



# BBC UPDATE

VOLUME 16 NUMBER 15

AUGUST 1, 2025

## NEW HAMPSHIRE MODULE



Dr. Thomas M. Strouse

Again, it was good to see our long time friends in the LORD, Dr. and Mrs. Chet Kulus and minister to the faithful brethren at Calvary Independent Baptist Church in beautiful Plymouth, NH. The module covered the First Book of Psalms (1-41), as we went



Class Photo

through my revised commentary *An Exegesis of Psalms 1-41*, focusing on David's prayer life. Many of the davidic Psalms (Ps. 3:1 *et al*) dealt with the attempted ouster of King David by his rebellious son Absalom, which if accomplished would have significantly impacted the lineage of David including his ultimate descendant, the Lord Jesus Christ (cf. Mt. 1:1-17). The LORD had chosen Solomon as David's successor (I Chr. 28:5; 29:1). He promised King David an everlasting kingdom through Solomon (II Sam. 7:12-16), and not through Absalom or Adonijah!

## BIBLE BAPTIST THEOLOGICAL SEMINARY IN VIETNAM



Through a Filipino Pastor I have been asked to present a Bible Baptist Theological Seminary Module on Ecclesiology in Vietnam to a group of national pastors in August, 2025. From my perspective, the possibility of going to fight in Vietnam hanged heavy over the heads of young men in the 1960's. I knew two young men (yet still teenagers) with whom I had connections, who fought against and were killed by the Viet Cong guerrillas. Now I have the opportunity to go as a "soldier of the LORD"!

# The LORD God

## ABSTRACT:

The Hebrew Masoretic Text of the Old Testament consistently identifies the distinction between God the Father, God the Son, and God the Holy Spirit.

## STATEMENT:

The expression “*The LORD God*” in Hebrew is *Jehovah Elohiym* and refers to God the Son. The expression “*the Lord GOD*” in Hebrew is ‘*adonay Jehovah*’ refers to God the Father. The *KJV* consistently capitalized LORD and GOD as these nouns translated *Jehovah*, and consistently kept the distinction.

## PROOF:

Isaiah 61:1: “*The Spirit of the ‘The Lord GOD’ (‘adonay Jehovah) is upon me*” (i.e., Jesus; cf. Lk. 4:18). The Holy Spirit of God the Father anointed Jesus at His Baptism (Mt. 3:16-17).

Isaiah 48:16: “*Come ye near unto me, hear ye this; I have not spoken in secret from the beginning; from the time that it was, there am I: and now the **Lord GOD** (the Father), and his **Spirit** (Holy Spirit), hath sent **me** (Jesus).*”

## EXAMPLES:

The Lord Jesus Christ created man, sought after man, redeemed man:

1. **Genesis 2:4-5** These *are* the generations of the heavens and of the earth when they were created, in the day that the **LORD God** made the earth and the heavens, And every plant of the field before it was in the earth, and every herb of the field before it grew: for the **LORD God** had not caused it to rain upon the earth, and *there was* not a man to till the ground.
2. **Genesis 2:7-9** And the **LORD God** formed man *of* the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul. And the **LORD God** planted a garden eastward in Eden; and there he put the man whom he had formed. And out of the ground made the **LORD God** to grow every tree that is pleasant to the sight, and good for food; the tree of life also in the midst of the garden, and the tree of knowledge of good and evil.
3. **Genesis 2:21-22** And the **LORD God** caused a deep sleep to fall upon Adam, and he slept: and he took one of his ribs, and closed up the flesh instead thereof; And the rib, which the **LORD God** had taken from man, made he a woman, and brought her unto the man.
4. **Genesis 3:8-10** And they heard the voice of the **LORD God** walking in the garden in the cool of the day: and Adam and his wife hid themselves from the presence of the **LORD God** amongst the trees of the garden. And the **LORD God** called unto Adam, and said unto him, Where *art* thou? And he said, I heard thy voice in the garden, and I was afraid, because I *was* naked; and I hid myself.
5. **Psalms 31:5** Into thine hand I commit my spirit: thou hast redeemed me, O **LORD God** of truth.
6. **Habakkuk 3:18-19** Yet I will rejoice in the **LORD**, I will joy in the God of my salvation. The **LORD God** *is* my strength, and he will make my feet like hinds' *feet*, and he will make me to walk upon mine high places. To the chief singer on my stringed instruments.



## Part Two

Part One available in July 15, 2025 issue of BBC Update

Mr. Caleb McKinley and Miss Kelly A. McKinley

Sound is vibration, and music is sounds combined in an organized fashion. Which brings the believer to some important questions: “How do we know how to organize sound correctly? What are the rules or the standard we must use to measure if music is organized correctly? Is there a single standard, or can every man do that which is right in his own eyes” (Prov. 12:15, 16:2, 21:2)? Music existed before mankind was created, so man did not create the laws that govern music. God created the laws, and man is merely discovering them. Because God’s creation reflects His nature and character, and because music is part of that creation, music that adheres to God’s laws will also be a reflection of his character.

Vibrations can be heard throughout creation. For example, one’s vocal cords vibrate as breath passes over them; the wind creates vibrations as it blows through trees, and a rock splashing into water causes vibrations that we hear as sound. This principle applies to musical instruments as well. Rubbing one’s finger around the rim of a crystal glass creates a sound because of the vibrations from the friction. A wooden flute or a metal pipe with holes produces notes when one blows through it. Similarly, the tightly stretched intestines of a sheep<sup>1</sup> create sound when they are plucked with a finger or played with a bow. All of these are examples of how movement creates vibrations, and these vibrations produce the sound waves that we hear. The speed of these vibrations, measured as frequency, determines the pitch of the sound. Faster vibrations create higher notes, while slower vibrations produce lower notes.

The Overtone Series is the fundamental principle in music. Like the mathematical Fibonacci sequence, it is a pattern that occurs naturally in creation. When one plays a single note on an instrument, like a piano, it creates more than just one sound wave.<sup>2</sup> The string vibrates in a complex pattern: imagine a large ocean wave that also has smaller ripples on it, with even tinier ripples on those.<sup>3</sup> The main, largest wave is called the fundamental tone—this is the primary note that is heard. The smaller waves are called overtones or harmonics. Because of this, almost every musical note one hears is actually a combination of a fundamental tone and its overtones. This blend creates a natural harmony, but the overtones are barely noticed because the fundamental tone is so much louder.

It is because of these overtones that the listener can tell the difference between a violin and a trumpet even when they are playing the same fundamental tone. For example, imagine several flutes that are identical in every way except for their material (*wood, silver, glass, plastic, etc.*). Each flute would sound slightly different. This is because each material resonates differently, causing it to naturally amplify some overtones and soften others. This specific blend of overtones gives an instrument its unique sound or in musical terms, the Timbre.

*Continued on next page*

<sup>1</sup> Professional violin strings are still made with sheep intestines as the core inside the wire wrapping.

<sup>2</sup> If one wants an example of this, go to an acoustic piano, and press down a key gently so it is completely down but no sound was heard. Now while holding that key down, firmly strike a different key and release it. If the key you struck is in the overtone series of the key you are still holding down, you will hear a faint sound from that key. That is caused by sympathetic vibrations from the key you struck which is in the overtone series. (Overtone notes to try: hold C, strike E, G, C).

<sup>3</sup> *Wonderful, Wonderful Music*, The Book of Knowledge. The Children’s Encyclopedia, Vol. 17, (NY: The Grolier Society, Inc., 1945), p. 6700.

Nearly all aspects of music and music rules have a basis in this overtone series. For example:

- \* The major scale. (*we do not see the minor scale naturally occurring in creation*)
- \* The Intervallic relationship between tones, and the importance of the intervallic relationship of a 5th. (*primarily the descending 5th*)
- \* Chords, in the overtone series the first non-repeating tones are the 1, 5, and 3.
- \* Key signatures have a basis in the overtones, and are patterned after the descending 5th relationship.
- \* Many 4 part vocal writing rules follow the pattern set by the overtone series.
- \* The usage of non-harmonics in music. Non-harmonics are notes that do not belong in the current chord.

The history of music shows an interesting progression. There is very little knowledge of the music, let alone the rest of knowledge, during the Dark Age, hence the name. “Outside the Church, few in the Middle Ages read music, and except among the educated elites, secular music was seldom written down or written about.”<sup>4</sup> During the Renaissance, there was an explosion of experimentation in music. The musicians had the freedom to express and innovate freely, to pursue knowledge and wisdom. Almost everything was tried, and as time went on they started the process of figuring what worked.

Moving into the Baroque period, there was the rediscovery of God’s laws for music and a formulating of these principles in the music. Harmonic practices are “described according to universal laws.” “Many of his (Bach’s) pieces he wrote in accordance with strict and intricate rules; yet they still sound fresh and sparkling and not at all held down by hard-and-fast forms.”<sup>5</sup> “The Baroque period had highly ornamented and intellectual music, which has stood the test of time. Bach stated, ‘the aim and final reason for all music should be nothing else but the Glory of God and the refreshment of the spirit.’”<sup>6</sup>

The Classical period expanded upon the Baroque period, and is most known for its compulsion for structural clarity in music. There was a focus toward simplicity, clarity, balance, and regularity of pattern, instead of the elaborate detail of Bach’s time. Melodies became more prominent, and had supporting harmonies. The music was very orderly, but more simple and elegant than the Baroque period.

The early Romantic music followed the intellectual humanistic ideas of the time, and composers did not want their passions and desires limited to reality, order, authority, and accountability. The music of this period took classical music and added overwhelming amounts of intensity, expression, and sensual/fleshly emotion by stretching and breaking the rules. It was not about organic structural growth through an understanding of God’s creation, the overtone series. As the Romantic Period progressed and moved into the Impressionist period, this only intensified. The composers shared a general tendency

<sup>4</sup> J. Peter Burkholder, Donald Jay Grout, Claude V. Palisca. *A History of Western Music*, 8th edition. (NY: W. W. Norton & Co, 2010), p. 433.

<sup>5</sup> *The Development of Music*, The Book of Knowledge, The Children’s Encyclopedia, Vol. 19 (NY: The Grolier Society Inc., 1945), p. 7071.

<sup>6</sup> Kimberly Smith, *Music and Morals* (WA: Winepress Publishing, 2005), p. 81.



towards allowing their natural inspiration free reign in their music. As time went on, this view also expanded to the point that now the rule in music is; there is no rule!

For decades, people have experienced and documented that breaking God's rules manipulates emotions and negatively affects lives. It has been firmly established that music alone (without words) impacts man's thoughts, actions, attitudes, and emotions. To be clear, violating these music rules is not breaking explicit scriptural commands. However by examining the principles of God's Word we can see that "the path" or "the way"<sup>7</sup> of this music leads to sin. A prudent person will foresee the evil— sensuality, immorality, self-worship, emotionalism, spiritism, rebellion, suicide, murder, and more — that results from breaking these rules and will hide themselves. (Proverbs 22:3, 27:12) However, Christians today seem more interested in excusing the 'fruit' of their music and its effects on people despite the fact that we can clearly see it is drawing people away from a God-focus to a man focus, from a beauty of creation to an obsession with man and his feelings. Aristotle said, 'If one listens to the wrong kind of music, he will become the wrong type of person.' Music molds and trains one's character.

Notice man's observations about music. Socrates once said, "If I can write the music of the nation, I care not who writes the laws." Again, "...Music may also play a far more important role in determining the character and direction of a civilization than most people have until now been willing to believe...Only during our present century has the belief in music as a force capable of changing individuals and society become almost totally forsaken and lost."<sup>8</sup> The Sociology of Music stated, "Musical style, philosophy, and theology are interrelated." The Beatles said of their music, "Our music is capable of causing emotional instability, disorganized behavior, rebellion and even revolution."<sup>9</sup> "One of the most powerful releases of the fight-or-flight adrenaline high is (unstable) music, which is discordant in its beat or chords. Good music follows exact mathematical rules, which cause the mind to feel comforted, encouraged, and "safe." "Musicians have found that when they go against these rules, the listener experiences an addicting high.... (it is) addicting because it drowns out thought."<sup>10</sup> Conservative Christians have rightly fought the "discordant beat" of rock. But they have ignored the fight against discordant chords and chord progressions.

The following list delineates the top eight rules that modern music (including conservative Christian music) commonly breaks.<sup>11</sup> Remember, man did not create these rules, they discovered the rules that God created inherent within music: Descending 5th Chord Progressions, Cadences (musical punctuation), Nonharmonic Tones, Syncopation in Rhythm, Tonic Chord Ratio, Primary Chord Ratio, Avoiding the V11 Chord, and Proper use and Placement of Chord Inversions.

Many acknowledge the need to have a standard in music. They are judging, proving, and holding fast to a music standard when they make sure the rhythm in music is not sensual or fleshly. This, however, is only 1/8 of the rules of music. The rules of rhythm are

<sup>7</sup> Proverbs is full of warnings on the way or path of wickedness. See Prov. 4:14-15; 8:13; 15:9; 16:25.

<sup>8</sup> David Tame, *The Secret Power of Music* (NY: The Aquarian Press, 1988), pp. 13, 24.

<sup>9</sup> Lowell Hart, *Satan's Music Exposed* (PA: Salem Kirban, Inc., 1981), p. 97.

<sup>10</sup> Verle L. Bell, *How to Conquer the Addiction of Rock Music* (Oak Brook, IL: Institute in Basic Life Principles, 1993), pp. 82-84.

<sup>11</sup> A more detailed list with an explanation for each rule is available.

determined in the same way as the rules of harmony. This is by studying God's principles, God's creation, history, the people who developed the wrong rhythm and why they did it, the effects on mankind, etc. But  $\frac{7}{8}$  of music structure that has been given to us through God's creation has been and is continually being disregarded and thrown out. Satan is the master of discordant harmonies and chords just as he is the master of discordant rhythm. Do not be "ignorant of his devices" (II Cor. 2:11).

Church pianists and musicians often accompany hymns by playing what "sounds correct." The problem is, many hymns that they listen to already contain incorrect chord progressions. These pianists then simply copy what they hear, without understanding how such changes impact people. Hymns like "Amazing Grace," "I Surrender All," and "Come Thou Fount" are commonly played with wrong chord progressions. In fact, a majority of 'updated,' 'revived,' or 'modernized' hymns have undergone changes to their chords (and often the melody notes), resulting in a significant increase in discord.

As one looks at so called "conservative Christian music" of today it is saddening though not surprising how far Christians have drifted into the world's mindset of "feeling" the music. It is common to hear things like, "Oh, that music felt so powerful" or "That song made me feel close to God." Songs without a rock rhythm but containing discordant chords and chord progressions appeal to the flesh. This music creates a pleasant physical fleshly response. Our music is not supposed to be based on feelings and emotions. Jeremiah 17:9 warns "*The heart is deceitful above all things and desperately wicked: who can know it?*" The redeemed believer should not trust the sinful heart and emotions to show good and bad music. One must have an objective standard outside of self and the emotions by which to judge music. Paul enjoined, saying, "*Prove all things; hold fast to that which is good*" (I Thes. 5:21).

## CONCLUSION

Throughout time, people have found in creation, these innate laws of music. The breaking of the natural laws of music consistently leads to sin. Some fruit of the music which does not follow these laws is: Sensuality, Immorality, Self-Worship, Emotionalism, Spiritism, Rebellion, Suicide, Murder, etc. This path into sin has been observed, written about, and cautioned against consistently, for many years by many people. We know how to organize sound correctly because of the framework of laws which provide boundaries in which our musical creativity may flourish. The standard that we use to measure music is the one that God has given us. This standard encompasses three elements, first, the principles laid out in God's Word; second, the example of His character; and third, His music patterns set in creation. The music standard is not derived from Creation, with the Bible serving merely as supporting evidence. Rather it is founded on the Scriptures, with two supporting evidences: the observation of Creation, and of man's use or misuse of those laws and their resulting effects. God and His Word is the standard of morality, not what man says about God's Word, or Creation. Any music that contradicts God's view of morality and beauty is not moral or beautiful, regardless of how man perceives it. "*Every way of a man is right in his own eyes: but the LORD pondereth the hearts.*" (Proverbs 21:2) As Christians we must follow God's will in all our music, test our music by His standard, and then hold fast to that music which honors him. "*Proving what is acceptable unto the Lord. And have no fellowship with the unfruitful works of darkness, but rather reprove them*" (Eph 5:10-11).

# THE THEORY OF MUSIC

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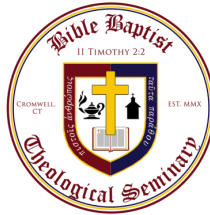
## BBTS FALL SEMESTER

Beginning August 25, 2025

Monday (6-9 PM)

**Galatians**

Dr. M. Ryan Strouse



Beginning August 27, 2025

Thursday (6-9 PM)

**Hebrew/Greek**

Dr. Thomas M. Strouse



*BBTS online course  
taught at Dr. Scott  
Blair's church before  
Sunday School!*

## BBC/BBTS 2025-2026 SCHEDULE

**August 11-15**  
**Vietnam Module**  
Hanoi, Vietnam  
*Ecclesiology*

**September 1**  
**Labor Day Cookout**  
Strouse House

**September 22-26**  
**Bible Baptist Church**  
Nashua, NH  
*Minor Prophets II*

**October 19-22**  
**Timeless Truths Bible  
Conference**  
Willow Grove Baptist Church  
Waynesburg, PA  
*Zephaniah*

**November 7, 2025**  
**BBTS Fall Lecture Series**  
Galilean Baptist Church  
Stafford Springs, CT  
*TBA*

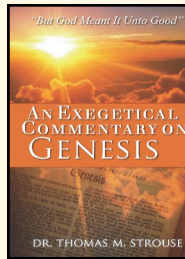
**Jan 5-9, 2026**  
**Ireland Module**  
*Hebrew Exegesis*

**Jan 12-16, 2026**  
**Fairhaven Baptist College**  
Chesterton, IN  
*The Book of Job*

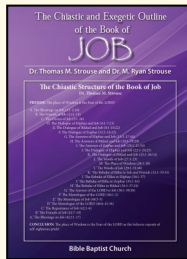


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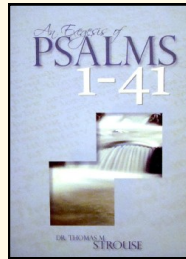
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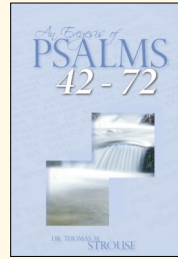
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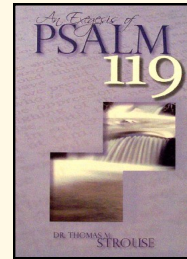
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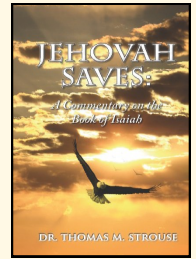
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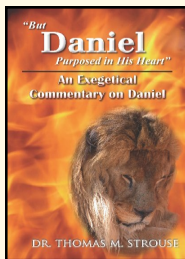
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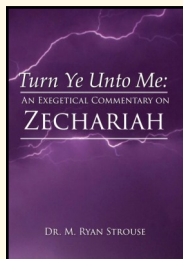
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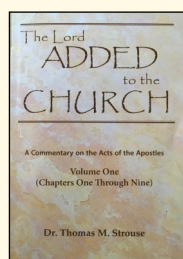
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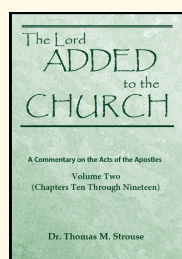
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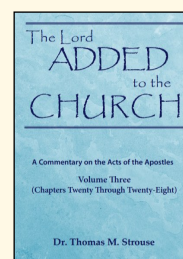
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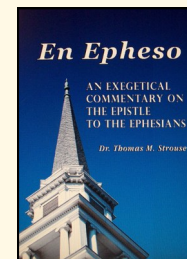
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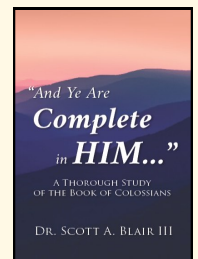
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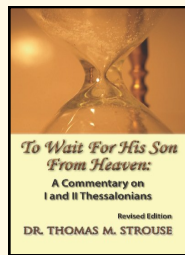
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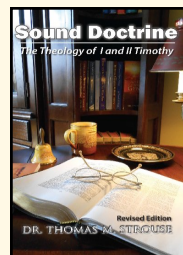
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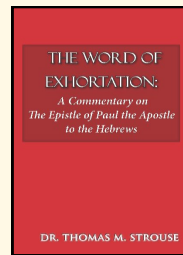
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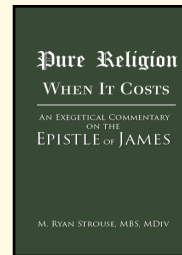
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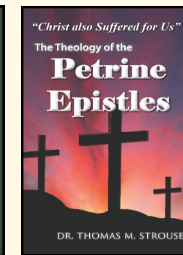
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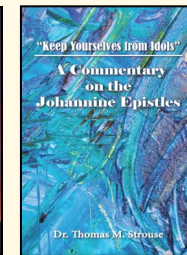
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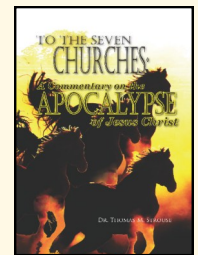
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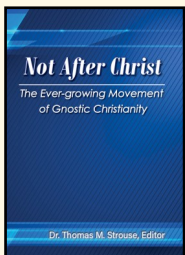
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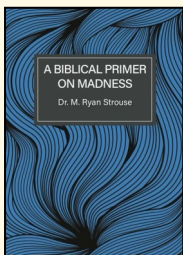
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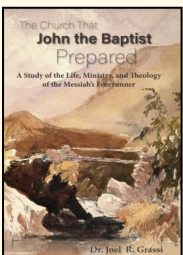
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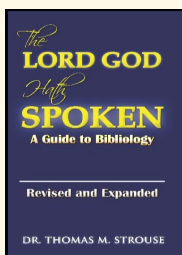
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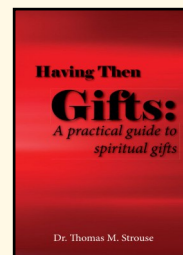
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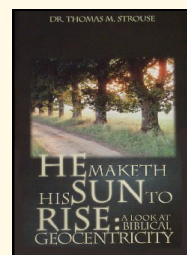
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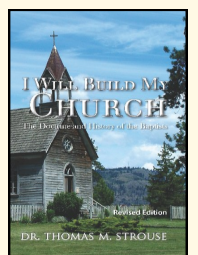
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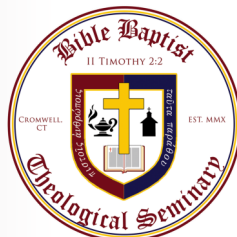


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