

Music Meeting in Boston

We must be the ones who fulfill His will. He will deliver us from envy, strife, disunity, and such things that affect musicians.

Ps 149 introduces **Ps 150** — praise in the assembly of the saints, with dancing and music. This is what we're to do. He takes delight in His people, crowns the humble with salvation.

If musicians can be in unity, then the whole Body can be in unity. No disunity, no strife, envy or jealousy, not wanting to be looked to as a performer.

Let the saints rejoice in this honor, with the praise of Elohim in their mouths. A double-edged sword, to cut the flesh of musicians so they can inflict vengeance on the nations, the sentence written against them.

Ps 150 – Hallelujah! This is a command.

Mal 1:11 – His Sanctuary means **HIS HOLY PLACES, HIS DWELLING PLACES**. “Praise Him in His mighty expanse,” the universe – but unity on earth comes first. We need counsel, not strife to be somebody. **WE MUST FIND OUT HIS WILL** for the instruments He will be praised with.

Ps 150:1 — The most significant thing in every one of His dwelling places where He causes His Name to dwell is we all have *one* mind, and *one* spirit our mind is set on – not a *hint* of disunity, especially in the music department.

Music Makers, Merry Makers

Jer 30:20 – 31:4 – This is the restoration of all things.

The Psalms must be fulfilled not after Satan is bound but in the days when Satan is alive on the earth, in this age – he will be bound by music, by our unity expressed in our music. We can't have David's harps until we have his heart. **Ps 150** mentions eight instruments used for praise, singing, dancing in His sanctuary, qahals, festivals. We will find out what these instruments are. He will be praised with a **NEW SONG**. Where else will He be praised? How should He be praised? Wind, strings, percussion, with dancing right in the middle of all the music and praise.

It can't be an assembly of carnal people; rather it must be the exuberantly joyful, showing the fruit of the Spirit, with a river of life flowing out of us continually. **THIS IS HOW WE MUST BE IN ORDER TO BE IN THIS ASSEMBLY**. **Jn 7:37-39** – His Spirit engenders life, produces life. I don't know if anything is greater than music, singing, dancing, and instruments to engender life – His banner of love flying high over us. We don't suppress it: We fly it high!

Different tribes have different symbols flying over them. Yehudah has the lion. There were flags from every tribe for war, celebration.

Before we can start, we must bring out any divisions, differences of opinions.

The Holy Spirit comes along beside us, doesn't plow over us or beat us into submission in this age, although He will in the next age if necessary. He wants us to do it of our own volition in this age.

We want to see His will done on earth as in heaven – no **DISUNITY**. His will is being done in Heaven. Have you ever been there? Is there disunity there? **Jn 17**. It must be the same way here on earth with us.

Yadutan: I recently read something in **2 Chr 5:12-14**. It says, when the musicians and singers were **AS ONE, WITH ONE SOUND**, then the house was filled with the cloud of His glory. This is the ministry of the musicians.

ha-emeq: A banner is only lifted for **others** to see, waved from the highest place. The banner is love not fantastic musicians playing outstanding tunes. You can't get oneness by having more music practices. Oneness is of the heart! Our Abba responded to their unity in **2 Chr 5:12-14**. We may have thought we were “one” many years ago as we sang and played together in the block in Island Pond. But our Father knew that we would have to wade through layers of junk in our lives to get down deep to our circumcised heart – there is where we will find true oneness. We know a lot more about each other than we did twenty years ago in Island Pond. We know about one another's faults now.

Oneness is DEEP, and getting through all these trials together has bonded us deeply in our hearts.

It is from there where we can raise up the banner of LOVE, being able to look in each other's eyes as we play music together, and connect in unity. It is not musicians playing perfect music, but getting frustrated while we play that our brother is getting off beat or hits a wrong note.

John Mark: A boat is identified by the flag it flies — Jn 13:34-35 — the flag “all men will know.” People will see.

David ben B'riyth : I don't want to put all this in the future, but we need to take action today. I did see that flag when I came to Island Pond 18 years ago – that's why I'm here. Love was obvious. There may have been problems ahead in our lives that we were not yet aware of. But it is true that oneness is deep. You have to go down deep – through the layers. We are here to expose those layers, deal with them, bring them to our Master and say, “save us.”

I don't want to be satisfied with the concept, “one day we'll be one” – it must start now – walk in, build up the work that's already begun. Our ideas, suggestions must be brought along in the work that's already begun. We must respond to our Master, draw near to His heart.

Jeremiah: Yoneq mentioned disunity – I don't think I'm in disunity with anyone here about music, but I had trouble at the way-out house in Florida with another musician's strong opinions. When we had a problem or a difference, he would call someone else up in the tribe. He would say, “That's not the mind,” about this or that. I lacked confidence about music because I had been full of all those evil things Yoneq mentioned. I had repented of these things, but I didn't have confidence about our mind. So we continued having conflicts. He was not right but neither was I.

Sometimes things about music would get brought up right in the Minchah. For example, one time someone asked for a song – I was trying to find the right key, the other musician hesitated because he wasn't sure the song was appropriate – we both had to be corrected for bringing confusion into the minchah.

We're in the days of restoration, transition. We are birds of every feather gathered in His dwelling places – the sanctuary. We're starting with a nucleus. Rev 18:2 – Babylon became a haunt or sanctuary for evil birds, detestable. We want no part of this.

Any marching army or band has a banner above them.

Num. 2:2 — All the tribes gathered around the tent of meeting. There were flags flying over each tribe, clan, and family. A flag or banner is conspicuous.

What does *flaunt* mean? A standard, a signal, signifying something. We will show off to the world. THE WHOLE WORLD WILL SEE, WHEN WE LOVE.

We're going to be *real* here at this meeting today, call names, fight each other if we have to. You may get your feelings hurt. But we're trying to solve a problem. Maybe some of us are in the flesh looking for recognition.

Remember “The Ultimate Show”? A man who had worked in the theatre for years as a stagehand came out on stage to tell the audience, “The theatre is on fire! Everyone must leave immediately!”

But the audience responded with applause, thinking he was part of the entertainment. “Oh, what a wonderful actor! More! More!”

The man began pleading earnestly with the crowd, “Please, you don't understand! The theatre is burning down!”

The crowd responded with even greater admiration, whistling and stomping, “Marvelous! What passion!”

The man had been a stagehand for years, but had always wanted to be an actor, inwardly desiring the recognition

This applause touched something hidden in his soul. Now he took his bows, with the ceiling collapsing above them all and the stage becoming enveloped in flames, for the most dramatic performance the crowd would ever see.

Music – what we're doing is impossible without Him. The cross is something we have to die to – our emotions, our idiosyncrasies. We must die as much as He did, or we won't experience salvation.

We're here to be exposed. We want to eliminate the problems, not the people.

ha-emeq: I'm sure when Jeremiah expressed what he did, we all thought of many such similar things. I

think Chets Barur had seen in his own life something he's really trying to judge that relates to this disunity.

Whatever it was that came over that man on stage as he tried to warn the audience, somehow he found something from that crowd's response that made him forget that *his own life* was at stake. So, understanding what Yoneq is trying to say is vital to our continued existence as a tribe – it is life or death.

Chets Barur: I think that **worthlessness** is the main hindrance – Many of us don't know who we are. I finally came to the revelation that I'm nothing. When someone says something about our music and we have any reaction or awkwardness, it shows we're getting our worth from our music. The reason we're defensive is because we're afraid they will take away something that is dear to us. But nothing should be dear to us except Yahshua.

Yonah once said, "When we're praising our Master there is a certain glory to it, but when we give one thought to ourselves, it's **gone**. It's no different than playing worldly music." Somehow we think music is in a different category than *discipleship*. We need humility.

The *Belial* teaching says the evil one *IS* a worthless spirit. Whenever our eyes *aren't* on Yahshua but on ourselves, we're in touch with a worthless spirit, seeking our own glory.

We need to be *secure enough* to go to each other when we sense something off, *let* someone react, take it without reacting, and keep pressing in to express our hearts. You don't have to be a musician to sense something is off and say something about it. The Holy Spirit speaks through everyone. If we're too proud to hear from one another, or too coward to go to one another, than we'll never find out what's pleasing to our Father.

If we're *friends*, we won't be afraid.

[Yoneq begins *reading from the teaching, "On Belial and Music"*] Worthlessness masquerades in every area as projection, ambition, etc. (comparing ourselves). Not getting our worth from our Master.

Many times this goes unchecked in our hearts, and we think we have a "concern" about someone, when in reality it comes from our own worthlessness. Lucifer covered the administration of creation.

We must enter rest from strife, ambition. Some musicians are tormented by Belial. These very things we are now able to judge and confess instead of letting it rule over us. We must cast it out in our Master Yahshua's Name. His name is more powerful than Belial. We can use His Name.

Our music must come from our deep thanksgiving, being rescued from death.

ha-emeq: Violent men need to act – not let things mull over in you. David ben B'rith wants to execute judgment on things that have held him back. When he first came to the Edah, with his first love, he was overwhelmed with new songs coming to him. He didn't know what to do with them. He submitted them to Nun to see what he thought. He didn't get feedback from Nun. But, without him knowing it, Nun passed the songs on to others. Copies of his tapes of new songs were made and passed out in all the other tribes. But lack of communication with the other musicians made him lose his confidence.

He has forgotten many of those songs over the years. When he visits other tribes people ask him to sing some of those songs and he really does not even remember the song. This is from the lack of deep communication between musicians.

Hoshua was a leader of music at the time when he first came into the edah – then suddenly Hoshua stepped back and David ben B'riyth was put forward. He felt awkward. He respected Hoshua and the other musicians very much, but his outstanding gift caused those feelings of insecurity to come out in those who felt less gifted.

They just wanted to let David do everything. Various situations happened, and then David drew back himself.

Hakam: We have to deal with these temperaments. "You're not going to enter the kingdom, prophet, because you're moody."

Hoshua: Before I came into the Edah I asked Sameach about myself, and my music, comparing myself with others. I can see now that it came from deep worthlessness. He rebuked me, really cut me, and it was good. But it is true. I did draw back when David ben B'riyth came.

My motive in the world was to *be* somebody, driven by worthlessness to be a performer. I *did* step back

in the Edah from envy, jealousy.

I really don't understand what it's going to be like, what was read in 2 Chr 5:12-14. Today I take a stand to repent from my evil motives and from not leading by example. I want to aid in my own crucifixion.

David ben B'rith : When I first came, there was only Hoshua, Yocef David – you were my models. The music I heard here was holy, special. I didn't even want to touch a guitar. What I did before had dishonored the gospel and brought people to demons. I wanted to start from scratch and lay everything down.

When it began and I sensed that I was “moving in” to somebody else's place, I didn't want that at all. It affected me that you (Hoshua) pulled away. After that, I became full of insecurities. I did not write many more songs. But I've been crying out for the last three years that He'd restore to me the gift I once had before I'd withdrawn.

Yoneq: The gifts can only be restored when the talents are unburied.

David ben B'rith : Because the calling and gift are irrevocable. I don't want to be like this, but to follow Yahshua – it's got to be expressed on this earth, how He saved me. I renounce those excuses, self-analysis. I want to concentrate on Yahshua, His worth, proclaiming His worth through music, doing dishes, etc.

I want to promote *other's* gifting, be a stepping stone for my brothers and sisters.

Hoshua: A very clear example was seen when one of the most important songs, “Voice of Yahshua” was written by Lemuel. He sang it one First Day. Nun came to me afterward, wondering what I thought about it. I was so critical of Lemuel's voice – I was totally exposed. Nun knew that song was so wonderful. I failed to take on Nun's heart to promote others, to see people's hearts and the *value* of things. I repent of this.

Yocef David: When I first came, I didn't know how my music would fit in the Edah. I'd gotten much life from it, in the world. I didn't picture the disciples having instruments. But the music in the Edah was wonderful. One day Prisca asked me to learn a song – I was delighted, encouraged. When I sang in celebration I wanted to be really careful because this was the Body. I didn't want to bring in anything wrong. Yoneq encouraged me to write songs from the Word.

Our Abba's going to deal with us in the gifts He's given us. In the Body I've been stopped – writing songs – when I thought someone was jealous. Maybe we felt dethroned under a greater musician or when a greater grace came in. But there are so many places to be established, and we can work together, harmonize, and so on.

We *have* to promote each other, not be lobsters, so the gospel can *go out*. We've had personality conflicts and other problems, but this has caused us to love each other more, because our enemies are spirits, not flesh and blood.

Ps 149 – start there. End in Rev 14 with the Male Child. Finally they've come to singing *that new song*. It's a sound like the roar of rushing water, peals of thunder, harpists playing their harps. They're in perfect harmony.

Jeremiah: I was the source of the “sulkiness” teaching. Yoneq was watching my life when he made that teaching. Musicians cannot be that way.

We want a NEW SONG, not an OLD SONG. In Judah, many of us have listened to *foreign music*. It can be really “inspiring” to do this. But something new MUST happen under the sun. 50 years in unity will be a new thing.

I've written music from my “mood”. I've done something I knew not to do: I've listened to tapes. I've reasoned, “It's penny whistles, harps, pianos, Irish, it's OK.” I've used it to soothe my soul when I was suffering about my mother's death. Ps 24:3-6. If I hadn't come to this meeting I'd have still falsely said, “I'm clean, I'm clean.” I repent of this.

I've compared myself with worldly musicians, and composed music like theirs. Our conservatory will *not* be like the world, but FULL of prophecy, bringing out the life in people. I share in the guilt for David's harp not coming about.

Worship is WORTH-SHIP, words AND service. If my music can't have words written to it, it's worthless.

Phinehas: What Jeremiah said has direct relation to what Chets Barur said – being able to go to each other, security. The problem is all summed up in insecurity and worthlessness.

We in Yehudah don't have much to stand on in music at this time. In the beginning we played other music, Christian music, and our Abba brought us away from it. We talked about it, and about not listening to tapes. When we began being sent out, and Nun left, it was a major transition. At the first Winter Festival in Nova Scotia, I realized we were playing a certain type of music to reach out to people, Canadian fiddle and Irish. It was totally different, but it was for a specific purpose.

Then there was a great influx, unguarded, of tapes into the community. New sounds – new age and other kinds of music – anything seemed to fit this category of music to play for the nations.

This challenged the standards I'd been taught. But our children took off with it. They didn't understand that music can have a deadly effect. "Why can't I listen to it?", they said, "So and so does!"

It's been that way over the last 10 years. Two or three years after Winterfest, the Chieftains became acceptable listening, but it exposed us to the filth of the nations.

The question became, "What's wrong with it?" Many of us have had *no* confidence to speak because of the last ten years.

David ben B'rith : An example was given of some uncovered youth in one community playing wild music, including a saxophone that seemed to go too far. The saxophone didn't "go over the edge" – it just brought up the true color, brought it out.

Phinehas: All these adults in Palenville that saw the problem there had no confidence to speak, because our standard has been so challenged by this uncontrollable influx of music. Even people who have been here for a long time are not sure of the standard in music.

But I feel there's things in us about it and we need to speak. I can hardly hold a standard with my children. My daughter Sarah said, "I'm totally confused – you say one thing, but my friends say another." She was seeing that in the future people could fall away over this! We need to drive out the vagueness.

Asher: "Performance" (reads a *definition of the word*). The worst thing is if our Minchah becomes a performance. In Sus, people were free in playing music. Probably why Germans are so uptight is because they are such "cultured" people. For example, with a Wagner concerto there is nothing you can enter in on. After you hear it, all that's left is to fall down and worship the composer.

In 2 Sam 6:16, when the ark came in, Michal despised David. He must have completely lost his composure, been unleashed. Whatever is in me that loves the world is what binds me up.

Our worship has nothing to do with performance. America is the birthplace of many kinds, directions of music – there is a powerful thing over America. We must overcome this here with all these different music.

ha-emeq: The doorkeeper in the temple was one of the most important positions there. It was not the lowest job. It was the place where the man needed the greatest discernment. There a priest was stationed who judged who was allowed to come in the door, who was able to enter. I can remember being at the door of the temple and opening it. We opened it to different types of music. We had to make a judgment, trying to get traditional music of the nations to be played in the café. We took several tapes and did our best to pick out the few nice songs. We were able to make two tapes to be played there. Then people said "We can't just play two tapes over and over all the time in the café!" Later, Phinehas of Gad sent me the "Four Seasons" tape, and there we were at the door again. I did not really know what to think of that kind of music. Some of it was pretty. Then came a flood of different suggestions from people who found different types of interesting music. I turned it over into the hands of people who I was sure must know more than I did about music. I asked Chets Barur to learn this one, nice, simple, pretty song. I urged him to start to *write* music like this, so we could have our own pretty instrumental music. Then there was Jeremiah's song. When I first heard it, I questioned it. I asked, "This came from one of *our* pure children?" I did not know how anything bad could come from them.

I was so thankful for what Jeremiah said about clean hands. We have to see what pleases our Father. If we let dirty things in the temple, the whole temple will be dirty.

I feel so bad to have let this in. If only from the beginning we had said *no to any other kind of music we may*

not be in this mess today. Now we see the children singing, “Peer Pressure!” and we say “What have we done?!” The children get the virus first and worst. The other day Chets Barur said, “I know ‘what’s wrong with it’ now!” He saw something about how to answer that question. Hopefully our sons will gain the discernment to properly judge what comes into the temple.

It’s not that this song “Peer Pressure” in itself is so bad, it’s that our children take it and go too far.

National, middle ground music has been handed down from people who lived a good life. We cannot condemn this.

Where would we have been if we’d just said, “No!” and put a law down like ha-emeq just said? We had to go through a time of development. We have gone through a transition. Tapes can be used for a purpose. If some people have fallen away because of it, it’s because they didn’t love our Master. “*No one* can snatch them out of My hand.” No one who has the Holy Spirit loves the world. Such people in our midst are eliminated by our circumstances. We used national music for a certain purpose – maybe we’ll gradually get our own now. Shall we keep on imitating Israeli dance music or choreograph our own dances? Good worldly sayings were incorporated into the Proverbs and Ecclesiasticus. It is not all evil.

I don’t think we made a bad judgment in allowing certain traditional music to come in. I think we did right.

Some went off in listening to it for their own pleasure. We have liberty. We’re led by the Spirit. We have learned what we need to, from these kinds of music, and now we can go on.

Let’s go on and create our own songs and dances. “Make use of the world, but not full use of it.” As we go along in our skits and plays, we have to be led by the Spirit. We’re going to concentrate on these metaphorical, allegorical things.

Yonah: How else will we get *through* it to be able to look back on it? The mistakes of a spiritual person are spiritual. Our Abba wants to develop the traditional music of the 12 tribes. Where it really affects us is when it touches our youth – but THEIR heart is Ps 149 – “Sing to YHWH a NEW song,” full of vibrance, passion, zeal.

But all this self-glorification, elitism, and sensuality in music from the world must go.

Years ago I had a dream of angels singing. The sound was like fine silk to the ears. The most amazing thing was that, when I awoke from the dream, I knew that *humans* could make that sound.

Heaven is to come to earth – the *spirit* from heaven must come to earth. No evil spirit will be able to be there, for example, at our festivals. If we don’t have festivals empowered by the Holy Spirit, we won’t go on as a nation.

Our children need to take on the prophetic word. It needs to become theirs. Our children are prone to listen to other things because our music at this point is stale. Our Abba can give us what they need.

Daniel: To respond to Phinehas – the Body will always be under the threat of the world coming in. Us being spiritual, having the love of the Father, will keep the world out. All of you shouldn’t have been afraid to speak when you sensed something wrong with the music, if you thought it was “over the edge”.

Yoneq: Num. 2:2 – Each tribe was under its own standard. Maybe in his own spirit Phinehas didn’t know what to speak.

Daniel: We have to be willing to be wrong.

Yoneq: If enough people speak, the standard will come.

Daniel: I see that Chets Barur has really changed, opened the door to getting help. I have total liberty to talk with him about music.

Hushai: Ten years ago I spoke, and since then I’ve become a very unpopular person. I’ve been told I have a lot of strong opinions. Back when I came, there was a standard, something strong to build with. I’m grateful for the past ten years, but when Phinehas spoke I thought, “Oh good, we’re done with ten years of experimentation, now let’s get on with being Israel.” I tried to say things but was never heard. I knew we went off.

Yoneq: We had Christian music back then.

Hushai: After being in the Body four years, I was sent to Island Pond to teach music.

John Mark: Shaul said, “Let all things be done out of love.” It sounds like you’re saying we spent the last ten years off-track and now we’re getting back on. It’s like your separating yourself from the rest of us. We’ve always learned through trial and error – like David. He wanted to bring the ark, *the glory of YHWH* into Jerusalem. So the first time, a man died. Then he said, “YHWH help me!” And David found the way. That is what made him great; it was the power of YHWH at work in him.

Hushai: I wasn’t saying that we have digressed. We’ve come to a deeper understanding. I don’t know if our young people understand what it’s like to grow up in the world, in worldly music, then to come to the fresh new thing in the Edah. I wonder if we can go back to see what we had then.

John Mark: How do we know our boundary except by following our Master? I was a youth who really desired to play music – all I knew was to give myself to what was before me. Because of worthlessness I latched on to an identity, in the music I played. The foundation of my sons’ life will be to live for Yahshua, not comparing themselves to others. Hushai was extremely gifted, but he didn’t have a standard.

Daniel: *(to Hushai)* What you saw when you came to Island Pond was a different spirit. There’s nothing to go back to – it wasn’t an experiment; we haven’t gotten off the foundation. He is taking stones and turning them into sons of Abraham. We’re still finding out his will.

Jeremiah: We need to be careful. “There’s a man who’s right in his own eyes, but not cleansed of his sin.” There has been much said in the last ten years about your anxiety and unrest about music. But I know your life over the years, many fleshly ways and poor judgements. You cannot make it sound like everyone else went off and you saw it...

David’s Harp never flourished because of *self*. I’ve never had peace, even about myself, for us to begin making instruments. I thought, “Not until we’re clean.”

There are other things about Hushai we hear – so many bad things. I don’t know if they’ve all been addressed, if he’s repented. I do know that he must be clean. Two cannot walk together unless they agree. A music leader must be an example.

Hushai: I want *anyone* to come to me. It’s not in my conscience that I did not receive when people brought things to me.

Hakam: It was very difficult for you to receive. I felt you needed a jolt. I addressed especially the inconsistencies of your spiritual life in the area of music, what a music leader should be.

Hushai: Maybe my response was not right. I want to be done with these things.

I remember in 1992 the big letter Hushai wrote me about the music conservatory. Then later it seemed there was some uprising in him, maybe to be the leader, when others were thinking of the same things.

ha-emeq: We can tell from what just happened here that Hushai has great trouble expressing himself. But there has clearly been disunity among the music leaders.

(To Hushai) There were no leaders right above you. You were made a teacher, and didn’t know what to do. You did the best you could at the time, but Jeremiah says your teaching made the children suffer. And there has been a measure of strife that has become evident. Things like this hinder us from going forward in music.

Chets Barur: *(To Hushai)* I really appreciate what you’ve taught me, but at some point I was asked to take some leadership and things became awkward. In the past I’ve expressed things to you and there’s been some reactions, so I’ve been afraid of you. I’ve noticed that if you weren’t leading you’d get withdrawn and not give yourself, not project your spirit. Sometimes you’d seem to take things (direction or correction) personally and withdraw or get heavy.

Malachi: *(about an event in Washington)* Hushai was going through some worthless things, asking questions such as “Do you really want me playing here?” In the past there had been a leadership thing that would come up between Chets Barur and Hushai. It was not clear or easy to deal with.

Chets Barur: I didn’t want to be the head. I just thought that whoever was asked to be the head, the others should submit to them but still project their spirit. In Asher, Nun always promotes others, and

that foundation he's laid has caused those musicians to be totally approachable and peaceful. Making faces and gestures, when others give suggestions or make mistakes, promotes worthlessness.

Yoshiyah: In evangelistic events, the lack of a leader has meant no order, no care, no love. There's been a struggle for leadership, self-glory.

I haven't seen a willingness in some people to hear our Abba's will, so I know we *can't* hear our Abba's will.

We need the security of going ahead and receiving the authority, maintaining the spirit of unity in the bond of peace. Otherwise, it's the mask all over again. Our Master said, "Peace I give to you, the Holy Spirit, the power to forgive."

The touchy disposition of peoples' self-life keeps that river of living water from flowing. The worthless spirits will constantly pound us under until we put our foot on it.

(AMEN!)

Asher: The only way I can overcome worthlessness is when people are sensitive, like Roi. When we play music together, his sensitivity chases worthlessness away.

I still see certain leaders point out each other's mistakes. It almost seems like there's a generation gap, not seeing each other's hearts.

Music goes so deep. The solution is when we love each other, die to ourselves, listen to each other.

We can't go on unless we get through *these things*. *Jug 17:6*, and the last verse in *Judges*. No appointed *spiritual* leader. We don't want to be led by natural gifting without grace. If we can't get through this today, we'll come back and continue until all this can be settled.

Yonah: Belial rules the earth – he is active among us. I feel totally at liberty to talk with most of the other musicians. I know from myself that a lot can secretly work in us for recognition. How we will orchestrate our music at festivals has everything to do with this. Music in the world is a vehicle for self-glory. *We* will be the opposite, doing everything we can to make the *one sound*.

Hushai: I'm totally unaware of a power struggle between myself and others. I'm not, and never have been, able to play music with someone I don't have peace with. I need to see these things so I can change.

Rev 14:3 — You don't go before the throne and play anything without harmony, oneness. We're bringing about the 144,000. *NO ONE* can learn it except those in absolute, perfect unity. Those with any strife CANNOT play in one accord.

Ethan: I've gotten to know Hushai, to see his heart. We've had long talks about how he is very hurt that he wasn't raised up in music in the community under someone such as Nun.

Yonah: You can say you want help, but if you project defensiveness. It keeps people out of your life, it is sin.

Hakam: When you have that way, you blame everyone else. Our Abba's trying to lead you to the place of really surrendering to the hands of your brothers, to trust them.

I remember at one time saying, from a very deep place in my life, "Why didn't my brothers tell me?" I realized they'd been trying for a very long time.

You trust that deep root of an avenue of worthlessness *more* than you trust your brothers. Give up the security and comfort of listening to Belial. Put the sword to this and see that our God is *for* you and we are *for* you. Cut off completely this love affair with Belial. A believer is someone who believes. Our Father wants to save you from this so you can be effective and productive.

(*Yoneq reads again the 1st paragraph of "On Belial and Music"*) Our Father opposes the proud, and gives grace to the humble. Your giftings are being opposed. In your natural gifting you could be a star – but in the Body you can't do *anything*. It's ONLY BY GRACE.

Hoshua: When we're into worthlessness we become insensitive and deeply hurt others. You must turn away from this and do war against it. It's as if you're drowning, hypothermic, saying, "Come on in, the water's great."

Jeremiah: Lazarus could have stayed in the grave, intimidated to move, or offended that our Master let him die. If His spirit dwells in you, He will quicken your mortal body.

Yoneq: “Awake, Oh, sleeper, and rise; Messiah will shine on you.”

Qatan: The whole discussion has made me think of things people have told me, that I had no clue what they meant. I would say, “I’m not that way!” because I didn’t want to be that way. I must *appreciate* people who come to me so they’ll *know* I received.

Yoneq: It’s like an anorexic. This is a spirit that blinds you, a deluding influence.

ha-emeq: A deluding influence comes upon us, to believe a lie with all our heart, when we don’t receive the love of the truth so as to be saved.

You’re on board the ship, but it can’t *embark* until we all work together, having one heart, one mind, one way with concentric vision. We can’t have division, fighting when we’re in the middle of the ocean. We’re raising the 144,000, training them now in our loins, but maybe you think you need to be the captain of the ship and just go off. But we want you to be with us.

Hushai: I can see there’s worthlessness working in me. I want to be cut to the heart about this but I do not really see it.

We want to be able to predict your behavior – 30 years from now – 10 years – that you’ll be singing the song in harmony. Like Roi: we can predict him, we know him. How can we get on the boat if we don’t *know* each other? Do you know *yourself*?

Hakam: Do you know what you *believe*? It is not mental, it’s action. You can tell what a man believes *by what he does*. It’s a fundamental issue: when you’re *tested*, you find out what you believe by what you do, how you respond. In every aspect of our life we must come to grips with what we believe, who we trust.

Shemuel ben Reya: We need to believe our brothers. The people on the Titanic believed the ship was unsinkable, and then they didn’t believe the watchmen that saw the iceberg. We need not to be proud and to listen to our brothers.

Yadutan: (*Weeping*) You say you don’t see. I can see how there are ways I have pushed my brothers away about the things I don’t see. I HATE these ways in myself! I don’t want to be this way. You must see it yourself.

Hushai: I want to believe. I want it to cut me. When I spoke up earlier, it wasn’t to put myself forward.

The only way I knew to bring up this issue was to light a fire under it. I’m really sorry all this attention’s been brought to me. I don’t *like* it. I want to go on. I just don’t see these things. January 25, 1988, I said I want to be done with worthlessness. It’s so deep in me, my conscience is dead about it. I’m caught. I don’t know what to do. I want to cut it off.

The other thing I hate more than worthlessness is cowardice. I don’t want to withdraw. I don’t see these things I do. Apparently it hurts people. I know I can’t go on until I come to complete repentance.

I want my heart to be vindicated today, but I don’t know why. It’s hard for me to trust.

We must bring out of the Old Testament into the New Testament in the proper way, as Shaul did. There’s something wrong in the soul of the proud. Hab. 2:4 – There’s something not right in their soul.

Hushai: I’ve had a worldly concept of pride. I see today that it’s a motive, a subtle motive that drives. (*Hushai sincerely received what his brothers said to him and there was restoration.....*)

The Words must match the Melody (going on from the subject of worthlessness)

Music and words must go together. Qatan wrote a beautiful melody, “O Come Let Us Worship...” to Ps 95, but it doesn’t seem to go with the words. The Christian tune is commanding, along with the words.

Huldah: I noticed with Uriyah Geber’s song that we do in our Resurrection Celebration, that we give it a lot of drum and bass, and the youth clap and sway with the music. This is *not* appropriate.

ha-emeq: This is not the way the song was written. I have heard Uriah sing it. Many times songs get changed from how they were intended to be sung.

Daniel: Also, there’s a song Qatan wrote for the victory cup, “Halleluyah, Our Elohim Reigns.” The melody is slow and worshipful, and doesn’t seem to go with the words. For the Victory Cup we should have a victorious warrior’s song.

Jeremiah: A song for the loaf should equal what our Master did, as our song for the cup does. The song we sing for the Second Cup brings people to tears every week.

Yoneq: About David ben B'riyth, you hear that he's French, that he doesn't phrase things the way we do. Take the song "Abiding in the Vine." We would go places, and we had to teach it properly. Musicians must *accompany* singers.

Yocef: Playing too fast comes from nervousness, lack of peace.

Yoneq: When songs have too many words, you have to think too much. You can't enjoy singing.

Asher: Songs must be written so that people who aren't so musical can enter in, without having to think so much.

Yonah: Where you can *proclaim* it and not recite it.

Chets Barur: Most well written songs repeat themselves enough that you can remember the short, musical phrases. That's why Classical music is not popular among the average person because a lot of it has long musical phrases that you can't remember. Many of our songs are difficult to learn because they don't follow a structure that leads you to ascend. Christopher and I started writing some of our minca songs down in sheet music, and I was surprised at how different the melody was from verse to verse.

Israel of Asher wasn't a really good guitar player, but one day he went out on a hill somewhere and sat down and wrote some words and a few chords, Nun took it and developed it, and now we have one of our most wonderful songs, "Creator of All".

Paratz of Rutland was visiting our community and I heard him picking out some songs on the piano and I recorded them. One was evangelistic, one prophetic, and one worshipful. They only need a little work to become really nice songs. Our new songs will not always come from the most gifted musicians.

With all the songs David ben B'riyth writes, how many are inspired and how many from natural abilities? The words and melody must be commensurate, corresponding, compatible. Qatan's words and tune in Ps 95 were not. This *bowing down* is an actual thing.

The Holy Spirit must write these songs so we can sing them in the spirit. In the beginnings we had Christian songs and they were great. We had to come out of the dust in that sense. We changed the words in a few, as we found out we weren't Christians. We still do some Christian songs, but not the hymns, more the contemporary songs, just as we also do contemporary Israeli dances. Like "It only takes a spark ..." Even Caiphas said something in the spirit. These songs are not defiling in certain ways at certain times, if we sing in the spirit. We don't need to go *back* to them, but don't get flustered about it.

We're on the verge of going beyond that to writing better songs and dances, more beautiful and more stimulating.

What song did our Master sing at the end of Breaking of Bread – an apostate Jewish song? Or did they make one up there?

David ben B'rith : We need to have standards for songs. If you've written a song, what would you do? Say you sing it in your household, work with gifted brothers on it, let it get help, then present it to the household. Once tested, it shouldn't change. Often a songwriter has sung a song differently to different people.

If there are songs for dancing, have it tested and set in your community with the right key, the steps, and the words. From place to place send a tape with a copy of the words and chords. For changes to be made, let there be counsel.

ha-emeq: If there's the relationship of security, with no worthlessness, we'll be able to handle each other's songs. This is from some notes from a music meeting in Island Pond in 1993, "Don't change someone's song without the permission of the writer." Is this a copyright law?

Some songs have too many words. It was almost a teaching. The counsel for songwriting needs to include others besides the lofty, such as a simple brother, or an imma of five children.

Yonah: We've talked about this attitude before, of "I write a song, it's my property, don't touch it." It's

good to have others edit your song. It makes it a Body effort.

Qatan: I think the spirit of what was said in that music meeting ten years ago was to not freely change things without communicating, so we can have unity when we come to festivals.

John Mark: The future is that the oil will be passed on by households at First Day festivals.

Yoneq: Also at music meetings.

Chets Barur: Asher felt that new tapes should be sent to heads of music in the clans so it can be learned properly in an orderly way.

Jeremiah: At the beginning of each Psalm it says, "Psalm of Ascents", etc. It would be good to say what kind of song each one is (such as evangelistic, worshipful, or other).

Tamar: The voice is the most wonderful instrument ever made. Yochanan Abraham would have us sing a *capella*. The new song will be simple, but with many harmonies.

Daniel: Categorizing songs will help.

ha-emeq: Something about this must be written up and taught at the household level so our people will know about our songs and how to sing them.

Chets Barur: We're working on a new, notated book of Minchah songs. We would like to also have seminars on basic music theory to help musicians learn to play in every key and switch keys smoothly.

(*Amplified Bible*) Heb 10:22 — We know *where* He is the Son over the house by Heb 3:6 – their outspokenness. Heb 10:26 — Come *forward* by a prophetic voice and draw near with your hearts. This is *not* an automatic thing, in which we just sing a song and draw together. It must be prophetic, from absolute conviction engendered by faith. We come forward with our bodies, washed if need be with pure water, and draw near with our hearts sprinkled clean.

Qatan: If we're *really aware* of what we're doing at this time, we'll have some things to say about it.

David ben B'riyth: Awkwardness comes when we're not outspoken, when there are silences.

About the Minchah and Music

We don't have people starting to share something after we pray, do we? We don't do that anymore.

When we put our hands down, it's time to serve in another way.

The number one fear people have is of flying in an airplane. The second is fear of *public speaking*. If we don't have oral reports for our children we don't love them; we're letting them grow up with that fear. We want them to be all our Father wants them to be. We must praise them, commend them when they speak.

Between four and six years old, children learn PITCH. This is when the brain develops in that area. We need a program for our children between those ages, to teach them pitch. Thus many will be able to start songs in our minchot.

(What else do we still need to bring up?)

Ethan: What do we do about these rhythms and music that make people uncomfortable?

Chets Barur: The fruit of the flesh is obvious, such as rock beats and so on. We need to re-channel the youth that do this and lead them. They need an outlet. If they can't be led, that is a different problem.

Some people think music should be fun all the time, so they doodle around out of rasha. They need to see that music is not for fun, but to praise our Father. Musicians are servants to the body.

Asher: The rock beat is *driving*, for releasing aggression. We recognize this in our spirit. We can't make a law of how to play. We have to trust our Master in each other. We must be sensitive, especially with playing drums. I hear there is a lack of confidence in us to speak our concerns to each other, and it disturbs me.

Chets Barur: The lack of confidence comes from lack of counsel. We have been taught that there could be an element in music that makes it goes over the line. Amaz C. told me to rule over the boys in the band, or it'll go off. Order brings care and love.

Shemuel: In 2 Chr 5:12-14, all the instruments and singers came together in unison as one, with one

sound. It's easy to be into your own instrument, rather than making the whole, one, beautiful sound.

Daniel: It would help us to go back to having a *head* of the band of musicians within each clan.

John Mark: The musicians can submit to whoever the head is, because we're not trying to find out what's "right" but how to please our Master.

Yadutan: The musicians in our midst are prophets. They must see the importance of their work and service, keeping themselves clean. If they know our heart is toward them, they will receive us. We can't hold back to express our heart to them.

Hakam: This may be the central issue of why we have trouble in music: WE WILL GET THERE THROUGH OUR UNITY, NOT THROUGH OUR SKILL. We're in a war and we win through our unity. Our whole life is focused on this. IF WE REALLY KNEW WE COULDN'T GET THERE ANOTHER WAY, WE'D STOP TRYING TO GET THERE ANOTHER WAY.

This is about *discipleship*. If we know our Father wants us to go from *here* to *there*, we'll be SO SENSITIVE to each other. We have to know when we pick up our instruments that NOTHING can be done without unity. THIS IS THE STANDARD.

We can't plot our way; we're led step by step by our Father, hearing from the Spirit. It's not an issue of gifting or of understanding. If we have any NONCHALANCE, we've lost our way. So now we no longer give any room to this "sensitivity thing."

Qatan: This puts an end to Nahum 1:15,

Behold, on the mountains the feet of him who brings good news, who announces peace! Celebrate your feasts, O Yehudah; Pay your vows, for never again will Belial pass through you; he is cut off completely!

Tamar: In Palenville when we were playing, something came to me that our playing was inappropriate for that situation, that maybe this music would be better when we're out drawing a crowd.

I suffer about when I go somewhere and am expected to just jump in and play without initiation from the leader of that place. Having heads of music will help.

Also, there is the thing of what music to learn, whether to use tapes or what? I don't want to be affected by this, but for my music to be clean. We need to write music from wanting only our Master's glory.

Our children need both vision and practical training with a good spirit.

Things come to me when I get tired of playing the same thing constantly, so I make the music it more complicated. That is not the right spirit and I know it.

Qatan was talking about glory one time. He said that everything is for people's own glory in the world. If we have this element, we're useless to our Father. We're just doing what's never been done before. If I play for our Master's glory, this is what I'll express.

We are not sure about certain instruments like the Saxophone. We'll have to find out what musical instruments our Father wants.

Also, we would not want our children playing idly or aimlessly on instruments. The instruments we're making will be set apart. We want them to learn under an instructor, for a purpose. Amos 6:5 speaks of those "who improvise to the sound of the harp, and like David have composed songs for themselves." We need to be very careful that we're not letting children learn on their own, or have anyone just idly strumming.

The instruments need to be put away, under lock and key if necessary, unless being picked up under an instructor.

Chets Barur: A child should be learning under a spiritual instructor, not under the influence of a worthless spirit.

When Adam's wife Havah taught me piano, she was patient, and imparted worth to me. She took time and broke me of bad habits.

ha-emeq: It's hard for me to hear that some of you get "bored" having to play the same things over and over. Maybe you should let someone else *minister* at that point, if you're running out of grace. The music that comes forth from you after that point will surely not bring life. But I thought that "disciples never get bored".

Daniel: Is it different from how we minister or work in other areas? I've heard of times when

musicians were unwilling to play, as if it weren't a priestly function. This foundation of *serving* needs to be what's in our children or they'll be coming from *worthlessness*, like what we just talked about.

Jeremiah: I see that the youth always want to dance certain dances, and many of the young musicians only want to play the fast, fun dances that their friends want to do. Let the musicians play and let the dancers dance with all their hearts.

Phinehas: When you do a lot of improvisation, a lot of pride can go with this. We need to be careful what's driving us. If we're not careful, we can be exclusive, because only the "best" can play all around the melody. We can't make a law, but be spiritual enough to judge ourselves.

Ethan: Your heart must be turned toward the people you are ministering to. You minister to people with your eyes, by looking at them.

(the end)