

RESPONDING TO THE CONTROL OF THE SPIRIT

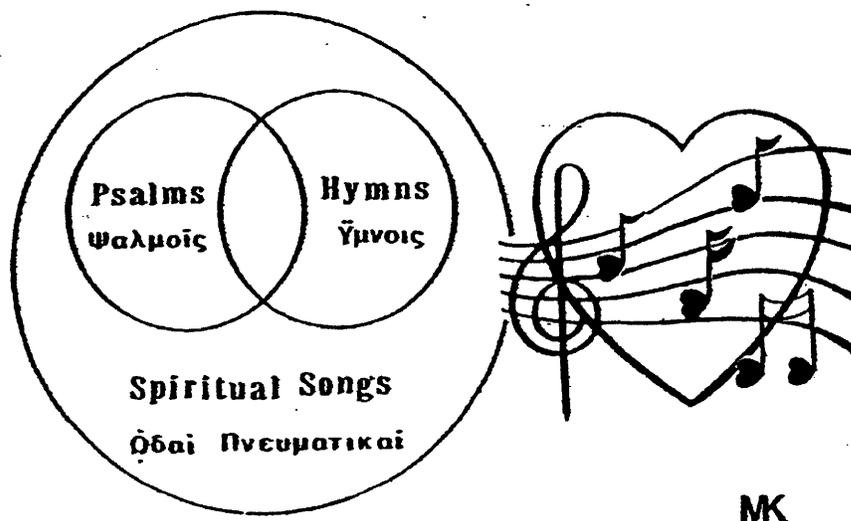
Conduct in Wisdom: Eph. 5:18-21

¹⁸ And be not drunk with wine, wherein is excess; but be filled with the Spirit;

¹⁹ Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord;

²⁰ Giving thanks always for all things unto God and the Father in the name of our Lord Jesus Christ;

²¹ Submitting yourselves one to another in the fear of God.



RESPONDING TO THE CONTROL OF THE SPIRIT

Conduct in Wisdom: Eph. 5:18-21

Introduction:

The control of the Holy Spirit is an integral part of Paul's practical advice for the believer. In Ephesians 5:15-20 he delineates some very practical aspects of the believer's conduct in wisdom.

1A. A Person Walking with Purpose: 5:15-16

- 1b. A refusal to walk foolishly: "See then that ye walk circumspectly, not as fools, but as wise."

The term "circumspectly" implies walking carefully, with attention given to every detail. The believer is not to be characterized by visionary dreams or luxurious indulgences. As would say today, the believer is not to live in a parallel universe or in la-la land.

- 2b. A resolve to redeem the time. "Redeeming the time because the days are evil."

The word "redeeming" is a circumstantial participle, showing how we walk wisely:

- We use time to the full, "give it all we have."
- We buy up every opportunity.

2A. A Mind Understanding God's Will: 5:17

"Wherefore be ye not unwise, but understanding what the will of the Lord is."

This verse takes us back to verse 10, "proving what is acceptable unto the Lord," and is a practical application of what it means to walk in the light, 14-16.

3A. A Life Filled With the Spirit: 5:18

"And be not drunk with wine, wherein is excess; but be filled with the Spirit."

- 1b. The comparison of drunkenness and filling:

As the control by liquor makes the individual act unnaturally, so the person filled with the Spirit acts in ways unnatural; that is, not abnormal, but not in ways which belong to his old life.

The term "excess" refers to riot, used only here and in Titus 1:6 and 1 Peter 4:4. The word is derived from *asozo*, which means lost beyond recovery, debauchery.

The term "excess" includes two ideas; drunkenness and waste or dissipation, such as the prodigal in Luke 16 who is characterized by "riotous living."

2b. The concept of filling:

Verse 18 suggests a comparison and a contrast. As alcoholic beverage controls the individual not natural to him, so the Holy Spirit controls the individual in a supernatural manner. The contrast is that rather than being characterized by riotous living, the believer should be yielded to the control of the Spirit. Instead of **imbibing** and being inebriated, the believer should be **infilled** and **instructed**.

1c. **The definition of filling:** control by the Spirit

The parallel passage is Colossians 3:16 where the control of the Spirit is equated with letting the Word of Christ dwell in us richly. Thus, Spirit control means walking according to the words of Christ.

2c. The demand of filling:

"Be filled" is an imperative. As an imperative, it is expected by God. The imperative is in the plural: it is expected of all believers. The filling is therefore a command, not an option.

3c. The description of filling:

Filling should be a repeated experience. The word is in the present tense, thus the rendering should be, "be being filled." The apostles are an illustration of that. They were filled with the Spirit in Acts 2:4 and then filled again at a prayer meeting in Acts 4:31. This is not true of baptism, indwelling, sealing, regenerating. These activities of the Spirit are nowhere commanded or repeated.

3b. The contrast with baptism:

Baptism	Filling
Once	Continuous
Past	Present
Union	Communion
Positional	Experiential
Universal	Not universal
Not commanded	Commanded

What is the evidence of Spirit –filling?

Interestingly enough, the Apostle Paul mentions three immediate results of the Holy Spirit's filling the individual or the Word of Christ indwelling the individual:

- 1) **Music from the heart**
- 2) **Giving of thanks for all things**
- 3) **Submitting one to another**

The submission includes submission of wives to husbands (5:22-24), husbands to the Lord (5:25-33), children to their parents (6:1-4), and servants to their masters (6:5-9).

4A. A Heart Overflowing with Praise: 5:19

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

“A heart washed by the Word instead of brainwashed by the world.”

- 1b. **Psalms** of David: Ps. 92:1-3
--biblically inspired Psalms: originally with musical accompaniment.
- 2b. **Hymns** of praise: directed to God.
--Festive lyrics in praise of deity.
- 3b. **Odes** of worship: prompted by God.
--a short poem easily adaptable to music.

“The same song can have all three words applied to it” (A. T. Robertson)

It should be noted that music is always in praise of God the Father or Christ the Son of God. Three important aspects need to be noted:

--the permission of music:

Some groups do not have any music or sing just the Psalms.

--the priority of music:

Music is an integral part of the Christian's experience, privately and corporately.

--the piety of music:

Music is to be something sacred, not worldly. Music originates in the heart of a spirit-controlled believer. This being the case, much of contemporary Christian music would not be considered suitable for the Christian's private or corporate worship, since its music does not originate in a spirit-filled heart, nor are its words consistent with the words of Christ.

5A. A Spirit Giving Thanks to the Father: 5:20

“Giving thanks always for all things unto God and the Father in the name of our Lord Jesus Christ.”

- 1b. The occasion:
A spirit-filled person is **always** thankful in **everything**.
- 2b. The object:
God the Father, in the name of the Lord Jesus Christ.

James, the half-brother of our Savior, writes that “every good gift and every perfect gift is from above, and cometh down from the Father of lights. . .” (James 1:17).

Ingratitude is one of the great shortcomings of believers and a sure indication that the individual is not controlled by the Spirit. Since singing is the first evidence of Spirit control, it would seem that our churches would be blessed with enthusiastic singing as some of them are.

It was interesting to note that during the Cold War, when the Communists controlled my native country of Eastern Germany, it was easy to detect in a worship service who of the attendees were informers for the Stasi (secret police). As I sat on the platform prior to preaching, I would look on the singing congregation; and those who were not singing were obviously not believers and were sent there to inform on the Christians who, thankfully, had a measure of freedom to worship. Christians should be known for their joyous singing!

On an earlier occasion I focused in on the centrality of sacred music in Ephesians, and am appending the outline to this exposition for your kind consideration. With new diagram I made an effort to illustrate the inimical nature of much of contemporary music, music geared to entertainment of sinners rather than the edification of saints and the glorification of the Lord (Eph. 5:18-19).

THE CONTEXT OF SACRED MUSIC IN EPHESIANS

Manfred E. Kober, Th.D.

1A. THE CALLING OF THE CHURCH: 1:1-3:21

- 1b. The salutation: 1:1-2
- 2b. The praise for divine redemption: 1:3-14
 - 1c. The work of the Father as the planner: 3-6
 - 2c. The work of the Son as the executor: 6-12
 - 3c. The work of the Spirit as the guarantor: 13-14

The threefold doxology: "for the praise of his glory" 6, 12, 14

- 3b. The prayer for spiritual illumination: 1:15-23
- 4b. The provision for human reconciliation: 2:1-22
- 5b. The proclamation of Paul's revelation: 3:1-23

2A. THE CONDUCT OF THE CHURCH: 4:1-6:24

- 1b. Conduct in unity: 4:1-16
 - God **gives** unity; man **preserves** unity; peace **maintains** unity.
- 2b. Conduct in holiness: 4:17-5:2
- 3b. Conduct in light: 5:3-14
- 4b. Conduct in wisdom: 5:15-23
 - 1c. A person walking with a purpose: 5:15-16
 - 1d. A refusal to walk foolishly
 - 2d. A resolve to redeem the time
 - 2c. A mind understanding God's will: 17
 - 3c. **A life filled with the Spirit: 18**
 - 1d. The comparison of drunkenness and filling:
 - 2d. The concept of filling:

See Col. 3:16 "let the word of Christ dwell in you richly"
The Spirit-filled Christian is a Word-filled Christian.
 "The word of Christ"—only here in the N.T.—refers not to the words of Scripture as such but to the word that Christ speaks in the heart of the believer.

4c. A heart overflowing with praise: 19

“A heart washed by the Word instead of brainwashed by the world”

1d. Psalms of David: inspired by God

--biblically inspired psalms: originally with musical accompaniment

2d. Hymns of praise: directed to God

--festive lyrics in praise of deity

3d. Odes of worship: prompted by God

--a short poem easily adaptable

“The same song can have all three words applied to it” (A. T. Robertson)

5c. A spirit giving thanks to the Father: 5:20

5b. The conduct in the home: 5:21-6:9

1c. The conduct of the wife: 5:21-24

2c. The conduct of the husband: 5:25-33

3c. The conduct of children and parents: 6:1-4

4c. The conduct of servants and masters: 6:5-9

6b. The conduct amid warfare: 6:10-20

7b. The conclusion: 6:21-24



EPHESIANS 5

18 And be not drunk with wine, wherein is excess; but be filled with the Spirit;

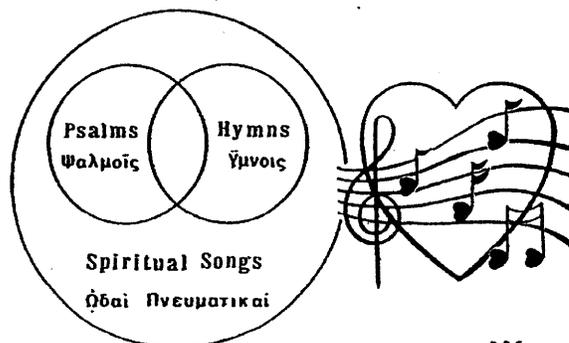
19 Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord;

20 Giving thanks always for all things unto God and the Father in the name of our Lord Jesus Christ;

COLOSSIANS 3

16 Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.

17 And whatsoever ye do in word or deed, do all in the name of the Lord Jesus, giving thanks to God and the Father by him.



Helpful Literature in Evaluating Music in Worship:

Lucarini, Dan. *Why I Left the Contemporary Christian Music movement*. Webster, N.Y: Evangelical Press, 2007. 141pp.

The book's sub-title is, "Confessions of a Former Worship Leader." The author draws on personal experience and biblical data to demonstrate the dangers to true worship of the varieties of contemporary Christian music.

Makujina, John. *Measuring the Music: Another Look at the Contemporary Christian Music Debate*. Salem, Ohio: Schmul Publishing Co., 2000. 303pp.

Makujina presents skillfully basic principles which help the conscientious and discerning believer to differentiate between good and evil music.

Pickering, Ernest. *The Kind of Music that Honors God*. Decatur, AL: Baptist World Mission, 2004. 14pp.

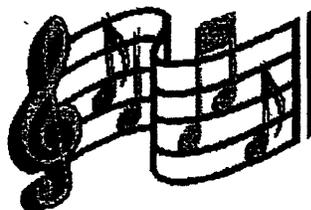
The respected fundamentalist leader shows the erosion of musical standards among contemporary Christians and lays down sound biblical principles for the God-honoring music.

Smith, Kimberly. *Oh, Be Careful Little Ears*. Enumclaw, WA: WinePress Publishing, 1997. 142pp.

Smith helps the reader identify carnal Christian music, shows why it is carnal and answers most of the emotional excuses given in defense of contemporary Christian music.

_____. *Let Those Who Have Ears Hear*. Enumclaw, WA: WinePress Publishing, 2001. 202pp.

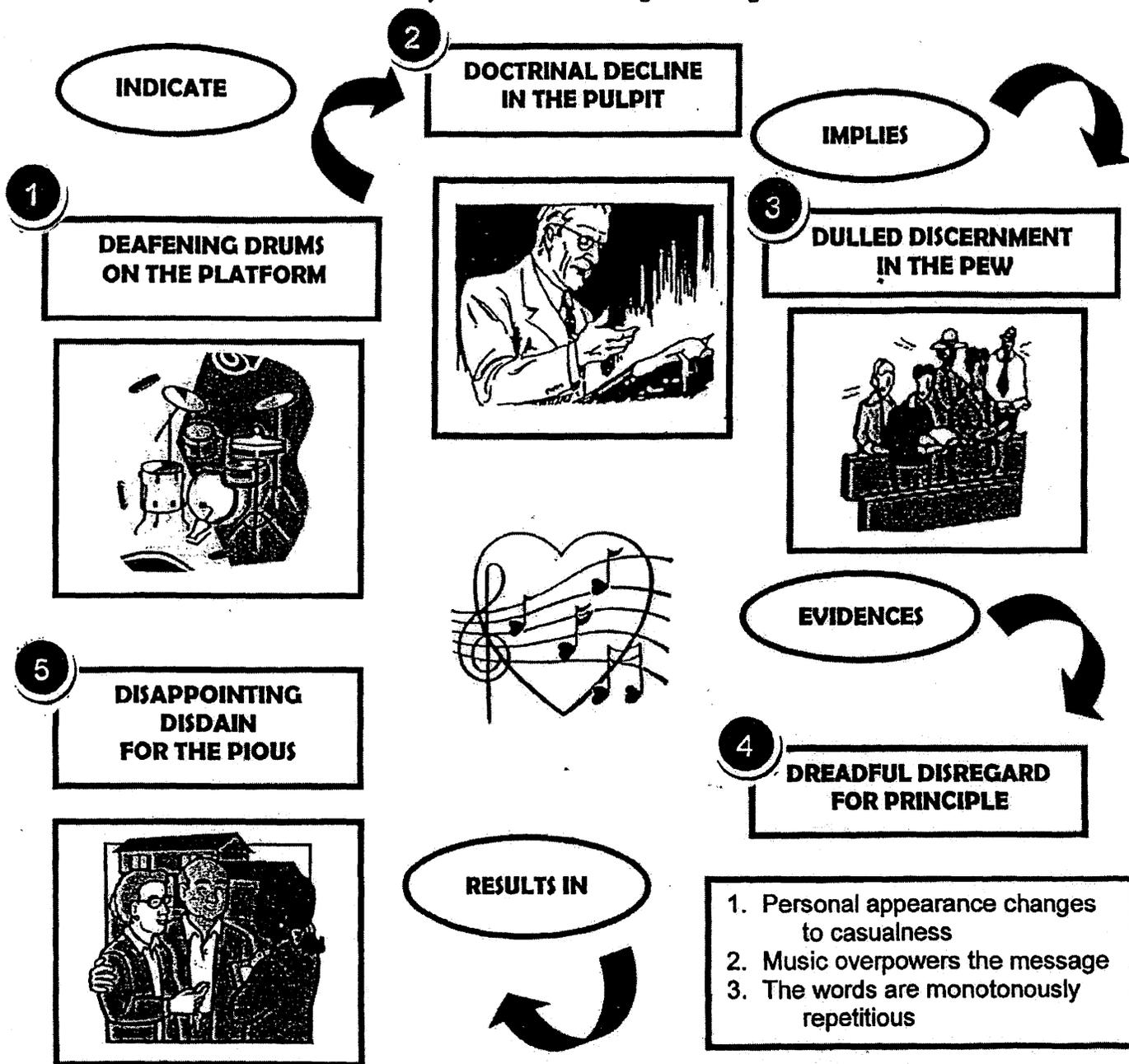
Smith demonstrates the reasons for the controversy about contemporary Christian music and adds fifty more "excuses" given to defend CCM.



MEK

DRUMS, DOCTRINE AND DECORUM

OR, When the Tail Wags the Dog



1. Unfortunately, the senior saints are
 - irritated
 - ignored
 - insulted
2. And yet, they
 - * started the church
 - * supported the church
 - * sacrificed for the church

Biblical music begins in the heart of the Spirit-controlled believer. It exalts the Savior and edifies the saints (Eph. 5:18, Col. 3:16). Much of contemporary music originates in the world and focuses on **entertainment** rather than **edification** (thus the applause for the musician). Sadly, its message is often in direct conflict with biblical truth. Its loudness frequently drowns out any good message there might be. Deafening drum beats are unable to communicate a spiritual message. The reverent drum beat I heard in the churches of Benin, West Africa, differed totally from that of the witch doctor down at the corner. Regrettably, it is the latter beat that is so frequently encountered in our churches. Where is the discernment in the pulpit and in the pew?

Spiritual music should teach and admonish (Col. 3:16). It should complement the preached Word; contemporary music often contradicts the message. Does your church enjoy biblical music or does its music conform to this world (Rom. 12:2)? **Music is actually an aspect of the doctrine of the Holy Spirit** and thus calls for the believer's discernment:

- it is prompted by the Spirit and the new nature (Eph. 5:18; Col. 3:16)
- it is produced by the Spirit, not the evil world system (1 Jn. 2:15; 5:19)
- it provides edification for the saints. Much of modern music offends them.
- it promotes the glory of God, not the gratification of men (1 Cor. 10:31)

A Personal Perspective

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Friday, 30 Shvat 5774

yeshiva.org.il / Ask The Rabbi

Actions and Appliances on Shabbat ▶ Music
and Musical InstrumentsTopic: **Guitar on Shabbat**

Last night I was invited to a Shabbat meal, and I asked a Rabbi about what does he think about playing guitar on shabbat, he told me that it is forbidden.

But in my understanding David used to call musicians to sing, and we see in Psalm 92 that says:

1 A Psalm, a Song. For the shabbat day.

2 It is a good thing to give thanks unto the LORD, and to sing praises unto Thy name, O Most High;

3 To declare Thy loving-kindness in the morning, and Thy faithfulness in the night seasons,

4 With an instrument of ten strings, and with the psaltery; with a solemn sound upon the harp.

5 For Thou, LORD, hast made me glad through Thy work; I will exult in the works of Thy hands

So David played music on Shabbat, why do people observe modern traditions rather than the Torah.

Answer:

This question is troubling too many people. I will try to answer on more than one level.

1. All of the verses you quoted presumably refer to music in the holy temple. In the temple instruments were played as part of the service even on Shabbat. Rabbinic prohibitions generally do not apply in the temple, and certainly do not interfere with the temple service. Outside of the temple, the rabbinic prohibitions, such as playing instruments on Shabbat, apply.

2. On Shabbat we aspire to relate to G-d on the natural plane, without artificiality and without artifacts. Although music enhances our mood and certainly is enjoyable, it may not be the most proper form of expressing the special relationship with G-d that Shabbat should bring.

3. The more we use tools and implements on Shabbat, the more we become involved in the technicalities of the physical world. Tuning the guitar, changing a broken string, become another part of the musical experience, but these contradict the essence of the Shabbat "rest" - that is satisfaction with the world as it is.

<p>Rabbi Chaim Tabasky</p>

Question Answered on 9 Cheshvan 5767

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