

# Distant drums

## Introduction

Due to the influence of the Charismatic Movement, it is now seen as normal for every evangelical church to have a folk-rock band, and usually incorporating drums. It is now so common that any questioning of this is seen as churlish and intolerant, or old fashioned.

I have written many times on the subject of music in church and have demonstrated that instrumental music is not something to be utilised. It is never mentioned by the apostles because no churches had any. Neither did instruments appear in sound churches for hundreds of years; they were despised by Luther, Calvin and Spurgeon. In fact, Reformed churches did not generally have instrumental music until the mid-19<sup>th</sup> century or later; most Strict Baptists and some Presbyterians still deny it. I do not intend to cover this ground in this paper; here I want to specifically consider drums and their influence.

For those who do not know me, I have been a musician since 1966. I have performed in secular circles at a professional level for decades and I am happy to entertain folk that will listen. This can be a useful evangelistic tool. Until I knew better, I was a musician in several churches; indeed I pioneered electric guitar in church in 1980 and also led the first rock band on BBC TV's Songs of Praise to an audience of 9 million. I was also the chief musician for a so-called 'apostle' for a time (though this meant little in practice).

Despite all this, and despite my love for music, which is a gift from God, I still maintain that there should be no instrumental music in church meetings.<sup>1</sup>

However, even within the discussion of freedom for musical instruments, drums are a step too far.

## A history of drums

### **Drums – the first musical instrument**

Drums were the first musical instruments used by tribes because they were the easiest to make. Even today, primitive Stone Age tribes only have basic drums in their ceremonies. Aboriginal Australians historically only used drums and didgeridoos.<sup>2</sup> South American Indians only had drums and other basic noise making instruments like panpipes. Even Native America Indians (before the white man) only had drums and whistles. Primitive tribes made drums even though they never invented the wheel or the plough.

Basic drums could be drilled-out tree boughs or gourds covered with an animal skin. Later various shapes were used and made from shaped wood and animal skin, sometimes with tension adjustments for the skin. Indian drums, such as the tabla, were made from pottery or metal. Some types of Japanese drums are taller than a man. Different regions developed their own types of drums; for example cymbals and tom-tom drums originated in China. Successful designs gradually became accepted in more and more areas.

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<sup>1</sup> For more information on this see various papers, such as, 'Worship: Getting it Biblical', 'A Catechism on Instrumental Music In the Church', 'Instrumental music in the church'.

<sup>2</sup> Also made from hollowed out branches.

### **Modern drum sets**

The modern full drum kit is a very recent invention. Before this, different people played cymbals, percussion and various drums. Bringing all these together took centuries with the first kits beginning in the mid-19<sup>th</sup> century. Since it was cheaper than paying for a number of percussionists, theatre bands began to incorporate drum sets played by one man. From there drum kits were used in Ragtime music (then called a 'trap set').

In the early 20<sup>th</sup>-century technological advances enabled better foot pedal systems, such as to play the bass drum. It was Jazz music, particularly New Orleans Jazz, which brought drum kits to the fore as a staple member of a band. From there came the modern set that has multiple percussion units, cymbals and drums. Only in recent decades, with the development of better amplification systems, were drum kits put through PA systems with special effects such as reverb. Thus modern drum sets, even in modest halls, are very, very loud – which means that all the other instruments have to increase their amplified volume.

### **Martial music**

One of the earliest uses for drums was by marching troops. They aided soldiers to keep in step on parades but were also used in battles to frighten the enemy. In some historic battles drums are credited with a very significant effect in military success.

Marching troops in ceremonial pageants are a colourful spectacle; however, when troops also have a section of drummers the effect to onlookers is dramatic. Drums significantly contribute to an atmosphere of tension and awe.

Drums are closely associated with military action.

#### *Military signalling*

Due to their ability to generate sound over long distances, drums were used by troops for signalling battle movements. The benefit of this is obvious; such noise signals could be heard when climatic conditions (e.g. mist or smoke from guns) prevented signal flags from being seen.

Drums are associated with enabling battle movements in military engagements.

#### *Promoting fear before an attack*

Drums were often used by advancing armies or skirmishers to create fear in the defenders. There would be long periods of repetitive drumming at a certain beat culminating in a steady increase in the beat and increase of volume just as the charge began. The effect of the constant drums often had a very debilitating effect on those under attack.

Drums are associated with creating fear in victims.

### **Paganism**

From the beginning of sin in man, drums have been a constant part of rebellious music in pagan ceremonies. A thorough history of this would require a huge range of books; we can only mention a few examples.

#### *Purpose of drums*

In general, pagans claim that drums are an aid to meditation, journeying (i.e. a soul journey) or a cultural part of a pagan religious context. Often the drum is not just a musical instrument but a 'sacred tool' which only the owner can touch. Frequently, different shapes of drum are used for differing roles in religious rituals.

While some pagan ceremonies utilised a number of musical instruments, almost every ritual incorporated drums; very many events used drums alone. Since dancing is commonly used in pagan ceremonies, a steady beat by a drum was the minimal instrument necessary to aid the dancers.

### *Types of drums in common use*

There are two basic shapes of drums used by modern pagans.

The first is similar to the Gaelic *Bhodran*:<sup>3</sup> a round frame with a flat skin attached. Sometimes the frame is angled instead of circular (such as an octagon). Frequently the skins of these are highly decorated, with representations of a spirit (idol) or a totem animal.<sup>4</sup> Some modern pagans call this drum a 'Worldwalker' and claim they are for moving between worlds and doing divination.

The second is the *Djembe*; originally an African drum shaped like a very large goblet with a skin stretched on top, either made from wood or clay. It is usually held under one arm and played by both hands. Similar drums were made of metal in the Middle East. Pagans call these drums 'a *healing drum*'.

Less common, but used by some, is a very large stationary drum made from a single log with a large skin on top, sometimes played by several people. It is used for public ceremonies and for calling up the dead.

### *Cultural origins of modern pagan drumming*

- West African drumming.
- Native American Indian drumming.
- Taiko (Japanese) drumming.
- Saami<sup>5</sup> shamanistic drumming.

Note that the European nations stemming from Japheth, the ones that developed the most complex and intelligent music, had little use for drums for centuries.<sup>6</sup> It was nations descending from Ham and Shem that heavily used drums and did not develop complex music forms.

### *Example: Ammonite worship*

#### TOPHET [OR TOPHETH]

This place is mentioned in Jer 7:31 and several other verses, 'they have built the high places of Tophet, which is in the Valley of the Son of Hinnom, to burn their sons and their daughters in the fire, which I did not command, nor did it come into My heart'.

This is the name of the place of burning in the Valley of Hinnom that was associated with the ritual pagan killing of children. Tophet properly begins where the Vale of Hinnom

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<sup>3</sup> Commonly seen in Irish bands. It looks like a large tambourine without cymbals that is struck by a double-headed stick (beater).

<sup>4</sup> In Animism, this is an animal or species regarded as the original ancestor or spirit master of a particular clan. Totemism is often associated with ritual observances and prohibitions on eating the flesh of the animal concerned. The symbol of the totemic animal may be tattooed on the skin as a body adornment, represented in masks, or carved on poles.

<sup>5</sup> Or Sami: the Lapps of northern Scandinavia. Sami is the term by which the Lapps themselves prefer to be known. Its use is becoming increasingly common, although Lapp is still the main term in general use.

<sup>6</sup> This is not to diminish the value of folk music and primitive music types or the forms that grew from them, such as Jazz and Blues. However, even European folk music rarely used drums. Classical music occasionally uses drums and percussion for effect but not a regular drum beat.

bends round to the east, with the cliffs of Zion on the north, and the Hill of Evil Counsel on the south. It terminates at Beer 'Ayub, where it joins the Valley of Jehoshaphat.

The cliffs on the southern side especially abound in ancient tombs. Here the dead carcasses of beasts and every offal and abomination were cast, and left to be either devoured by carrion eaters or consumed by a fire that continually smouldered. Thus Tophet came to represent the place of punishment and thus later associated with the name 'hell'.

The interesting thing about Tophet is that the name derives from the Hebrew word for a drum (*toph*). The place was named after a drum because drums were loudly played to stifle the cries of children sacrificed here by the Ammonite<sup>7</sup> priests of Moloch who were slowly burned on a large bronze idol.

So drums were closely associated with child killing in some pagan rituals.

### **Mysticism**

Throughout history, mystical groups within pagan religions have used drums to bring about an altered state of consciousness, which is believed to assist an individual or group in communicating with God.

#### *Example: Whirling Dervishes*

These are a typical example of a main religious group (Sufi Muslims) that have utilised drums to encourage a mystical state of ecstasy. The rhythmic patterns of loud drum noises establish a pace for whirling dances, where the spinning motion establishes an ecstatic state.

### **Conclusion**

- Drums are closely associated with military action and creating awe.
- Drums are associated with enabling battle movements in military engagements.
- Drums are associated with creating fear in victims.
- Drums have been a constant part of rebellious music in pagan ceremonies.
- Drums were closely associated with child killing in pagan rituals.
- Drums are used by some religious cults to bring about a mystical hypnotic state.

## **Drums in Biblical history**

### **No apologetic for drums in Scripture**

This is a simple analysis: there are none. There is no mention of the words 'drum', 'drums' or 'drumming' in the whole Bible.

It is significant that even when multiple instruments were temporarily allowed by God during the Old Covenant period (there were none before and none after) even then drums were not allowed due to their pagan influence.

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<sup>7</sup> Ammonites: the descendants of Ammon, the son of Lot (Gen 19:38). The Ammonites were more of a predatory tribe, moving from place to place, while the Moabites (with whom they are associated) were more settled. They inhabited the country east of the Jordan and north of Moab and the Dead Sea. They were of Semitic origin, and closely related to the Hebrews in blood and language. The national idol worshipped by this people was Moloch, Molech or Milcom, at whose altar they offered human sacrifices (1 Kg 11:5, 7). This was a bronze statue with a calf's head with arms outstretched on which victims were placed. A fire was lit inside the statue and the child on the arms was roasted alive.

It is impossible to make a Biblical apologetic for using drums.

The Bible does mention small percussion instruments, chiefly the *timbrel* (= *tabret*, Heb. *toph*). This is a small tambourine;<sup>8</sup> (Gen 31:27; Exod 15:20; Jud 11:34; Ps 68:25, 81:2, 149:3, 150:4; Ezek 28:13). The word ‘tabret’ appears in the NKJV in Gen 31:27; 1 Sam 10:5, 18:6; this also is *toph*. It was mainly used in the act of dancing by women, somewhat like Spanish flamenco women using castanets. Most of the Scripture references relate to women dancing or joyful social customs. Only three texts refer to worship in the sanctuary, along with other instruments now defunct. This is a light sound compared to a proper drum.

It is important to understand that large-frame drums, in the modern sense of fixed loud instruments based on skins stretched over a vessel, performed in unison, are nowhere to be found in the whole Bible. Yet they were common in Egypt and the surrounding nations to Israel. The Hebrews knew about foreign drums, which were also called *toph*, but they never used them.

Furthermore, drums have hardly ever appeared in church history; it would be hard to find any occasion of this before 1970. It is only in recent years, alongside massive apostasy of the church in doctrine and practice, that drums have become ‘normal’ in churches following Charismatic customs. This is in correlation with a number of occult practices that have entered the church, notably from eastern influences.

Tambourines have been in use in Pentecostal and Holiness churches as far back as the 19<sup>th</sup> century in America and a few other places; but even tambourines were traditionally seen as excessive and loud by most church denominations.

### **Objection**

Timbrels / tabrets were frame drums; therefore the use of drums in church is entirely Biblical.

Firstly, the argument that all musical instruments are forbidden in church meetings overpowers this claim immediately, without further ado.

Secondly, because something was allowed under the Old Covenant that does not mean it is allowed now, otherwise we would be using incense to aid prayer, vestments to solemnise leaders and kill animals to secure forgiveness. There are no drums of any type in the NT, therefore, there is no apologetic for drums at all. In addition:

Timbrels, despite modern denials (by defenders of drums), were not really drums at all but were tambourines. See

Tabret, בַּתֵּף *bethoph*, the tympanum used in the east to the present day, and there called *diff*, a thin broad wooden hoop, with parchment extended over one end of it, to which are attached small pieces of brass, tin, etc., which make a jingling noise; it is held in the air with one hand, and beat on with the fingers of the other. It appears to have been precisely the same with that which is called the tambourine.

Adam Clarke; *Commentary on the Bible*, on Gen 31:27.

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<sup>8</sup> A shallow, circular, single-headed percussion instrument with miniature cymbals in the frame to add a jingle that was shaken or struck with the hand. It was used in the Middle Ages and as a folk instrument and later adopted by marching bands.

**Took a timbrel**--or "tabret"--a musical instrument in the form of a hoop, edged round with rings or pieces of brass to make a jingling noise and covered over with tightened parchment like a drum. It was beat with the fingers, and corresponds to our tambourine.

Jamieson, Fausset and Brown, *Commentary on the Bible*, on Exod 15:20.

Toph, ... It is the same as the Arabic and Persian *duff*, which in Spanish becomes *adufe*, a tambourine. [The] Latin *tympanum*, Italian *tamburo*, ... French *tambour*, English *tabor*, *tabouret* ... In Shakespeare's time it seems to have become an instrument of peace, and is thus contrasted with the drum. *Tabouret* and *tambourine* are diminutives of *tabor* and denote the instrument now known as the tambourine. ... Tabret is a contraction of *tabouret*.

The Hebrew *toph* is undoubtedly the instrument described by travellers as the *duff* or *diff* of the Arabs. ... It was played principally by women as an accompaniment to the song and dance and appears to have been worn by them as an ornament.

The *diff* of the Arabs is described by Russell as a hoop (sometimes with pieces of brass fixed in it to make a jingling) over which a piece of parchment is distended. It is beat with the fingers and is the true *typanum* of the ancients. ... The same instrument was used by the Egyptian dancing-women.

*Smith's Bible Dictionary*, article 'Timbrel, Tabret'.

We could multiply sources, especially works on Hebrew manners and customs. The Hebrew *toph* was not a drum but a tambourine and the most common use of timbrels was by women in social dances. They were a small tambourine to aid rhythm in dance. It would not be easy for a woman to hold a proper frame drum and beat out a rhythm while dancing and singing, hence the timbrel was a glorified rattle.

## Use in the occult

Under this general heading I consider shamanism (witchcraft), magic, spiritualism, voodoo and such like.

The simplest use of drums in occultism is to summon up spirits or to raise magic powers. Sometimes shamans use drums in the process of healing. In essence, the shaman (witch) believes that he can communicate with the spirit world through drumming.

However, a frequently forgotten factor in drumming is the sense of community that it conjures up. Just as drumming helps to co-ordinate armies on the move, so drumming rhythms help to create a sense of solidarity and unity in a group. It has a psychological effect of getting everyone's brains in the same rhythm.

### Passivity

The key use of drumming in the occult is to engender passivity and a mystical state. Those who drum in witchcraft rituals for example speak of 'handing over'; a rejection of the rational mind and handing over to a supposed spirit to take control. Drums deliberately induce trances where individuals lose all self-control.

The mistake all false religions make is to believe that this trance-state is a form of meditation and getting closer to God (under various names); in fact it is merely allowing the devil and his demons the opportunity to hold sway over individuals and groups by their relinquishing of self-control.

## Examples

### *Voodoo*<sup>9</sup>

Drums are widely used within Voodoo rituals as a conduit for spiritual energy, to link people with spirits (demons). In extreme cases, individuals entranced by the drumbeats and dancing in a frenzy become utterly possessed by the spirits and insensitive to pain.<sup>10</sup> These rituals can be traced back to African witchcraft ceremonies, especially of the Yoruba people of Nigeria and Cuba.<sup>11</sup>

### *Drumming circles*

This is a practice now commonly found in Roman Catholic churches, especially in America. Some Charismatic churches have begun to copy them. Even corporations are using them to 'empower' people.

The origins of drum circles (also known as 'drum frenzies') were in pagan cultures where they were ritualistic or used for celebration. Pagan cults still use these in social gatherings and as a basis for ceremonies. The celebratory aspect of the drum circle in paganism was to acknowledge warmer weather that allowed people to gather outside in the evenings; thus many ceremonies were 'skyclad' (performed naked). Thus drum circles are a key part of modern Wicca.

Just as in pagan and occult groups, repetitive drumming is used in modern churches to conjure up passivity and then an altered state of consciousness (trance). Some groups are using this as therapy for drug addicts, to get them high on something other than illicit substances.

The best illustration of a drumming circle is the common pow-wow<sup>12</sup> dance of Native American Indians, who used them as a social custom to celebrate the tribe's connection to the earth. The drum rhythm was the heartbeat of Mother Earth.

Some British Christian drummers have adopted a more Celtic form of drumming to aid spirituality, which is just a return to a different form of paganism and mysticism. It is common to find Charismatic drummers gathering to rehearse in drum circles as an aid to spiritual advancement.

Some drumming circles are formed around large bonfires at pagan festivals, where it is seen as a magical event.

This is nothing but pure occultism that has been practised by pagan groups for centuries. It claims to harmonise with the rhythmic beat of the earth's frequency and thus allies people to nature, and to the spirit world. It is a mechanism for mystical passivity followed by

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<sup>9</sup> A religious practice based in the southern states of the USA, the Caribbean, and Brazil; it is the chief religion of the majority of the people of Haiti. Voodoo was brought to the Caribbean by West African slaves; the name derives from Vodun, 'god', or 'spirit' in the language of the Fon people of Benin. Voodoo combines ancestor worship and belief in African deities with Roman Catholic elements, dating from the time of colonisation. The *loa*, identified as ancestors, saints, or gods, communicate with the individual by spirit possession, during collective worship, presided over by priests or priestesses, which involves song, drumming, ecstatic dance, and ritual sacrifice.

<sup>10</sup> Hence the origin of the zombie myth.

<sup>11</sup> Yoruba religion is traditional amongst the Yoruba people of southwestern Nigeria, parts of Benin and Togo (Yorubaland). It is the origin of the religions Santeria, Orisha, Palo, Umbanda, Brujeria, Hoodoo, Vodun (i.e. Voodoo) and many more. Many of these are practised in the Caribbean and wherever black African slaves settled. They are all forms of witchcraft.

<sup>12</sup> A social gathering of Native American Indians. The word is derived from the Narragansett 'powwaw' meaning, 'spiritual leader'.

communication with demons. Any Christian group adopting this practice is facilitating blasphemy.

### *African pagan drumming*

Interest in traditional African drumming, always associated with pagan religious activity, is booming around the world. It is now easy to find training workshops and seminars on this subject everywhere. It is sometimes broken down into these categories:

#### SPIRIT DRUM

Drumming that enables a person to get in touch with his soul (mysticism). Different rhythms are used for different souls.

#### DRUMMING MEDITATION

This is the magic of slow healing rhythms within a person accompanied by ritual drumming patterns.

#### TRANCE DRUMMING

This is the use of drums to drive a person into a mystical altered state of consciousness.

#### SHAMANIC JOURNEY

This incorporates drumming with chanting to discover harmony with nature with the aim of contacting the spirit-world. Often used to effect something, such as healing.

#### SOUND HEALING

Tibetan singing bowls are often used in this to create softer sounds and powerful vibrations to encourage mediation and effect healing.

A basic drum used in modern African drumming groups is the Djembe. This is a drum carved from a single piece of wood with a goatskin head. People are taught the traditional African uses of this (ceremonial and communication), including to assist life-stage rituals.

As this type of drum therapy has increased in western society, so some churches have adopted it to be used in supposed worship of God.

### **Conclusion**

This small sample is the mere tip of the iceberg. Drums have been a universal feature of occult activity for millennia and the various forms of its manifestation are numerous. Each tribe that developed its own blend of mysticism and occultism used drums in a particular way, often developing their own type of drum.

## **Drums in churches**

When the first Black African-Americans were converted to Christianity they fully understood the dangerous power of drums and they prohibited them completely. They referred to drums as '*the Devil's drum*'. Note that this was a people that had grown up with drums as part of their culture every day, but they threw them out of Christian churches. Gradually this changed as Black Gospel music became more and more modernised, incorporating more instruments so that most Black Pentecostal churches now have a full rock group and a large choir.

Before the 20<sup>th</sup>-century the only church sect that used drums was the Salvation Army, but this was in marching bands during the group's external witness and they were rarely used

in worship services. Salvationists had their own Methodist style hymnbook rather than Pentecostal type choruses, accompanied by piano or organ.

Instrumental music only really exploded in western evangelical churches after the Moody and Sankey revival campaigns at the turn of the 20<sup>th</sup>-century. Initially this was a simple pedal organ or an upright piano. For decades these were the only entrustments used.

After the teenage explosion in the 1950s, followed by the permissive society of the 1960s, acoustic guitars began to be used in churches outside the main meeting. Churches using a guitar were seen as outrageous and modern. Remember that before the 1950s guitars were hard to find and were expensive.

Before 1959 there was an embargo on American imports and most available guitars were continental, e.g. Hofner from Germany or Eko from Italy. The first Stratocaster electric guitar was bought for Hank Marvin of the Shadows by Cliff Richard, who had one imported from the US in the mid-50s. Today's commonly found jumbo acoustic guitar was a rarity in the early 60s. Most guitars were either Spanish style with gut strings or archtop jazz guitars, that were not very loud. Most of us in the 60s learned on Hofner archtop guitars and were proud of them (I still have one that I play daily).

After the embargo was rescinded, gradually more styles of acoustic and electric guitars began to arrive in Britain, and eventually these filtered into church groups. Some of us in the early 1970s were active in street evangelism and indoor concerts playing Christian songs as a witness using jumbo acoustic guitars or 12-stringed guitars. Even then this was still considered as risky and unusual; pianos and organs still dominated church worship and songs were piano-based (often hard to play on guitar for amateurs). Easier were Elim choruses, which some small churches used outside the main meeting.

In very rare situations, where large churches had a pool of good musicians, you would sometimes find worship groups using acoustic guitars, flutes, tambourines, pianos, and very rarely a violin. The loudest instrument was always the piano, which dominated all music groups. Right into the 1980s even the most radical Charismatic churches had very modest music bands, which were mostly acoustic guitars, pianos and organs. Drums were nowhere to be seen.

It was the eruption of the John Wimber ministry campaigns in the mid to late 1980s when things began to change. Alongside his Signs and Wonders ministry he brought Californian musicians and songs that were guitar-based. To many churches with young memberships, this was a breath of fresh air. It released many frustrated British musicians to develop their own musical styles, based on guitar-based songs – and this led to the development of the folk-rock band in churches. But even then there were no drums.

As we entered the 1990s the folk-rock worship bands began to get louder as better equipment became affordable and churches bought better PA sound systems. Many Charismatic churches had their own PA teams of professionals.

From the mid-80s new sonic synthesiser systems had changed the shape of pianos. Now they were keyboards where multiple sounds could be sampled. Gone were acoustic upright pianos which held the overall sound back to a more traditional sound. Keyboards enabled bands to merge into full-on rock bands; better PA systems enabled all this to be amplified.

Enter in drums. At this point, where the church rock band had become much louder, drums could be fitted in to give a more contemporary feel and the PA could increase the

sound levels to cope with the drum volume. Even so, in the late 80s-early 90s the sound levels were still not exorbitant (but they were too loud even then).

As the 90s wore on, and the terrible effects of the Toronto Blessings and other aberrations dominated the worship of the church, the atmosphere became more radical, exorbitant and loud. In this excited environment, church rock bands became much louder and Charismatic worship became a full on nightclub experience. Stage lighting would highlight performers; the audience (not a congregation) would be in dimmed light and submissive while drums rocked away powerful rhythms. The change was now complete. In 100 years we had come from introducing pianos to having a full rock band.

The spiritual analysis of this change is a slow introduction of the world into the church. It changed worship from a meeting with God to an entertaining performance, filled with fleshly hubris.

There were precursors of this even in the late 1980s, but not in churches.

Outside of church buildings church leaders, even then, allowed a wilder expression of church rock bands, but only in conferences, seminars and Bible Weeks. I performed on electric guitar in a full orchestra (including a drummer) in the Downs Bible Weeks in the mid-80s. However, it has to be said that we all played with incredible sensitivity, keeping the flesh in check. The drummer was very responsible and played very softly. We were pioneers in this at that time, and this was where I first heard drums in a Christian setting. But this did not occur in home churches. Such an orchestra was necessary to back a congregation of 3,000 people.

Today, however, rock bands in churches play much louder in a confined space than we played in a huge tent in a field.<sup>13</sup> It is common to hear older people talk about their ears hurting from the worship band and that they would not take seeking non-Christian friends to such a meeting. Even in the early 90s I knew of people that took earplugs to church.

It is the drums that drive the sound up. Acoustic instruments cannot compete with a loud drummer and so all instruments are injected through the PA and the sound ramped up. Without drums instrumentalists could play much quieter.

So, an instrument that is closely associated with paganism, occultism and summoning up demons has now occupied the church and has resulted in worship bands playing at very high levels of volume.

## Conclusion

I have proved, in various papers, that the Christian church has no use for any musical instruments whatsoever; and I say this as a musician. There is no command to use instruments, no example of any apostolic church using instruments and no instruments appeared in church history for centuries. The greatest theologians and church leaders in

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<sup>13</sup> I played many Christian gigs in very large venues to thousands of people only using a 15-Watt amplifier. I had louder amps but they were not necessary.

history all forbade musical instruments in their churches.<sup>14</sup> Chrysostom stated that they merely led to fleshly emotionalism.<sup>15</sup>

Within that context it is obvious that drums should not be used in church meetings.

But over and above all this, it is clear that drums, above all other instruments, have no place in Christian worship. They are closely connected to war, creating fear and being used for satanic purposes within pagan and occult groups. Of all musical instruments drums should be the very last things on earth to consider bringing into a church meeting.

When a church introduces drums into worship it is a sign of their complete apostasy. Only a complete spiritual ignoramus could ever allow such a thing to happen. If a church leader does this, it merely proves that he has no Biblical understanding at all.

Drums in churches are a direct affront to God. They are a blasphemy. They utterly dishonour God. Churches that have used drums in the past and now see the truth need to publicly repent of this and confess their sin openly – it is that bad.

The gradual introduction of drums into church worship, over and above many other inappropriate musical instruments, is a sign of the increasing introduction of the occult and the pagan into churches. This has been a deliberate and planned strategy of the enemy over the last hundred years.

Many other doctrines and practices show that the occult has taken hold of the churches today but the sheer observable fact of loud drums being played in supposed worship is proof positive that modern churches are riddled with occultism. Such churches are fully deceived and follow a satanic path.

It is, therefore, no surprise that many occult phenomena have entered the church. Behaviour that is straight out of pagan rituals and occult ceremonies (such as screaming, wild dancing, falling over, being entranced, shouting, animal noises etc.) are merely the outworking of a giving over to the occult as evidenced by the use of drums.

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<sup>14</sup> E.g. John Calvin (1509-1564): 'Musical instruments in celebrating the praises of God would be no more suitable than the burning of incense, the lighting of lamps, and the restoration of the other shadows of the law'. John Calvin, *Commentary on Psalm 33*.

<sup>15</sup> 'God hates the worship played with kettledrums, with lyres, with harps, and other instruments'. John Chrysostom: *Adversus Judaeos*, Homily I, VII:2.