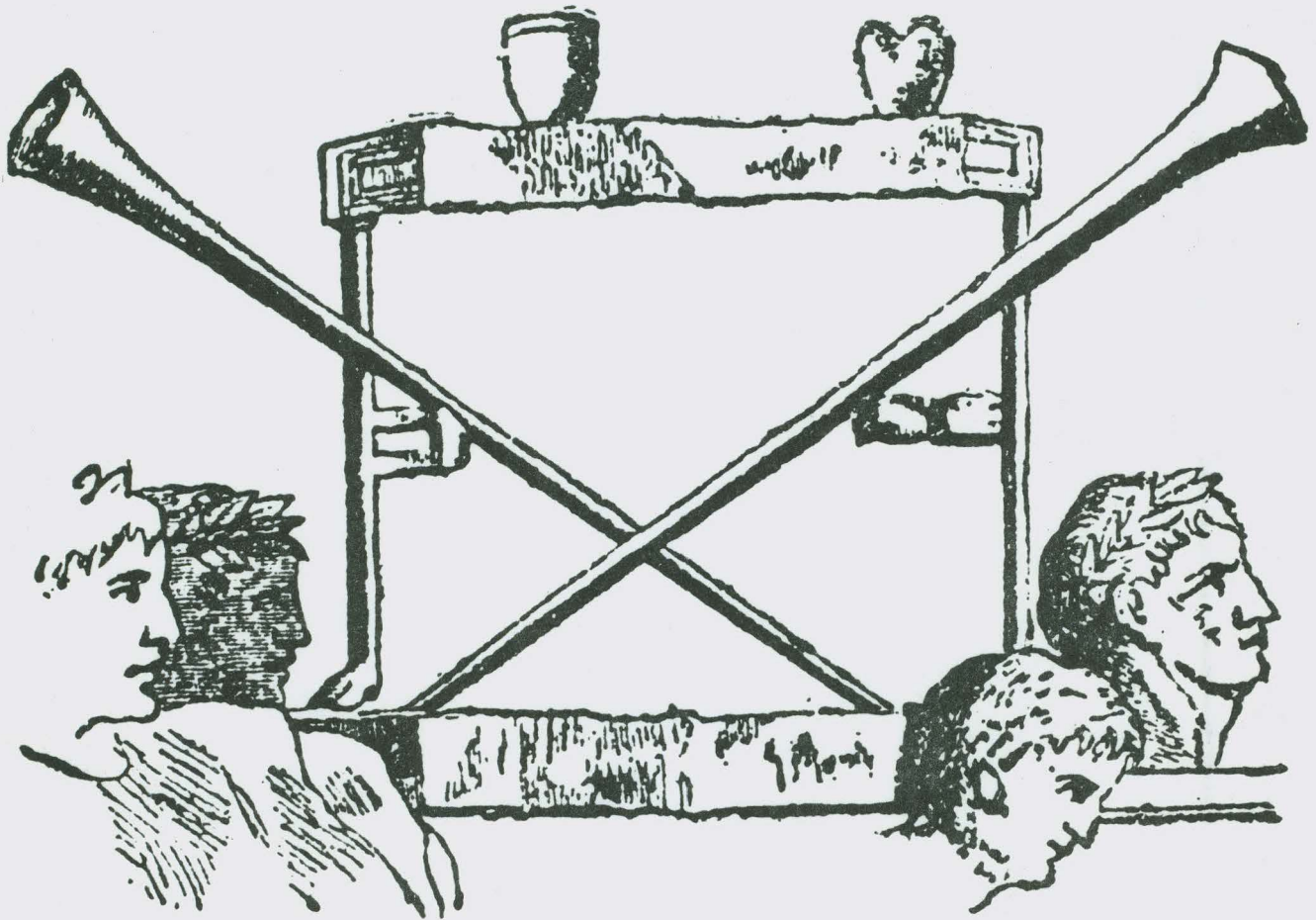
The chatsotserah looked something like our modern trumpet except that it lacked valves and was considerably longer in overall length. It was able to play melodic passages since it could produce many of the notes of the natural scale of the upper harmonic series. More about these details later.

The chatsotserah was made of silver by Moses under the direction of Christ Himself. It was, like the ram's horn, used for signaling and calling Israel to assembly (Num. 10:1-2). Other scriptures show that it was also used in time of war, during the sacrifices and Holy Days, and at coronations and other festive occasions. God regards it as a "holy instrument" (compare Num. 10:9 with 31:6).

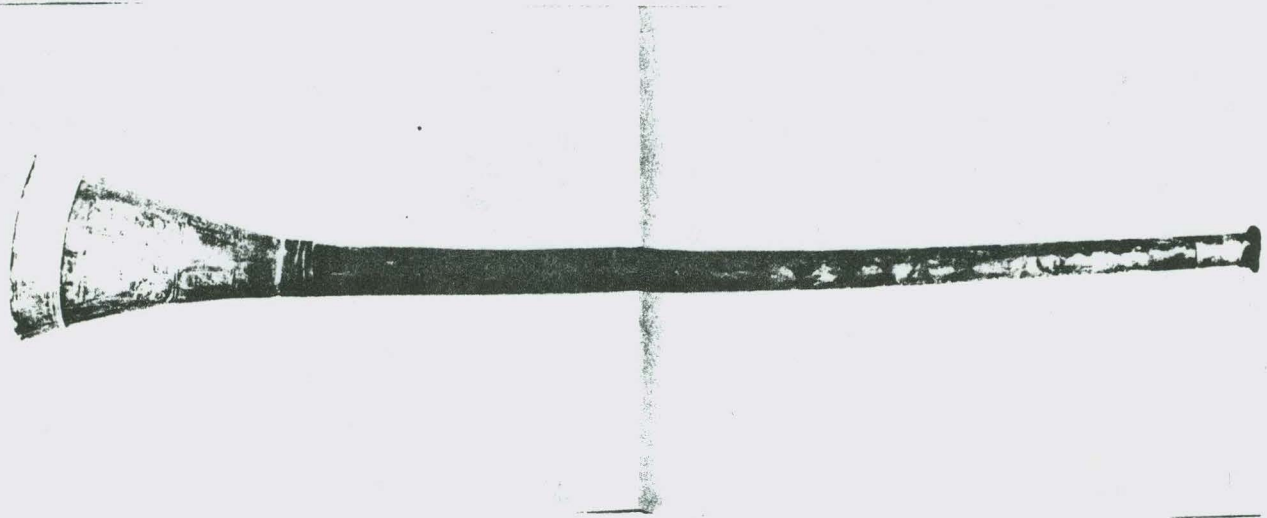
But unlike the yobel, shophar and keren, the chatsotserah was an integral part of the MUSICAL assemblage that was used in ancient Israel to praise and glorify God! It looked like this:



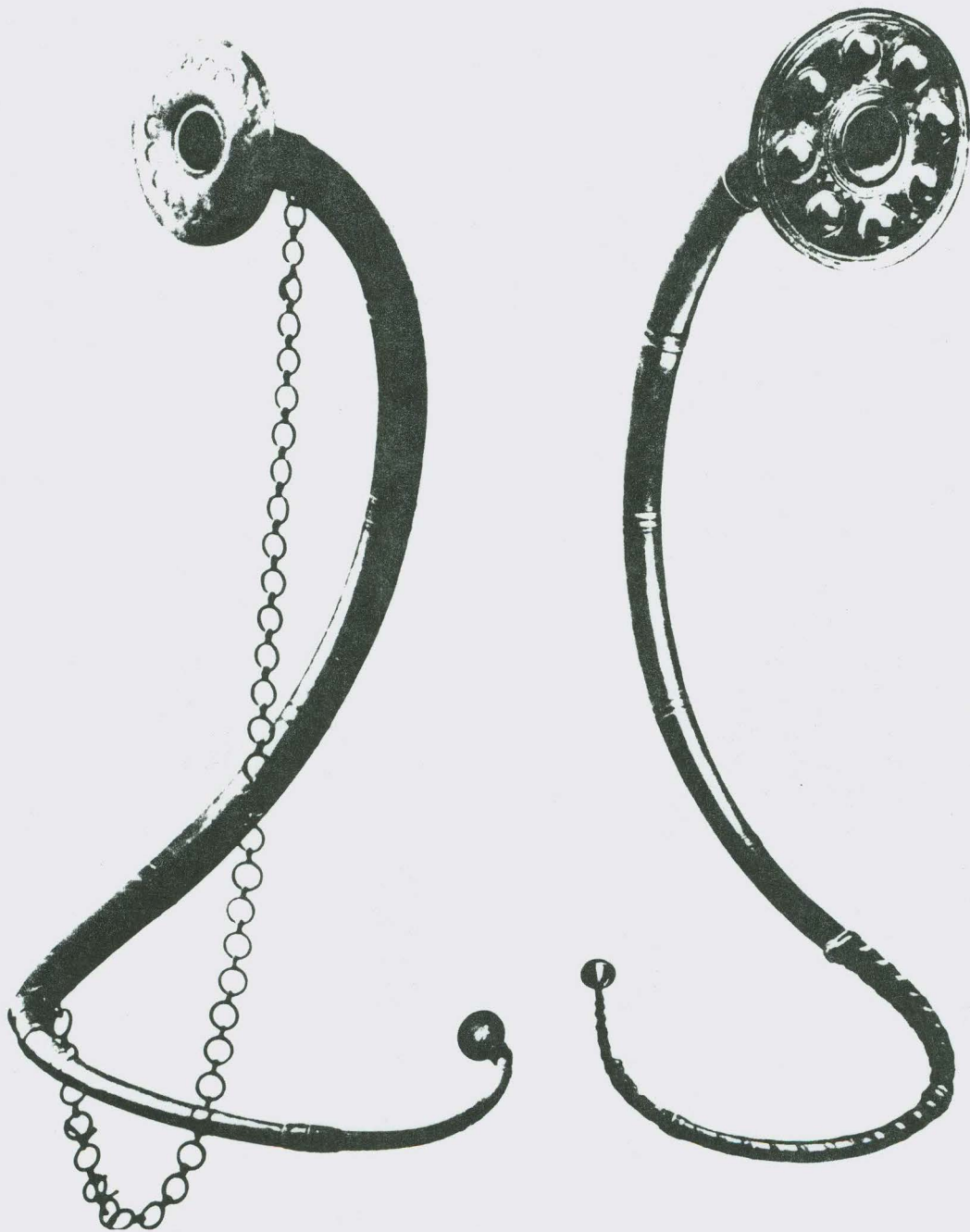
Jewish trumpets (chatsotserah) with the Golden Candlestick and Table of Shewbread depicted on the Arch of Titus. This relief of the victor's spoils was made in Rome about 80 A. D. after the destruction of Jerusalem.



Close-up detail from the Arch of Titus showing the chatsotserah and Table of Shewbread. Notice that the trumpets are long and unvalved.



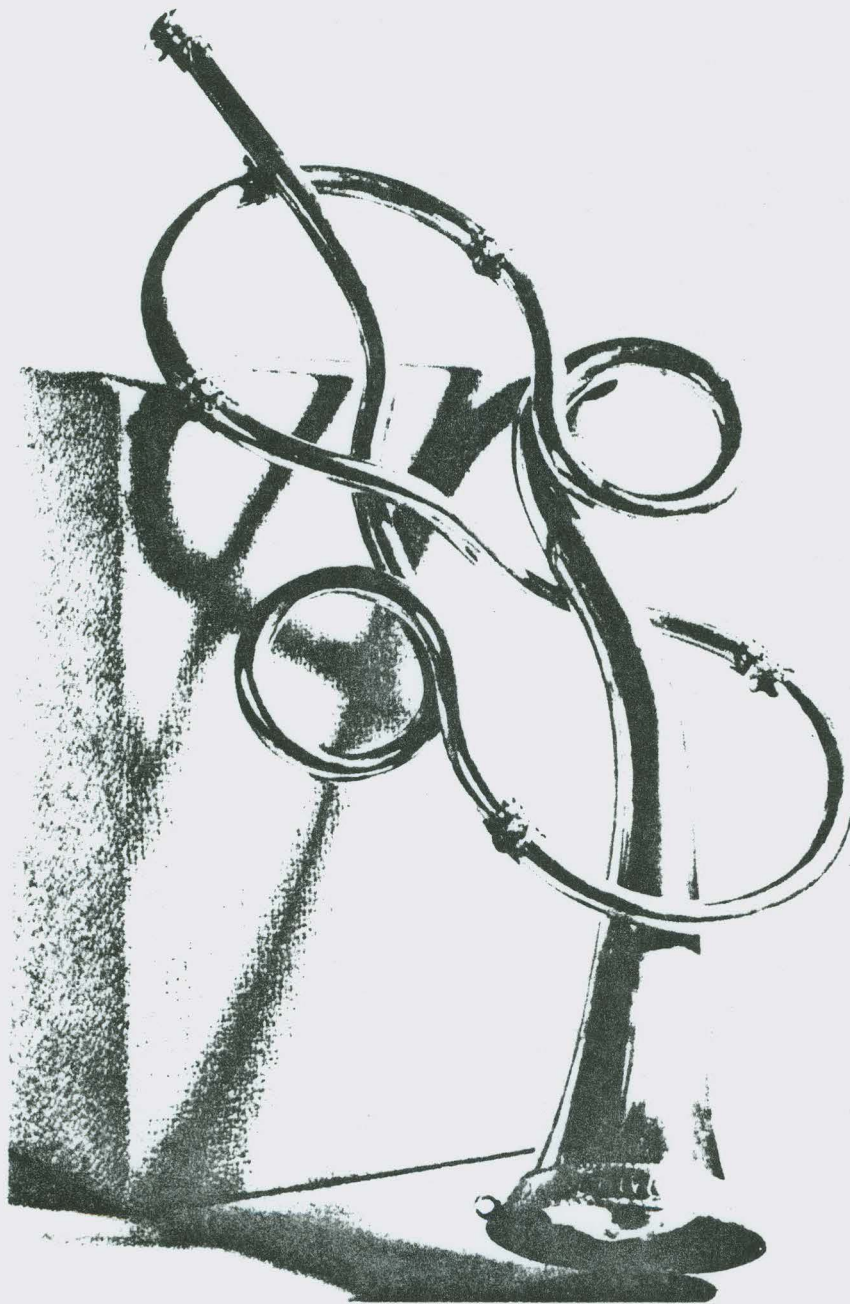
Silver Egyptian military trumpet made about 150 years after the reign of Solomon. Discovered in the burial chamber of Tutankamen in 1926.



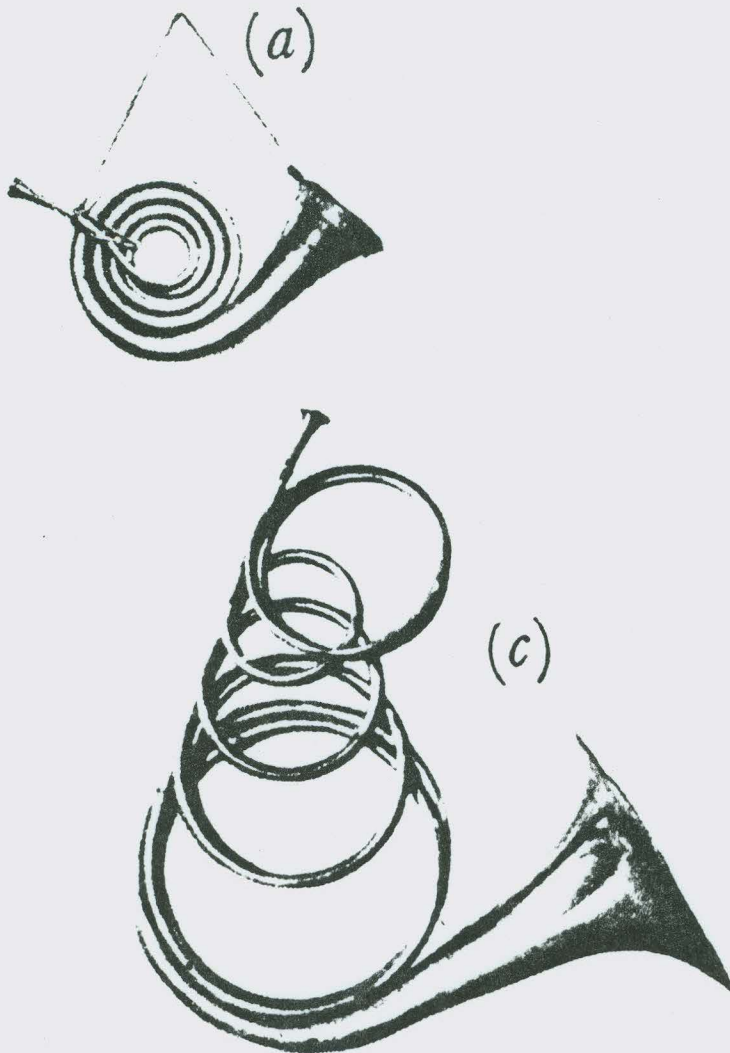
Magnificent "bronze age" trumpets called "Lurs" found in great quantity and in a remarkable state of preservation in the peat bogs of Denmark and Sweden. These instruments are of the same basic kind as the "chatsotserah" but are made of bronze instead of silver. They are instruments that belonged to Israelites living in the Scandinavian outpost colonies established by David and Solomon. National Museum, Copenhagen.



Ancient Assyrian trumpet that produced only a few notes because of its relatively short length.



Unvalved trumpet made in 1598 by the Nuremberg instrument-maker Antonius Schnitzer. Museum of Art, Vienna. This design was used to make a long length of tube more manageable to hold and play.



17th century helical horn (a), and 18th century orchestral horn with "crooks" (c). The "crooks" were additional circular lengths of tubing that were added to change the fundamental tuning of the instrument. These horns were the predecessors of the modern "French Horn."

Modern Trumpet Degeneracies

A few things should be mentioned about the trumpet variety of horn and wind instruments in general. Notice that the preceding pictures of the early trumpet show that the instrument was long and without finger holes, slides or valves. Few people realize that these means of altering the length of a trumpet tube are quite recent inventions. All were devised within the last 200 years to enable this kind of instrument to play chromatic notes that deviate from the natural, harmonic scale.

The trumpets of ancient Israel were "natural" trumpets without side holes, slides or valves. This means that they could produce only those notes that were included in the harmonic series. For a reminder of what "harmonics" are, notice the following quote from the Harvard Dictionary of Music, article "Acoustics," p. 13:

"All the musical instruments produce composite sounds, consisting of the main sound, or fundamental, plus a number of additional pure sounds, the so-called overtones (also called "partials" or "harmonics"), which, however, are not heard distinctly because their intensity (amplitude) is much less than that of the main sound."

The tonal capacity of a natural horn is determined by the length of its mainly cylindrical tube. The longer the tube, the more harmonics can be sounded by the player's lip tension. The fact that Israel's trumpets were long shows that they could produce a large number of harmonics and therefore many brilliant notes of a natural, diatonic scale.

But they did not have the melodic capacity of either the lyre or harp. This is why the string instruments predominated in ancient Israel.

The principle of obtaining chromatic, out-of-the-scale notes by finger holes, slides or valves is basically the same for all modern horn and pipe wind instruments. These means shorten or lengthen the tube which in turn produces a different fundamental tone with its complement of different harmonic tones.

The problem that modern instrument-makers have had to face is that the tone of these altered "brass" instruments suffers and many notes are hard to play in tune.

For example, depressing several valves at once on a modern trumpet always gives notes that are too sharp. Considerable mechanical ingenuity has been expended in order to compensate for this man-made defect.

The nation of Germany can be blamed for most of these degeneracies since the method of altering a musical tube by valves originated there in 1815. Germany has also been the main developer of valved "brass" family instruments ever since.

For more detailed information about the problems of the modern horn see Musical Instruments Through the Ages, pages 277-317, and the separate articles on "Trumpet," "Valve" and "Wind Instruments" in Grove's Dictionary of Music and Musicians, Third Edition.

But despite the relatively minor degeneracies that have resulted from man's inherent proclivity to debase everything that God has made, the trumpet family is basically a sound one. These minor corruptions are only mentioned to show that even our present "good" kinds of instruments are in need of restitution when Christ returns (Acts 3:21).

Israel's Orchestra

Going on now to show how ancient Israel used the trumpet (chatsotserah), notice I Chronicles 13:8 which describes the instruments David used when he brought up the ark of God from Kirjath-jearim.

"And David and all Israel played before God with all their might, and with singing, and with harps (kinnor=lyres), and with psalteries (nebel=harps), and with timbrels (tof=general word for drums including tambourines), and with cymbals (metziltayim) and with trumpets (chatsotserah)."

This same orchestra with the exception of the drums is mentioned in I Chronicles 15:16-24. These verses describe the musical appointments that David made when the ark was brought to Jerusalem. Notice that the Levites were the singers and the harp, lyre and cymbal players. The trumpets (chatsotserah) were to be played only by the Priests (Verse 24).

The same appointment of these same specific instruments for the Priests and Levites is mentioned again in I Chronicles 16:5-6, and in every other scripture dealing with the orchestra of Israel. These

were called the "musical instruments OF GOD" (I Chron. 16:42). They weren't of the world or of someone else. They were of God! He ordained and designed them.

The same instruments were used at the dedication of the house of God that Solomon built. The Levites were the singers and the cymbal, harp and lyre players, and the Priests were the trumpet players-- 120 of them at this occasion (II Chron. 5:12-13).

Even when King Hezekiah restored God's laws and sanctified the temple, "he set the Levites in the house of the Lord with cymbals, with psalteries (harps), and with harps (lyres), according to the commandment of David, . . . and the Levites stood with the instruments of David, and the priests with the trumpets" (II Chron. 29:25-26). These were "the instruments ordained by David King of Israel" (Verse 27).

These same instrumental designations and appointments were also made by Ezra and Nehemiah at the building of the Second Temple and the dedication of the wall of Jerusalem (Ezra 3:10 and Neh. 12:27, 35-36).

Now notice several other important points. As mentioned before, only the kinnor (lyre) and nebel (harp) kinds of string instruments were ever used by Israel to praise God with. The hybrid lute is never mentioned even for secular purposes. You can search the Bible high and low but you can't find reference anywhere to Israel's using this kind of instrument. It just isn't there.

Next, notice that the "chatsotserah" (trumpet) is the only WIND musical instrument that was used in the temple orchestras. While drums (KJ "tabret," Hebrew="tof") and pipe wind instruments (Hebrew="halil") were used earlier in Israel's history by a company of God's prophets (I Sam. 10:5), and the pipe ("halil") was used by the people at Solomon's coronation (I Kings 1:40), neither the drum nor the pipe were chosen to praise God with in the First Temple. In fact, the drum was not used even in the Second Temple and the pipe only in a limited way, without Scriptural authority, after the days of Ezra and Nehemiah. (These facts are well known to Jewish scholars. See Chapter One of A. Z. Idelsohn's Jewish Music.)

Now why was this? It is obvious that God would want only the finest instruments to be used in His Temple.

Why then was the pipe kind of musical instrument not chosen? This is an important question since the entire "Christian" western world considers the pipe organ as the "noblest" instrument that can be used for religious purposes. "Church music" and the organ are practically synonomous terms. In fact, the organ's prestige is so great in the eyes of society that it stands unchallenged as the greatest musical instrument that can be used in the service and praise of God.

And yet, the God it is supposed to honor did not choose to use it for sacred usage.

Why?

The Pipe Kind

The Bible uses two Hebrew words ("ugab" and "halil") and one Greek word ("aulos") to specify pipe instruments. A great misunderstanding has resulted from the mistranslation of "ugab." Because the King James has rendered this word as "organ," the so-called Christian world has been led to believe that the organ is a God-ordained musical instrument.

But such is not the case! The word "ugab" is used in only four places (Gen. 4:21; Job 21:12; 30:31; Ps. 150:4). It is not the name of a specific instrument. Rather, Jewish authorities define this word as a general name for wind instruments (Musical Instruments in the Old Testament, Finesinger, Hebrew Union College, p. 52).

The other Hebrew word for wind instruments is "halil." It is used only six times in the Old Testament and is translated "pipe" (I Sam. 10:5; I Kings 1:40; Isa. 5:12; 30:29; Jer. 48:36). The New Testament Greek word for a pipe instrument is "aulos." It is used in Matt. 11:17; Luke 7:32; I Cor. 14:7 and Rev. 18:22.

Jewish scholars define "halil" and "aulos" in a general way as a kind of flute and/or oboe-like instrument. The Bible and acoustical law show that these types of instruments are proper to use for most occasions. But as mentioned before, the pipe kind was not mentioned in the Bible as one of the Temple instruments. Rabbinic literature shows that it was finally allowed in the Sanctuary after Ezra

and Nehemiah--but only 12 times during the year. Tradition--not Scriptural direction--sanctioned its usage at the regular and additional Passover sacrifice, on the first day of the Feast of Unleavened Bread, at Pentecost, and on the eight days of the Feast of Tabernacles (M. Arak. 2, 3--Babylonian Talmud).

Greek influence was most likely responsible for introducing the pipe into the Temple Service. One famous music scholar states "It is well known that in later times the teachers of the Temple music were principally Greeks" (The Music of the Bible, Stainer, 1914 Edition, from Galpin's Supplementary Notes, p. 89).

But despite this concession, the Jews still realized that the "halil" was not as choice an instrument as the harp, lyre and trumpet. This is proved by the fact that it was not allowed to be played on the weekly Sabbath because it was not held to be a sacred instrument like the lyre and harp (Mishna Sukka, V, 1; B. Sukka, 50 b--Bab. Talmud).

To understand why, we need to briefly examine the characteristics of pipe instruments. The fact is that a pipe is very susceptible to perversion in several unique ways.

Pipe Peculiarities

As we have seen, the lyre and harp kinds are stable instruments capable of producing a beautiful tone that is made up of the full harmonic series of overtones. It is only when these instruments are "cross-bred" that degeneracy sets in.

The trumpet variety of the horn kind is also a stable musical instrument. Unvalved, natural and slide horns produce a brilliant, resonant tone full of true harmonics. Today's valved trumpet is basically a "good" kind of instrument, even though it suffers, like the piano, from certain minor, humanly devised degeneracies.

But pipe instruments are similar to string instruments in that NOT ALL pipes are "good," God-ordained instruments!

There are two varieties of a pipe that are used for musical purposes--cylindrical and conical. Like a vibrating string, an air column inside a pipe vibrates in parts as well as a whole and the harmonic series is thus produced. Therefore, both a cylindrical and conical pipe can produce the full harmonic series if certain other physical laws are observed.

For example, it is a basic, musical fact that a cylindrical pipe, open at both ends, will produce all the overtones. Even a flute, which is plugged at one end, reacts acoustically like an unstopped pipe because the "open" condition is restored by cutting the mouth-hole through the wall of the tube in a specific way.

Conical tubes combined with a reed in the mouthpiece (such as the modern oboe and bassoon) also produce the complete harmonic series even though they are "stopped" at the mouthpiece end. (Conical pipes react differently, acoustically speaking, than cylindrical pipes.

Therefore, like the basic, pure string and "brass" families, such pipe-kind instruments as the flute, fife, piccolo, recorder, oboe,

bassoon and saxophone, are built in accordance with the physical laws that produce the full range of overtones.

BUT THERE ARE SOME MAN-DEvised PIPE COMBINATIONS THAT CAUSE THE RESULTANT INSTRUMENT TO GO ACOUSTICALLY "BESERK."

For example, a cylindrical pipe that is closed at one end is so degenerate that it can produce only half of the overtones of each note. This is one of the basic kinds of pipe used by the organ. It is INFERIOR in every respect! Free vibration of the air column is impossible at the stopped end of a closed pipe (Musical Instruments by Karl Geiringer, p. 39).

Also, if a mouthpiece containing a reed is combined with a cylindrical tube, such as in a clarinet, bagpipe and Indian "poongi" (snake charmer's pipe), the even-numbered harmonics of the overtone series are again perplexingly absent! This kind of pipe combination is inherently and basically degenerate. It produces a shrill, "reedy" tone that is difficult to control.

All these facts can be verified by any book on the physics of music. See specifically the article on "Acoustics" in the Harvard Dictionary of Music, and the article on "Wind Instruments" in the Third Edition of Grove's Dictionary of Music and Musicians.

Another smaller group of instruments that are built along the same degenerate lines are those constructed with what is called a "free" reed plus a closed cylindrical pipe. These include the accordian,

harmonica, electronic organ like the Hammond, and the Oriental mouth organs like the Chinese "sheng" and the Japanese "sho." These all have a harsh and cutting tone that is caused by the way a "free" reed vibrates. They can only produce relatively few harmonics and are degenerate in a number of other ways. See pages 54, 55 and 140 of The Electrical Production of Music by Douglas.

How to Recognize God's Pipes

The Bible doesn't specify which kinds of pipe instruments ancient Israel used. But knowing God's ways, she must have used--at least in her early history--only those instruments that were built in accordance with God-ordained acoustical law. This would have insured a high quality instrument. God knew that man would discover these various physical musical laws on his own and there was no need for Him to explain them in the Bible. Therefore, the only sound conclusion is that the pipe kind musical instrument ("halil") of ancient Israel consisted of flute and oboe varieties.

Some have been confused by the New Testament word "aulos." There are many extant pictures of ancient Greek musicians playing a single or double pipe "aulos." Many of these instruments had reeds in the mouthpiece and were cylindrical in bore. As just explained, this combination cuts the harmonic content in half and produces an inferior instrument. This kind of "aulos" was end-blown and held vertically like a clarinet.

Even the Greeks recognized the bad qualities of this type of "aulos." There are references throughout their literature to the wild, frenzied, orgiastic character of this instrument. To obtain this quality, the two reeds of many of these instruments were purposely tuned slightly apart in order to get a shrill, dissonant, "on edge" tonal brilliance. Plato and Aristotle refused to include the aulos in their proposals for ideal education. They both felt that it was damaging to moral character. For further information see Aristotle's Politics, Book VIII, Chapters V-VII.

Because of its emotion-arousing qualities, the "aulos" became one of the chief musical instruments of the pagan mystery cults before and after the time of Christ. It was used as an integral part of the ceremonies because it was conducive to putting worshippers into a trance so they could become demon possessed. An account of such proceedings is given on pages 80-81 of A History of Byzantine Music and Hymnography by Egon Wellesz, Oxford, 1949.

But it is not widely known that there was another kind of "aulos" that was built in accordance with acoustical law. This other kind of "aulos" was held horizontally and was a type of flute. It is sometimes called "plagiaulos." The Apostle Paul was possibly referring to this kind of instrument in I Corinthians 14:7.

This flute variety of "aulos" is described in Music in the Middle Ages by Gustave Reese, p. 14. It shows that "aulos" is a

general rather than a specific Greek term for pipe instruments. The word is like the Hebrew "ugab" and "halil." Therefore, in order to determine which kind of pipe instrument is God-ordained, one has to examine the acoustical properties of each specific instrument.

Here is how some of the different varieties of ancient pipes looked:



Greek "plagiaulos" made of bronze. This instrument was similar to the flutes ("halil") used by the Levites in the Temple except that the latter were always made of reed because the tone was sweeter (Musical Instruments in the Old Testament, Finesinger, p. 49).



Greek lady playing the double pipe aulos. These were cylindrical tubes fitted with a reed mouthpiece which closed one end of the tube. This combination produced a defective instrument.



16th century wind instruments, National Museum, Prague. From left to right, alto "pommer" (German name for early oboe), grand bass wind-cap "shawm" (general name for early European double reed instruments), and alto "cromorne" (a faulty cylindrical tube instrument that was similar in acoustical behaviour to the closed reed pipes of an organ. See Harvard Dictionary of Music, p. 502). The "pommer" and "shawm" were conical tube instruments.



Czech and Slovak bagpipes, National Museum, Prague. These are closed cylindrical tubes fitted with animal horns at the open end. The bag acted as a bellows which furnished the wind supply.



Chinese "free reed" mouth organ "sheng." This instrument has closed cylindrical pipes and is similar in acoustical design and behaviour to the modern accordion, harmonica and electronic organ. It was imported into Europe about 1800 and directly influenced the invention and design of modern "free reed" musical instruments.

The Terribly Corrupt Pipe Organ

Because of the place it holds in the religious and musical culture of the Western world, let us now examine a few of the many little-publicized facts about the pipe organ. Putting it bluntly, this instrument is an acoustical nightmare. It is a chaotic conglomeration of both open and closed pipes. (Remember, closed pipes are defective. They can produce only the odd-numbered harmonics.) Also, no expression except that of loudness is possible for any note played. In fact, if the air pressure is varied even slightly, the pitch is correspondingly sharpened or flattened. But there are other basic, inherent and man-made defects as well.

Organs utilize both wide and narrow pipes. Narrow pipes produce practically the full harmonic series but are inferior in an organ because of their weak tone. In the wide pipes "the natural tone departs markedly from the true harmonic series . . ." (The Electrical Production of Music, p. 46. The same fact is also given in Grove's Dictionary of Music and Musicians, Third Edition, Vol. I, p. 27).

But in addition, because of their construction, many pipes are practically void of overtone content. Almost all are poor in upper partials.

As just mentioned, even the narrow pipes are unsuitable because of their weak tone. To counteract this problem, organ-builders have built what they call "compound stops." But "compound stops"

have not made the instrument any better. Instead, they have created new, even larger and more grotesque problems.

"Compound stops" are series of pipes that artificially fortify the lower partials of the weak pipes. They change the tonal character of the pipe by unnaturally bringing into prominence a particular overtone. But in doing this the "compound stops" themselves become noisy and dissonant in relation to the other pipes and "it is necessary to reinforce the deeper tones of each note by other rows of (equally corrupt) pipes . . ." (On the Sensations of Tone, Helmholtz, p. 57).

In other words, the so-called "solution" to an already bad problem has only created more complex problems. Musical literature abounds with comments from "all but the most hardened organists" which sharply criticize the "unbearable dissonances" that are created by these "compound stops," also known as "mutation" and "mixture" stops.

These are just a few of many serious and blatant pipe organ defects. For additional information see the articles in the Harvard and Grove's Music Dictionaries on "organ," "flue pipes," "hybrid pipes" such as the "Spitzflute" and "Gemshorn" varieties, and "organ pipes" in the sections on "acoustics."

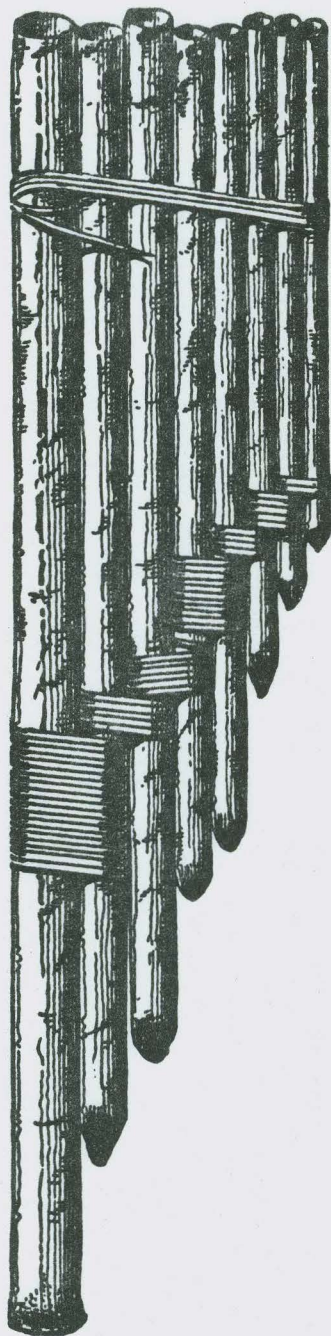
Also, pages 50-59 of The Electrical Production of Music by Douglas give details about the flute and viole organ pipes and stopped pipes such as the "Gedackt," "Bourdon" and "Vox Humana" which show

that these wind pipe subterfuges do not really produce the tonal quality of other instruments as the organ-makers would like you to believe. These same pages also explain that most of these specialized pipes produce terribly defective and irregular harmonic structure.

The Origin of the Organ

But where did the organ come from? Who was the originator of this horrible musical mess. It obviously was not created by God since it breaks so many God-ordained physical laws.

The principle of the organ can be traced back to the instrument known by the ancient Greek and Roman world as the "syrinx." This instrument was merely a row or bundle of stopped pipes of varying lengths that were tied together. The pipes were made of hollow reeds that were cut off just below the knot. This produced a degenerate "closed" cylindrical tube and only half the normal range of harmonics since the knot did not permit the wind to go out of the pipe at one end. The instrument was originally known as PAN'S pipes! It looked like this:



Panpipes from the island of Tanna, New Hebrides in the South Pacific.
These are cylindrical pipes that are closed at the bottom end.



XXII

Ciufoli Pa.storali

The horned and goat-footed pagan god Pan playing the pipes of his invention. It was common knowledge in the ancient world that Pan represented the forces of evil that were inspired and directed by the Devil.

The Harvard Dictionary of Music states on page 551 that "the panpipes is one of the most ancient instruments. It occurs in ancient Greece where it was called 'syrinx' and attributed to the god PAN!"

It was also known all over the rest of the ancient world. Specimens have been unearthed from such widespread areas as Egypt, Peru, Rome, the Solomon Islands, Persia, Western Brazil, Java, Panama, Burma, Turkey and Bolivia.

But again, who was Pan? The Two Babylons explains on page 311 that Pan "was the Head of the Satyrs--that is, 'the first of the Hidden Ones,' for Satyr and Satur (Saturn), 'the Hidden One,' are evidently just the same word. . . He fled to hide himself."

Pan was a fugitive. The Eleventh Edition of the Encyclopaedia Britannica states in Volume 20 on page 663 that the lament over Pan's death was the same as the lament for the great Tammuz or Adonis. His-
tory proves that the "hidden one," or Saturn, or Pan, was none other
than NIMROD who had fled from Shem!

Satan's Works Exposed

It takes no "super-sleuth" to see what Satan has done. Working through Nimrod right after the Flood, Satan has succeeded in causing the world to unknowingly glorify him as the Creator in many different ways. He not only has the world following his false religious system, but he also has it ignorantly praising the things that he has cunningly devised.

Make no mistake about it! Satan delights in the admiration and worship of people. Throughout history he has always tried to obscure anything that pointed to God as the Creator of all things. His beauty and vanity caused him to be dissatisfied with the position and responsibility God had assigned him to (Ezek. 28:17). He wanted even then to be looked upon as the Creator (Isa. 14:14). He has been duping the human world into accepting him as the Creator ever since the creation of man.

But the fact remains that God, not Satan, is the Creator of all things--including music. God is the Creator and Sustainer of the physical laws that make music and quality musical instruments possible (Jer. 33:25, Heb. 1:3). God is the One who has given man the inherent ability to fashion and produce music.

Satan is the deceiver (Rev. 20:3, 8). Through his ability as a cunning angel of "light" he has obscured the things of God and led the entire world after himself (II Cor. 4:4; 11:14; Rev. 12:9). IT IS HIS DISOBEDIENT AND LAW-BREAKING SPIRIT THAT HAS PERVERTED GOD'S LAWS OF MUSIC AND SHAPED THE CULTURE OF THIS PRESENT EVIL WORLD (Gal. 1:4; Eph. 2:2).

But the Bible lays bare this shrewd cultural deception. The Bible shows that God made possible two families of musical instruments--the string and the wind (the percussion family is technically one of noise). It also shows that each family has two basic kinds of instruments. The

lyre and harp make up the string kinds, and the horn and law-abiding pipe comprise the wind kinds.

What has happened is that Satan has ADDED a third instrumental kind of HIS devisement to each family. He has added the lute kind to the string family, and a perverted reed kind to the wind family.

AND INCREDIBLY, INSTEAD OF GIVING THE GREATER HONOR TO GOD'S KINDS, THE WORLD HAS EMBRACED AND GLORIFIED SATAN'S KINDS!

This is why musicologists classify musical instruments into three basic categories in both the string and wind family. They enumerate all the instruments they find in the world, without having the faintest notion that, from God's point of view, many musical instruments are not worth listing! They think that all instruments have an equal and rightful place in society. Even though they understand the physical defects inherent in Satan's kinds, they can't properly evaluate the subject because they have thrown out the Bible which alone makes it clear. They are so befuddled that most make the major mistake of classifying instruments according to the manner by which they are played, instead of by their acoustical properties.

Ancient Gentile World Adopted Satan's Culture

It is not just in recent times that society has gone after Satan's musical instruments. Splattered throughout ancient Greek mythology are stories of a musical contest between Pan (representing

Satan) who played a panpipes and Apollo (representing God) who played a lyre. Pan's main intent was to convince the audience that his instrument was superior. Amazingly, he has succeeded in doing this very thing down through the ages.

An example of how the ancient world used Satan's instruments is found in the book of Daniel. Nowhere do you find perverted instruments being used by ancient Israel. But the Bible shows that Gentile nations such as Babylon did. This is also proved by many available pictures of ancient Egyptian, Babylonian and Assyrian musicians.

Have you ever wondered why the third chapter of Daniel mentions the long list of Nebuchadnezzar's instruments so many times (Verses 5, 7, 10 and 15)? It's as if God was trying to pound the example home.

Six instruments are mentioned in these verses. Using the King James translation, cornet=keren, or horn. Harp=kithara, or lyre. Sackbut=sabeca (there are differences of opinion as to identity). Psaltery=pesanterin or harp. Up to this point these instruments are basically good kinds.

But notice the other two. All major authorities acknowledge that the Aramaic word translated as "flute" ("mashrokith") is a panpipes! This has been a well-known fact for many years. "Mashrokith" is even connected with the Hebrew root "sharak" which means "to hiss or whistle." This is not the tonal characteristic of a God-ordained pipe.

Also, some music scholars define the Aramaic word "symphonia" that is translated "dulcimer" as a bagpipe! Strong's and Young's Concordances define "dulcimer" in this manner, although there is some controversy by others about the meaning of this word. The Septuagint translates the word as "syrinx." (The bagpipe is a syrinx with a bellows.) Jewish commentators and scholars of the Middle Ages and the present render "symphonia" as bagpipe. See also The Music of the Sumerians, Babylonians and Assyrians by Galpin, pp. 66-69, and Musical Instruments in the Old Testament by Finesinger, pp. 54-56.

We therefore find that the only instance in the Bible that mentions some of Satan's degenerate instruments is when a pagan king is commanding his subjects to bow down and worship an idol.

More Information About the Bagpipe and Organ

There are a few additional facts about the perverted pipe kinds of musical instruments that are of importance and interest. The Byzantine historian Procopius mentions the bagpipe as being the instrument of war of the Roman infantry. Because of its "loud and penetrating tone," the organ itself was the chief instrument used in Rome during the gladiator fights that were held there. Also, it was the favorite instrument of the many orgiastic cults that flourished in the Roman Empire at that time (Harvard Dictionary of Music, p. 530).

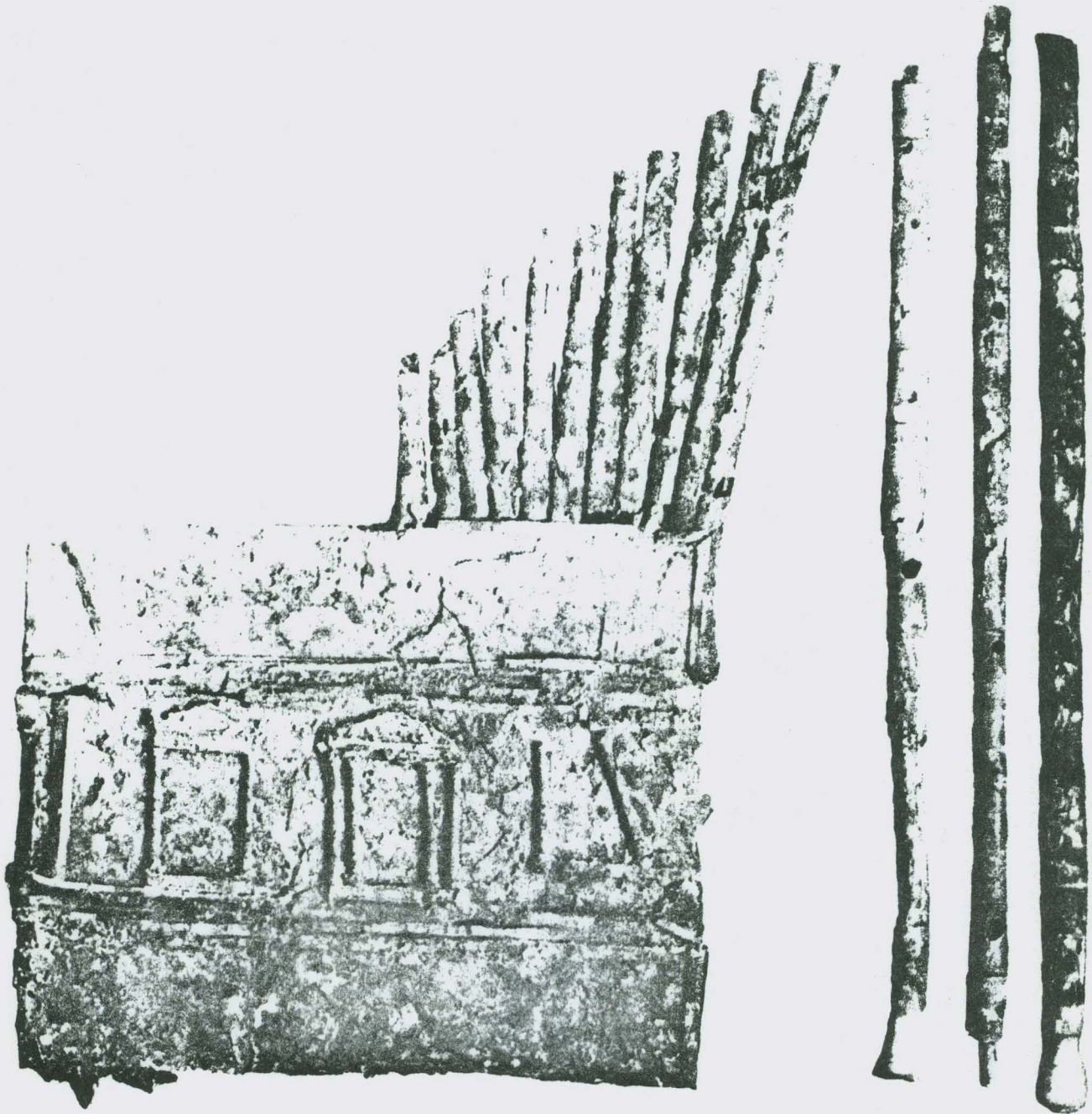
Some have wondered about the origin and history of the bagpipe. The parent of the bagpipe was the panpipe (Musical Instruments

Through the Ages, Baines, p. 226). Other research has shown that the bagpipe did not originate in England, as many commonly suppose. Rather, it is similar in many respects to Arab and Persian instruments and a number of leading authorities state that it came to England from the East during the Crusades as did so many other degenerate varieties (Grove's Dictionary of Music and Musicians, Third Edition, article "Bagpipe," p. 195, and Musical Instruments Through the Ages, Baines, p. 226).

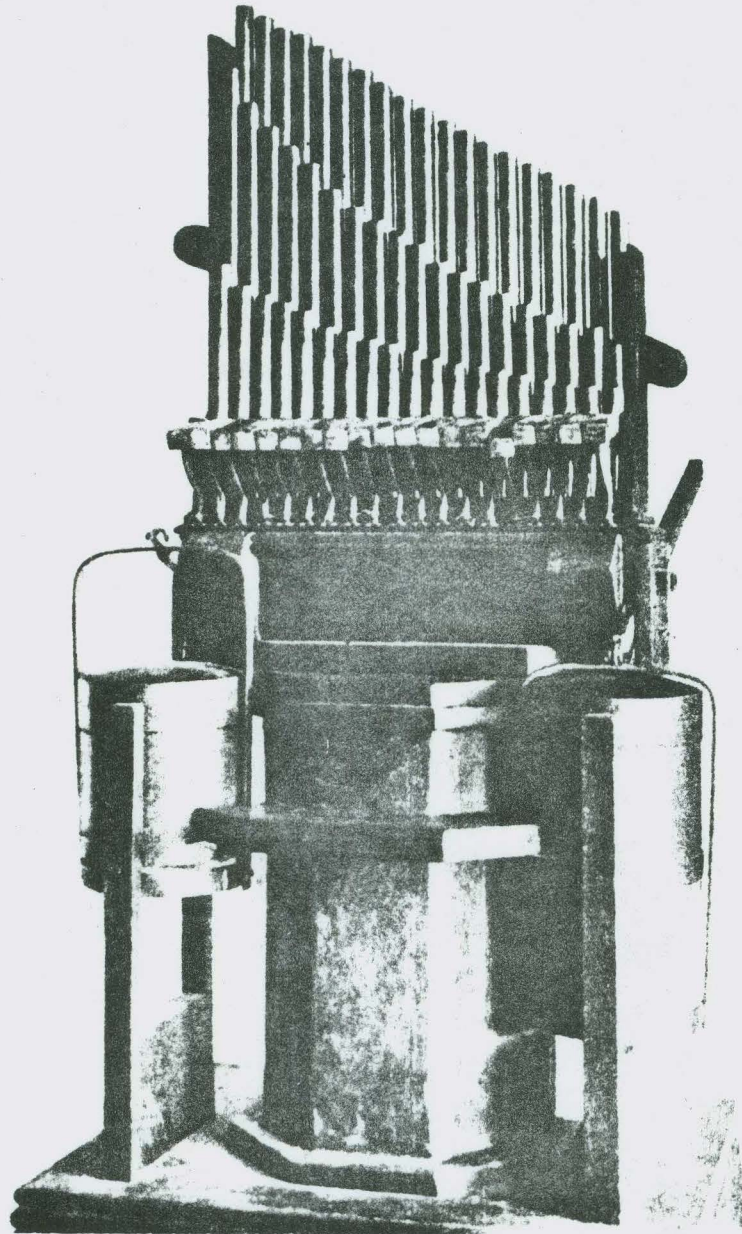
Going back in time still further, the Arab world obtained the bagpipe from India (Music in the Middle Ages, Reese, p. 15). But, as has already been shown, the panpipes (and even the bagpipe as Daniel 3 implies) originated in Babylon. This was the mother country of the ancient bagpipe.

It wasn't long before the pipe principle of the panpipe was combined with the pipe and wind principles of the bagpipe to produce an organ. The modern organ with a set of pipes, artificial wind supply and keys by which the wind is admitted and stopped had its origin in Alexandria, Egypt.

In the 3rd Century B. C. Ctesibius, a Greek engineer, constructed the first organ and called it a "hydraulis" because the air pressure was maintained by water. Later models in the 4th Century A. D. replaced the hydraulic mechanism by a bellows and the instrument became pneumatic. All of these instruments resembled a syrinx (panpipes) turned upside down. They looked like this:



Parts of a "hydraulis" found in Pompeii. National Museum, Naples.
This was the most important musical instrument of ancient Rome.



The "hydraulis" (water organ). This is a working reproduction that was recently designed and constructed from clay models that were excavated from ancient Carthage, and from the explanatory treatises of Hero (3rd century B. C.) and Vitruvius (c. 15 B. C.).

The earliest extant representation of a pneumatic organ is found on an obelisk at Constantinople that was erected by Emperor Theodosius (died 395 A. D.). Much additional detail can be found in the article by Willi Apel, "Early History of the Organ," in the April 1948 issue of Speculum.

There is evidence that the organ was already in France in the 6th century A. D. (Speculum, p. 203). It was used in Spain in the 5th century A. D. and was introduced into the church at Rome by Pope Vitalian about the year 666 (from the article on "Organ," p. 738, Grove's Dictionary of Music and Musicians, Third Edition).

But the most famous introduction of the instrument into Europe occurred in 757 A. D. when the Emperor Constantine Copronymus presented Pepin, King of the Franks and father of Charlemagne, with an organ (The Organ of the Ancients, Farmer, pp. 47, 78).

This is one of many facts which show that the organ was originally a Gentile rather than an Israelite instrument. It was Pepin who requested it from the Byzantine Emperor who in turn had it made by an Italian priest in Constantinople and delivered by the Roman Bishop Stephanus. Following suite, England and Germany began building organs in their countries shortly after.

Also of interest is the fact that the organ was not allowed in the Temple. "The hydraulis, above all other instruments, savoured of the circus, the spectacle, and all the so-called orgies of Paganism,

against which the (early) Christian Fathers and Jewish Rabbis alike had sternly set their faces (The Organ of the Ancients, Farmer, p. 51).

The earliest mention of the hydraulis by Jewish writers is in the Babylonian Talmud tractate, 'Arakin, ii, and in a tosephta to 'Arakin (i, 13). These authoritative statements are quoted by Farmer on pages 41 and 42 in The Organ of the Ancients.

"And Rabbi Shim'on ben Gamaliel says that the hydraulis was not in the Temple."

In the Palestinian Talmud, tractate Sukkah, v. 6, a similar passage occurs:

"It is handed down by Rabbi Shim'on ben Gammaliel, that there was no hydraulis used in the Temple at Jerusalem, because it interfered with the music!"

This should be ample proof that the perverted pipe kind of instrument was not used by the Jews while the Temple was still standing.

God's Instruments Obliterated

One final, important question needs to be answered. How did the shift from God's instruments to those of Satan take place?

How was Israel's most important instrument--the lyre--obliterated from the world scene? Why has the violin and organ become so popular?

A strange thing happened during the mysterious "lost" 1st century A. D. All musical instruments suddenly vanished from Jewish

and "Christian" worship! History is full of references to this little-understood incident.

"After the destruction of the temple, instrumental music was banished in Judaism as a demonstration of mourning over that disaster" (The Conflict Between Hellenism and Judaism in the Music of the Early Christian Church, Eric Werner, p. 415, off-print from Hebrew Union College Annual, Cincinnati, Vol. XX, 1947).

But there were other, deeper reasons for this banishment. The Jews rejected the flute, drum and cymbal because these instruments had suddenly become sacred emblems of the pagan deity Cybele (one of the names of Semiramis). Notice the following relief which vividly portrays this fact.



Priest of Cybele with musical instruments that had become associated with the religious worship of this and other pagan cults. Two cymbals are in the upper left-hand corner, a drum is in the upper right-hand corner, and two pipes (different varieties of aulos) are below the drum. These and other instruments were identified with the "sacred" attributes of Cybele. They became important and integral accessories in the orgiastic worship of the "Magna Mater."

This initial Jewish rejection then led to an even greater one.

"Gradually other instruments--originally very popular and used frequently in the Temple--were considered suspicious and unclean through their use in syncretistic religions; hence the rabbis frowned upon most of them, even upon their noblest representative, the kinnor (lyre)!"

The whole matter is discussed in Hebrew Union College's off-print, The Conflict Between Hellenism and Judaism in the Music of the Early Christian Church by Eric Werner, pp. 416-419.

Then another incredible thing happened. Practically without exception, the early "Church Fathers" considered vocal music more suitable for Christians than instrumental music.

For example, because of the pagan festivities they were connected with, Clement of Alexandria wanted to banish the flute, drum and cymbal though he tolerated the lyre and harp because David used them. Eusebius, Origen, and Athanasius taught that instruments had only symbolic meaning and were not to be used. In the 5th century A. D. Jerome said, "let her be deaf to the sound of the organ, and not know even the uses of the pipe, the lyre, and the cithara" (Reese, Music in the Middle Ages, p. 63).

In other words, seeking to discredit the instruments of God and yet appear guiltless herself, the Catholic Church placed the blame on the orgiastic cults that existed at this time.

The obliteration of God's instruments is graphically illustrated by the amazing admission of Thomas Aquinas (1225-1274 A. D.)

in the late Middle Ages. He stated that "Our Church does not use musical instruments, AS HARPS AND PSALTERIES (LYRES AND HARPS), to praise God withal, that she may not seem to judaize!" (The Antiquities of the Christian Church by Joseph Bingham, Vol. 1, p. 315).

The terrifying anti-Jewish sentiment behind this statement is made even clearer when it is realized that the Fourth Lateran Council under Pope Innocent III decided in 1215 A. D. to "segregate the Jews as radically as possible from their Christian fellow-citizens, placing them in ghetti that were closed at nightfall; social or professional intercourse with the Christian community was virtually made impossible" (The New Oxford History of Music, Vol. I, p. 327).

Here is a stark, condemning proof of what happened to the instruments of God. From the time of Christ to the Middle Ages Satan pulled off one of the shrewdest cultural deceptions and counterfeits of all time. HE INSPIRED AND DIRECTED THE ABOVE CIRCUMSTANCES WHICH GOT RID OF GOD'S MUSICAL INSTRUMENTS AND THEN SUBSTITUTED HIS OWN IN THEIR PLACE!

The already discussed introduction of the organ into Europe from the 5th century A. D. onward, and the phenomenal rise in popularity of the lute kind of string instrument in the Middle Ages and Renaissance, show how Satan introduced his instruments into the musical void he had created for this purpose.

Satan's ruse was so successful and complete that Western culture became totally enamoured with his instruments which soon

completely dominated all music, art and sculpture. Even the supposed "angels of God" were represented as playing Satan's instruments. This only further duped the world into believing that Satan's instruments were God's. Notice several examples of this demonic imposture.



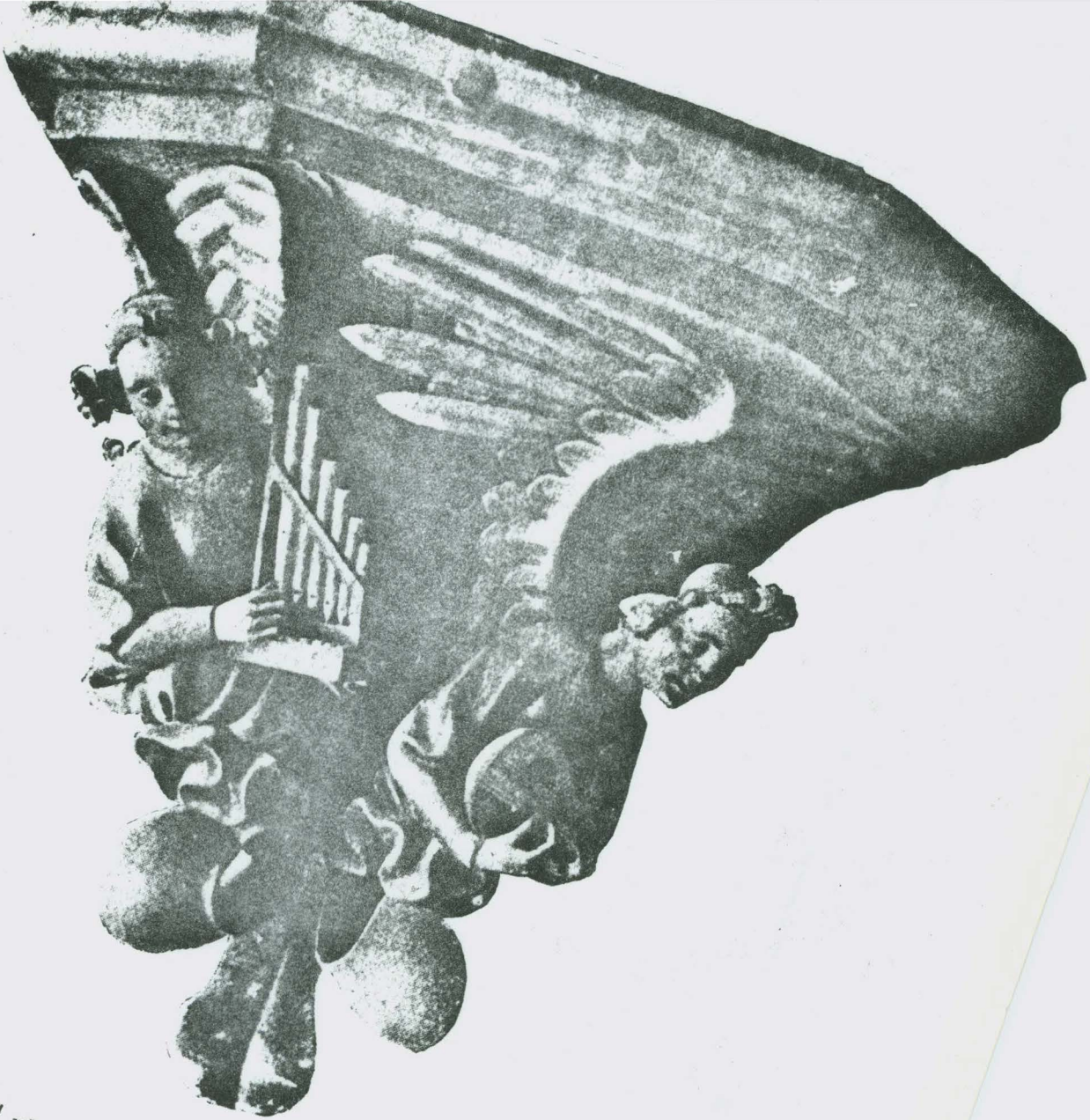
A detail from a painting by Botticini (ca. 1500) showing "angels" playing a portable organ and lute.



A wood carving done about 1450 of a group of "angels" playing two lute kind instruments and a "clavichord." The latter hybrid instrument has strings that are struck like a dulcimer, and also "stopped" like a violin. Rijksmuseum, Amsterdam.



Lute playing "angel" hand carved by Hans Bruggemann about 1520. Kaiser Friedrich Museum, Berlin.



"Angels" playing a small portable organ and lute.

False Musical Doctrine

An interesting by-product of this Satanic deception is the musical doctrine of the Church of Christ. They reject the Old Testament and therefore cut themselves off from the Biblical foundation that explains and clearly authorizes the use of musical instruments in worship. They claim that Christ did not condone such usage in the New Testament, not knowing that He was the God of the Old Testament and that He does not change (I Cor. 10:4; Heb. 13:8).

One of the major "proofs" they use to substantiate their false doctrine is that history shows that instrumental music was denounced for hundreds of years after Christ by all the prominent "Church Fathers." They go to great lengths to quote the many valid references that show that this was true (Instrumental Music in Worship, James W. Tolle, pp. 12-15).

What they have completely missed is that the practices of the early Catholic Church were not those of the Bible or of God's true Church! They have absolutely no understanding of why musical instruments were denounced and abolished by carnal churchmen. They have come to a totally wrong conclusion because they have relied on a Satanically-distorted view of music history instead of prayerfully searching the whole Bible to see what God says about the matter.

Satan's Coup de Grace

The final curtain of Satan's great musical deception was brought down decisively during the past few decades. While God's

instruments were being methodically obliterated from the scene, the great mother of harlots and abominations was busy sanctifying the instruments of her god.

Three papal encyclicals, giving formal approval of centuries of tradition, best tell the story of what happened. Pope Pius X ruled in his Motu Proprio of 1903 that in addition to Gregorian chant being the supreme model of church music, "The use of the pianoforte (God's harp-kind instrument) is FORBIDDEN in the church" Instead, only those instruments and compositions which "breathe forth a dignity that harmonizes in every way with the sound that is characteristic of the organ" should be used.

In the Divini Cultus of 1928 Pope Pius XI stated that "There is one instrument, however, which comes to us from the ancients and which properly belongs to the Church. It is called the organ. Its most wonderful amplitude and majesty have rendered it worthy of being associated with the liturgical rites We ourselves desire all that conduces to the further progress of the organ."

In 1955 Pius XII stated in his Musicae Sacrae Disciplina that "Besides the organ, other instruments can be called upon to give great help in attaining the lofty purpose of sacred music Among these the violin and other musical instruments that use the bow are outstanding because, when they are played by themselves or with other stringed instruments or with the organ, they express the joyous and sad sentiments of the soul with an indescribable power."

The complete texts of all these papal encyclicals are given in English in The Popes and Church Music, Conception Abbey Press, 1956.

Satan's job has been fantastically thorough. Most of the musical instruments that are holy to God have been made to appear profane to the world. Satan has seen to it that his instruments have superseded all others and receive the adulation of the world. If such total musical debasement has taken place since the Flood of Noah, it makes one wonder what things were like prior to it.

In answer to this, Genesis 4:21 records the first corruption of the harp (Hebrew="kinnor"=lyre) and organ (Hebrew="ugab"=pipe instrument). The word translated "handle" in this passage should be rendered "profane." See the Jewish translation of Proverbs 30:9 where the same Hebrew word ("taphas") is translated "profane." The context of Genesis 4 is dealing with the perverse, God-defying line of Cain, which further supports this analysis of Verse 21.

The Bible therefore indicates that Satan began to corrupt music through his servants from the very beginning! Society became so decadent that God had to totally destroy the utterly degenerate culture of the pre-flood world.

Thankfully, another cleansing--this time of today's equally reprobate culture--is about to take place (Matt. 24:37). A permanent, enforced, God-controlled "restitution of all things" is just around the corner (Acts 3:21).

APPENDIX I

String Instruments -- Lyre and Harp Kinds

Complete List of Bible Verses Where Lyres (Hebrew "Kinnor") Are Mentioned
(King James mistranslates every reference as "harp.")

Gen. 4:21	Job 21:12	Isa. 24:8
Gen. 31:27	Job 30:31	Isa. 30:32
I Sam. 10:5	Ps. 33:2	Ezek. 26:13
I Sam. 16:16, 23	Ps. 43:4	
	Ps. 49:4	<u>Other References to Lyre</u>
II Sam. 6:5	Ps. 57:8	Daniel 3:5, 7, 10, 15--from
	Ps. 71:22	Aramaic "kitharos." (KJ
I Kgs. 10:12	Ps. 81:2	mistranslates as "harp.")
	Ps. 92:3	
I Chr. 13:8	Ps. 98:5	I Cor. 14:7--from Greek
I Chr. 15:16, 21, 28	Ps. 108:2	"kithara" (KJ mistranslates
I Chr. 16:5	Ps. 137:2	as "harp.")
I Chr. 25:1, 3, 6	Ps. 147:7	
	Ps. 149:3	
II Chr. 5:12	Ps. 150:3	Rev. 5:8
II Chr. 9:11		Rev. 14:2
II Chr. 20:28	Isa. 5:12	Rev. 15:2
II Chr. 29:25	Isa. 16:11	Rev. 18:22
	Isa. 23:16	
Neh. 12:27		

Complete List of Bible Verses Where Harps (Hebrew "Nebel") Are Mentioned
(King James mistranslates all references up through the Psalms as "psaltery." Verses in Isaiah and Amos are mistranslated "viol" from the same Hebrew word "nebel.")

I Sam. 10:5	Neh. 12:27	Isa. 14:11
		Isa. 22:24 (KJ marg.)
II Sam. 6:5	Ps. 33:2	
	Ps. 57:8	Amos 5:23
I Kgs. 10:12	Ps. 71:22 (KJ marg.)	Amos 6:5
	Ps. 81:2	
I Chr. 13:8	Ps. 92:3	<u>Other References to Harp</u>
I Chr. 15:16, 20, 28	Ps. 108:2	Daniel 3:5, 7, 10, 15--from
I Chr. 16:5 (KJ marg.)	Ps. 144:9	Aramaic "pesanterin."
I Chr. 25:1, 6	Ps. 150:3	(KJ mistranslates as psaltery.)
II Chr. 5:12	KJ mistranslates "nebel"	
II Chr. 9:11	as "viol":	
II Chr. 20:28		
II Chr. 29:25	Isa. 5:12	

APPENDIX II

Wind Instruments -- Horn Kind

Complete List of Bible Verses Where Rams' Horns Are Mentioned

<u>Yobel</u>	I Sam. 13:3	Ezek. 33:3, 4, 5, 6
Ex. 19:13 (KJ mis-translates as "trumpet")	II Sam. 2:28 II Sam. 6:15 II Sam. 15:10	Hosea 8:1 Joel 2:1, 15
<u>Keren</u>	II Sam. 18:16 II Sam. 20:1, 22	Amos 2:2 Amos 3:6
Josh. 6:5	I Kgs. 1:34, 39, 41	Zeph. 1:16
Dan. 3:5, 7, 10, 15 (KJ mistranslates as "cornet")	II Kgs. 9:13	Zech. 9:14
<u>Shophar</u> (KJ mistranslates as "trumpet")	Neh. 4:18, 20 Job 39:24, 25	<u>Shophar</u> Cont'd. -- KJ mistranslates as "cornet."
Ex. 19:16, 19 Ex. 20:18	Ps. 47:5 Ps. 81:3	I Chr. 15:28
Lev. 25:9	Ps. 150:3	II Chr. 15:14
Josh. 6:4, 5, 6, 8, 9 Josh. 6:13, 16, 20	Isa. 18:3 Isa. 27:13 Isa. 58:1	Ps. 98:6 Hosea 5:8
Judg. 3:27 Judg. 6:34 Judg. 7:8, 16, 18 Judg. 7:19, 20, 22	Jer. 4:5, 19, 21 Jer. 6:1, 17 Jer. 42:14 Jer. 51:27	(KJ mistranslates II Sam. 6:5 as "cornets"=Hebrew "mnaanim" which are percussion instruments called "sistrums")

Complete List of Bible Verses Where Trumpets Are Mentioned

<u>Chatsotserah</u> (Hebrew)		<u>Taqa</u>	
Num. 10:2, 8, 9, 10 Num. 31:6	II Chr. 15:14 II Chr. 20:28 II Chr. 23:13 II Chr. 29:26, 27, 28	Ezek. 7:14--KJ mistranslated as "trumpet" by inference only	I Thess. 4:16 Heb. 12:19
II Kgs. 11:14 II Kgs. 12:13	Ezra 3:10	<u>Salphinx</u> (Greek)	Rev. 1:10 Rev. 4:1 Rev. 8:2, 6, 13 Rev. 9:14 Rev. 18:22
I Chr. 13:8 I Chr. 15:24, 28 I Chr. 16:6, 42	Neh. 12:35, 41 Ps. 98:6	Matt. 6:2 Matt. 24:31	
II Chr. 5:12, 13 II Chr. 13:12, 14	Hosea 5:8	I Cor. 14:8 I Cor. 15:52	

APPENDIX II - Continued

Wind Instruments -- Pipe Kind

Complete List (Except Daniel 3) of Bible Verses Where Pipes Are Mentioned

<u>Halil</u> (Hebrew)	<u>Aulos</u> (Greek)	<u>Ugab</u> (Hebrew=general word for pipe kind wind instrument. KJ mistranslates as "organ.")
I Sam. 10:5	Matt. 11:17	
I Kgs. 1:40	Luke 7:32	Gen. 4:21
Isa. 5:12	I Cor. 14:7	Job 21:12
Isa. 30:29		Job 30:31
Jer. 48:36	Rev. 18:22	Ps. 150:4

Complete List of Instruments Mentioned in Daniel 3:5, 7, 10, 15

<u>KJ</u>		<u>Aramaic</u>	
cornet	=	keren	= ram's horn
flute	=	mashrokith	= panpipe
harp	=	kitharos	= lyre
sackbut	=	sabeca	= ? (differing opinions)
psaltery	=	pesanterin	= harp
dulcimer	=	symphonia	= bagpipe

APPENDIX III

Complete List of Percussion Instruments Mentioned in the Bible

Tof (Hebrew)=general word for drum, tam-bourine (KJ mistranslates as "tabret").

Gen. 31:27

I Sam. 10:5

I Sam. 18:6

Isa. 5:12

Isa. 24:8

Isa. 30:32

Jer. 31:4

Tof (Hebrew)=general word for drum, tam-bourine (KJ mistranslates as "timbrel").

Ex. 15:20

Jdgs. 11:34

II Sam. 6:5

I Chr. 13:8

Job 21:12

Ps. 68:25

Ps. 81:2

Ps. 149:3

Ps. 150:4

Metsiltayim (Hebrew)
KJ correctly translates as cymbal.

I Chr. 13:8

I Chr. 15:16, 19, 28

I Chr. 16:5, 42

I Chr. 25:1, 6

II Chr. 5:12, 13

II Chr. 29:25

Ezra 3:10

Neh. 12:27

Tseltselim (Hebrew)
KJ correctly translates as cymbal.

II Sam. 6:5

Ps. 150:5 (twice)

Kumbalon (Greek)
KJ correctly translates as cymbal.

I Cor. 13:1

Shalishim (Hebrew)
KJ mistranslates as "instruments of music." Jewish authorities feel are castanets held in three fingers.

I Sam. 18:6

Menaanim (Hebrew)
KJ mistranslates as "cornets." Are sistrums.

II Sam. 6:5

Complete Chronological List of All Musical Instruments Mentioned in the Bible
(King James Translation)

<u>Scripture</u>	<u>King James</u>	<u>Hebrew, Greek or Aramaic</u>	<u>Correct Translation</u>
Gen. 4:21	harp	kinnor	lyre
Gen. 4:21	organ	ugab	pipe
Gen. 31:27	tabret	tof	drum or tambourine
Gen. 31:27	harp	kinnor	lyre
Ex. 15:20 (2x)	timbrels	tof	drum or tambourine
Ex. 19:13	trumpet	yobel	ram's horn
Ex. 19:16, 19	trumpet	shophar	ram's horn
Ex. 20:18	trumpet	shophar	ram's horn
Lev. 25:9 (2x)	trumpet	shophar	ram's horn
Num. 10:2, 8, 9, 10	trumpet	chatsotserah	trumpet
Num. 31:6	trumpets	chatsotserah	trumpets
Josh. 6:4 (2x)	trumpets	shophar	rams' horns
Josh. 6:5	ram's horn	keren	ram's horn
Josh. 6:5, 6, 8&9(2x)	trumpet	shophar	ram's horn
Josh. 6:13(3x), 16, 20(2x)	trumpets	shophar	rams' horns
Judg. 3:27	trumpet	shophar	ram's horn
Judg. 6:34	trumpet	shophar	ram's horn
Judg. 7:8, 16, 18(2x)	trumpet	shophar	ram's horn
Judg. 7:19,20(2x),22	trumpets	shophar	rams' horns
Judg. 11:34	timbrels	tof	drum or tambourine
I Sam. 10:5	psaltery	nebel	harp
I Sam. 10:5	tabret	tof	drum or tambourine
I Sam. 10:5	pipe	halil	pipe
I Sam. 10:5	harp	kinnor	lyre
I Sam. 13:3	trumpet	shophar	ram's horn
I Sam. 16:16	harp	kinnor	lyre
I Sam. 16:23	harp	kinnor	lyre
I Sam. 18:6	tabrets	tof	drum or tambourine
I Sam. 18:6	instr. of music	shalishim	castanets
II Sam. 2:28	trumpet	shophar	ram's horn
II Sam. 6:5	harps	kinnor	lyres
II Sam. 6:5	psalteries	nebel	harps
II Sam. 6:5	timbrels	tof	drum or tambourine
II Sam. 6:5	cornets	menaanim	sistrums
II Sam. 6:5	cymbals	tseltselim	cymbals
II Sam. 6:15	trumpet	shophar	ram's horn
II Sam. 15:10	trumpet	shophar	ram's horn

<u>Scripture</u>	<u>King James</u>	<u>Hebrew, Greek or Aramaic</u>	<u>Correct Translation</u>
II Sam. 18:16	trumpet	shophar	ram's horn
II Sam. 20:1, 22	trumpet	shophar	ram's horn
I Kgs. 1:34, 39	trumpet	shophar	ram's horn
I Kgs. 1:40	pipes	halil	pipes
I Kgs. 1:41	trumpet	shophar	ram's horn
I Kgs. 10:12	harps	kinnor	lyres
I Kgs. 10:12	psalteries	nebel	harps
II Kgs. 9:13	trumpets	shophar	rams' horns
II Kgs. 11:14	trumpets	chartsotserah	trumpets
II Kgs. 12:13	trumpets	chartsotserah	trumpets
I Chr. 13:8	harps	kinnor	lyres
I Chr. 13:8	psalteries	nebel	harps
I Chr. 13:8	timbrels	tof	drum or tambourine
I Chr. 13:8	cymbals	metsiltayim	cymbals
I Chr. 13:8	trumpets	chartsotserah	trumpets
I Chr. 15:16	psalteries	nebel	harps
I Chr. 15:16	harps	kinnor	lyres
I Chr. 15:16	cymbals	metsiltayim	cymbals
I Chr. 15:19	cymbals	metsiltayim	cymbals
I Chr. 15:20	psalteries	nebel	harps
I Chr. 15:21	harps	kinnor	lyres
I Chr. 15:24	trumpets	chartsotserah	trumpets
I Chr. 15:28	cornet	shophar	ram's horn
I Chr. 15:28	trumpets	chartsotserah	trumpets
I Chr. 15:28	cymbals	metsiltayim	cymbals
I Chr. 15:28	psalteries	nebel	harps
I Chr. 15:28	harps	kinnor	lyres
I Chr. 16:5 (marg.)	psalteries	nebel	harps
I Chr. 16:5	harps	kinnor	lyres
I Chr. 16:5	cymbals	metsiltayim	cymbals
I Chr. 16:6	trumpets	chartsotserah	trumpets
I Chr. 16:42	trumpets	chartsotserah	trumpets
I Chr. 16:42	cymbals	metsiltayim	cymbals
I Chr. 25:1	harps	kinnor	lyres
I Chr. 25:1	psalteries	nebel	harps
I Chr. 25:1	cymbals	metsiltayim	cymbals
I Chr. 25:3	harp	kinnor	lyre
I Chr. 25:6	cymbals	metsiltayim	cymbals
I Chr. 25:6	psalteries	nebel	harps
I Chr. 25:6	harps	kinnor	lyres
II Chr. 5:12	cymbals	metsiltayim	cymbals
II Chr. 5:12	psalteries	nebel	harps
II Chr. 5:12	harps	kinnor	lyres

Appendix IV - Continued

<u>Scripture</u>	<u>King James</u>	<u>Hebrew, Greek or Aramaic</u>	<u>Correct Translation</u>
II Chr. 5:12	trumpet	chatsotserah	trumpet
II Chr. 5:13	trumpets	chatsotserah	trumpets
II Chr. 5:13	cymbals	metsiltayim	cymbals
II Chr. 9:11	harps	kinnor	lyres
II Chr. 9:11	psalteries	nebel	harps
II Chr. 13:12, 14	trumpets	chatsotserah	trumpets
II Chr. 15:14	trumpets	chatsotserah	trumpets
II Chr. 15:14	cornets	shophar	rams' horns
II Chr. 20:28	psalteries	nebel	harps
II Chr. 20:28	harps	kinnor	lyres
II Chr. 20:28	trumpets	chatsotserah	trumpets
II Chr. 23:13 (2x)	trumpets	chatsotserah	trumpets
II Chr. 29:25	cymbals	metsiltayim	cymbals
II Chr. 29:25	psalteries	nebel	harps
II Chr. 29:25	harps	kinnor	lyres
II Chr. 29:26, 27, 28	trumpets	chatsotserah	trumpets
Ezra 3:10	trumpets	chatsotserah	trumpets
Ezra 3:10	cymbals	metsiltayim	cymbals
Neh. 4:18, 20	trumpet	shophar	ram's horn
Neh. 12:27	cymbals	metsiltayim	cymbals
Neh. 12:27	psalteries	nebel	harps
Neh. 12:27	harps	kinnor	lyres
Neh. 12:35, 41	trumpets	chatsotserah	trumpets
Job 21:12	timbrel	tof	drum or tambourine
Job 21:12	harp	kinnor	lyre
Job 21:12	organ	ugab	pipe
Job 30:31	harp	kinnor	lyre
Job 30:31	organ	ugab	pipe
Job 39:24, 25	trumpet	shophar	ram's horn
Ps. 33:2	harp	kinnor	lyre
Ps. 33:2	psaltery	nebel	harp
Ps. 43:4	harp	kinnor	lyre
Ps. 47:5	trumpet	shophar	ram's horn
Ps. 49:4	harp	kinnor	lyre
Ps. 57:8	psaltery	nebel	harp
Ps. 57:8	harp	kinnor	lyre
Ps. 68:25	timbrels	tof	drum or tambourine
Ps. 71:22 (marg.)	psaltery	nebel	harp
Ps. 71:22	harp	kinnor	lyre
Ps. 81:2	timbrel	tof	drum or tambourine
Ps. 81:2	harp	kinnor	lyre
Ps. 81:2	psaltery	nebel	harp
Ps. 81:3	trumpet	shophar	ram's horn

Appendix IV - Continued

<u>Scripture</u>	<u>King James</u>	<u>Hebrew, Greek or Aramaic</u>	<u>Correct Translation</u>
Ps. 92:3	psaltery	nebel	harp
Ps. 92:3	harp	kinnor	lyre
Ps. 98:5 (2x)	harp	kinnor	lyre
Ps. 98:6	trumpets	chatsotserah	trumpets
Ps. 98:6	cornet	shophar	ram's horn
Ps. 108:2	psaltery	nebel	harp
Ps. 108:2	harp	kinnor	lyre
Ps. 137:2	harps	kinnor	lyres
Ps. 144:9	psaltery	nebel	harp
Ps. 147:7	harp	kinnor	lyre
Ps. 149:3	timbrel	tof	drum or tambourine
Ps. 149:3	harp	kinnor	lyre
Ps. 150:3	trumpet	shophar	ram's horn
Ps. 150:3	psaltery	nebel	harp
Ps. 150:3	harp	kinnor	lyre
Ps. 150:4	timbrel	tof	drum or tambourine
Ps. 150:4	organ	ugab	pipe
Ps. 150:5 (2x)	cymbal	tseltselim	cymbal
Isa. 5:12	harp	kinnor	lyre
Isa. 5:12	viol	nebel	harp
Isa. 5:12	tabret	tof	drum or tambourine
Isa. 5:12	pipe	halil	pipe
Isa. 14:11	viols	nebel	harps
Isa. 16:11	harp	kinnor	lyre
Isa. 18:3	trumpet	shophar	ram's horn
Isa. 22:24(marg.)	viol	nebel	harp
Isa. 23:16	harp	kinnor	lyre
Isa. 24:8	tabret	tof	drum or tambourine
Isa. 24:8	harp	kinnor	lyre
Isa. 27:13	trumpet	shophar	ram's horn
Isa. 30:29	pipe	halil	pipe
Isa. 30:32	tabrets	tof	drum or tambourine
Isa. 30:32	harps	kinnor	lyres
Isa. 58:1	trumpet	shophar	ram's horn
Jer. 4:5, 19, 21	trumpet	shophar	ram's horn
Jer. 6:1, 17	trumpet	shophar	ram's horn
Jer. 31:4	tabrets	tof	drum or tambourine
Jer. 42:14	trumpet	shophar	ram's horn
Jer. 48:36	pipes	halil	pipes
Jer. 51:27	trumpet	shophar	ram's horn
Ezek. 7:14	trumpet	taqoa	trumpet--inference only
Ezek. 26:13	harps	kinnor	lyres
Ezek. 33:3, 4, 5, 6	trumpet	shophar	ram's horn

Appendix IV - Continued

<u>Scripture</u>	<u>King James</u>	<u>Hebrew, Greek or Aramaic</u>	<u>Correct Translation</u>
Dan. 3:5	cornet	keren	ram's horn
Dan. 3:5	flute	mashrokith	panpipe
Dan. 3:5	harp	kitharos	lyre
Dan. 3:5	sackbut	sabeca	? (differing opinions)
Dan. 3:5	psaltery	pesanterin	harp
Dan. 3:5	dulcimer	symphonia	bagpipe
Dan. 3:7	cornet	keren	ram's horn
Dan. 3:7	flute	mashrokith	panpipe
Dan. 3:7	harp	kitharos	lyre
Dan. 3:7	sackbut	sabeca	? (differing opinions)
Dan. 3:7	psaltery	pesanterin	harp
Dan. 3:10	cornet	keren	ram's horn
Dan. 3:10	flute	mashrokith	panpipe
Dan. 3:10	harp	kitharos	lyre
Dan. 3:10	sackbut	sabeca	? (differing opinions)
Dan. 3:10	psaltery	pesanterin	harp
Dan. 3:10	dulcimer	symphonia	bagpipe
Dan. 3:15	cornet	keren	ram's horn
Dan. 3:15	flute	mashrokith	panpipe
Dan. 3:15	harp	kitharos	lyre
Dan. 3:15	sackbut	sabeca	? (differing opinions)
Dan. 3:15	psaltery	pesanterin	harp
Dan. 3:15	dulcimer	symphonia	bagpipe
Hosea 5:8	cornet	shophar	ram's horn
Hosea 5:8	trumpet	chatsotserah	trumpet
Hosea 8:1	trumpet	shophar	ram's horn
Joel 2:1, 15	trumpet	shophar	ram's horn
Amos 2:2	trumpet	shophar	ram's horn
Amos 3:6	trumpet	shophar	ram's horn
Amos 5:23	viols	nebel	harps
Amos 6:5	viol	nebel	harp
Zeph. 1:16	trumpet	shophar	ram's horn
Zech. 9:14	trumpet	shophar	ram's horn
Matt. 6:2	trumpet	salphinx	trumpet
Matt. 11:17	pipe	aulos	pipe
Matt. 24:31	trumpet	salphinx	trumpet
Luke 7:32	pipe	aulos	pipe
I Cor. 13:1	cymbal	kumbalon	cymbal
I Cor. 14:7	pipe	aulos	pipe

Appendix IV - Continued

<u>Scripture</u>	<u>King James</u>	<u>Hebrew, Greek or Aramaic</u>	<u>Correct Translation</u>
I Cor. 14:7	harp	kithara	lyre
I Cor. 14:8	trumpet	salphinx	trumpet
I Cor. 15:52	trumpet	salphinx	trumpet
I Thess. 4:16	trumpet	salphinx	trumpet
Heb. 12:19	trumpet	salphinx	trumpet
Rev. 1:10	trumpet	salphinx	trumpet
Rev. 4:1	trumpet	salphinx	trumpet
Rev. 5:8	harp	kithara	lyre
Rev. 8:2, 6, 13	trumpet	salphinx	trumpet
Rev. 9:14	trumpet	salphinx	trumpet
Rev. 14:2	harps	kithara	lyres
Rev. 15:2	harps	kithara	lyres
Rev. 18:22	harp	kithara	lyre
Rev. 18:22	pipe	aulos	pipe
Rev. 18:22	trumpet	salphinx	trumpet

ADDENDA

Lev. 23:24	trumpets	chatsotserah	trumpets
Num. 29:1	trumpets	chatsotserah	trumpets
I Chr. 25:5	horn	keren	ram's horn
II Chr. 7:6	trumpets	chatsotserah	trumpets
Matt. 9:23	minstrels	auletes	piper, flute (aulos)-player

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