

The Lord is My Song

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This book is a revision and compilation of the following

Books:

The Power of Music, 1992

Rhythm of the Gods, 1993

Effects of Music, 2000

Articles:

Worship and Music, 2001

What's Wrong with Rock Music?, 2001

Demon Possession and Music, 2001

Language of Music, 2001

Presentations:

Counterfeit Music, 2002

Brain Control and Music, 2002

Power in Music, 2002

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She has given numerous seminars on the power of music which include good and bad effects of music, rock music, sensual music, music in worship and mind control through music throughout the United States and in Europe.

She is listed in various biographical listings including the Who's Who of American Women, the World Who's Who of Women, and the International Who's Who of Music. She is a member of the musical honorary society Pi Kappa Lambda.

She and her husband are presently retired in West Virginia.

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My Name is Music

Why I Went in to Music Therapy

I taught piano all of my life and I also got a bachelor's and master's degree in music education and later in music therapy at Florida State University and taught music education.

We spent five years at Monterey Bay Academy in California. While we were there I taught piano, organ and general music. We had a fine music department. There were four music teachers and we had the entire back end of the administration and classroom building behind the chapel. In our department we had a whole bank of practice rooms for student practice. We had students who did some really good work, but we had strict rules for them. For instance, the students were not allowed to bring or play "bad music" in the practice rooms. If we found them with such music in a practice room we would take the music away from them and they did not get it back. As a result, sometimes we had some very unhappy students. They always wanted to argue and their favorite argument was, "What's wrong with this music anyhow?" We gave them various answers, but usually I had secretly to agree with the students that our answers were not very good. We knew that the music was bad but we didn't really know why. As a result of this experience, I determined to go back to school and learn to know what effect music has on people so that I would have good answers for the students.

Several years later, I did just that. I went back to Florida State University. The first day I talked with one of the teachers I knew there about what I wanted to study this time and he said, "You will learn those things in Music Therapy." I said, "I have nothing against Music Therapy (although I didn't know anything about it at that time)." So I enrolled in Music Therapy and ended up getting a second master's degree (this time in Music Therapy) and a PhD in Music Therapy. I had three fine teachers from whom I learned all of the things God had planned for me. First I had Dr. Donald Michel, who was involved in the very beginnings of Music Therapy in the United States, who taught me about Music Therapy. Then I had Dr. Clifford Madsen, who is recognized in the United States, as a specialist in music research, who taught me how to do experimental music research. I learned how to and had opportunity to do my own research about how music affects people psychophysically. Finally, I had Dr. Dale Olsen, specialist in Ethnomusicology, who taught me about music in various countries and how it was used in different cultures and religions. Also, I took some classes in electronic music. All of these branches of knowledge gave me the possibility of gathering the information I have been able to share in music seminars and in this book.

I never went back to teach in an academy again. I taught Music Therapy in universities instead. However I have continued studying these things and presenting them in music seminars. This summer I had a most rewarding experience when I was invited to give three presentations at a camp meeting. It was a large camp meeting with 500 people there on the weekend, so I was speaking to several hundred people. Already at the end of the first session that I presented people came to thank me, and there were young people among them. I also talked with the young people in their own meeting. They were very receptive. When they questioned me about a certain piece of music or a certain kind of music, I told them why the

music was bad for them and they immediately accepted my answer with no argument, because they could see that there were reasons for what I said. I felt so happy at last to have "answers" for the young people.

Julie

I shall call her Julie. The first time I met Julie, she looked like she had stepped out of a bandbox. She was dressed as if she were ready to go to a special occasion. Her clothes were very neat, her hair was dressed attractively and I believe she was wearing a hat. Julie lived in a high rise building of retirement apartments. I went there with several other music therapy students to conduct a survey of elderly people who lived in this kind of situation. To reward them for doing the survey for us, we put on a little musical program for them. The residents were all pleased that we had come, with our program, and with the attention we paid them. Julie stood out from the others because of her special appearance and her friendliness. I still remember the occasion vividly all of these many years later.

It was several years after that when I saw Julie again. Again I went with some music therapy students, but this time to a nursing home. We put on a little program and visited with the clients and as we did so, each of us chose one particular client to work with regularly that semester. I was surprised to see Julie there. However she did not look so special as she had before. But I chose her for my practicum. I learned that Julie had suffered a stroke and her right side was affected, particularly her hand and arm. She was no longer able to take care of herself in her high rise apartment, so had to move to the nursing home. It was a new nursing home, very attractive, and had the best services of any nursing home in town.

However, Julie felt like she had come down in the world. She was no longer able to care for herself, but most important of all, she was no longer able to do anything for anybody else. She felt like she had been put away on a shelf. Her son was a doctor and he, his wife and two teenage children came to see her once and sometimes twice a week. But she still felt rejected and her only ambition was to get well enough to go back to the high rise apartment. The result was that she no longer cared for herself. She did not care how she looked. She didn't bother getting dressed in the morning and she didn't comb her hair. She actually looked quite slovenly.

I decided that her greatest need was to regain the use of her hand and arm. So I took big sheets of music blank paper and put songs on them, color coded to a keyboard which I had. I used all of her favorite songs. But her most favorite was unfamiliar to me. It was her song - with her deceased husband. I searched everywhere for it, but nobody knew it and it was not to be found in any music store. Finally, I had her sing it over for me a number of times and I wrote it down. So she had all of her favorite songs, including her most favorite. I did not try to teach her to read music. I just wanted her to use her fingers, hand and arm. So I taught her to play the songs on the keyboard. I left the keyboard with her all of the time, so that she could practice when I was not there.

She considered me a little bit like a granddaughter, and was happy when I came for a session with her, so the therapy was of social assistance to her.

But the main goal was to strengthen her hand and arm. At the end of the semester, we had indeed met the goal. Her right hand and arm had significantly more strength that when we started, according to instruments they had in the nursing home to measure this.

Julie and I were both happy. Music can help people with disabilities of any kind.

Josie

When it was time for me to intern in music therapy, I obtained an internship in an institution for mentally retarded. This particular institution housed the very worst cases in the state. Many were physically disabled so badly that their bodies were twisted and they were kept constantly in a bed. People with different conditions were kept in different wards. My supervisor allowed us to wander all over the institution during our orientation period and choose which clients we would like to have for our own work.

When I went in the baby ward, I fell in love with Josie. She was about 4 years old and stayed all of the time in her crib. I learned all I could about Josie from her medical records and from the nurses on her ward. It seemed that she had been born hydrocephalic (some people used to call it water on the brain.) Josie's father was in the armed forces and she received the best of attention in army hospitals. She had several shunt operations, but none of them did any good. Finally, her father had been transferred to our state, and in despair, one day father, mother, and two brothers came carrying Josie in a cardboard box and left her in the institution. Shortly afterward, the father was transferred clear across country and the family did not maintain any contact with Josie any more. There were no holiday cards or little toys hanging on her bed. It was all bare. When I first saw Josie, her head was enormous, her body, arms and legs were thin little appendages to her huge head. She could not sit up because her head would pull her over. She was the strangest little girl I had ever seen.

Then why did I fall in love with her? She had personality. She rolled all over her crib. She stood on her head.

She whistled. She did not talk. They told me that at one time she knew five or six words, but the special education teachers stopped working with her because of her big head. They did not know how to hold her and they were afraid they would drop her. So nobody paid any attention to her and she quit talking.

I was determined to work with her. I got the nurses to teach me how to hold her - including her huge head. I went down to physical therapy in the basement and got them to find me a wagon. I put a pillow in it and went after Josie. On her bed was a sign which said "Do not put Josie in a wheelchair, she will fall out." I put her, lying down, in the wagon and took her to my music therapy room. I propped her up with some mats, and Josie learned to do many things. One was to talk. Eventually we had a list of 60 some words and then we worked on sentences. I taught her to obey commands. She had a habit of throwing anything she was given on the floor like a young baby. So I taught her to put blocks in a box and to take blocks out of a box. We used music to learn all of these things. One day she completely startled me by shouting a whole sentence at me. We were working on a task, and I used rolling the ball as a reward for doing her work. She decided she had worked long enough and wanted to play with the ball. So she shouted at me, "I want the ball." I was so happy that I didn't know if I should reprimand her for being naughty or hug her.

A new special education teacher came and took an interest in Josie. She went to physical therapy and got them to find a small wheel chair. They put braces to hold Josie's head and straps to hold her in. It took just one afternoon for Josie to learn how to get around by herself in her wheelchair and then nobody could stop her. She could go anywhere.

Josie was a very strange looking, very special little girl. I loved her more than any other client I have ever had.

Bobby

While I was picking my clients at the same time I chose Josie, I met a little boy who taught me a very big lesson. I learned while doing my internship, that staff etc. pay more attention to patients who are attractive and unattractive patients do not get as much attention..

When I first say Bobby, I said “There is one boy I do not want on my list.” He was very unattractive and he did not have personality like Josie to make up for it. His one redeeming feature was his dark red hair. He had big red blotches on his face. His gums were all swollen and he slobbered thick, gooey slobbers - all over anybody who got near him, because he wanted to hug everybody. That was not my picture of a good patient to work with. But somehow, God saw that I needed to learn a lesson from Bobby and somehow, Bobby’s name ended up on my list.

I worked with Bobby with one other little boy. I used food reinforcers for them to get them to do anything, although I used music to structure their tasks. I got boxes of cereal for food reinforcers, usually Cheerios. The two boys would work quite well for Cheerios. They were both making good progress and learning to do their tasks very well.

Then, one day I went to work with the boys and when it was Bobby’s turn and he obeyed my command, I gave him a Cheerio. But he could not eat it. His gums were so swollen, much worse than usual, and his mouth was in such bad shape that he could not eat. What was I to do? I had to change my plans immediately. I believe God put the answer in my head, “Bobby will work for a hug. He likes that a lot more than Cheerios.” So instantly I gave this unattractive slobbery little

boy a hug. He was so happy. I abandoned Cheerios for Bobby from that day on. In the end, something happened to me. Yes, Bobby learned to accomplish the tasks I had chosen for him. But in giving Bobby hugs, I learned to love this unsightly, little boy

God wants us to love the unlovable. Maybe they need love more than anybody else.

James

When I finally quit going to school and found a position as a music therapist, it was in another institution for the mentally retarded. I had been working there for some time when I first met James. There were 21 clients who were so much out-of-control that nobody would work with them. They would hurt themselves and other people around them. They could tear up a room in an instant with no warning. So it was decided that these people should all be assigned to the music therapists and through the use of music, we could teach them self-control. Then other people would be able to work with them.

James was one of the ones assigned to me. He would hit his head on things such as the wall. But the thing he did most was scratch himself. The first time I met with him, he scratched my arms so deeply that I feared infection. I determined that would not happen again. So I planned a very strict program for him. The problem was that I did not see him often enough for that program to become effective. Then the worst possible thing happened. The woman who drove the van and brought James to my sessions refused to bring him any more. She said that he hurt the other clients on the van. The van driver could refuse to bring James to me, but I could

not refuse to work with him. So I had to go to his cottage (which was formerly a big barracks) to work with him. It was too noisy and rowdy in the day room where all of the clients stayed all day to attempt to do any work. So the cottage parents told me I could work with him in the dining room. It was a very large room full of long tables and benches. And a few folding chairs. I had to do something. So I took a tall conga drum with a strap on it, slung it over my back and took a clipboard with James' data sheet on it and a pen and walked across the fields to his cottage.

I put a folding chair in the corner of the room, sat James down in it, and sat on another folding chair in front of him with the drum in between us. From this moment on, James never made an attempt to hurt himself or me. I still explain it by saying that there is magic in a drum, although I believe some day, somebody will discover why the drum has the effect it does. I took James' hand and played on the drum with it. I sang any little tunes that came into my head, such as "James, James, play the drum." And other little made up songs about James. James was a well-behaved child whenever I was with him after the first drum session. Eventually, James learned to play on the drum independently, without my help. He would play at my request, and play in different ways. When it was time for his yearly rehabilitation team meeting, I had more advanced goals written for him. At that time, his parents came to me and fervently thanked me for what I had done for James. (They should have said music.) They said that I was the very first person who had ever taught James to do anything constructive in his whole life. (He was probably about 11 or 12. He could not feed himself, could not dress himself, could not go to the bathroom by himself). Some months after this James died and so music and I were the only ones who ever taught James anything constructive.

Would I say there is evil in a drum? Emphatically no. Not when I remember James. The only evil is in the way people use the drum. They could do the same thing with their hands, or on a table, or on a hollow log.

Nina and Mary

This story is about one of my student's practica when I was teaching music therapy in New Mexico University.

One semester, Nina and I decided that she would do her practicum at the nursing home, so I went with her and we looked around and talked to the activities director. She recommended Mary. Mary never came out of her room. She did not associate with the other clients. When the staff went into her room to do anything for her, she did not talk to them any more than she had to. The activities director thought that it would be good for Mary to become a little more sociable.

So Nina decided that she would teach Mary to play on the autoharp. It is not a difficult instrument to play. All one does is push a button and strum the strings. Mary did not have much trouble learning to play, and they sang some of Mary's favorite songs while they played. The music made Mary become friendly with Nina.

About this time, I was making a brochure for the music therapy department. We decided that we would put a picture of Mary playing the autoharp with Nina helping her on the front of the brochure. So Nina, fearfully, asked Mary if it would be all right for us to do that. Mary seemed happy to have her picture on our brochure. So we sent a photographer to take the picture. It just happened, by coincidence, that the photographer from the newspaper in town went there at the

same time to take pictures. When he found out what was going on, he wanted to take a picture of Mary for the newspaper also. There was so much excitement. Mary forgot all about staying in her room and not talking with anyone. She went into the cafeteria with Nina and played bingo and had a very good time.

This time, music opened up new life and enjoyment for Mary.

Faith

This story is about Faith. In this case, I am using her real name, because it is so appropriate for the story. I am sure that she would not mind.

Faith had earned a bachelor's degree in music education, but she decided that music therapy was the place where rewarding service took place and she wanted that very much. So she came to me at Phillips University in Enid, Oklahoma to do an equivalency program. That meant that she had to take all of the classes for the music therapy degree that she did not already have. That was a lot, by the way. It was not an easy thing for Faith to do, because she lived several hours drive from my school. So we made all kinds of special arrangements for her. But, she and her husband also had financial difficulties, so it took real faith and courage for Faith to do this. At one point, she dropped out of school for a period of time, and got a job in a nursing home attached to a hospital a number of miles north of where she lived.

She was allowed to work as a music therapist although she had not completed her degree and did not have her credentials. Very often she would call me for advice about how

to work with a client. One day she called and told me about an elderly lady who had two terminal illnesses, I believe they were multiple sclerosis and emphysema. They were in advanced stages and the biggest concern was the enormous amount of pain the lady suffered. So, often Faith and I had telephone conversations about how she could relieve her lady's pain with music. Then, one night Faith called me and said that she had good news and bad news. Her lady had died that night before. Faith refused to go home when it was time to go, because she saw that her lady could not live through the night. The family were close by the bed. People were coming and going. Faith stood at the foot of the bed and sang. Several times, somebody would stop and say, "Why are you singing? Can't you see that she is in a coma. She can't hear you." Faith would answer, "I don't know if she can hear me or not."

And then the lady died. After a short time, the husband and sons sent for Faith to come to a small room to talk with them. They said that they appreciated so much all that Faith had done for their wife and mother. She had been so good to her and the music had helped her so much. Then they told Faith that during the last song she sang (which was The Lord's Prayer) right before the lady died, tears were running down her cheeks.

And to show their appreciation for the work Faith was doing, the family set up a memorial fund to help Faith finish her school work to become a real music therapist.

Do you believe that Faith's lady heard her sing The Lord's Prayer?

Bo

Just two brief stories to close the stories. These happened during the time I was working at the institution where James lived. The first one is about Bo. The only real point to the story is that here was a boy who loved music so much.

Bo was retarded. He was legally blind and they tied glasses on him, but he usually took them off. He was not a bad looking boy. And he dearly loved music. So he dearly loved me. His grandmother gave him a cassette recorder and cassette tapes. He knew how to work it and he went around recording music every place. He would record the TV in his cottage. He would ask me if he could record the music in our music therapy sessions. I always let him. The only trouble was that because he could not see very well, he often broke his tapes. So I became his tape doctor. He would come to my office, calling “Juanita, Juanita.” And I would splice his tape back together where it had broken. So I became somebody special to him for several reasons.

When I quit working at the institution to go to teach music therapy in Eastern New Mexico University, the principal of the school had a party for me. It was held in a great big room and all of the clients I worked with were invited to it to tell me goodbye. They had refreshments and all of the clients came around and told me goodbye. It was a very moving experience and a rare experience I will not forget. But there was one really interesting thing that happened.. Bo would not tell me goodbye. He did not come to me and when I went to him and told him goodbye, he turned his head and would not answer me. Bo, who was always so happy to see me. This was just too big a thing for him; he was losing his very special music person. I hope that he got to have much music after I was gone.

Billy

The last story is very short, but it is very special to me. When I was working at the institution where James and Bo lived, I had a client who was a very happy, lively boy, named Billy. Billy was mentally retarded with many of the problems that go with it. But one of his special problems was that he could not remember anything. I could tell him something and turn around and he had already forgotten it. Most of my clients knew my name and they were always happy to greet me by name if they met me on the grounds or when they came to music sessions.

But Billy couldn't remember my name. There was just no way to teach it to him. He did not have that memory capability. But he was always happy to see me and anxious to greet me. So sometimes I would see him at some distance on the grounds and he would always be waving his arms and shouting at me, "Hi Music. Hi Music."

So my name is Music. I like to think that God gave me that name when I was born and that is really my name. Maybe it is to God as well as to Billy. And it makes me so happy, that I always want to use all of the gift of music that God has given me for His glory.

Power of Music

Chapter 1

There is truly power in music. Music itself has effects on people which take place whether or not they believe it or are aware of it. Some of these effects can be measured objectively. Some of them are dangerous and detrimental, and some of them are beneficial. Some of the effects of music as they have been studied by various scientists will be described in this study.

There are people who think that there is no power in music. They believe that music has no effect on them, and they are often very vocal in expressing their belief. The reason they are vocal is because they are afraid that their favorite music will turn out to be in the detrimental class. It is safer for them to pretend that it does not matter what kind of music you listen to, and what kind of music you use in worship. If music does not have objectively measurable effects, then it all boils down to a matter of taste, what kind of music you like. Such people claim that there is no good or bad music as such, it all depends on the use made of it.

It seems that the vehemence of the differences in such taste should in itself warn us that music does have a strong effect on us. If there were no kick to it, no one would have very strong opinions about it. There may very well be things in life that are neither good nor bad in themselves, but are good or bad as they are used. Music is not one of them.

One author addressed this objection in this way: “The whole premise of using secular music as a vehicle to carry a sacred text is based on the erroneous assumption that music itself is neutral. The only people in the history of music that have promoted that idea are twentieth-century Christian apologists for CCM. No secular musician or music historian of any age has ever believed that music is neutral. Every generation except this one has realized the power and influence of music without or apart from the words.” (Internet. Back)

If music in itself has measurable effects, then it is just not true that it does not matter what kind of music we use. If music has any effect at all, then there is good and bad music, and we must examine music to find out which is good and which is bad. It cannot be a question of anyone’s taste or anyone’s opinion. Combining good Christian lyrics with the adversary’s music does not sanctify the evil. It defiles the good.

There are many ways in which the power of music may be seen. “Music has the power to by-pass our conscious focus of attention. We can actually become the music. And conversely, we are what we listen to” Beaulieu (1987, p. 14). Beaulieu claims that people can be recognized by the type of music they listen to. An illustration of this occurred when he was in music school where there were people who liked to listen to only Bach and other people who listened to only Beethoven. He and his friends sat in the student lounge and picked out the Beethovens from the Bachs. The Bachs always walked fast with a bounce. The Beethovens walked slower, more straight forward and always looked very serious.

Scott (1958) recognized that the prevailing theory is that styles of music are merely the outcome and expression of civilizations and national feelings - that is the civilization comes first, and its characteristic species of music afterwards. But Scott believed that the truth is actually the reverse: an

innovation in musical style has invariably been followed by an innovation in politics and morals.

The Ayatollah Khomeini must have believed this because when he became the leader of Iran one of his first acts was to outlaw all forms of music other than traditional Iranian according to Beaulieu (1987, p. 15). The results of such actions appear to be long-lived. The author met two Iranian ladies in Sweden who still wear scarves on their heads. When questioned, they said they had been wearing them ever since commanded to do so by Ayatollah Khomeini, even though they are now living in Sweden and they did not wear them before the time of the Ayatollah.

A number of governments have been convinced that music could be used to inculcate ideology in their citizens. One example is the musical manipulations of the Stalinist regime in the 1930's. Shostakovich claimed to have made professional sacrifices in order to maintain peace with the bureaucracy.

After the revolution in China in 1966 Chairman Mao declared flower gardens and music with a beat to be unlawful. He promoted revolutionary operas such as the Red Lantern which were designed to lead to total allegiance to socialism.

From his log cabin in the woods, Thoreau warned that music can destroy civilization. "Even music can be intoxicating. Such apparently slight causes destroyed Greece and Rome, and will destroy England and America" Tame (1984, p. 10).

From ancient times up to the nineteenth century, these theories were quite widely accepted. The philosophers of ancient China, India, Egypt and Greece all would have agreed with Thoreau. They explained in detail what music would maintain the welfare of the state and the well-being of the individual. They also warned in detail what music would have deleterious effects on both individual and nation.

Confucius condemned several styles as morally dangerous. “The music of Cheng is lewd and corrupting, the music of Sung is soft and makes one effeminate, the music of Wei is repetitious and annoying, the music of Chi is harsh and makes one haughty” (ibid. p. 14).

In addition, music could also affect entire nations: “If one should desire to know whether a kingdom is well governed, if its morals are good or bad, the quality of its music will furnish the answer” (ibid., p. 37). Confucius thought that music should be one of the first elements of education and that either its loss or corruption was the surest sign of the decadence of a nation.

In fact, musical science was considered so important in ancient China, that the government prescribed rules of music by general decree. It fixed the fundamental note Kung, and the dimensions of the pipe which gave it, which served as a universal standard of measurement. This was carved on public monuments. Each founder of a new dynasty carefully created a new music in order to give a new character to his empire and traveled through the land to be certain it was used exclusively. In *Li Chi*, one of the Chinese canonical books, it tells that the music of Emperor Yao was sweet and pleasant, that of Chun tried to imitate that of Yao's, that of Hsia was grand, noble and majestic, that of Shang and Chou was masculine, courageous and active. D'Olivet (1987, p. 58).

In Egypt, the laws controlling music were engraved in the temples.

Plato claimed that the corruption of the Athenians began when they abandoned the ancient musical laws. He believed that music should be considered one of the first elements of education, and that the state should regulate the musical education. He thought that inclinations of men could be recognized by the type of music they liked or admired. And further that music had an irresistible influence on the form of

government and that no change could be made in music without making a corresponding change in the constitution of the state. (ibid., pps. 59, 43).

The author heard about some children in England who hear only baroque and earlier music in both their school and home. They are deliberately being protected from rock music. The report is that they are very healthy and well-behaved children.

In addition, the author met a family in Finland with a two-year-old son. After spending four hours in the presence of the child, the author was astonished at how well behaved the child was and questioned “How can this be?” Part of the answer was that he has heard only classical music in the home and has been protected from rock music outside the home as much as possible.

Considering the actions of Ayatollah Khomeini, Beaulieu (1987, p. 35) comments: What would happen to American reality if we passed laws that people could only listen to early country and western?”

Even though we have no such laws regulating music, America has a form of music which has permeated the country and has spread throughout the whole world. If it is indeed true that an innovation in musical style has invariably been followed by an innovation in politics and morals, what are the effects which rock music is having on our country and the world? Perhaps Thoreau’s prophecy that music will destroy England and America should be examined.

Psychophysiological Effects of Music

There have been and continue to be many studies on what the precise results of music are as related to the mind and body.

These studies have been performed under controlled conditions in the attempt to further scientific understanding. They are not based on the desires of the scientists to prove that their favourite kinds of music are superior to others. Rather, they have been undertaken using scientifically valid methods of measuring the effects of music on the human being.

A number of experiments have been concerned with the effects of musical stimuli on the digestive system. Changes in digestion, internal secretions, and even assimilation and nutrition have been recorded. Tame (1984, p. 136). The use of dinner music in restaurants is of long-standing. Although some may doubt the effects of music on digestion, apparently business people are more pragmatic, and depend on the effects of music to enhance their profits.

Tarchanoff found an effect on muscular activity which increased or diminished according to the nature of the music played. (ibid., p. 137).

Portnoy (1961) summarized his findings by stating that music can change metabolisms, affect muscular energy, raise or lower blood pressure, and influence digestion.

The circulatory system also seems to be strongly affected by music. Byers and Smyth studied cardiac surgery patients. They found that a music intervention during the first postoperative day decreased noise annoyance, heart rate and systolic blood pressure. Significant changes in the circulatory system under musical stimuli have been so great that music has been used effectively for therapeutic indications. Other experiments show that listening to music can measurably affect heart rate, and therapeutic exposure to certain kinds of music decreases heart rate significantly. Beyond this, there is abundant evidence that music can decrease blood pressure as well as heart rate, and even cause changes in plasma stress hormone levels. Some types of music can have the opposite

effect. Gerra et al (1998 pps. 99-111) performed in Italy an experiment with 18-and 19-years olds using techno-music. Techno-music was found to be associated with a significant increase in heart-rate, systolic blood pressure and significant changes in self-rated emotional states. Watkins (1997, pps. 43-50) reviewed research on the effects of music and reported findings. He suggested that “music therapy may be useful in a wide range of clinical settings with patients experiencing health problems as diverse as hypertension/cardiovascular disease, migraine headaches, and gastrointestinal ulcers.

The effects of music on the respiratory system go far beyond what one might imagine, and are certainly based on the music itself and not merely dancing and toe-tapping. Many studies have measured how music influences respiration. Music has been shown to enhance respiration even among mechanically ventilated patients, thus providing an important therapeutic device.” Tame (op. cit.)

Muscular activity and potential are also increased or decreased under the influence of different types of music, and this has been studied by several researchers. Research by Tarchanoff, Tame (op. cit.) revealed what specific types of music have the influence of increasing or diminishing muscular energy. Playing one kind of music can make you stronger. Playing another kind can make you weaker.

Several skin changes can be measured under exposure to music. Skin temperature changes have been noted in people listening to music. In a study by McFarland (1985, p. 255) one hundred psychology students listened to music while their skin temperature was measured. “Arousing, negative emotion music terminated skin temperature increases and perpetuated skin temperature decreases, whereas the calm, positive emotion selection terminated skin temperature decreases and perpetuated skin temperature increases.”

Other kinds of stress, such as galvanic skin response, are clearly in evidence. Such indicators suggest a powerful effect of music not only on the body, but on the mind. Skin response is the principle upon which lie detection is based. There is a direct correlation between measurable skin stress and the state of mind produced by music. These correlations are of such magnitude that they have been therapeutically significant. Peretti & Swenson (1974 pps 278-83).

Music has been shown by many studies to be an effective treatment for pain. Gerra et al (1998) in their examination of the effects of techno-music found a significant increase observed in beta- endorphin, adreno-corticotrophic hormone, plasma norepinephine, growth hormone, and cortisol. The conclusion was that listening to techno-music induces changes in neurotransmitters, peptides and hormonal reactions related to mental state and emotional involvement. Music cannot only lessen pain, but can change your emotional or mental state, and actually even help you to grow. Music is being used in the control of pain in hospice care and to reduce postoperative pain.

A study of the effects of music on headache McElwain (1992) showed a significant difference in the number of subjects who reported that their headache was gone after a 30-minute session of music and Somatron. All subjects with stress headaches reported their headache was eliminated. A Somatron is an acoustic massage reclining chair. The music used was recorded American Indian wooden flute music.

Music has a variety of effects on the brain. These include influence on the neural networks of the brain, changes in the balance of brainwaves in both hemispheres, and activity in paralimbic brain regions. The author has conducted a number of studies on the effect of music on brain waves, including a study for my doctoral dissertation. Some of the things revealed indicated that musicians process music

differently than non-musicians. Musicians produce significantly more alpha brain-waves than non-musicians. The two hemispheres of the brain process music differently. These influences have also been used in therapeutic situations, in the treatment of depression, anxiety and stress, and in mood improvement. Music may often be a cure for insomnia, in one study by Mornhinwet (1995, pps 248-54).

The many and varied effects of music on the body and mind have given rise to the development of many specific therapeutic situations. Besides mood improvement, and curing anxiety and insomnia, music has been used with many specific indications. Pacchetti et al (1998, pps. 57-67) used active Music Therapy which utilized instruments structured to correspond to all sensory organs, with Parkinson patients. Music Therapy had an improving effect on emotional functions, activities of daily living and quality of life. The conclusion was that “Music Therapy, operating at a multi-sensory level, stimulates motor, affective and behavioral functions.” Ezzone et al (1995, pps. 551-6) studied the use of music during high-dose chemotherapy administration. They found “that music helped to lessen nausea and vomiting.” A study by Hanser and Thompson (1994, pps. 265-9) found homebound elders who were experiencing symptoms of depression, distress, and anxiety, when presented with music, performed significantly better on standardized tests of depression, distress, self-esteem and mood.

Souson (1997, 31-40) analyzed the effect of music on mood and memory. Interestingly enough, his analysis revealed that the mood of the participants was influenced by the music played, and not by the lyrics.

Two authors, Lingerman (1983) and Scarantino (1987), have compiled lists of music for specific uses in daily life. Examples include:

(1) music for physical energy should be music with stronger rhythms, peppy tunes and powerful contrasts. However, do not play this music too long or too loudly because you can shock and exhaust yourself.

(2) music for anger: strong music to release anger or quiet music to calm anger.

(3) music for hyperactivity. You may feel wound up like a tightly coiled wire. Music to use will be more quiet, melodically pleasing and slower in rhythm and pacing.

(4) music for depression and fear. For dejection and negative feelings play music which will induce sleep. Other music can pierce through melancholy, fears and doubts.

(5) music to relieve boredom means music which will arouse new enthusiasm.

(6) music for strength and courage: powerful music will cause increases of blood flow, speed of circulation and increased muscular energy and metabolism.

(7) music for relaxation and reverie will be quiet and perhaps nostalgic.

(8) music for love and devotion can arouse understanding and discernment that will fill relationships with joys and overcoming.

(9) music for clear thinking and mental power will be clear melodically and rhythmically. Much of the music of the baroque period is ordered and melodic with few surprises.

(10) music for waking up may be beautiful, quiet pieces which bring you back from sleep slowly, perhaps music for strings or flute. If you are prone to going back to sleep, you might like something more peppy, bright and airy.

(11) music while planning your day should be in the background; it should be joyous, transparent and clear, not heavily orchestrated or dissonant.

(12) music with meals: choose happy music that is light and airy, avoid heavy, loud music and large contrasts. Music that is pleasing to the ear heightens the taste buds and both work to promote good digestion.

(13) music for insomnia; quiet music for flutes, harps or strings.

(14) music to quiet your home will treat stress, worry and high-strung states. Lingerman (op.cit.) says that it is very lovely to sing to your children, especially at bedtime.

(15) music to release a child's energy: avoid stressful, clashing sounds; beautiful, rhythmic music helps concentration but chaotic sounds will make them lose concentration and become jumpy.

(16) humor in music: music can help you unwind with a chuckle.

Music has become accepted as a therapeutic intervention worldwide. Historical studies show that this has always been true if only in an informal way. Now Music Therapy is a recognized and well-organized profession which reaches out to a broad range of populations and applications. Some of the people with whom music therapists work include mentally ill, mentally retarded, geriatrics, physically disabled, visually impaired, hearing impaired, juvenile delinquents, those in criminal correction systems, people in hospitals, coma and brain-injured patients. Music is used with childbirth and in kidney dialysis centers. Music is used for medicinal purposes more and more frequently.

In the summer of 1991, the U.S. Senate had a hearing on music and aging. One aspect which was particularly emphasized was the use of music therapy with Alzheimer's patients.

There are many everyday examples of power in music.

A mother sings a soft, soothing lullaby and a baby falls peacefully asleep. A student arrives home full of tension from a stressful school day and a few minutes of light flute or string music drains the tension and leaves her relaxed but alert.

A man is tired in the morning and dreads the day of work ahead of him, but a peppy march stirs him with energy for the day.

A young boy bursts through the front door full of anger, but when he hears Tchaikovsky's 5th Symphony playing on the stereo, his anger is released by the powerful music.

Young students may be restless and find it difficult to settle down to study. A recording of a Bach Brandenburg Concerto or a Scarlatti Sonata or maybe Handel's Water Music will help the mind to focus, to plan and execute its thoughts.

Waking up to a clock radio which is playing beautiful, quiet music which brings one slowly into a new day can be helpful. If string or flute music puts you back to sleep, try something a bit more peppy. Happy music that is light and airy played during meals will promote good digestion. A woman wakes in the middle of the night; restless, unable to go back to sleep, she reaches down and pushes the play button on her cassette recorder. In a few minutes she drifts off to sleep to the sounds of piano and flute improvisation mingled with sounds of ocean waves. A woman with a severe headache listens to a recording of American-Indian wooden flute for thirty minutes and goes on her way refreshed, headaches forgotten and gone. A teacher leaves the classroom at the end of a rather difficult day feeling dull, lethargic, slightly depressed. In her car she reaches over to turn on the car radio which provides buoyant strains of Mozart. In less than a

minute's time she is smiling and enthusiastic about the rest of her day.

It is simply undeniable that music has strong effects on the human being, on both mind and body. There is therefore good and bad music. Good music is music which has the desired effect in any given situation. Bad music is music which has an effect different from the one desired in any given situation. All music is not appropriate in every situation.

As I have given seminars on the effects of music over the years, one thing has become particularly clear. People do not realize what the effects of music on them actually are. It is quite typical for people to vehemently declare that a certain piece of music is relaxing, when the results on the screens of testing instruments show before an entire audience precisely the opposite effects. Instead of relaxation, we note such things as increased skin stress, rise in heart rate and blood pressure, decreased skin temperature, and increased brain-wave activity. Music has a great effect on each and every one of us, but very often we are mistaken about what that affect is.

The effects of music are psychophysiological, and measurable by medical and psychological means. The effects of music are symptoms, just like other psychophysiological symptoms of wellness and illness. We do not disagree with the laboratory tests when we go for a checkup. Nor should we think that we know better how music affects us personally, than do those who have experimented, measured and analyzed the effects of music on thousands of people and drawn scientifically based conclusions.

God's Music Power

Music is a very special gift of God which He gave to us out of love. It is one of the beautiful gifts which is meant for our enjoyment.

In addition to being beautiful, God made music powerful: “...as the children of Israel, journeying through the wilderness, cheered their way by the music of sacred song, so God bids His children today gladden their pilgrim life. Song has wonderful power. It has power to subdue rude and uncultivated natures; power to quicken thought and to awaken sympathy, to promote harmony of action, and to banish the gloom and foreboding that destroy courage and weaken effort.” (White, 1946a, p. 496).

The chapter entitled Song Evangelism in the book *Evangelism* includes many examples of the power of music. An examination of some of them may be beneficial.

Modern research strongly confirms one of them which was first published in 1903. “There are few means more effective for fixing words in the memory than repeating them in song” (ibid.).

Music plays a role in winning souls. “It is one of the most effective means of impressing the heart with spiritual truth... Song is one of the most effective means of impressing spiritual truth upon the heart... There is great pathos and music in the human voice, and if the learner will make determined efforts, he will acquire habits of talking and singing that will be to him a power to win souls to Christ” (ibid., pps. 496, 500, 504).

Use music against discouragement. “Song is a weapon that we can always use against discouragement... If there was much more praising the Lord, and far less doleful recitation of discouragements, many more victories would be achieved” (ibid., p. 499).

Use music to resist temptation: “When Christ was a child like these children here, He was tempted to sin, but He did not yield to temptation. As He grew older He was tempted, but the songs His mother had taught Him came into

His mind, and He would lift His voice in praise. And before His companions were aware of it, they would be singing with Him. God wants us to use every facility which Heaven has provided for resisting the enemy...When tempted, instead of giving utterance to our feelings, let us by faith lift up a song of thanksgiving to God” (ibid., p. 497).

Music can prevent idolatry. “The service of song was made a regular part of religious worship, and David composed psalms, not only for the use of the priests in the sanctuary service, but also to be sung by the people in their journeys to the national altar at the annual feasts. The influence thus exerted was far-reaching, and it resulted in freeing the nation from idolatry” (ibid., p. 497).

There is also instruction to sing the law: “Accordingly, Moses directed the Israelites to set the words of the law to music. While the older children played on instruments, the younger ones marched, singing in concert the song of God’s commandments. In later years they retained in their minds the words of the law which they learned during their childhood. If it was essential for Moses to embody the commandments in sacred song, so that as they marched in the wilderness, the children could learn to sing the law verse by verse, how essential it is at this time to teach our children God’s word!” (ibid., pps. 499, 500).

Music will provide a connection with God. “There must be a living connection with God in prayer, a living connection with God in songs of praise and thanksgiving... Let us do everything in our power to make music in our homes, that God may come in.” (ibid., pps. 498, 500). This is the greatest, most important power of music. “The highest mission of music is to serve as a link between God and man. It builds a bridge over which angelic hosts can come closer to mankind.” Lingerman (op. cit., p. 63).

We find this same use in the counterfeit music. “The purpose of all real music is to so lift man that he will find and commune with the Holy Grail (the divine godhead) within himself.” Heline (1986, p. 107).

Music brings heaven’s gladness to man. “With songs of thanksgiving He (Jesus) cheered His hours of labor, and brought heaven’s gladness to the toil-worn and disheartened” (White, 1946a, pps. 498-499).

We glorify God by singing. “God is glorified by songs of praise from a pure heart filled with love and devotion to Him.” (ibid., p. 510).

God sings in joyfulness over us. “He will rejoice over thee with joy: He will rest in His love, He will joy over thee with singing.” Zeph. 3:17. “The Father Himself joys over the rescued one with singing. What a holy ecstasy of joy is expressed in this parable” (ibid., p. 500).

Following is a list of God’s powerful benefits of music:

Impresses truth on the heart.

Memory.

Subdues rude and uncultivated natures.

Quickens thought.

Awakens sympathy.

Promotes harmony of action.

Banishes gloom and foreboding.

Frees a nation from idolatry.

Provides a connecting link with God.

Uplifts thoughts to high and noble themes.

Inspires and elevates the soul.

Wins souls.

Drives the enemy away.

The Language of Music

Chapter 2

There is a long-standing discussion among musicians and others as to whether or not music is a universal language. However, the participants in this discussion all recognize that music is a language. Some think that people understand music only in the context of their own culture. Some people claim that music has no intrinsic meaning or moral effect but is amoral. Others claim that music has much meaning and different music has different effects, such as happy, sad, uplifting, exhilarating etc. concluding that music has many differing and definite meanings. For example, “That was happy music, that was mournful music, that was patriotic music,” etc. An understanding of what the language of music really is should resolve these issues.

In this chapter, an attempt will be made to determine what the language of music is and how it functions. This is important because it explains the effects of the devil’s counterfeit musics.

Music has a strong influence on human beings. Therefore, we need to learn to control music, to use it for the effects we want to promote in ourselves at any given time. Some music may be good for one situation and bad for another. If we consider why music has the power it does, we will be better able to choose the kind of music we need to reach our desired goals.

There have traditionally been various concepts of musical language. Most have thought that music is of one of two types. The first is pure or absolute music, which is abstract, and this is represented, for example, by the music of Bach. The second is music that could be used to make a program or story or in some sense paint a picture. Albert Schweitzer (1955), however, wrote two volumes in which he analyzed the meaning in Bach's music. He says that the musical phrase does not merely fit more or less the structure of the poetic phrase but is identical with it. He uses more than a hundred pages to define in detail Bach's musical language. He tells the meaning of musical phrases, rhythms, pictorial themes, and motives in exact detail. Schweitzer has been the accepted authority on this for many years. However, others believe that the language of music is even more involved than even Schweitzer maintains.

Johanssen (1990) says that when Marshall McLuhan proposed that "the medium is the message" he was only expressing what musicians have known for a long time. "If we think of music as a kind of lubricant and sweetener to get the words 'across,' we grossly underestimate the nature of music. If we are really concerned with a musical witness we must make sure that religious texts have something to say, and then use only music (medium) that is conformable to that which is being sung. If the gospel is to be witnessed to, the art form itself must effectively reflect it. The words (theology) and music (art) must match." (p. 42).

An example of mass media being the message occurred at Waco where the media and the FBI proved that the message is technology.

"And the technology of the media, reduced to its essential elements, is an amplifier. Not merely of images and sounds, but of emotions, conflicts, hatreds, misunderstandings. The fatal shots fired into it on February 28 emerged on April

19 in death for 81. The emotional content and conflict was electronically sampled, re-reverberated, supercharged, re-mixed. It was manipulated for the high sharp notes... and these were stepped up, distorted, and recirculated yet again as feedback.

It is sad that the Great Communications Network should only amplify and then communicate mainly the miscommunications. The impact made by the media pack was ubiquitous, all-pervasive, insidious, and unavoidable.... The amplifier effect - news, than reaction to the news, then reaction to the reaction creating more news.” Bailey & Darden (1993, pps. 203-205). And now people either feel they really have no idea what happened at Waco or they uncritically accept all of the media communication.

How and why is the media the message in music? The music carries the message. Therefore, it must have inherently the characteristics of what the words mean. How does it do this? Consider emotional content.

Tame (op. cit. p. 137) discusses physical and emotional effects of music. Consonant and dissonant chords, different intervals, and other features of music all exert effects on pulse and respiration. Blood pressure is lowered by sustained chords and raised by crisp, repeated ones. The larynx tightens during a descending series of chords. The larynx is influenced by man’s emotions and thought processes. Music affects the body in two distinct ways: directly, as the effect of sound upon the cells and organs, and by affecting the emotions, which in turn influence bodily processes.

Tame (ibid., p. 146) further proposes that words are mere symbols of real things, ideas, etc., only symbols of real inner feelings. On the other hand, music conveys the very emotional essence or reality. In other words music actually conveys the emotion itself, not just a symbol of it.

What effect does this have? Tame (*ibid.*, p. 146) makes an interesting claim: “Who can doubt that music influences our emotions? It is surely true that music is only listened to in the first place because it makes us feel something. But now this is very interesting, for if music gives us feelings, then these feelings - of uplift, joy, energy, melancholy, violence, sensuality, calm, devotion, and so forth - can certainly be said to be experiences. And the experiences which we have in life are a vitally important factor in the moulding of our character... Music moulds character.”

Ellen G. White (1897) is even more emphatic. She says “The low, common, pleasure parties, gatherings for eating and drinking, singing and playing on instruments of music, are inspired by a spirit that is from beneath.” After naming several other things, she continues “The greatest evil of it all is the permanent effect these things have upon character.”

Scott (*op. cit.*) is clearly in agreement. “It (music) is so insidious that it suggests while the listener remains unaware of the fact. All that he realizes is that it awakens certain emotions, and that in degree those same emotions are always awakened by the same or similar musical compositions. Music, therefore is constantly suggesting to him states of emotions and reproducing them in him, and as emotional habits are as readily formed as, or even more readily than, other habits, they eventually become a part of his character. It is obvious that Aristotle was aware of this when he wrote that ‘by music a man becomes accustomed to feeling the right emotions.’”

Johansson (*op. cit.*) believes that music must contain both the emotion and the intellect and neither should be stressed at the expense of the other. He says that the gospel song is emotional through and through with no concern for intellectual qualities. Victorian hymns and anthems are strongly cloying, sentimental and sweet. Much late 19th and early twentieth century American church music centers on the

emotional and the main feature of pop-gospel rock is an emotionalistic drive.

Tame (op. cit. p. 155) also claims a moral effect for music.

All of this leads to the conclusion that the communication of musical language is more than the formal intellectual type of communication, but it also communicates feelings and emotions.

Clynes (1971) has spent many years studying how emotions are communicated in daily life, music and the arts. He studied the biologic basis of communicating emotion. He invented a machine with which he can record the subtle ways of touch expression for different emotions, expressed with the pressure of a finger. He uncovered genetically-programmed brain and nervous system patterns for basic emotions like joy, anger, grief, and love. He found that he could identify and measure different emotions by finger pressure, just as one can measure and print out brain wave production or other body functions. He calls these sentics and the machine he developed a sentograph. The emotions he worked with were anger, hate, grief, love, sex, joy and reverence. Each emotion produces a different shape and the print-outs are called a sentogram. A large number of subjects were studied. Consistent results were achieved regardless of age, gender or social strata. Then, thinking there might be cultural biases, he conducted the same study of essentic form in Mexico, Japan and Bali. The same results were achieved. The only problems were when no really adequate word could be found in translation. For example in the Balinese language there was no word for hate. "Results of measurements of the Japanese and Balinese essentic forms confirmed the similarity of different cultural groups and supported the view that essentic forms are characteristic of human nature, regardless of race and culture. This is, of course, of inestimable value for the communication of

emotions and qualities among all people of the earth. It is a documentation of our brotherhood, in terms of our common inheritance of unchanging, pure qualities of emotions and thus expressive forms, which are potentially programmed, so it seems, into every man.” (ibid., pps. 50, 51).

Thus we find that the same emotions are found internationally and that music communicates actual, not symbolic, emotions directly. This appears to be a strong foundation for the statement “Music is a universal language.”

The next consideration is to discover how music can do this. Here, again, this has been studied extensively by Cooke (1959). Cooke analyzed extensively many musical examples “to establish the terms of its vocabulary and to explain how these terms may legitimately be said to express the emotions they appear to” (ibid., p. 34). He started with the basic material, notes of definite pitch, and showed “that musical works are built out of the tensions between such notes. These tensions can be set up in three dimensions - pitch, time, and volume: and the setting up of such tensions, and the colouring of them by the characterizing agents of tone-colour and texture, constitute the whole apparatus of musical expression.” (ibid., p.34). The basis of the tonal tensions is the harmonic. A single note sets up a harmony of its own, and this harmonic series has been the (unconscious) basis of Western European harmony and the tonal system. This is the source of the tonal tension. Certain tones pull toward other tones. Cooke explains this at some length on page 40 and following if the reader is interested or a good music theory book will have an explanation.

Cooke found that specific things in the different elements produce specific emotions and he gives many musical examples to illustrate this. In order to help the reader gain at least a small understanding of how these elements work, some examples will be given of each one. On pages 89 and 90,

Cooke summarizes the affects of the different tones of the scale as follows:

Tonic or first note of the scale is emotionally neutral, context of finality.

Minor Second: semitonal tension down to the tonic; in a minor context spiritless anguish.

Major Second: pleasurable longing, context of finality.

Minor Third; stoic acceptance; tragedy.

Major Third; concord, joy, pleasure.

Normal Fourth; as a passing note, emotionally neutral. As a semitonal tension down to the major third, pathos.

Sharp Fourth; devilish and inimical forces. Used in connection with the devil and evil.

Dominant Fifth: emotionally neutral.

Minor sixth; tension down to the dominant; active anguish in a context of flux.

Major sixth; as a passing note, emotionally neutral. As a whole-tone tension down to the dominant, pleasurable longing.

Minor Seventh, mournfulness.

Major Seventh; violent longing, aspiration.

Volume:

“The louder the music gets, the more emphasis is given to what is being expressed; and naturally, the converse holds good - the softer, the less emphasis...When we get to pp or ppppp (as soft as possible) the composer achieves the emphasis of secrecy, forcing what he has to say upon our attention by making us strain our ears. In this way, Tchaikovsky stresses his despair at the end of his Pathetique

Symphony, and Delius emphasizes the unutterable nostalgia which ends most of his works.” (ibid., p. 96).

Time:

In music time expresses the speed and rhythm of feelings and events: the state of mental, emotional, or physical animation. In music there is duple and triple time - one strong beat and one weak beat, and one strong beat and two weak beats. As a general rule duple rhythm is more rigid and controlled, triple rhythm more relaxed and abandoned.

Rhythm

Rhythmic accent throws emphasis on a given note in the scheme of tonal tensions and thus qualifies the emotional expression of a phrase of two or more notes, possibly being expressive of a burst of anguish. This is where syncopation can play a large role, especially in rock music.

Tempo

Tempo is the speed at which a piece of music goes; the faster the more animation. “The effect of tempo on emotional expression is clearly all-important, since every basic emotion can be experienced at many different levels of animation.”(ibid. p. 99). Joy may be tumultuous, easy-going, serene depending on the tempo. Despair may be hysterical or resigned.

Even or jerky tempo also make a difference.

Pitch

Pitch also has an effect on emotions. Primarily pitch can rise and fall. To rise in pitch in the major is normally to express an

outgoing feeling of pleasure, assertiveness, expressions of courage, battle music, etc. To fall in pitch in the major is normally to express an incoming feeling of pleasure, such as an acceptance of soothing comfort. To rise in pitch in the minor is normally to express an outgoing feeling of pain, possibly excited, aggressive affirmation of or a portent against, a painful feeling. To fall in pitch in the minor is normally to express an incoming feeling of pain: fierce despair, slow and loud, subjection to fate, also slow and loud.

These are a few examples of what the basic terms of musical vocabulary communicate to us. For an in-depth study, the reader is referred to Cooke (*ibid.*). The presence of emotions in the elements still remains when they are put in the context of a piece of music. Cooke (*ibid.*, p. 211) says, “Music is no more incapable of being emotionally intelligible because it is bound by the laws of musical construction than poetry is because it is bound by the laws of verbal grammatical construction.”

Similar theory has been known in India for many centuries. The Indian music tradition enunciated moods or emotions as early as the 1st or 2nd centuries and still continues. Their basic emotions are love, humour, pathos, anger, heroism, terror, disgust, wonder and serenity. They believe that it is a musician’s task to evoke a particular emotion or mood. (Internet: Culture)

The reason music has such strong effects on us is because the emotions are inherent in the music. Research confirms this. A study by Maher (1980, pps. 309-27) ((examined only musical intervals. Ratings for seven out of 14 musical intervals were discriminated in psychological effects. A study by Alexander et al (1980, p. 318) confirms that music improves emotional awareness. McCraty et al (1998, pps. 75-84) supplied four types of music to 144 subjects. “With grune

rock music, significant increases were found in hostility, sadness, tension and fatigue, and significant reductions were observed in caring, relaxation, mental clarity, and vigor. After listening to designer music (music designed to have specific effects on the listener), significant increases in caring, relaxation, mental clarity, and vigor were measured, significant decreases were found in hostility, fatigue, sadness and tension.”

Krumhansl measured psychophysiological responses to sad, fearful, happy and tension in music. He claims that the results show that music elicits emotional responses in listeners rather than simply expresses emotions that listeners recognize in the music. Ohno (1987, pps. 522-28) goes one further in theorizing the intimate contact between music and the human body. He believes that musical compositions parallel that of the coding sequences of the genes.

To summarize: In depth musical analysis by Cook (op. cit.) shows that the specific elements of music produce specific emotions. Clynes (op. cit.) has conducted extensive research which demonstrates that the same emotions are produced in scientific research worldwide. Tame (op. cit.) says that when listening to music, musical communication takes place directly through the specific emotions entering the listener. This confirms the theory that music is a universal language. This also explains why there is good and bad music, why music is not amoral, why some music has deleterious effects. This explains the effects of the devil’s counterfeit musics, such as rock, country and contemporary Christian. If people understood this, it would make a difference in the arguments about what music is appropriate for church worship. This is true of all music. It will be beneficial or harmful. One needs to exercise caution in choosing music for one’s home, for one’s church and any environment in which one spends time. Music can qualify or disqualify for heaven.

Demon Possession and Mind Control

Chapter 3

“And there was war in heaven. Michael and his angels fought against the dragon: and the dragon fought and his angels. And prevailed not, neither was their place found any more in heaven. And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him.” Rev. 12: 7-10.

The devil and his angels have been present in the earth ever since that time; traces of their presence and activity may be found throughout the entire history of the Bible, particularly during the time when Christ was on earth where we find numerous accounts of Christ casting demons out of people.

This presence and activity have not only continued into our day but have intensified. “Woe to the inhabitant of the earth and of the sea! For the devil is come down unto you, having great wrath, because he knoweth that he hath but a short time.”

“Be sober. Be vigilant; because your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour.”

The devil did not invent spirit possession. Jesus offers us oneness with Him. This is the kind of possession God has planned for fulfillment and happiness in our lives. As usual, Satan always counterfeits every good thing and in this case he uses the very mechanisms to take control of man which God has provided for us to have complete possession by Him.

What is involved is the influence of some supernatural being in the lives of people. In order for this to take place some form of communication must occur in the form of the transfer of thoughts and feelings. Consider the following statement: "The brain nerves that connect with the whole system are the medium through which heaven communicates with man, and affects the inmost life." White (1903, p. 209). God must have created in us a mechanism whereby the Holy Spirit can communicate directly with each of us. This is a Biblical concept: "Know ye not that ye are the temple of God, and that the Spirit of God dwelleth in you?" 1 Cor. 3:16.

However, if one submits to the suggestions of an evil spirit, possession by that evil spirit will take place. It is reasonable to think that the mechanism designed by God for communication with the Holy Spirit may be taken over by evil spirits. Sargent (1974), a British psychiatrist, studied extensively the work of witch doctors, voodoo priests, and faith healers. He compared their methods with hypnotic trance and rock music festivals. Specifically, attention is diverted and fatigue sets in. Eager anticipation and high expectation of ecstasy also play a role. Individual will power is weakened.

Wade (1991, p. 47) examines transcendental meditation, hypnosis, glossalalia, and spiritism in connection with possession. He concludes: "It is my personal conviction that the normal human brain is capable of experiencing the functional relation to the Holy Spirit by a mechanism which is misused to achieve hypnotic trance. Furthermore, I believe this capacity of the mind of man was designed to permit

communion with the Holy Spirit. God uses it when He gives dreams and visions to His prophets. He uses it in a milder, non-trance-like manner in providing normal spiritual guidance to His children through the conscience. This mechanism may be surrendered to the control of an evil spirit as occurs in voodoo spirit possession, or a human hypnotist may intrude into the relationship when he casts a spell over his subject.”

White (1909, p. 243) strongly opposed the use of hypnotism. “The theory of mind controlling mind was originated by Satan. It opens a door through which Satan will enter to take possession both of the mind that is given up to be controlled and of the mind that controls.”

Having established that spirit possession does take place, the possibility of the role of music in possession may be examined. Satan has always been highly involved with music, beginning in heaven. “Satan had led the heavenly choir.” White (1947, p. 25) This suggests that Satan is the most intelligent being regarding music in our world. He knows how to make the best use of it to achieve his ends. He does things with music that seem strange and even impossible. After discovering some of these strange things in our day, the author has made extensive efforts to trace them as far back in history as possible. Considering the things that have evolved from such study it is possible to conjecture a little clear back to the beginning of the world. Could it be possible that Satan used a musical voice to hypnotize Eve? According to White (1956, p. 1081) “Satan exercised his power of hypnotism over Adam and Eve.”

The search for the use of music in devil possession resulted in finding two main avenues. One is the use of beats in music to call the spirits or gods. The other is the altered state of consciousness.

Music Beats

Much has been said and written by many people about the harmfulness of the beats in rock music. One of the most important reasons it is harmful is because it calls the demons. Again, the author was not able to completely trace this back to the very beginning. However, Wyoma, (1997) in teaching African Healing Dance says that “In the Yoruban tradition, the sacred elements of traditional African dance always relate back to a pantheon of gods, led by the supreme deity Olodumare, creator of the universe. Obatala - sky god and creator of the earth represents creativity and healing. Before addressing any of the deities, one must ask the blessings of Eshu, opener of doors and intermediary between gods and humans.” This use of music goes way back in African history. The author has, in her possession, tapes of songs to the oldest known, original gods of India. These come from Tamil in the southern part of India and go back to the early time of Indian history.

From these countries, and particularly from Africa, the music and religion spread in the world because of the dispersion of people in slavery. Even though slaves, people preserved their loyalty to their religion through whatever means they could. There are three main religions which are still extant which grew out of this dispersion. In Haiti, it is called Voodoo; in Cuba it is called Santeria and in Brazil it is called Condomble. In each of these religions, as in African and Indian religions specific rhythms are used to call specific gods. This is the purpose of the music performed. There are live recordings on video and cassette tape available of these rituals. Drums are played. There is dancing. A certain rhythm is played, depending on what god is desired and that god comes and possesses individuals. The same exact rhythms are used in each of the three religions named above as in African and

Indian music, in rock music and in music used in meetings of faith healers such as Benny Hinn. It seems as though the god is often willing to come whenever called by anyone. The author used to ask, at music lectures, if the god comes to churches such as celebration when the god's rhythm is played in "Christian Rock Music," even though the people present do not realize that they are calling a god. There seemed to be quite a strong conviction that the god does come. However, the author kept an open mind concerning this until she was told a personal experience related to it. A member of her family said that her husband liked very much to listen to Christian music radio stations (probably country gospel and Contemporary Christian primarily). She, however, did not appreciate this music, so she banned her husband with the music to a bedroom with a closed door. As time went on, strange things occurred in her house. There were odd noises, and things moving unexpectedly. When she read one of the author's books, she said, "That is the answer. Cecil's music is calling the spirits into our house." So they determined to stop the music and immediately the strange occurrences also stopped. They did not know that they were calling gods into their house.

Not only is there documentation of such practices on video and tape, but descriptions are found in the ethnomusicology literature.

First of all, music is a necessary part of the ritual. Behague (1954, p. 250) says "It is primarily through musical and dance performance that religious fulfillment takes place. While the traditional dogmas of Candomble maintain their African animistic nature, the supernatural function of sacred tools (such as drums and plants) is mostly established through the power of musical performance. Ritual songs, in effect, when performed at specifically appropriate times, make possible the expected results of the ritual, and operate as the

essential sacrificing elements of the religious complex. Musical performance therefore is the absolute prerequisite for the very existence and operation of condomble religion.”

One description of the drum was “the soft style of possession, ingesting the rhythm of the music, just letting the Spirit take you. This is what the drum helps you do.”

A primary purpose of the rituals is to accomplish a state of possession by one or more of the gods. The initiates not only serve the African gods, but become gods themselves or the horses of the orixas. The “horse” is the initiate who is possessed by the deity through the thought image of the deity coming down and “mounting” his or her devotee, who then assumes the personality of the god.

The role of the drums is to call the gods and thus bring on spirit possession which is the ultimate purpose of most rituals. Drums are usually played in a battery of three. The largest drum is played by the master drummer and is the most important, because it is specific in spirit possession. The dancers pay more attention to it than the other ones and respond to its calls.

Specific rhythms correspond to specific gods. Hart (1990) states that particular rhythms are supposed to attract particular spirits. An Orisha like Shango only comes when he hears his rhythm.

Courlander (1976) says that it is the rhythm identified with each god that is a primary instrument in summoning him and that no worship of the gods is possible without the rhythms that call and speak for the god.

Behague (op. cit., p. 231) says that the drums have the primary religious function of calling the gods, and thus of bringing on spirit possession.

McCall (1982) speculates that in the West African possession trance cultures we can catch an echo of the great

Neolithic mother goddess culture that once stretched from Eastern Europe to the Sahara.

In all of these religions we find a spirit possession which is echoed, primarily through the beat of the music, in rock music, in faith healing, and in churches of all persuasions, through rock music, Christian rock music, Contemporary Christian music, and country gospel. The devil has done a good job of infiltrating our culture, including our Christian culture, with spirit possession, which may be very real, even though people do not realize that it is happening to them.

Altered States of Consciousness

The other main stream technique in which the devil uses music to bring about spirit possession is that of the altered state of consciousness.

Wade (op. cit., pps. 74, 75) states “Thoughts naturally flit across the mind, and considering an idea generally brings up related thoughts. Occultists teach that, by visualization and concentration, this natural flow of thoughts can be interrupted. As this occurs, subjects slip into an altered state of consciousness which we have identified as the corridor of the mind.” This is called by names as various as illumination, enlightenment, trance, tuning in, and hypnotism.

Wade say further “Any type of concentration on sensual stimulation may alter consciousness. Music with a strong rhythm, or concentration on the relaxation of different parts of the body, can induce it. The apparently innocent concentration on a mental image of Jesus standing in your favorite spot can bring the same effect.”

White (1864, p. 80) says “I have been shown that we must be guarded on every side, and perseveringly resist the insinuations and devices of Satan. He has transformed himself into an angel of light, and is deceiving and leading thousands captive. The advantages he takes of the science of the human mind is tremendous. Here, serpent-like, he imperceptibly creeps in to corrupt the work of God.” And on page 92 it says that we must be guarded against Satan’s invisible agents.

It is important to consider how Satan attacks invisibly and imperceptibly through music. This is one of his most terrible counterfeits

There are people and groups of people who would find the control of minds of other individuals or groups or people to be a necessary means to meet their goals and who would be unscrupulous enough to use any means to do so. “The end justifies the means.” Some such groups might include the New World Order and the New Age movement. We would like to believe that churches would not resort to such tactics. An examination of techniques of mind control which are presently available follows.

One of the chief possibilities is Neuro-Linguistic Programming or NLP. This technique is presently being taught and used by a wide variety of persons throughout the United States. Health institutions are making use of it. Churches are training ministers and lay members with the rationale that it teaches how to be a caring, helping person. The main objection to NLP is to be found in the claims which it makes. A new form of hypnosis (named after Ericson, who began this New Age style hypnosis) is the center piece. The claim is that individuals and even groups of people can be hypnotized without knowing it and without knowing anything has happened to them. Through this means it is claimed that an individual’s complete belief system and pattern of behavior may be changed.

Larson (1989, p. 49), comments concerning this: “If neurolinguistics can cure certain ailments or remove some phobias, doesn’t such benefit outweigh possible misuse? New Agers sacrifice the sanctity of the mind through various methods of thought control. They violate the privacy of one’s personhood by assuming that each of us is an undifferentiated part of all others. Therefore, they have no qualms about breaching another person’s integrity by hypnotically manipulating that individual for his supposed benefit. The person may not know it or even want it, but a decision has been made without his permission.

Subliminal Messages

Backward masking is one form of subliminal. According to Shulman et al (1990 pps. 160, 161).”

“We are the result of the words we allow to pass through our minds. The words are our thoughts, those thoughts become our actions, and the sum total of those actions becomes who we are. This basic idea underlies the theory of subliminal learning....You are the sum total of all the thoughts, ideas, beliefs, and attitudes that you have. From whatever source and for whatever reason, accepted about yourself.

The subliminal is the subconscious or deepest part of the mind. According to Silverman (Peters et al, 1985, p. 31), there are two brain centers: “One center is responsible for registering a stimulus, and the other for bringing it into consciousness. The first center is far more sensitive than the second, so that a very weak stimulus (such as low volume words hidden below the music, or inserted backward) will

register in the mind, but won't come in consciousness. Our conscious mind can make value judgments, picking and choosing and determining right from wrong. The subconscious mind doesn't have the power to reason. It is simply a storehouse for information whether correct or incorrect. An idea, which most people would consciously reject - such as the statement, "Satan is god" - is allowed to be stored in the subconscious mind without inspection.

For example, if a listener received a subliminal message that told him stealing was acceptable behavior and would make him happy, and later he was in a situation where shoplifting was a temptation, his subconscious might recall the stored information and use it to determine his behavior.

Remember the possibility of making a decision for an individual without his permission.

Subliminals may occur visually or in auditory settings. Key (1980; 1973) has written two books which have the clearest explanations of subliminals. In *Subliminal Seduction* (1973, p.11) he says that subliminals are a language based upon the human ability to subliminally or subconsciously or unconsciously perceive information. He is particularly interested in visual subliminals. He has a section in each of his books of pictures with subliminals in them and teaches the reader how to locate and identify them. The way it works is this: pictures or words are hidden in a picture. When one looks at the picture, he will probably not see it, but his mind picks it up and stores it away for future reference. For example, in the picture of Lincoln on the \$5 bill, in his beard can be found the word SEX. That seems to be one of the popular targets of subliminals. Subliminals are found in pictures in magazines. They are on TV. The author happened to see one on TV that probably bled through accidentally. I was getting ready to watch the news and right before it came on words rolled across the bottom of the screen: New World Order. I said,

“Oh, they are going to talk about the new world order tonight. I will watch this channel.” But they did not talk about it at all. They did not even mention it. This was a number of years ago before they were talking so openly about the New World Order, and it appears that they were putting it in subliminals on TV to condition people to accept it.

It appears that artists enjoy putting subliminals in pictures. They may sometimes do it for the sheer enjoyment of it. However, most of it is very serious. What is the purpose of subliminals? It is to sell something, products or ideas, or to change people’s belief systems. The classic case was that in a movie house in New Jersey. As a result of putting subliminals on the screen, people bought 58% more of a product.

Both spoken and visual subliminals may be found in pictures in magazines, and on TV in both commercials and in programming. This might be a good reason to abstain from watching TV. Also it may be found in such unlikely places as advertising in religious journals and in religious literature, magazines and books.

Now, specifically consider spoken subliminals. These are to found in rock music. At first they used backward masking. The young people knew to play the record backwards to hear the messages. Some hidden messages found in rock music include: “I will sing because I live with Satan, my sweet Satan.” Also “Satan, Satan, Satan, he is god, he is god.” And “Decide to smoke marijuana.” Also, suicide messages are used. In Christian rock, the following are examples of hidden messages found: Yeah, Lucifer. Evil is near. Stars are Satan. Lucifer promised me more. Yeah evil. Yeah, take the mark.

It is believed by many people that there are laws against subliminals. There are no laws. A number of states have tried unsuccessfully to have laws passed. There was a long, heated battle with attempts to pass three different laws over a period of time in Utah in the 1980s. The law would not even ban

subliminals, it would only require that if subliminals were used there would be a statement that they were being used. They were not able to pass the law.

Many people believe that subliminals do not really work. There are a lot of self-help tapes published, claiming to have subliminals and claiming very good results: such as weight loss, stop smoking, all kinds of good lifestyle changes. There are many companies publishing these. The author has a small stack of their catalogs. I determined that one of them was probably the most reliable and so I talked with them on the phone. They provided for me a tape of music and subliminals which was supposed to relieve pain - such as a headache, for example. They also made especially for me a placebo tape which was exactly like the other tape but without the subliminals. I used these tapes in a limited way with two different people and discovered that they do indeed work - but there is a time lag. One lady, who worked in the business office came to me, (as a last resort) saying that she had had a headache for six months. That is a long time for a headache. The doctors could do nothing for her. In fact, some of the medicine they gave her made her sick. I played some of these tapes for her. All of a sudden, one day after she had heard the tape with subliminals during her lunch hour, she called me in the afternoon, really thrilled, saying that her headache had finally left. I allowed her to use the tape a little bit. One day she told me that after hearing the tape just before she went to sleep, she woke in the morning, and just at the time between sleeping and waking she heard some words in her mind. I asked her what she heard and it was words that were a part of the subliminals I had not told her what the subliminals were.. Also I had a student who had frequent headaches. When he heard my regular music for headaches, his headache would be gone at the end of the session. However, when he heard the tape with subliminals, it would take two or three hours before

the headache left. I did find out for myself that subliminals work.

When speaking in Ardmore, Oklahoma, some of the people there asked if they put subliminals in accompaniment tapes. Although I did not know, I agreed to investigate. I wrote to at least 30 companies that make accompaniment tapes. The interesting thing was that all of them answered that they do not put subliminals in their accompaniment tapes. However, several of them said that if desired they could make tapes with subliminals and how much they would cost. Considering accompaniment tapes, observation leads to the conclusion that almost, if not all, of them use the counterfeit music in them, including the techniques and emotions of the counterfeit music. And who knows about subliminals? Nobody, anywhere admits that they use subliminals.

The way subliminals with music work is this: the message or sound that they want to use is placed in the music, just under the sound of the real music of the tape. In self-help tapes there are several messages which are repeated many times throughout the course of the music. The conscious mind does not pick them up but they are retained in your brain. Many times they are messages that you would reject if you actually heard them. For example, if somebody walked in and loudly proclaimed, "There is no God." Many people would not pay any attention to him or would believe him at all. But if a message is put in your brain and you don't know it, you have no chance to reject it. For example, if you have heard subliminal messages in commercials on TV to buy peanuts, and you find yourself in the store one day buying peanuts. Maybe you do not even like peanuts and you wonder why you are doing such a thing.

Consider the strongest form of subliminal. In order to do that, some definition of terms must be examined. These

will be simplified to be more understandable, but they are not simple at all.

Music is a series of tones or pitches which are frequencies. That means each pitch is determined by the number of times it vibrates per second. These are measured in what is called Hertz. For example, $a' = 440$, and this is used for tuning. This standard was universally adopted in 1939 by an international conference held in London under the auspices of the International Standards Association. Each pitch has its own vibration or frequency and they are measured in Hz.

Brain waves. Neuro-chemical cortical brain activity may be measured. These have been classified according to vibrations per second or Hz. Neurons are constantly firing at various rates all over the brain, but one of these levels may be predominant at any give time under given circumstances. The classifications are as follows: Beta = 14-32 Hz per second (approximately) Beta is predominantly present when the individual is attending to a task, particularly such a task as a mathematical one. This is also the state of the brain during critical thinking.

Alpha = 7-14 Hz. per second. When alpha is predominant the individual is in a relaxed state. There are some claims that hypnotism takes place in higher levels of Alpha. One description is alert relaxation.

Theta = 4–7 Hz. This condition is extremely relaxed. Meditation conditions could take place here. Lower levels might include approaching sleep.

Delta = - to 3 H. per second. This includes a sleep condition. It is an extremely low level of brain activity.

Difference tones. This is a phenomenon commonly explained in psychology of music texts whereby a phantom tone is heard. Under certain conditions, when two tones are sounded simultaneously, a tone equal to the difference in Hz

between the two tones may be heard even though it is not being played. If tones of 100 Hz and 106 Hz were sounded, a phantom tone of 6 Hz might be heard. Or if a C and a G above it were played simultaneously, the C an octave lower might be heard. The author saw this demonstrated one time in an all-girls choir at Florida State University. The director put certain girls together in the back (the choir was on risers) and it would sound like a man was singing with the choir, although there were no men present.

Entrainment. In 1665 a Dutch scientist named Huygens noticed that if two clocks were placed next to each other, they would soon begin ticking synchronously and so was discovered the law of entrainment. Rhythms in close proximity will entrain. In music therapy this principle is used all of the time. Music can be used to affect heart rate, blood pressure and any rhythms; the frequency of the music will affect the frequency in the body. Since this is true, would it be possible to use the rhythm of sound to control the rhythm of brain waves?

Why would anyone want to do such a thing? Well, for therapeutic purposes, of course. But also for power. Who would want to exercise such power? Let us go back to the beginning and trace the use of this kind of power up to our own day. White (1902, p. 328) says “In heaven the insinuations of Satan took effect, and they (the angels) really came to believe that the Father and the Son were their enemies and that Satan was their benefactor.” How could he do that? Lucifer was the leading musician in heaven. We have no information as to whether or not he used music in his hypnotic attack on the other angels.

Again White (1977a, p. 713) says that “Satan exercised his power of hypnotism over Adam and Eve, and this power he strove to exercise over Christ.” We do not know how involved the sound of his voice was when tempting Eve.

White (ibid, pps.716, 717) says further “...(hypnotism) is the most awful science which has ever been advocated. Every wicked being can use it in carrying out his own evil designs. We have no business with any such science. We should be afraid of it.”

Another place where musical effects might have had some control was in Babylon when the mass of people bowed to the image at the sound of the music. Information suggests that such techniques may have been understood and used by the Babylonians who might have learned them from the Sumerians before them. McClain, (1984, pps. 130, 131) explains this: “The Sumerians ruled that land from about 2000 B.C. to 1500 B.C. when hegemony then passed to the Semitic Babylonians who took over their culture ‘lock, stock, and barrel.’ That culture included cuneiform writing, a sexagesimal system of mathematics (based on 60 instead of 10), a pantheon of deities, a considerable literature, and a fund of musical instruments important enough to be classed among the divine principles.... And it is the Babylonian development of ‘the greatest system of musical ritual in any ancient religion’ which makes it imperative that we not neglect possible associations between her mathematics, her music, and her religion.” In addition, Galpin (1955) notes that instruments played a major role in worship rituals, indeed at least one instrument, the baleb, was considered to be a god.

Strange uses of music may be discovered throughout history. Tibetan bells, or Ting-shas have been used in Buddhist meditation practices for many centuries. The two bells, which are rung together are slightly out of tune with each other. The difference tones between them lie somewhere between four and eight cycles per second. This is exactly in the range of the brain waves created during meditation and helps shift the brain to these frequencies. Tibetan bells are experiencing a

popularity in Western culture at the present time. Campbell (1991, pps. 228, 229).

Hamel (1986, p. 108) describes another time and place of the use of musical powers. “In India there is a secret knowledge based on notes and on the various kinds of vibration corresponding to the various levels of consciousness.... And since each of our centers of consciousness is directly linked with a particular one of these levels, it is possible, via the repetition of certain sounds, to link up with the corresponding levels of consciousness.... The fundamental notes or nuclear sounds wherein resides the power to establish this link are called mantra.... They are literally vibrations or waves, rhythms that take over those of the seeker, penetrate deep within him.”

Could it be possible to use the rhythms of sound to control the rhythm of brain-waves?

It would appear from the following account that rhythms of sound have more recently been used for practical purposes. Avalon (Sir John Woodruff), as a colonial judge, had to pronounce judgment between two quarreling Indian families. Suddenly he became confused; at one moment he was sympathetic to one party, then suddenly he was accepting the arguments of the other party which he had rejected the day before. Finally he discovered that he had been maneuvered by both groups by means of mantras and concentrated thought. This led him to a deep study of mantra. (ibid., p. 109).

Difference tones were used to control brain waves in Meso and South America. Most cultures employed sound in their rituals to spark an impulse toward the Divine. Whistling pots were made by different cultures, living in separate geographic locations, some centuries apart in time. The whistling pots were made mostly in the Andean area. They have been found by archeologists, usually from Columbia to southern Peru. They were made for about two thousand years,

starting as early as 1000 BC and then continuously until shortly after the Spanish conquest in 1532. These pots were made in all kinds of decorative shapes, including people and animals. There was a spout with a hole in it in the pots into which one could blow.

A man named Statnekov (1987) bought one at an auction in Pennsylvania. He became interested in the pot and why it could whistle and began many years of travel and study to learn about the pots and how they were used. He wrote a fascinating book about them called *Animated Earth*. Eventually he learned that they were made to blow in and that they were used in religious rituals to produce altered states of consciousness. Finally Statnekov made reproductions of the whistling pots. One way he used them was to meet with a group of people in the Gila Wilderness in Mexico for a ceremony in which they blew the replicas of whistling pots to produce altered consciousness. Yes, it did work. In South America the descendants of the people who made them originally still consider the pots sacred objects.

It would appear that it is possible to use musical sound for purposes of control in addition to religious ritual. Since musical sound has been used to control the mind throughout history, it would be logical to expect to find the same principles being used in the present age.

”The experience of the past will be repeated. In the future, Satan’s superstitions will assume new forms. Errors will be presented in a pleasing and flattering manner. False theories, clothed with garments of light, will be presented to God’s people. Thus Satan will try to deceive, if possible, the very elect. Most seducing influences will be exerted: minds will be hypnotized.

Corruptions of every type, similar to those among the antediluvians, will be brought in to take minds captive. The exaltation of nature as God, the unrestrained license of the

human will, the counsel of the ungodly, these Satan uses as agencies to bring about certain ends. He will employ the power of mind over mind to carry out his designs. (White, 1902a, pps. 292-294)

“For thousands of years Satan has been experimenting upon the properties of the human mind, and he has learned to know it well. By his subtle workings in these last days, he is linking the human mind with his own, imbuing it with his thoughts; and he is doing this work in so deceptive a manner that those who accept his guidance know not that they are being led by him at his will. The great deceiver hopes so to confuse the minds of men and women that none but his voice will be heard.” White (1932, p. 111).

“The power of Satan now to tempt and deceive is ten-fold greater than it was in the days of the apostles. His power has increased, and it will increase, until it is taken away.” White (1946b, p. 277).

“Satan has the same power and the same control over minds now (as in heaven when he seduced the angels), only it has increased a hundredfold by exercise and experience.” White (1902, p. 128)

Research on the use of specific frequencies to entrain the brain was pioneered by Monroe who on having out-of-body experiences felt that the experiences were triggered by hearing different frequencies, so he felt that sound could somehow help others achieve similar states of consciousness. He discovered that certain frequencies could produce entrainment of brain waves. These frequencies were in the same spectrum as brain-waves, from .9 Hz to about 20 Hz, which the ear is incapable of hearing. He found that by using difference tones or beat frequencies, it was possible to create very low frequencies from much higher sound. Campbell (op. cit. pps. 321-324).

A number of other persons and institutions are now using these phenomena to entrain the brain. Kelly Hutchinson has developed a set of cassettes each of which has a different focus. High Focus is meant to entrain high beta, produce lucid awareness, intense concentration and high energy. Total Relaxation entrains in the alpha range to induce a relaxation state. Insight entrains in the theta range and generates a feeling of profound peace and well-being. Sound Sleep leads to the delta range which will help to experience a deep sleep. High Coherence combines frequencies to all four ranges. The description of the tapes in advertising materials from Mega Brain Sync is as follows: “When pure and precise audio signals of different frequencies are delivered to the brain through separate ears - for example, when a signal of 100 cycles per second enters one ear and 109 cycles per second enters the other ear - the two hemispheres of the brain function together to “hear” not the actual external sound signals, but a phantom third signal - a binaural beat. In the above example, the binaural beat would be a pulsation of nine cycles per second - the mathematical difference between the two actual tones.”

“The research results show that parts of the brain, and eventually large areas of the brain begin to resonate sympathetically to this ‘phantom’ binaural beat, like a crystal goblet vibrating in response to a pure tone, in what is known as a frequency following response. In the example above, the binaural beat is nine cycles per second, and the brain’s frequency following response would amplify brainwave activity at nine cycles per second - which is in the relaxation range of brainwave activity called alpha.”

The Mega Brain Sync tapes thus claim to provide a highly effective method for rapidly altering brain wave activity to boost one into specific altered and expanded state of consciousness, producing a state some scientists call “hemispheric synchronization.”

Kelly Hutchinson claims that her tapes are for therapeutic or good purposes. They are meant to promote health and well-being. Do they really work? The author believes that they do. I took a set of the tapes with me and a portable brain wave monitor when I spoke at Ouachita Academy in Arkansas. During a break time a few of the students wanted to try them. Several students did try them, and in a very few minutes they were producing the kind of brain wave called for by the particular tape. We were all very impressed.

Charles Cannon was a child music prodigy who performed all over the country at the age of 10, playing drums with jazz percussionist Gene Krupa. He spent twelve years as an ordained Vedic monk, working with Indian guru, Muktananda Parmahansa, for his teacher. Muktananda taught orthodox, lotus-position, mantra-chanting meditation techniques.

Charles Cannon, who now goes by the name of Brother Charles, decided that modern technology could improve meditation techniques. He has made special tapes for this, which he uses in audio retreats at his special retreat in Faber, Virginia, a small town in the foothills of the Blue Ridge Mountains. Brother Charles augments this music on his meditation tapes with two technologies: sound phasing and subliminal programming.

The subliminals he uses include such messages as the following: "I am one. I am love. I am peace. I am the source of my experience. I am existence... unconsciousness... ecstasy... peace." He says that these are mantras that have come down through 10,000 years in human experience, which make up a very holistic program of non-dual, I-Consciousness. In other words, standard New Age philosophy.

He defines sound phasing as "a vibrato sound, a tone that contains two tones, the top and bottom of the vibration."

Phasing is the interval between the tones. The sound we call the interval is heard only in the brain. Your brain creates that sound from the two tones.” Harbula (1987). This is familiar language, the same entrainment phenomenon.

Brother Charles claims his “instant meditation” is not sitting for twenty minutes in your closet in isolation. It is twenty-four hours a day. A retired New York police captain found the experience to be rather long-lasting. “It’s almost as though I’m high all the time,” he said.

The subliminal messages are intended to change belief systems. Actress Ally Sheedy said “Everything you have in your mind that doesn’t agree with the subliminal messages gets processed out.” In two years, she attended Brother Charles retreats ten times.

Brother Charles considers beta (where logical thinking takes place) to be a busy, somewhat jangled state and since it is undesirable, he does not use it.

Brother Charles made the following claim in an interview for Meditation (ibid.) “I can open the doors of your data banks by precision technology holding you in the alpha range. Then, as you’re listening, the rescripting process is happening automatically via subliminally recorded messages.... It becomes a real part of their lives – not only when they sit to meditate, but all through their days, in their worlds, in everything they do.”

Instant meditation. Subliminal New Age messages to control the belief system. Musical subliminal messages (binaural tones) to control the brain waves.

What are the implications of this? Is there anybody in the world who would like to control people’s brain waves, perhaps make an individual, or a group of people into obedient sheep? Maybe the New World Order, for instance. Of course they know about it. When the author had some

brain wave research published in a journal, there was widespread interest in it. We received requests for copies from all over the world. One of them was Walter Reed Hospital in Washington, D.C.

Would it be possible to use this technique on anybody without their knowing it? Of course. We are surrounded by music every where we go. When we visited Leningrad in Russia a few years back, we noticed that they had loud speakers on posts on almost every corner. They made announcements on them. It would be very easy to set up something like that to play music which had “musical subliminals” in them and nobody would know it.

Since subliminals are at a lower level than conscious hearing, these could be present in music at any time, in any place. “The person may not know it or even want it, but a decision has been made without his permission.”

Subliminals are usually used with New Age music, which seems to be the perfect vehicle, or environmental sounds such as bubbling water, wind or other pleasant sounds. It is possible for music of any kind to include such programming.

If this phenomenon works, which some research indicates to be true, and it could become permanent, the logical conclusion is that it would be possible to make near-zombies out of anybody.

“If permitted, the evil angels will work (captivate and control) the minds of men until they have no mind or will of their own.” White (1977a, p. 240). This is a frightening thought.

When the author first proposed this to a group of people the response was “God will take care of us.”

He will not unless we are committed to Him.

He will not because a name is written on a church book.

There is only one satisfactory answer.

Speaking of the last days, Isaiah wrote: “Come, my people enter thou into thy chambers, and shut thy doors about thee: hide thyself as it were for a little moment, until the indignation be overpast.” Isa. 26:20.

“When tempted to sin let us remember that Jesus is pleading for us in the heavenly sanctuary. When we put away our sins and come to Him in faith, He takes our names on His lips, and presents them to His Father, saying, “I have graven them upon the palms of my hands; I know them by name.” And in the day of fierce trial He will say, “Come my people, enter thyself as it were for a little moment, until the indignation be overpast.” What are the chambers in which they are to hide? They are the protection of Christ and holy angels. White (1908).

If we put away all of our sins and come to Him in faith, He will.

The power of music.

Power from God.

Power of God.

Counterfeit Music

Chapter 4

A good starting point to learn about counterfeit music is to examine its origin. The best source material for a description of counterfeit worship (and its music) is Revelation 14 verses 6 through 12, commonly called the three angels' messages. A brief examination of the aspect of worship in the three angel's messages will give us a strong foundation for a God-based, Bible-based music in our worship and in our lives at this time.

Starting with the first angel's message in verse 6, we find "fear God and give glory to Him for the hour of His judgment is come" - a direct command. Then another direct command - "and worship Him." This is a direct command from God to the whole world to worship Him. No exceptions are included to worship anyone or anything else. The reason given is because He is the One who made us and the entire world.

The second angel then tells whom we are not to worship - we are come out of her.

The climax of the whole matter of worship is found in the third angel's message. Not only are we commanded to worship the true God, but we are definitely told not to worship the false god, the beast and its image - Satan. Dire consequences are given. So an important center of these messages is worship - whom do we worship, how do we

worship, when do we worship. It is all contained in the three angels' messages.

Consider counterfeits. They are a cheap imitation of the real thing. They are attractive. What about fools' gold? All that glitters is not gold. Satan always attempts to imitate everything important that God has given. If Satan is imitating something, it might be well to examine the real thing, because it must be important. In the false worship, or counterfeit worship to the beast, Satan pulls out all of the stops. He makes it as attractive as possible and he counterfeits as many things as possible. Number one, there is the Sabbath. Then there are all of the false doctrines, the wine of Babylon, such as the state of the dead and the immortality of the soul. In White (1900, p. 13) we read about counterfeit Christianity. How does counterfeit music fit with all of this? Counterfeit music will make the counterfeit worship much more enjoyable and acceptable. "A spoonful of sugar makes the medicine go down." Does Satan have qualifications to do this? Yes, he knows more about music than any of us will ever know. He was the director of the angels' choirs in heaven. And Satan can do much damage with his counterfeit music.

This is our foundation, that all of the counterfeit music comes from Satan and it is for his counterfeit worship. If you try to worship God on a counterfeit day - who is the real object of your worship? If you try to teach the wine of Roman Babylon - who is the object of your worship? If you try to worship with counterfeit music, who is the object of your worship?

There are three forms of counterfeit music which are used in the counterfeit worship services. Rock, with Christian Rock, Country with Country or Southern Gospel, and Contemporary Christian music. These will each be carefully examined in the following three chapters.

God has forbidden us to worship the beast. This includes all of his counterfeits, including that of music. How dare we attempt and claim to worship God with the counterfeit music of the beast? Satan wants to undermine our worship of God and he uses his music in a very subtle manner to deceive us into bringing him into our worship services and our lives.

Many church members when confronted with the devil's music in church are confused. They go to church to worship God. They do not go to be emotionally stimulated with dance, night club music which makes them move their bodies, snap their fingers, clap their hands, stamp their feet, wiggle their hips and sway. This is what was found in pagan worship, not God's worship.

The counterfeit music emphasizes love, love, love, a false sentimental love without obedience.

God appealed to us in II Cor. 6:17 to "come out from among them and be ye separate and touch not the unclean thing." This includes the music.

God cannot take us to heaven with any of Satan's counterfeit musics, whether it is rock, country, contemporary or maybe something else.

White (1967, p. 164) tell us that the thoughts and feelings combined make up the moral character. Therefore the music we hear has a large effect on our character. White (1882, p. 466) says that what we make of ourselves in probationary time, that we must remain to all eternity. Death brings dissolution to the body, but makes no change to the character. The coming of Christ does not change our characters, it only fixes them forever beyond all change. The music we are hearing now has effects on our characters which will last for all eternity. We need to examine the music of our homes and

churches carefully so that we will be able to go home with Jesus.

Counterfeit Music Number One

Rock and Christian Rock

Chapter 5

Origin of Rock

The syncopated, continuous drive of rock rhythms, which are unnatural rhythms, totally unlike any natural rhythm in the human body or in nature is a new phenomenon that has just developed in recent years - a brand, new phenomenon for the last days. Or is it? The author has expressed the above opinion for a time, but after examining some interesting history changed that opinion.

Lucifer, the leading musician in heaven, certainly knew much more about music and its effects than any human can know. Earlier, the author traced the use of binaural beats far back into history and the conjecture might even be made that Satan used that device when tempting Eve.

The author would like to propose that rock rhythms have been used for many more years than it is possible to trace back in history in the heathen occult rituals. Who knows when this started - perhaps in the worship of Tammuz or however far back pagan occult worship may go.

However, this occult worship is very much alive and well at the present time, and important lessons may be learned by some examinations of it.

An important fact, which should be acknowledged is that the same gods have tended to be called by different names in different times and places. For example, the Mother and the Child. Hislop (1959, pps. 21-21) describes this practice: “The Babylonians, in their popular religion, supremely worshipped a Goddess Mother and a Son, who was represented in pictures and in images as an infant or child in his mother’s arms. From Babylon, this worship of the Mother and the Child spread to the ends of the earth. In Egypt, the Mother and the Child were worshipped under the names of Isis and Osiris. In India, even to this day as Isi and Iswara, in Asia, as Cybele and Deoius, in Pagan Rome, as Fortuna and Jupiter-puer, or Jupiter, the boy, in Greece as Ceres, the Great Mother, with the babe at her breast, or as Irena, the goddess of Peace, with the boy Plotus in her arms.... The original of that mother, so widely worshipped, there is reason to believe was Semiramis... who was worshipped by the Babylonians, and other eastern nations, and that under the name of Rhea, the great Goddess Mother.”

One of the present main locations of pagan occult religion which has spread out into several areas, is Africa. Because of the slave trade, there was a widespread dispersal of Africans and they naturally took their religion with them. In the United States some attempt at suppressing this religion was made by forbidding drums. However, clapping proved to be an adequate substitute, and the religious rites were secretly continued for a long period.

There are places where the old religion took roots and survived to the present. Although many appear to have accepted the “Christian” religion, for many, if not the majority, this is only something added to the original animistic religion, although Christian elements are accepted into their rites. The

Catholic saints are just masks for the old “gods” and are secretly given the god’s names. It must be remembered that in the pagan religions, a multiplicity of gods is acceptable.

Some of the main places in the New World where the old religion has taken roots and is flourishing are Brazil where it is called Candomble, Haiti where it is Voodoo, and Cuba where it is Santeria. Orisha worship, also called Shango, is found in Trinidad. In Jamaica, the religion is called Kumina. These traditions appear to be spreading in the United States.

A brief description of some of the practices of these religions will be helpful to understanding the effects in our country.

First of all, music is a necessary part of the ritual: According to Behague (op. cit. p. 250) “It is primarily through musical and dance performance that religious fulfillment takes place. While the traditional dogmas of Candomble maintain their African animistic nature, the supernatural function of sacred tools (such as drums and plants) is mostly established through the power of musical performance. Ritual songs, in effect, when performed at specifically appropriate times, make possible the expected results of the ritual, and operate as the essential sacrificing elements of the religious complex. Musical performance therefore is the absolute prerequisite for the very existence and operation of candomble religion.”

Wilson (1992, p. 46) speaks of...”the soft style of possession, ingesting the rhythm of the music, just letting the Spirit take you. This is what the drum helps you do.”

Next, a primary purpose of the rituals is to accomplish a state of possession by one or more of the gods. The initiates in the rituals not only serve the African gods, but become gods themselves or the horses of the orixas. The “horse” is the initiate who is possessed by the deity through the thought

image of the deity coming down and “mounting” his or her devotee, who then assumes the personality of the god.

Finally, the role of the drums is to call the gods and thus bring on spirit possession which is the ultimate purpose of most rituals. Drums are usually played in a battery of three. The largest drum is played by the master drummer and is the most important, because it is specific in spirit possession. The dancers pay more attention to it than the other ones and respond to its calls.

Another pagan trait is the ritual use of blood which is necessary in the most significant rituals. These sacrifices are often chickens or goats. This practice was brought prominently to the attention of American people when a law was enacted in southern Florida trying to ban such sacrificial use of animals in santeria rituals. However, the law was struck down in the courts because it was directed against one particular group of people.

Finally, specific rhythms correspond to specific gods. Hart (1990, *op. cit.*) states that particular rhythms are supposed to attract particular spirits. An Orisha like Shango only comes when he hears his rhythm.

Courlander (*op. cit.*) states that it is the rhythm identified with each god that is a primary instrument in summoning him and that no worship of the gods is possible without the rhythms that call and speak for the god. Speaking of music in Jamaica, Courlander (*ibid.*, p. 236) says “The Kbandu keeps a steady beat while the Playing Cast adopts the particular rhythm used to charm a specific spirit, since all spirits are not charmed by the same rhythm.”

Speaking of music in Brazil, Courlander (*ibid.*) writes: “...the initiate will know the drum rhythms of the god who rules the house she is associated with, and especially the rhythms of her own god that demands possession of her. With

this will go an appreciable repertory of songs for all the gods, though not necessarily the more esoteric ones. For it is the rhythms identified with each god, and the songs that praise him that are a primary instrument in summoning him and enlisting his favors. It can well be said that in these cults no worship of the gods is possible without the rhythms that call and speak for the god, and the accompanying songs.”

Each god has its own rhythm and that rhythm is used to call for the presence of that god.

Behague (op. cit. p. 231) says that the drums have the primary religious function of calling the gods, and thus of bringing on spirit possession.

McCall (op cit.) speculates that in the West African possession trance cultures we can catch an echo of the great Neolithic mother goddess culture that once stretched from Eastern Europe to the Sahara.

These religious practices are not just something that happened many years ago, but they happened many years ago and continue to flourish in various parts of the world. Therefore, they are current practices which have meaning today. However, in what way is this information pertinent to Christians in the United States of America? Christians are not attending voodoo, santeria or Candomble rituals. Nor are Christians worhiping Hindu gods and gurus. (Of course, such things are actually happening).

Following is a story which was related in “Contemporary Christian Music,” (pps. 8, 12) of an African who became a Christian.

In April 1990, a Christian from Zimbabwe, Africa, arrived for his first visit of the United States. He is a native missionary under the Awan Youth Association.

When he turned on a Christian radio station and listened to the music, he was shocked. Here is his report:

“I am very sensitive to the beat in music, because when I was a boy, I played the drums in our village worship rituals. The beat that I played on the drum was to get the demon spirits into the people.

“When I became a Christian, I rejected this kind of beat because I realized how damaging it was.

“When I turned on a Christian radio station in the United States, I was shocked. The same beat that I used to play to call up the evil spirits is in the music I heard on the Christian station....”

Stephen Maphosah, who was trained to use the beat for demonic worship, visited a Christian bookstore on June 25, 1990. He purchased samples of ten individual “contemporary Christian” musicians and groups that were among the most listened to by Christians in America.

He evaluated each tape on the basis of its beat. Some tapes contained the demonic beat that he was accustomed to in his ancestral worship of evil spirits. Other tapes contained a slower variation of the demonic beat. However, he classified all the tapes as “unacceptable and offensive to the Christians of this country.”

While considering this story, it seemed that it would be possible to learn what rhythm belonged to what god and then match these to contemporary Christian music in our midst. Much time and effort were made in endeavoring to do this. Music was collected on cassette tape and video of santeria, voodoo and candomble. Some of the main sources obtained which are very specific are in the video entitled *Divine Horseman: The Living God of Haiti* by Maya Deren, published by Mystic Fire Video, P.O. Box 1202, Montauk, N.Y. A cassette tape was obtained entitled *Sacred Sounds of Santeria and Rhythms of the Orisha* by Raul J. Canizares, published by Destiny. A video from the JVC Video Anthology

of World Music and Dance, produced in Japan in collaboration with Smithsonian Folkways contains both voodoo and candomble ceremonies. In addition several cassette tapes were obtained courtesy of Jacob Gnanakkan. These tapes contain songs to the Hindu gods. Jacob obtained these while visiting his home country of India in the summer of 1993. These are from Tamil, the southern part of India and are the oldest known, original gods of India.

After studying the rhythm situation, the author became curious about why Stephen Maphosah found the African rhythms to be so widespread and decided it must be the rock rhythms which are found in both African rituals and American contemporary Christian music since these rhythms are in practically all contemporary Christian music. Therefore, a search was made in the pagan ritual music for these rhythms with the following results:

The anapest beat with the accent on the 3rd beat 1,2,3 was found in voodoo music in a ceremony for the god Agua, who is the god of the sea. The basic syncopation 1, 2, 3, 4 was found for the voodoo god Gede and the santerian god Eluggia who is always the first Orisha to be propitiated. He is the ruler of the crossroad and of a person's ability to prosper. This rhythm was also found in the Indian Muihumari Tamil Devotional.

These rhythms therefore would seem to be used in most, if not all, pagan occult religions worldwide and go back to ancient practices in Africa and India and undoubtedly wherever pagan rituals are practiced. Their origin is so ancient that it is difficult to determine.

How did they get into American culture? From the same source. Some Americans called jazz voodoo. Spencer, (1991) has examined this in depth. "Rhythm and blues was not perceived in the voodooization of black religious music like jazz was, even though it borrowed the moods, structures, and

performance practices of sacred music.” Spencer defines rhythm and blues as a synthesis of gospel, big band swing and blues that incorporated the new technology of the electric bass. He traces the evolution of rhythm and blues during the 1940s through the birth of its several offspring - rock and roll in the 1950s, soul in the 1960s, funk and disco in the 1970s, and rap in the 1980s. He says that renaming it “rock and roll” in the 1950s was nothing but a marketing ploy to steal black music and conceal its black roots.

Describing the performance of Ray Charles, Spencer says, “By breaking down the division between pulpit and bandstand, recharging blues concerns with transcendental fervor, unashamedly linking the spiritual and the sexual, Charles made pleasure (physical satisfaction) and joy (divine enlightenment) seem the same thing. By doing so he brought the realities of the Saturday-night sinner and Sunday morning worshiper - so often one and the same- into a raucous harmony.”

“This Afrocentric connection of the sacred and secular homogeneity of worldview rooted in traditional African cosmology. Rhythm and blues was not just a style that evolved in the secular world of black musicians. It was no less than a mix of worldly secularity and black church spirituality - a spirituality carried into the rhythm and blues as black gospel singers were lured into the nightclubs of the lucrative ‘chitlin’ circuit.” (ibid.)

This is not to suggest that the problem comes from the black American culture. Rather, it is a practice which comes from pagan culture and has been accepted by both black and white American culture.

So the successful transition was made. Stephen Maphosah was shocked to hear the rhythms he had used to call the gods being used in “Christian” music. Why? Is it possible that rhythms which call gods in Africa, Brazil, Cuba,

Haiti, India and other places may call the same gods in Christian churches in America? See the discussion of possession in chapter 3.

Wade (op. cit.) makes an interesting attempt to explain the process of how possession may occur and through this means connects the different forms of possession. Beginning with a definition of communication as the transfer of thoughts and feelings from one individual to another, he finds three kinds: verbal, nonverbal and spiritual communication. Typical modes of verbal communication are lecturing, preaching, writing and printing. Nonverbal communication is conveyed by attitude, gestures and manner. (Most people recognize music as an important nonverbal method of communication.) Spiritual communication takes place when a supernatural spirit communicates directly with the mind of a person without using the ordinary, sensory mechanisms. This might be impressions or a distinct message.

White (1903, op. cit.) wrote “The brain nerves that communicate with the whole system are the medium through which heaven communicates with man, and affects the inmost life.” “In other words, we assume that there was, and is, a mechanism whereby the Holy Spirit can communicate directly with each of us.” (Wade, op. cit. p. 39)

Wade elaborates on how possession of the Holy Spirit takes place. Then he proposes that it seems reasonable to believe that the mechanism designed for communication with the Holy Spirit may be usurped by agents of the evil one.

He draws parallels between different kinds of possession. A hypnotic trance results according to a fixed formula: Misdirected Attention + Belief + Expectation = The Hypnotic State which involves personal surrender to the hypnotist, “blind obedience.” The trance-like state of spirit-possession is remarkably similar to the hypnotic trance. Wade believes that the same mechanism through which God

communicates with man is misused by surrender to a human hypnotist or to an evil spirit as occurs in voodoo spirit possession.

Sargent (op. cit. p. 194) observed that the same psychological processes are involved in spirit possession, the gift of tongues, utterances of mediums, faith healing, some aspects of the witch doctor's activity, and behavior under hypnosis.

White (1909, p. 243) said that "The theory of mind controlling mind was originated by Satan.... It opens a door through which Satan will enter to take possession both of the mind that is given up to be controlled... and of the mind that controls."

This same process takes place with rock music. Wade (op. cit. p. 420) states that methods inducing rock trance-like ecstasy are very similar to those which lead to spirit control at voodoo dances. Attention is diverted and then compromised by fatigue which is produced by frantic dancing and accentuated by loud pounding music. Interestingly, Sargent (op. cit.) found voodoo, "where control by a supernatural spirit is deliberately sought, similar to Beatle (rock) possession. In rock music, as in the music of voodoo and devil dancing, melody is eclipsed by enchanting rhythm. It cannot be sanctioned by association with words of the Christian religion."

Fisher (1992, pps. 81, 82) quotes Jeff Godwin as giving some startling evidence on the number of influential rock musicians who studied the ancient beats of satanic worship. The rock musicians included were Brian Jones (Rolling Stores), John Phillips (The Mamas and the Papas), Paul McCartney (The Beatles), Mick Fleetwood (Fleetwood Mac), and Jimmy Page and Robert Palnt (Led Zeppelins). They went to satanic masters in their attempt to find rhythmic freedom.

In fact, there is an illustration of the close connection between rock music and voodoo music and possession. The Rolling Stones album *Goat's Head Soup*, was partially recorded live at a Haitian voodoo ritual.

Hart (op. cit. 1990), percussionist with the rock group The Grateful Dead strongly believes that there is a trance effect in audiences in rock concerts. Joe Campbell came to one of The Grateful Dead shows and remarked to Hart afterward that they were a myth happening in real time. "This is what the Dionysian rites must have been like," he said.

"In Africa musicians are never possessed by the spirits they call down with their rhythms, so what possesses our audience I can never know. But I feel its effects. From the stage you can feel it happening - group mind, entrainment, find your own word for it - when they lock you up you can feel it, you can feel the energy roaring off them. It was there the other afternoon in the hot sun with forty thousand people swaying and dancing." (ibid., p. 230).

Two striking similarities have been observed, one in the rock world and one in the "Christian" world in America. In the rock world, dancing in the voodoo rituals on the video *Divine Horsemen* show remarkable similarities, especially in sexual suggestiveness, to rock dancing. If anything, the rock dancing goes to even greater extremes than the pagan rituals. A comparison was made of the *Divine Horseman* video and a video entitled *Rising to the Challenge* (3rd edition) produced by Parent's music Resource Center, 1500 Arlington Blvd., #130, Arlington, VA 22209. In the voodoo rituals a chicken sacrifice was offered. There was exact planned movement from place to place. The most unusual feature was that when the chicken's body was placed in the sacred spot for the god it instantly became still and did not flop around any more. In the rock MTV there is a song by the singer Danzig sung in a video produced in 1990 in which a ritual is acted out in graphic

detail. During the song ritual a young lady who is almost nude lies on her back while a chicken is killed over her and the blood drains down onto her. Another young lady uses her fingers to mark a cross in the blood and then licks the blood off her fingers. Here again the rock ritual was more extreme than the voodoo.

In the “Christian” religious realm the following examples were observed. In the JVC video there is a live on-site recording of trance possession occurring in both Candomble and voodoo.

In the video “The Divine Horseman” there is also a live on-site recording of trance possession during voodoo. When compared with one of Benny Hinn’s (a TV evangelist regularly seen on TV) sessions in which he is invoking the “Spirit” there is a remarkable similarity. Which of these trance possession situations came first? - that in the rock world, religious world, or pagan ritual world?

Spirit possession does take place, whether one is willing to believe it or not. And it does take place when the spirits are called by their own rhythms. Rock musicians recognize it. More people need to recognize it.

Effects and Nature of Rock Music

Addicts of rock music demand something stronger and stronger and so rock has progressed through such stages as rock-n-roll, punk rock, hard rock, heavy metal rock, rap, thrash and rave among others. As rock has progressively become stronger, certain phenomena in our culture have increased in a parallel line. Even if research does not conclusively show any direct correlation, it is interesting to notice that as rock has

become progressively stronger, other things have increased at the same time. There has been a tremendous increase in teenage pregnancies, venereal diseases, problems in school and rebelliousness. Crime, particularly drug-related, has dramatically increased. Involvement in Satanism and the occult has become highly visible. Eastern religions have become perfectly acceptable, while Christianity is being put down in many ways and in many places.

Haynes (1982, p. 100) quotes an interview that a columnist conducted with a professional musician Staulcup: “Staulcup concludes that Rock and Roll is the biggest legalized racket this country has ever seen. If we value civilization, we cannot afford to ignore any longer the high correlation between the dollar hard rock racket and the explosion of drug use and illicit sex among their teenage victims.”

Brown and Hendee (1989, pps. 168-171) wrote in the *Journal of American Medical Association* “During adolescence, teenagers are expected to develop standards of behavior and reconcile them with their perceptions of adult standards. In this context, music, a powerful medium in the lives of adolescents, offers conflicting values. The explicit sexual and violent lyrics of some forms of music often clash with the themes of abstinence and rational behavior promoted by adult society. Identification with rock music, particularly those styles that are rejected by adults, functions for separating adolescents from adult society. Some forms of rock music extend well beyond respectability in fulfilling this definitional role. Total immersion into a rock subculture, such as heavy metal may be both a portrait of adolescent alienation and an unflattering reflection of an adolescent’s perception of the moral and ethical duplicity of adult society.”

The effects of the lyrics are only a small portion of the effect of rock music. One must remember that the media is the message, and the music itself has possibly far greater effect

than the words. After a study of more than 20,000 records John Diamond (1979) found that rock music frequently causes all the muscles in the body to go weak. The normal pressure required to over power a strong deltoid muscle in an adult male is about 40 to 45 pounds. After having been exposed to rock music, only 10 to 15 pounds were needed.

A common characteristic found in rock music is its typical rhythm da-da-DA or in poetry an anapestic beat. In rock music this anapestic beat is stopped at the end of each bar or measure. It is as if the music stops and then has to start again and again. The listener unconsciously comes to a halt at the end of each measure. This is the opposite of the dactylic or waltz-like beat which is DA-da-da and in which there is an even flow.

There are many rhythms in the human body. The heart has a waltz rhythm: LUB-DUB-REST WHICH IS DIRECTLY OPPOSITE TO THE ANAPEST RHYTHM. Other rhythms in the body include brain-waves, rhythms of nerves, hormones, blood-flow, respiration, speech and gait and many more. Natural rhythms may also be found in nature, as in the wind, ocean waves, etc. But the rhythms in rock music are unnatural They are different from any of the natural rhythms found in the human body or in nature.

Diamond also believes that rock music causes switching to occur in the brain, so that the symmetry between the two cerebral hemispheres is lost, causing perceptual difficulties and manifestations of stress. Some manifestations may include decreased performance in school, hyperactivity and restlessness in children, decreased work output, increased errors, general inefficiency, reduced decision-making capacity on the job, a nagging feeling that things just are not right, and the loss of energy for no apparent reason in adults. (ibid.)

Lowell Hart (1981) quotes Salem Kirben as follows: "Rock music appeals to the body's glands and sensuous nature.

The low frequency vibrations of the bass guitar... the driving beats of the drum have a direct effect on the pituitary gland. The pituitary gland produces hormones that control the sexual responses of male and female. With the incessant beat of rock music, a radical imbalance occurs in the brain. The end effect is an overload of hormones that can cause moral inhibitors either to drop or be wiped out completely.”

Hart (*ibid.* p. 95) continues by quoting Mike Quatro, a producer of rock shows who offers the following opinion: “Rock music motivates you internally, gives you a sensual feeling. A girl can be turned on by the music. It releases her inhibitions. The beat of the drum has always been a factor. A girl realizes her own sexuality through the music.”

According to Tame (*op. cit.*) “research has discovered rock music to be bad for digestion, it is also dangerous while driving... (it) raises the blood pressure, it is bad for cases of pre-existing hypertension.” In addition, mood and emotion are affected, tensions and in harmony of mind are increased. Not only the body, mind and emotions are affected, but even the subconscious.”

One of the effects of rock music which was studied before any other and continues to be increasingly confirmed is that of damage to hearing. Some universities claim that hearing of entering freshmen is becoming worse every year. In the mid-60s even colleges were already finding that average entering freshmen possessed the hearing efficiency of a typical 65-year-old. Hart (*op. cit.* p. 10).

It would appear that both the animal world and the plant world are unaccepting of rock music. In one experiment by psychologists, rats were allowed to move freely between two separate but connected boxes. Bach music was played in one box and rock music in the other. Although the boxes were identical in all other conditions, the rats spent all of their time in the Bach box. When the music broadcast into the boxes was

changed around the rats all left the rock music and moved into the other box. Rats do not tolerate rock music. Tame (op. cit. p. 141).

A radio news broadcast recounted a story of a farm family who came home one day to find that a skunk had established a home under the kitchen floor. Shortly after this, a whole family of baby skunks was in residence. The farm family tried every means to persuade the skunks to leave, all to no avail. Advice of friends and even the county agriculture agent all proved useless. In desperation, the family turned a radio to a hard-rock station, set the volume at its highest level, put the radio by the entrance to the skunk's home and then left for the day. When the family returned that night, the skunks had gone and never returned. Skunks will not tolerate rock music.

A true story is told of a farmer who had trouble with raccoons eating corn in the corn field. Finally, rock music was played in the corn field and the raccoons decided the corn was not worth the price and fled. Raccoons do not tolerate rock music.

The author's husband had a conversation with an interior decorator who decorated Christmas trees in a store in Kansas City. It seems that the decorator had many birds in his home since he raised them to sell. However, the birds did not allow any rock music in the home, for they would become extremely agitated and noisy if rock music were played. Birds do not tolerate rock music.

Rats, skunks, racoons, birds and plants do not tolerate rock music. The conclusion is that the only being who can be found who tolerates rock music is man.

After her research with plants in which rock music killed plants, Tame, (op. cit. p. 143) Retallack's conclusion is that "if rock music has an adverse effect on plants, is the rock music listened to so long and so often by the younger

generation partly responsible for their erratic, chaotic behavior?”

And “Could the discordant sounds we hear these days be the reason humanity is growing neurotic?”

Tame (*ibid.*) considers such studies and recalls that the belief of the ancients was that music’s power was objective, not subjective. In other words, they claimed that different types of music are inherently good or inherently bad. If true, as the preceding studies suggest, then the claim that music is just a matter of taste is not valid. Besides this, those kinds of music which are objectively good or objectively bad may not always correspond to people’s subjective likes and dislikes. According to Tame (*ibid.*) “Since all types of music are liked by some individuals and disliked by others, it stands to reason that there must be instances where objectively bad music is nevertheless ‘liked’ by a certain misguided segment of society.” The belief that the choice of music is just a matter of opinion or taste is unacceptable. Those who choose to eat garbage, end up eating garbage.

Researchers, scientists having no particular regard to musical taste, are continuing to study music, including rock music, and its effects. Hendren et al (1993) found that the themes of rock music have not changed over the years of musical development. The themes of sex, violence, sexual violence, drugs, suicide, satanic worship, and racism have been and still are predominant in rock lyrics from the beginning to the present.

Took et al (1994, pps. 613-621) found study results which indicated that adolescents who preferred heavy metal and rap had a higher incidence of below-average school grades, school behavior problems, sexual activity, drug and alcohol use, and arrests. Robinson et al (1996) found that respondents scoring high on psychoticism or high on reactive rebelliousness enjoyed hard rock-music: videotapes more than

did their peers. Strouse et al (1995, pps. 505-521) conducted a survey of 214 adolescents which revealed a stronger association between permissive sexual attitudes and behavior and reported exposure to rock music videos.

According to Plopper et al (1993), rock and roll music provides adolescents with messages dealt with in our society. The first 37 years of Top 40 rock songs (1955-1991) were examined, and songs that included a past death or an impending death were identified. Analysis of song content was conducted. Results indicated that death songs comprise a disproportionately popular subset of Top 40 music. Furthermore, Martin et al (1993) found that significant associations appeared to exist between a preference for rock/metal and suicidal thoughts, acts of deliberate self-harm, depression, delinquency, drug taking, and family dysfunction. Another study, this time on the national level at the Department of Criminal Justice, by Stack (1998, pps. 388-394) at Wayne State University in Detroit, a link was found between heavy metal fanship and suicide acceptability. Stack concluded that the greater the strength of the metal subculture, the higher the youth suicide rate.

Many studies have been made of the patient load at concert first-aid stations. Grange et al (1990) from the Department of Emergency Medicine, Loma Linda University School of Medicine in California examined five major concert venues in southern California over a five-year period. The authors examined the number of patients per ten thousand attendees (PPTT). There were 4,492 patients out of 4,638,099 total attendees at 405 concerts. Patient load ranged from 0 PPTT at 53 concerts to 71 PPTT at a punk rock festival that turned into a riot. Patient load was 12.6 for gospel/Christian. Rock concert first-aid stations evaluated 2.5 times greater patient loads as compared to non-rock concerts. Trauma-related complaints predominated. In two studies from

Chicago, Erickson (1996, 1997) studied first aid stations at concerts of Pink Floyd, the Grateful Dead, and the Rolling Stones. Trauma and drug intoxication were the predominant diagnoses. Of the patients treated, 48% admitted to using illicit drugs or ethanol while attending the concerts. In Australia a study was made by Fulde (1992) of healthcare at an open air rock concert. Out of 93,000 fans attending, 450 patients were attended to by the first aid teams. Of these 36 had conditions serious enough to require submission to the medical area. Seven were ultimately transferred to a hospital. Perhaps not all of these can be contributed directly to the effects of the music. In England at an open air rock concert (Hewitt, et al 1996), attended by 62,000 people there were many head injuries as a result of promotional items and large drink containers which were thrown as missiles. In Detroit a 17-year-old girl attended a rock concert where promotional compact discs were being thrown into the audience as prizes. She suffered extensive damage to her eye including a retinal detachment when a compact disc struck her in the face. (Ing, 1998).

A number of studies have been made of music videos including MTV (Music Television). One study of Rich et al (1998) examined portrayals of violence. Attractive role models were aggressors in more than 80% of music video violence. Males and females were victims with equivalent frequency, but males were more than three times as likely to be aggressive. A similar study of DuRani (1997a) did a content analysis of depictions of violence and weapon carrying. They concluded that because most music videos are between three and four minutes long, even modest levels of viewing may result in substantial exposure to violence and weapon carrying, which is glamorized by music artists, actors, and actresses. Peterson et al (1989) looked at the influence of rock videos on attitudes of violence against women. Another study by DuRani et al (July 1997) analyzed music videos for portrayals of tobacco and alcohol use and for portrayals of such behaviors in

conjunction with sexuality. Their data indicated that even modest levels of viewing may result in substantial exposure to glamorized depictions of alcohol and tobacco use and alcohol use coupled with sexuality. Robinson et al (1998) studied the relationship between media exposure (television, music video, and videotape viewing, computer and video game use) and alcohol use and concluded that increased television and music video viewing are risk factors for the onset of alcohol use in adolescents.

Some of the above-mentioned results might be interpreted to suggest that rock music reinforces the lyrics, thus fostering the kinds of behavior presented by the lyrics and other media associated with the music. Such an interpretation could imply that other values, for example Christian values, might also be effectively reinforced through the use of rock music. Such an evaluation is a mistake. The objective psychophysiological effects of rock music are counterproductive, being entirely in the range of stressful phenomena or the production of undesirable behaviors. Attempts to use rock music in a therapeutic context are consistently counterproductive in the area of psychophysiological effects. Harris et al. (1992) conducted a direct care staff study in a state mental health hospital in Florida which indicated that clients appeared to act in more inappropriate ways when hard rock or rap music was played.

It is clear at this point that rock music is harmful in itself, and often aggravates other harmful factors. Its psychophysiological effects are especially strong and contrary to desirable health factors. It is generally used to affirm and strengthen socially undesirable behavior such as substance abuse, violence, and promiscuous sexual activity.

There are many people who have tried to determine what is wrong with rock music. One would expect a musician to determine this somewhat easier than other people, since

musicians are immersed in music and know many things about music. Many people including some musicians, who struggle to determine what is wrong find first of all that the beat is the culprit. Of course, this is right. The beat is a culprit. However, frequently people seem to rest content with this - they have found the answer and so they go to extensive means to explain this to other people, thus making the idea "The beat is what is wrong with rock music" into a stereotype. They have people do all kinds of clapping to show what "normal" rhythms are like and what "syncopated" rhythms are like. The answer has been found and it is the only answer that is needed. These demonstrations and explanations are very good. The problem is that there are a number of other things that are wrong with rock music that are equally important, and by concentrating on only one problem with rock music, important problems are neglected which sometimes apply also to other music. So, what is wrong with rock music? Following is an attempt to summarize some the things that are wrong with rock music.

One: Yes, the beats and the rhythm. Some of these effects have been examined: the calling of demonic beings and the effects of the rock beats themselves on people.

Two: Another problem with rock music is the way in which it enters the mind and body. The variables constituting rock music including rhythm or beat, emotion, sensuality, intervals and chords among others cause the music to enter the brain in a different manner than does any other music. One way of describing it is that it may bypass the conscious thought process. Rather, it appeals to the sensual and lower nature. This may lead the listeners to behavior which they would not consider under other circumstances. Is it rational to listen to music which affects the lower nature only?

Three: The lyrics or words are of sex, drugs, rebellion, false religion and Satan.

Four: There are hidden messages of backward masking and subliminal messages in rock music.

Five: The composers and performers of rock music may instill at will into the listener any desired emotion. Rock musicians have claimed that their music is capable of causing emotional instability, disorganized behavior, rebellion, and even revolution. If one exposes his or her self to the music, the results will occur. There are natural physical and psychological causes for this to happen.

Six: Spirit or demon possession. This is one aspect of rock music which probably receives more ridicule and skepticism than any other. Yet, it is literally true and a good case can be made for it. If rock music comes from and is inspired by Satan, then it logically follows that those who are involved in it in any way will be affected by Satan and his angels. A number of results will follow including any which are present in any form of demon possession. These may be physical or mental. A person's whole value system may be completely changed. A person's behavior may be totally changed. It may be described as conversion. When one is converted to Christ there is a change and he or she becomes a new creature. So too, rock music through demon possession may convert a person to Satan (even unknowingly) and he too will become a "new creature."

Seven: Rock music is addictive. This will be dealt with more fully at the end of this chapter.

To summarize, there are many serious problems involved with rock music. These include the hard, driving syncopated beat; it appeals to the lower nature, it uses lyrics that are nonproductive, if not destructive, it uses subtle hidden techniques such as subliminal messages, it uses musical elements in such a way to play on people's emotions, it is related to demon possession and it is addictive. Taken altogether, this is an interesting menu. Perhaps labels such as

Harmful or Unfit for Human Consumption should be attached.

Christian Rock Music

A claim which is often heard is that if religious words are used, rock music is acceptable. Thus the music called “Christian rock” was born. “Christian rock” is a misnomer. Who has ever heard of Christian whiskey, Christian pornography, Christian adultery, or Christian x-rated movies? There is no Christian rock. As I have demonstrated scores of times before large audiences, the measurable physiological effects of rock music, whether labeled Christian or otherwise, are identical and clinically undesirable. That is because the music is the same, no matter the label. It is all a part of the same counterfeit and has the same effects on participants and listeners.

Aranza (1985) recounts what seems to amount to a conspiracy. In the late 1970s, a gentleman was having a conversation with the manager of one of the largest rock groups in the world. The manager told of a Four-Step Plan taking place in rock music. Each phase appealed to a different side of the human personality. Step One lasted from 1955 until 1965. The purpose of this step was to push sex through music. Through Elvis Presley and others, the sexual revolution and the free love generation were accomplished. Step two lasted from 1965-1970. It was meant to arouse the spirit of young people toward drugs, rebellion and anti-establishment movements. Campuses developed protests and a rejection of traditional values. Eastern religions thrived. Step three began in 1970 and ran through part of the 80s. The quality of music was not important, but the addicting characteristics by the use of loud, violent tones. Step Four was to begin during the 80s.

The plan was to use religion, since they had found that the greatest commitment anyone makes is a religious one and that would be the greatest motivator to get people to buy rock records. Now there is “Christian rock.”

The music and all of its effects are the same, whatever the label. Christian rock and other rock groups look alike and sound alike. The psycho physiological effects of Christian rock and other rock do not differ from each other, and both share the same undesirable stress-causing factors in relation to the digestive, respiratory, circulatory, and neurological systems of the body. They both have similar psychological effects and also share addictive features.

Here Marshall McLuhan’s saying is most relevant. The media is the message. Words are important to church music because they give a specific thought content. But it is the music which represents the general thought content. The music itself is the message in musical action. It should be revolting to any Christian to hear Scripture to the sounds of rock music. Salem Kirban says that “Christian rock” is essentially spiritual fornication.

“Christian rock” has the same heavy, incessant, throbbing beat as secular rock, the same beats that people in primitive cultures use in demonic rites and culture. Rock rhythms have been used for many more years than it is possible to trace back in history in the heathen occult rituals. Who knows when this started? : perhaps in the worship of Tammuz or however far back pagan occult worship may go. However, this occult worship is very much alive and well at the present time.

Diallo & Hall (1989, p. 134), an African musician who lives in Montreal says: “The Nia society is called secret. But those ceremonies are open to anyone. They have others, more profound activities that are only for initiates. The rhythms of Nia society music are especially aimed at promoting trance. I

never play them at a show in North America. If someone were to go into a trance and start leaping about, others might think that the person was having a psychotic episode. Even in the village, these rhythms are played only once a year. They are not for amusement.

Mickey Hart (1990) of the rock group The Grateful Dead confirms this: "...you don't want to be possessed by just any spirit, so great care must be taken that only the correct spirit takes up residence. The way this is accomplished is with the drum. Particular rhythms are supposed to attract particular spirits. An Orisha like Shango only comes when he hears his rhythm."

If the beat is loud and monotonous enough, it can produce a hypnotic trance. An Ontario psychiatrist, Wright, made a comparison of rock to voodoo drums: "The tempo of the voodoo drums has been known to make a listener powerless to resist the music's pounding beat.... At rock concerts when the tempo of the music hits a certain pitch it brings a psychological response which the audience is powerless to resist. (ibid., p. 95)

Larner states: "When a listener submits himself to the beat, he loosens his mind from its moorings in space and time.... The difficult world of external objects is blurred and unreal: only the inner pulse is real, the beat its outer projection. Earthly worries are submerged in a rising tide of exultation (ibid.).

There is an old Arab proverb said by Ishaq ibn Ibrahim in the ninth century: "He who makes a mistake is still our friend: he who adds to, or shortens, a melody is still our friend; but he who violates a rhythm unawares can never be our friend." (ibid., p. 128).

An examination of several books of current Christian rock, country and southern gospel all show the same rhythms

and chords. Also, it is interesting to notice the tempo directions at the beginnings of the pieces. Directions include such as Easy Rock, Free-Spirited Rock, Driving, Solid Rock, Funky etc. The damaging effects of rock music spread through a number of other styles which are not always necessarily labeled as rock.

A search on the internet of Christian music was interesting. Names of current Christian music groups included Audio Adrenaline, Delirious 5?, Five Iron Frenzy, Plankeye, Poor old Lu, Satanicide, and Necromanicide. There is even something called Brutal Christian Music. There was a description of a spring tour of News boys taking out their Love Liberty Disco. (Internet, 1999). They are taking with them a pump-up dome which will be carted around in three tractor trailers and will take a crew of 50 to set up and tear down. Air-conditioned, in the round staging, two video walls, 150,000 watts of sound, and one million watts of lighting to woo the crowds who come to see this ground-breaking Christian tour. Touring with the Newsboys are Beanboy and Sonic Flood. Some of the Record Labels included Clenched Fist Records & Distro, Graveyard Media Group, and Dead Man Talking Records. All of this is presented as Christian music. What god or what kind of god is found in contemporary Christian Music?

Rock music is rebellion. Christian rock is spiritual rebellion.

Addiction

An addiction is a physical or psychological, or both, dependance on that which is not necessary for life. An addict is one who devotes or surrenders himself to something

habitually or obsessively. Teenagers (and others) spend great amounts of time, money and effort on rock music.

There is a theory concerning stress called the “fight-flight” syndrome. In our spectator civilization where people sit and watch (television, sports etc.) all of the time and are seldom active participants, their minds and bodies continually become aroused to meet potential dangerous situations. Their brains, nerves, chemical and hormonal systems, every part of their body system is ready to respond to a dangerous situation. However, the danger happens to someone else. It doesn’t happen to them. Therefore, all of the body systems which have been aroused do not experience release. When this continues happening over a period of time, it creates all kinds of problems in the body, one of which is stress.

When danger presents itself, the brain responds immediately by sending signals to the endocrine gland system and different parts of the body. This results in a sudden burst of energy. The glands most responsible for this burst of energy are the adrenal glands which sit on the kidneys. These glands produce an enzyme called adrenaline. They are a part of the endocrine gland system. Our advanced technology makes possible “rock” music with aggressiveness and high energy levels. These trigger the fight-or-flight response with its burst of adrenaline. When this is triggered, the body is getting “high” on its own drug. Sad to say, with Christian rock, many people mistake this for a spiritual “high.” This explains how rock music is used as a means to get “high.” When combined with the use of illegal drugs, it may explain the violence of young people in schools and in rock festivals etc.

A study in Scotland by Forsyth et al (1997) aimed to demonstrate whether a relationship exists between adolescent drug use and identification with styles of music linked to specific youth culture. They found a significant relationship between identification with rave music and lifelike drug use.

King (1988) found evidence that heavy metal music promotes and supports patterns of drug abuse, promiscuous sexual activity, and violence.

The relationship between drug use and rave music has been established and confirmed by many researchers. Cadier & Clark (1993, pps. 239-240) reported a patient who sustained a major burn following drug use at a rave concert. Others have observed a wide range of drug use. Another study by Forsyth (1996) observed the use of different kinds of drugs in a Glasgow rave dance scene. He found amphetamine, nitrates and Ecstasy most commonly used at dance events. Brown et al (1996) found that there is a widespread use of drugs at the currently popular “raves” in the Edinburgh area. This has caused concern principally because of an increasing number of cases of serious toxicity and even death.

Similar patterns are in evidence in other parts of the world. Lenton et al (1997) studied the pattern of drug use among a sample of people in the rave scene in Perth, Western Australia.. “Ninety per cent of respondents had ever used LSD, 76% had used ecstasy and 69% had used amphetamines. Before, during or after the last rave attended 52% used cannabis and 35% had used each of the amphetamines and LSD.” They concluded that those with less drug-using experience may have less drug-related knowledge and may be at greater risk of harm. Adlaf & Smart (1997, pps. 193-198) did a study in Canada on the prevalence of rave attendance and the drug-use profile of rave attendees. They concluded that experienced drug users are attracted to raves, as earlier generations of drug users were attracted to rock concerts.

Research shows a correlation between drug use and rock music. Remember the description of a rock concert by Mickey Hart, described earlier. Beyond this, however, studies show that the rock music itself can result in a high psychophysiological similar to that caused by drugs. A study

of Northeastern University scientists which was posted in Boston, December 1998, examined the results of listening to loud music. They found a group of people who exhibited one of the hallmarks of addiction, and they couldn't stop listening, despite the potential for physical harm. (Described on Internet Channel 4000 - Huh? What? Loud Music Addiction? Wcco.com) It would seem that rock musicians and fans believe that rock music is addicting. Two rock bands are named Jane's Addiction and Killing Addiction. A Christian Rock group is called Vertical Addiction. A fan of Soundgarden (Internet, Soundgarden) describes his "addiction" on the internet. He says that after watching music videos on MTV he went out and bought a cd called Superunknown. He soon knew he was addicted. He eventually bought every album of Soundgarden. He concluded by saying "A fan's love for a band, it's music, and its creativity and energy is not measured by how many Cds or tapes they have. It's measured by whether or not he or she can listen to a song years after they first heard it, and still get the same feeling of awe... and still be able to get creatively lost and caught up in the wonderment and power of the music."

Is the word "fan" short for fanatic?

Other conditions related to addictive types have been noted. Weidinger et al (1991, pps. 3-8) studied hospitalized adolescents and found that those who primarily listened to heavy metal music had a history of preadmission and dysfunctional psychosocial behaviors. Egnor et al (1991) report that a 15-year-old drummer in a neighborhood rock music band suffered a traumatic true aneurysm of the cervical vertebral artery from violent head and neck motion. Klein (1993) attempted to study the relationship between adolescents' use of the mass media (including television, radio, and magazines) and their risky or unhealthy behaviors. Risky behaviors were sexual intercourse, drinking, smoking

cigarettes, smoking marijuana, cheating, stealing, cutting class, and driving a car without permission. Among other results they found that adolescents who had engaged in more risky behaviors listened to radio and watched music videos and movies on television more frequently than those who had engaged in few risky behaviors.

The parallels between the hallmarks of drug addiction and music addiction are striking. Not only are the psychophysiological symptoms similar, but both are associated with a similar pattern of behavior and conditions. The evidence that rock music is addictive is nearly as strong as that for many addictive drugs.

Counterfeit Music Number Two

Country and Country Gospel

Chapter Six

Years ago there was music called hillbilly, and western, and country western, then country. But it gradually made drastic changes until now it could more aptly be called country rock. Country music has adopted the beat and characteristics of rock. If a comparison were to be made of early country music and country music of the present generation, it would be difficult to find any relationship. The modern phenomena of rock music, whether Christian or secular and country music, has destructive, life-weakening elements whose use cannot be justified in the life of a Christian.

When I was speaking at a music seminar one time, some young people stood up and said, “Our parents are very critical of our listening to rock music, but we think their country western is just as bad.” I was quick to agree with them. When the themes of country western were studied they proved to be Sex, Cheating, and Drinking. Rock has invaded all of the styles including country, country gospel, or Southern gospel and jazz.

Schaefer (Aranza, 1985 op.cit. p. 28), a teacher of anthropology at the University of Minnesota, discovered a

definite correlation between high-risk country and western songs and drinking, especially those of Kenny Rogers, Waylon Jennings and Hank Williams. He defines high-risk songs as having 50-60 beats per minute. He found that the slower the beat, the faster the sip and if you listen too much you end up “plastered.”

Paul Harvey (radio commentator) described country music as pornography of the air waves. Garth Brooks said that the only way to describe it is “sex.”

God gives us directions on what we should think about. “Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure,, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things.” Phil.4: 8. Does this fit the counterfeit musics? In Satan’s counterfeit music we find: “Whatsoever things are false, whatsoever things are dishonest, whatsoever things are unjust, whatsoever things are sensual, whatsoever things are impure, whatsoever things are of ill-repute, if there be any filth, if there be any blame; here are these things.

In the chapter on rock music we learned that rock or Christian rock is all the same music. The same thing is true with the country counterfeit music. Country music and country gospel or Southern gospel are all the same music. They produce the same feelings or emotions in people. Gospel is a hybrid from the folk style mixed with rock.

An examination of one piece of music will illustrate this. This is a familiar song which is probably known to many readers. The title is “There’s Just Something About That Name.” There is a discussion and lists of what emotions different intervals in music convey in Chapter 2, The Language of Music. The reader may wish to refer to this in order to understand the following analysis of this song. First, there is a

minor third on the word Jesus and it happens three times in a row ‘Jesus, Jesus, Jesus,’ on the same minor third. Repetition gives added emphasis. But to give even much more emphasis, the whole series of three minor thirds on the word Jesus occurs three times in the song. This is clearly the major theme of the song. Then there is a 4th leaping up from the end of one phrase to another which has a special tug to it, and it is followed by two minor 2nds descending and ending with the minor third. This was a phrase powerful in emotion. When looking for these meanings in Cooke’s (op. cit.) book it is very easy to analyze. The minor third conveys depression and grief. The 4th conveys pathos (a feeling of pity for) and the minor seconds convey an expression of hopeless anguish ending in the depression and grief again. Why are these emotions the major components of a song about our Lord Jesus? These are the emotions in the secular country western music and it is the same music in country gospel. They took the country western music and the emotions and feelings of country western music and put words to it about Jesus. These are not compatible. Do you understand? Are you willing to put up with this? Are you willing to use that kind of music? If we try to use this counterfeit music to worship God, whom are we worshiping?

Counterfeit Music Number 3

Contemporary Christian Music

Chapter 7

Effects given in the preceding chapters apply to Contemporary Christian Music (CCM) because CCM uses all of the other kinds of music. On the internet there is a page called THE ALMOST DEFINITIVE CONTEMPORARY CHRISTIAN MUSIC HOT-PAGE. The following information is taken from this page which means that the source is the CCM people themselves. “From the Peace Movement of the late 1980s came a time of Christian revival for young people across the country. This concurrent movement was known as the **Jesus’ movement**. From the Jesus Movement, came many new Christians who were anxious to tell others about Jesus, but found the traditional methods of sharing and worshiping restrictive and out-dated. Many of these Jesus people started developing new worshiping and witnessing styles. An effort was made to write music which was culturally relevant or contemporary. The desire was to create music that would appeal to the current searching generation. Thus, was born Contemporary Christian Music....

“The name **contemporary Christian Music** was coined to distinguish this style of music from the more traditional forms of religious music. The word contemporary has proven to be an appropriate description of this music over

the last twenty years, as the styles have kept up with its secular counterpart. The ever evolving states of CCM include such diverse and contemporary styles as **rock, jazz, blues, dance, metal, rap, alternative, new age, grunge, punk, thrash death, gothic and industrial.** Yet regardless of the form, the essence of all Contemporary Christian Music is the same - to share God's love to the current generation in a way that can be both understood and enjoyed."

Notice, the CCM people themselves say that this music is an attempt to be relevant or contemporary. In order to do that, any of the pop music styles which are currently the most popular are used for CCM. However, it would be well to consider that attempting to meet people where they are should not include adopting their sinful practices.

Walker (2000, pps. 54, 55) claims that the first CCM musicians were secular. He says that the first contemporary gospel record was Elvis Presley's *His Hand in Mine* released by RCA in 1960. This was followed by 1967's "How Great Thou Art" and 1972's "He Touched Me." Another founding father was Larry Norman with the 1969 album *Upon This Rock*. Also, Bob Dylan released three major CCM albums: *Slow Train Coming*, *Saved*, and *Shot of Love*.

Consider the lives of CCM performers. Many of them have "crossed over" or also performed for the secular market, chief among them being Amy Grant and Michael W. Smith. Many of the CCM artists have had broken marriages and alcohol and drug addictions. Many have had affairs while claiming to be representing Christianity.

Wheaton (2000, pp. 20, 35) describes Andre Crouch's music as a blend of black gospel with some rock influences and well-produced Hollywood sounds. He says that we not only have Christian "rap" - we have Christian "grunge," "heavy metal," and "hip-hop." "The socially rebellious look -

everything from tatoos to nose and earrings - now appear in the pictures of supposedly 'Christian' artists."

Wheaton (*ibid.*, p. 49) describes Christian rap as follows: "Rap music is the rebirth of an ancient tradition of the 'griot,' the tribal poet/social commentator. Looked upon in tribal Africa much like the court jester in Europe, the tribal griot had free reign to mock, reveal, or condemn anyone and everyone in the tribe for real or imaginary crimes and breaches of morality and etiquette. Rap music in America is sung by angry young urban blacks who see no way out, who champion violence, drugs, crime, cop-hating, woman-hating, and general social anarchy. It is one of the most dangerous musical styles to come on the American scene."

Walker (*op. cit.* p. 39) says that DC Talk uses "rap" music which is the music of gangs, drug pushers, and criminals. He also says (p. 57) that Christians are using a style of secular grunge/alternative music that was the sole property of drug addicts and the sexually promiscuous.

Fisher (*op. cit.* p. 42) writes about thrash (violence-oriented rock.) He quotes Al Menconi as saying, "What about Vengeance? They are the most extreme thrash/speed metal ever put out in a Christian setting. The vocals sound like demons. They sound angry and rebellious."

Is CCM good? Or is it evil? Does God consider music good that causes people to move their bodies in a sensual manner? Does God consider music good that uses night club-blues singing which could be considered a come-on?

Sensual Music

Chapter 8

Subtitled pornographic music.

Subtitled sexy music.

The effects studied in this chapter apply to all of the music considered in the last three chapters.

Forgive us Lord, for we have sinned.

“Inasmuch as this kind of pleasure is thoroughly innate in our mind, and lest demons introducing lascivious songs should overthrow everything, God established the psalms, in order that singing might be both a pleasure and a help. From strange chants harm, ruin, and many grievous matters are brought in, for those things that are lascivious and vicious in all songs settle in parts of the mind, making it softer and weaker...” St. John Chrysostom in Strunk (1950).

Christian rock! - Syncopated beats! - That’s terrible!
Not in my church! - But what is in your church?

Music of Protestant churches typically has had a reputation for being emotional. “...in the music of Protestant sects, which has always been more self-conscious and specifically emotional. Protestantism has periodically given a home to the more Dionysian impulses, and to a cruder type of

congregational participation in the service, like that of the eighteenth-century Methodist sect called the 'Jumpers' from their dancing and leaping during services, especially in the American South, which combine repetitive music with rhythmical movement to induce a sort of ecstatic trance in which visions, glossolalia (speaking with tongues) and healing may occur." Godwin (1987, p. 64).

Wolfe and Mercy, (1993, pps. 50-56) claim that the British influence played a role in Protestant church music. "After losing the U.S. Civil War, British imperial circles stepped up their cultural subversion operations in the United States in many ways. One project focused on reediting hymnals to replace polyphonic music with sappy, single-line ditties....It was at this time that British counterculture networks fostered the creation of 'Tin Pan Alley' in New York City."

There has been a gradual progression in kinds of music used in churches. Beginning with gospel music, something stronger and livelier has led to the sentimental folk-song type of ballad music, to New Orleans jazz and Country Western style, and finally Christian rock in all of its forms. This is a kind of addiction, and something stronger is continually needed. The sentimental music seemed innocuous. However, as many have questioned what is wrong with sensual music, a deeper examination of that whole genre of music seems to be important.

Music which has a particularly strong emotional effect is sensual music. Some signs which help identify sensual music are singing with the microphone close to the mouth, providing a feeling of intimacy, of feeling very close to the singer. People are not normally that close without being intimate (for example, in making love). Another characteristic is slurred notes, a practice which is very prevalent among many singers in church circles. A search for the source of this revealed it to be the blues. From there it went into black gospel. Lowell Hart

calls slurring scooping and sliding from note to note. He says that the scoop and slide are the essence of blues, which had its origins in the weeping and wailing of the black slaves. In a quotation from *Panorama of American Pop Music* Hart defined blues as the lament of a lonely man or woman which was the outgrowth of earlier sorrow songs in which the slaves bewailed their sad fate (Hart, Lowell, op. cit.) And from the *Encyclopedia of Popular music*, Hart quotes: “The blues spread from work gangs and guitar playing slum troubadours to pianists in brothels and bars.” Finally Hart summarizes “These statements coming from secular writers, combined with what rock performers have said about their own music indicate that the world is not going to be fooled by our ‘new’ Christian music. There is no difference. It’s just like theirs. Brothels, bars, slums, sex, rebellion. This is the heritage of our Now Sound Christian music!”

Rock rhythms may be present, in fact often are present in the Contemporary Christian music. The rock beats are often so subdued that the listener actually reports the music to be sedative, whereas in fact objective measurement shows the subdued rock beat has the same psychophysiological effects as that of harder rock. In sensual music, in addition or instead of the toe-tapping there is a swaying induced. Be careful, if the music makes you feel like swaying or if you see people around you swaying. Hypnotic effects may be produced by many repetitions, short phrases, small melodic range without large jumps. Examples of this may be seen in so-called Celebration music. After prolonged hearing, it is possible for this to lead to a trance-like state. The abundant use of certain notes and chords, such as blue notes, 6th chords, major 7th chords, diminished 7th chords and chromaticism produce sensual feelings. The music may be sentimental, dreamy and mindless.

One of the biggest sources of the sensual music in our churches is what is called Contemporary Christian music.

Another source is the old-time ballad, sentimental folk-song style. It may be found in some of the country gospel and southern gospel. Some of the signs of sensual music have been identified. If examined in the language of music, they have non-spiritual messages. Also, remembering effects music can have on the body, they may produce effects which are not expected or desired.

The people who are writing these songs are writing them to get a hit. Peters et al (op. cit., p. 59) propose that these musicians are creating cute little ditties to give their audiences warm fuzzies about God, but not true knowledge, that it is shallow music that creates false images of God. Even Christian artists/producers/ writers Tom Howard and Bill Batstone admit that “entertainers are often tempted to think of ‘whatsoever is cute/ Whatsoever is elating/Whatsoever favors you with heightened media ratings.” (Op. Cit., p. 81).

When God told us what kinds of songs to sing, He also told us not to sing carnal or sexy songs. In Col. 3:16 we are told to teach and “admonish one another in psalms and hymns and spiritual songs.” The Greek word used here for spiritual is pneumatikos. When the Greek dictionary is consulted, it says that it means spiritual or religious and also non-carnal. Therefore, not carnal or sexy. So here is an admonition not to use sexy music.

It will prove helpful to examine spiritual effects also. Ellen White gave much warning against the sensual and sentimental. In (Review and Herald, 1899), she said “We have no time now to spend in seeking to please the senses.” White (1946c, p. 597) said, “I feel alarmed as I witness everywhere the frivolity of the young men and young women who profess to believe the truth. They have a keen ear for music, and Satan knows what organs to excite to animate, engross and charm the mind, so that Christ is not desired.” White (1946d, p. 249) says, “You mingle with your religion a romantic, lovesick

sentimentalism, which does not elevate, but only lowers.” White (1946, p. 182) adds “Do not think that sentimentalism is religion.”

White (1913, p. 308) “This commandment (the 7th) forbids not only acts of impurity, but sensual thoughts and desires, or any practice that tends to excite them” In other words, the use of sensual music is the breaking of the 7th commandment.

White (1932, p. 144): You need to constantly strive to work away from earthliness, from cheap conversation, from everything sensual, and aim for nobility of soul and a pure and unspotted character.” Is sensual music a part of “everything sensual?”

White (1946d, p. 249): “You mingle with your religion a romantic, love-sick sentimentalism, which does not elevate, but only lowers.” What a perfect description of the sentimental music mingled in the church services.

White (ibid., p. 251): “There is much of this low sentimentalism mingled with the religious experience in this age of the world.” But does it have to be in our own churches?

White (1902a, p. 299): “Against the false religion of sentimentalism...I bear my warning.” This sentimental music is bringing a false religion (the New Age religion) into our churches.

White (ibid., p. 300): “It will be seen that their faith is of heavenly origin. They will not wander into strange paths. Their minds will not turn to a religion of sentimentalism and excitement.” Strange paths - that sounds similar to strange fire.

Interestingly enough, Johansson (1992 p. 50) enlarges on this theme several times. He says that instead of honestly saying that we will only respond to what we like, we say that the church music must “bless me,” “move me,” “minister to me,” or “bring me closer to God,” when we really believe that liking

something is the prerequisite for its effectiveness in ministering. “Phrases such as, ‘I enjoyed the music,’ or ‘I loved that song,’ or ‘the special music was thrilling’ point up the fact that the way we value something is largely by how much we like it. The expression, ‘that really ministered to me,’ is in general a statement about the emotional disposition engendered in the listener by his or her pleasurable response. Lamentably, enjoyment then becomes the basis for ministerial worth since any other standard is believed unimportant.”

Johansson (*ibid.*, p. 70) further explains how this is possible. “The predisposition toward Dionysian enjoyment is the root of the problem. Our hedonistic society, in which self-pleasure is the chief good and priority (though unacknowledged) has so infiltrated the church that often it is impossible for the average churchgoer to differentiate between good feelings and worship. When entertaining music (i.e., music that shortchanges the intellect) produces good feelings year after year, a music-entertainment pleasure syndrome is set up by association. Like Pavlov’s experiments in conditioning, there only needs to be the entertainment stimulus and one ‘worships,’ no ‘proper’ stimulus, no worship.”

In other words, we have heard this sentimental, sensual music in church for so long, we think it means worship, blessing and ministry and when we do not hear it we think these things are not present. Ellen White addressed this problem: (1946a, p. 502) says “Their religion seems to be more of the nature of a stimulus rather than an abiding faith in Christ.” (1946e, p. 102): “Do not think that sentimentalism is religion.” (1980a, p. 116): “There is danger of our getting a sentimental, impulsive religion.” (1977, p. 34): “A whole church may sanction the wrong course of some of its members, but that sanction does not prove the wrong to be right. It cannot make grapes of thorn berries.”

What is this music which has so thoroughly infiltrated our worship? It literally is night club music. When you hear it, imagine night club crooning, and that is literally what you are hearing. Calvin Johansson (1992, p. 54.) says “A nightclub musician plays dance music, easy listening music, music for losing control, or music for sense-deadening, depending on what is required at the moment.” If one sat down and played or listened to some of the music which we are using in our churches mixed with popular songs, we would hear no difference, for there is none.

Why has sensual music made such inroads in the religious culture? Because a popular concept of love has replaced holiness. The popular buzz word is “love.” All you have to do is love and nothing else matters. The new Righteousness by love is more important than Righteousness by Faith. But this love is a false, sweet, sticky, sentimental love and when it is accepted the music becomes sensual - is false, sentimental, love music. The law is disregarded and true love forgotten.

Also, there is a New Age theory of relativism with which we have been subtly and unknowingly brainwashed. “I like this music. It has given me so many blessings. It is my opinion that it is all right and my opinion is as good as anyone else’s.” Johansson (1990, p. 19) addresses this question very well. He says that if one agrees that standards are a matter of taste (are you willing to agree to that concerning all standards?) And that one taste is as valid as another (then no “good” or “bad”) then that’s the end of it. Carried to the logical conclusion, all music and everything else is of equal value. “Such a philosophy belongs to the absurdists who deny value, achievement, or authority. It is not a viable option for the Christian.”

The purpose of sensual music is entertainment. When the musician chooses music on the basis of what the

congregation will like - emotionally fulfilling, devoid of reason, in a pop style - then the music ministry has become entertainment. Entertainment results when musical reason is thrown out in favor of musical emotionalism. Music which is cloying, sentimental and sweet amuses the listener.

“Emotionalism in music is that which has as its main function the stirring up of emotions. It gainfully employs proved patterns of sound for the manipulation of feeling - contrived, artificial, and planned. It is the evocation or the seeking of emotional satisfaction divorced from reason. It is the calculated short-circuiting of deep and costly experience to produce enjoyment without personal involvement. Daydreams, fantasy and escape rather than emotional reality and maturity are the characteristics of emotional music. To renounce the intellect and concentrate on emotions is to destroy the integrity of the music. It becomes entertainment. (ibid, p. 70).

We do not recognize that entertainment has become a part of our worship before we are hooked. A chorus of amens after a sensual musical solo differs little from applause, and in many churches has been replaced by applause. One result of sensual music is entertainment. Another result of music that is sweet and pretty, that emphasizes trite sentimentality, is that it destroys a sense of awe. To the extent that awe is a desirable quality of worship such music should be avoided in that context.

Religious pop music contributes to spiritual immaturity. Sensual music is used for background music, on the piano and other media. Music is a powerful mood maker. By using it in this way religious feelings of human manufacture are created. There may be a danger of using it in place of the genuine working of the Holy Spirit. It can generate an illusion of the Spirit's working which is actually a stimulation.

Sensual music arouses sensual (sexual) feelings in people. This is actually what makes them feel so good. If it

were possible to do research on this, it would be interesting to know how large a role sensual religious music has played in the many affairs and broken families that have occurred.

Remember the “fight - flight” syndrome. It would seem logical that a similar situation happens in the body when sensual (sexual) feelings are aroused through sensual music. Clynes (op. cit., p. 15) says “Hormonal and cardiovascular changes occur together with emotional state.” What happens in the body when the feelings are not released? One of the possibilities would be that some kind of overt behavior may occur. It is common knowledge that a number of big-name evangelists have become involved in aberrant sex behaviors. Ted Bundy, a serial killer, who was executed in the electric chair in Florida, gave an interview shortly before his death in which he blamed his fascination with pornography for his behavior. In addition, the thoughtful reader can think of other effects of this stimulation.

In worship we should empty ourselves of self. Stuffing ourselves with pleasurable musical experiences is not appropriate for worship. When we say we want music “which speaks to me” we are indicating the importance we are placing on ourselves. When we demand that “number one be satisfied” this shows the real priority we place on ourselves. “Music which speaks to me” really means “music which I like.” My musical pleasure becomes the yardstick by which we judge the church’s music.

With entertainment music the emotionalism pushes the worshiper toward being more and more self-centered where God should be central. That means more infant-like, more selfish. He has the programmed strong desire to feel good and this centers worship on the pleasure-seeking self. Finally, an emotionalistic self-gratification becomes the unacknowledged purpose for worship.

Entertainment-induced and oriented worship is idolatrous because man makes himself the center of his worship. “He stimulates himself in using emotionalism. In using emotionalistic music in worship, he is fed that which he has selfishly desired and made, which in turn whets his appetite for more of the same in an endless cycle. The extreme subjectivity produced as a result of overindulgence in this one-sided emotionalism shows God to be a mere tool in the satisfaction of man’s craving for pleasure. Johansson (1990, pps. 70-71).”

If the themes of each of the counterfeit musics are examined, it will be found that there is one theme in common among all three, and that is sex. Does this sexy music really have an effect on our bodies? How does it do this?

Remember the statement quoted earlier from White (1946c, p. 597). “Satan knows what organs to excite.”

Quoting from Steven Halpern, a specialist in sound: “This type of feeling good relates to the erogenous zones, centered in the groin and our reason for success of disco music is its sensuousness, which can cause literal vibrations of the sexual organs, when low tones are combined with loudness. Middle tones affect the central portion of the body and high notes the head area. “(Organic Consumer Report, Vol. 59, No. 17).

The author had learned this herself from personal observation. In my research laboratory at Phillips University in Enid, Oklahoma, I had a somatron. A somatron is similar to a big lounge chair. There are speakers on each side of the head where the music sounds, and then there are speakers all through the somatron where the actual changing frequencies of the music may be felt. One day, when I was lying on the somatron I noticed that I could strongly feel low frequencies in my feet and legs. From that discovery, I soon felt that as frequencies go high, they may be felt in a higher part of the

body. I inquired of the Somatron company if they had deliberately placed the speakers in that manner and they said that they had not. Shortly after this, while attending a music therapy conference, my husband watched a demonstration at a booth selling some instruments. There a young lady demonstrator made a statement that low notes are felt low in the body and high notes high in the body. A young man said that he did not believe her. She said, "All right, I will show you." She picked up an instrument and started loudly playing a certain tone and the young man clutched his groin and cried out, "Stop. Please stop."

Wheaton (op. cit., p. 26) says that sometimes the effects may be very damaging. "Low frequency vibrations (bass and drums) are particularly hard to screen out and can cause damage to the human body and mind if they are not monitored and kept below a ninety-decibel level. Several years ago, a scientist doing research on the effects of low-frequency sound waves on the human body built a replica of the standard referee's whistle. When a referee in a sporting match blows his whistle, the air causes a cork ball to tumble around while the sound waves pour over it, causing that penetrating, sharp sound. The scientist's replica was over six feet tall and the cork ball was almost twelve inches in diameter.

"This particular scientist hooked up the whistle to a compressed air machine and decided to stay in the testing laboratory while his assistant turned on the air compressor, which caused the whistle to blow. The powerful low frequencies - intensified by the cork ball - and the decibel level of the sound killed the scientist instantly. A follow up autopsy revealed that the unfortunate scientist's internal organs had literally been 'scrambled' by the power of the sound waves."

Fisher (1999, op. cit. p. 91) quotes Scarantino as follows: "The heavy percussion instruments, such as the bass drum, influence our emotions by arousing our base passions.

And the sound vibration of the electric bass guitar, with its very low frequency levels powerfully amplified, acts as a sexual stimulus because it resonates right at the crucial point between the thighs. The drum and the bass guitar combined offer a musical aphrodisiac (that which arouses sexual desire) that has popularized popular music more than any other element.”

In Citizen Link (an email newsletter) for June 28, 2002, was a report on a bill making its way through Congress which attempts to shut down “rave” parties that are selling drugs to minors. In the report they tell about a group called National Coalition for the Protection of Children and Families which has talked with teenagers who have attended rave parties. They say that rave dancing is like having sex with your clothes on.

Wheaton (op. cit. p. 83) says: “Low register musical vibrations carry farther and have more power than any other register. They also can affect internal organs and the endocrine gland system. The often insensitive use of the electric bass in church praise bands can be producing a physical response, particularly among the young, that is often in direct contradiction to the feelings of awe, respect, and love that we are trying for when we worship our Lord and Savior. One of the most constant abuses I hear with praise bands is in this area.

“Loud, low, repetitive, and syncopated bass patterns trigger physiological and emotional responses that are more associated with pep rallies, discos, dance halls, and sensual dancing than worship. Remember, if it walks like a duck, squawks like a duck, and looks like a duck, it’s probably a duck. If it sounds like a rock band, over-emotionalizes like a rock band, and looks like a rock band, it is a rock band - now called a ‘praise band.’

Wheaton (ibid., p. 152) says further, “Loud music stimulates anger, aggression, and uncontrollable behavior.... Remember, the primary reason rock music is so loud is so that

it will trigger the fight-or-flight response, producing uncontrolled aggressiveness and extreme emotional reactions to the music.”

White (1958, p. 36) says “A bedlam of noise shocks the senses and perverts that which if conducted aright might be a blessing. The powers of satanic agencies blend with the din and noise, to have a carnival, and this is termed the Holy Spirit’s working.”

Smith (2001, p. 92) says, “It’s never legalistic to avoid sin, and it’s certainly not legalistic to eliminate sensual (sinful) music techniques in Christian music.”

Fisher (1992, pps. 92, 98) includes a number of pertinent quotations: “Young people know that rock has the beat of sexual intercourse... Never was there (such) an art form directed so exclusively to children.” Allan Bloom.

Next Steven Halpern: The actual pulse pattern that is used in most contemporary music, be they AM or FM varieties, hard or soft Rock... has definite... effect on a subject... This effect held true **WHETHER THE SUBJECT LIKED THE STYLE OF MUSIC OR NOT**. In other words, how one “felt” about the music, tastewise, was irrelevant in terms of how the body ‘felt’ ... a common denominator cutting through most subjective reactions is that of sexual arousal.

Finally Tame: “When pulsation and syncopation are the rhythmic foundation of the music... the movements of the dancers can invariably be seen to become very sensual.”

Lickey (n.d., p. 9) quotes Marty Balin of the Jefferson Airplanes in describing the group’s activities, “The stage is our bed, and the audience is our broad. We’re not entertaining, we’re making love.”

Ellen White (1958, pps. 35, 36) stated that this music will come into our camp meetings. Now, all of this sexy, sultry

music is being brought not only into our camp meetings but into the churches.

Would you give you children pornographic pictures in church? Then why give them pornographic music?

Parents, Children and Music

Chapter 9

It is hoped that a few guidelines for parents in how to deal with the music situation will prove helpful. It is true that the whole music problem begins with the family and the solution lies in the home. If parents could control the music in the home, the difficulties about music in the church would greatly diminish. However, there is no magic solution. But there may be some helpful ideas.

Beginning at the beginning: if parents would start to provide good music for the child before the child is born, there probably would never be a music problem with that child. There is a whole body of information on various effects on the fetus. Rather than quoting any of this, I will relate one experience. One of my music therapy students was doing her practicum with childbirth. She met with the prospective mother for six weeks before the baby was due. The doctor, very kindly, permitted them to conduct certain therapy sessions in his office and use his instruments. Soon it became obvious that the baby (in the womb) was responding much more strongly to country music than any other. When questioned the mother said that country music was her favorite and she played it more often than any other. So before the baby was even born, the mother's favorite music became the baby's favorite music. So, prospective mothers, start playing good music for your babies just as soon as you know

you are going to have a baby. In fact, it might be good for you to start now.

Parents, please provide an abundance of good music for your children in your home. National Public Radio programs good music most of the day. Start playing music games with your baby. Sing with your children around the house. Home will be a pleasant, happy place. Make lasting traditions by having a family sing-together at regular times, such as Friday nights. Buy simple instruments for your children when they are young, such as rhythm instruments, ukeleles, autoharps, omnichords and boom whackers. Make good music enjoyable to them. Take them to good concerts if possible. There is research which shows that the child's preference is set by the time he is in the 3rd grade or eight years old. It can be changed after that, but it is difficult.

Keep good music in your home, all kinds of song books and hymnals.

It is to be fervently hoped that parents have morning and evening worship with their children. This should always include music. Use songs that the children can understand, but are good quality. Children can learn good hymns, especially made interesting if illustrated hymns are used. Do not use silly, little ditties. Don't under estimate your children. This is true in children's Sabbath School departments also, by the way.

Give your children music lessons as soon as they are ready for them. If you think you cannot afford them, it is possible to find a way. When I was a little girl, we sometimes paid for my piano lesson with blackberries we had picked. For a while I gave a girl piano lessons which her mother paid for by taking care of my hair for me.

This kind of early musical training will prevent problems later on. However, it is never too late to start.

Probably the biggest music problem is with older children who have none of this training.

If parents want children to avoid the devil's counterfeit music, it must be eliminated from the home: One way might involve the TV. Most drastic of all, get rid of it. Or : very strict control, which is not so easy. The parent must educate the child about what is good and bad music. A very interesting aspect is a parental example. The parents may not listen to any of the devil's counterfeit music if they expect the child not to listen to it. That includes all of it. The children need to be convinced for themselves. The author's 7-year-old great-grandson Adam is a good example. If he hears rock music playing anywhere, he immediately says, "Come on. Let's get away from here. If I hear that music, I will have nightmares." He told me that if some children hear rock music, they will get nightmares. God will give children and also their parents power to discriminate between right and wrong. The best way to obtain such power is to be totally committed to doing God's will.

Finally, parents must make a commitment to protect their children from the devil's counterfeit music. They must recognize the seriousness and the dangers of it. There are certain things that parents will not allow their children, such as smoking, drinking, taking drugs, eating harmful foods, participating in worldly entertainments. Parents need to recognize that harmful music is dangerous and belongs in that list and then take steps to eliminate it in the lives of their children. Parents, how do you keep your children from drinking and smoking? Use the same methods to keep harmful music from them.

Wheaton (op. cit. pps. 36, 37) makes a most interesting recommendation. "We may have to mount large class-action suits against the entertainment industry, as we have done with the tobacco industry for the damage they have caused. A few

decades ago our society saw the uncontrolled promotion, glamorization, and use of alcohol and tobacco as an individual's responsibility. Today we see the uncontrolled promotion and use of these substances as a serious threat to society itself. May we also begin to see the same sense of social responsibility directed at the uncontrolled use of music as a drug in our culture?"

This solution may not happen. However, parents may first of all teach their children to discriminate against bad music. If necessary, you may have to not allow them to visit friends who use it. A better solution however would be for the child to politely say when bad music is being played, "I am sorry, but I really can't listen to this kind of music." "It dishonors God" or "It makes God sad." and "I don't want to do that." Children and young people may even stand up for their musical rights in Sabbath School or youth meeting or other church function by approaching the leader and saying, "Are you having this kind of music for the young people? I/or we are the young people and we don't like it. Don't blame us for it. We would appreciate some better music." Wouldn't it be wonderful if our young people started doing that?

Music and Worship

Chapter 10

Music should be used in church services. White (1946a, pps. 500-501): “Let the talent of singing be brought into the work. The use of musical instruments is not at all objectionable. These were used in religious services in ancient times. The worshipers praised God upon the harp and cymbal, and music should have its place in our services.” White, (1903 p.168) “As a part of religious service, singing is as much an act of worship as is prayer. Indeed, many a song is prayer.”

Music is a gift of God. It is a wonderful gift God has given us, because He has given us a part of Himself. Everybody knows that God is love. And God gives us love, which is part of Himself. What about music? In Ex. 15:2 and in Isa. 12:2 it says the Lord is my strength and my song. God Himself is my song and He gives me music.

Everybody has their own ideas concerning worship, but a definition can be helpful. Leonard (2001) provides one such: “Worship is the central focus of a vital Christian faith, and the most distinctive activity of the church of Jesus Christ. The biblical words translated “worship” (Hebrew *shachah*, Greek *proskuneo*) mean, literally, to bow down or bend the knee. Such was the ancient gesture of honor to a sovereign and superior authority. To worship is to offer the oath of covenant loyalty to the Great King, and to affirm our faithfulness as his

servants. For this reason, the worship of God through Jesus Christ lies at the heart of all Christian expression.”

Counterfeits are not good things to have because they are not worth much, and can even be dangerous. You don't want to be found using counterfeit money, do you?

All through history, worship has been conducted in different ways, true worship and counterfeit, pagan worship. Even true worship has differed at different times and in different cultural settings. We do not have time or space to examine historical worships. Presently, we are concerned with worship in the last days, in our own time. God gave us information concerning the worship he requires in the final days. We find it in Revelation 14, in the “three angel's messages.” In fact, that is one of the basic things they are all about. God does not leave any significant chance of our misunderstanding what He wants.

Look at the three angels' messages and read them through. Revelation 14:6-12. In the first message, verse 7 the angel says, “Fear God and give glory to Him, for the hour of his judgment is come and worship Him that made heaven and earth, and the sea, and the fountains of waters.” There is that word - worship. We are commanded to worship. And who is to be the object of our worship - the creator God. That is very plain. We are commanded to worship the one and only true God, the One Who down through history has repeated His covenant with us to be our God and to claim us as His people. This is the first big message for us.

The second and third messages tell us that there is someone we are commanded not to worship - the beast. The scope of this book does not include identifying the beast, but the angel's messages tell us the consequences of worshipping the beast - nothing but bad things, horrifying things.

The end of that message tells the identifying marks of those who worship the true God - they keep the commandments of God and have the faith of Jesus, that the worship of God is the true worship and the only true worship. Therefore, the worship of the beast is the false or counterfeit worship. Everything that goes with the worship of the beast is false or counterfeit worship. Some of the things this involves include the false sabbath, and also the false, counterfeit music. Many other things could be included, but the emphasis of this book is music, true God-based music, and false counterfeit music.

Some may say, can you prove that music is a part of worship. There have been many people throughout history who have said that instrumental music should not be used. Girardeau (1983, pp. 63, 64) describes John Calvin's opinion. John Calvin claimed that the instrumental music used in the Old Testament times was meant for people who were tender and like children. But in New Testament times Christ has come and the church has reached full age, it were only to bury the light of the gospel should we introduce the shadows of a departed dispensation.

What about music in worship in the last days, in the setting of the three angels' messages? Consider the following statement: White (1980 p. 333): "Singing is just as much the worship of God in a religious meeting as speaking." And we previously read that singing is as much an act of worship as is prayer.

According to this, worship includes speaking, prayer and singing. Each of these aspects of music may be true worship or counterfeit worship. So music is an important part of worship, making it an important part of the three angels' message and what God wants from us in these last days. It does matter what our music is like. It matters very much. It shows our allegiance to God and our acceptance of His

covenant or it shows our allegiance to the beast. God does not accept any counterfeit in His worship.

What role does “good” music actually play in the church service? The most legitimate reason for church attendance is to worship God. All other reasons should be secondary. Therefore, the most important role of music in church is of worship. Music itself is an act of worship.

Also, when the congregation hears or participates in music that affects heart rate, blood pressure, muscle tension, skin temperature etc., all of these things have varying effects: stress, stimulation, relaxation, or too much relaxation. All of this has definite effects on the individual’s response to the spiritual materials which are being presented

If you play fast jazzy rhythms at the beginning of church, your whole body gears up to the same thing. Recent research shows that group entrainment may take place. One study showed that in a university class the brain waves of the students entrained with those of the professor. This has serious implications for those who are using NLP to control others. White (1945, p. 44) says “While preaching, praying, or conversing, some professed Adventists, who had rejected present truth used mesmerism to gain adherents, and the people would rejoice in this influence, for they thought it was the Holy Ghost.” Now the scientists are showing us it can really happen. Do not think it is foolish imagination. Satan is using his false, counterfeit worship and the music in it to control people’s minds. This fact makes it extremely important that we do not use Satan’s music in worship, in fact that we do not use Satan’s music anywhere.

What difference does it make what music we have in our worship services? If music is just basically entertainment, why do we have music in worship at all? Many people have said that music is just a matter of preference. In other words, just choose what you like. The problem is there is a big

difference. And it all goes back to God's music for God's worship and Satan's counterfeit for Satan's worship.

Let us examine exactly what music accomplishes in the worship service. Actually it plays many roles.

First, music sets the mood. People's thoughts, feelings and emotions are controlled by the music. Alertness or sleepiness may be caused by the music. Music creates a proper frame of mind for the rest of the service. If a minister wants to introduce strange ideas of theology, he can use what we call "celebration" music to put the people into a hypnotic state and they accept and retain in their minds whatever he wishes - without even knowing it is happening.

Second: Music creates unity and harmony. People feel and think together because of the music. It is a kind of group entrainment.

Third: Music creates a kind of people. You are what you eat, you are what you see, you are what you hear. You are the kind of music you hear.

Fourth: Music invokes the Holy Spirit and invites the presence of angels. White (1946a, pps. 509-510) says "When the singing is such that angels can unite with the singers, an impression is made on minds that singing from unsanctified lips cannot make. The songs in which every word is uttered clearly in a musical tone, are the songs that they (angels) join us in singing. They take up the refrain that is sung from the heart with the spirit and the understanding."

Fifth: most important of all, music is an act of worship. This places it as a significant part of true worship, which then makes it an important part of the three angels' messages.

Following are a list of guidelines which are beneficial in choosing appropriate music for worship services.

1. Choose music which is worship centered.

2. Choose music which is Christ-centered and not I-centered. White (1923, p. 456): “In the heavenly courts there will be no song sung: To me that loved myself, and washed myself, redeemed myself, unto me be glory and honor, blessing and praise. But this is the keynote of the song that is sung by many here in this world.” Sometimes people want to challenge this. They defend an I-centered song because it is their favorite and it must be all right. I-centered songs very often tend to be the lovesick sentimental songs. One man insisted that a song he had suggested we examine was all right, when I pointed out that it seemed to be quite I-centered. He said, “But it is a song of experience and we must have songs of experience.” I thought about that for a long time and decided to search the Bible for songs of experience. There is a song of Moses after crossing the Red Sea. It starts out “I will sing unto the Lord, for he hath triumphed gloriously - the horse and his rider hath he thrown into the sea.” Ex. 15:1. Not exactly I centered The other one is described by White (1992, page 300). “The song which the ransomed ones will sing - the song of their experience - will declare the glory of God.” Nobody else can sing that song because it is a song of experience. We find it in Rev. 15: 3,4. It begins Great and Marvelous are thy works, Lord God Almighty; just and true are thy ways, thou King of saints.” Again, not I-centered.

3. Do not choose music which is harmful.

4. Choose music which will allow the angels to join in with the singing.

5. Do not choose music meant for entertainment. Music should not be chosen to please the senses. It should not lull or hypnotize. The mind can become so relaxed that it is willing to accept anything in the way of new theology or any false theories.

6. Do not choose music which is emotion-based or sensual. This path leads in the direction of the sex-orgies in the ancient pagan worship in the groves.
7. Do not choose music with false theology.
8. The music and the words should match. The music must be conformable to that which is being sung. The music either colors and reinforces the words or it contradicts them. One example of this is so-called Christian rock.
9. Choose music which will draw each individual and the congregation closer to God.

Choices for Worship Music

Some will become immediately fearful of losing their favorite songs in the church service. It is only natural that their addiction should produce strenuous outcries when sensual music and music with a rock beat is discarded from the service. But in reevaluating one's diet, one would be foolish to require that it be based on a fast-foods menu. The same goes for music. There are a great variety of good choices, a wide array of styles of wonderful music. There is no need to include garbage, no matter how good it tastes to those accustomed to eating it.

First of all, in church worship services, please consider your hymnals. There are many very fine songs in those hymnals. There are many songs that are fine that few people have taken the trouble to notice or learn. A worthwhile project for any individual would be to sit down and make a prolonged study of their hymnal, searching for good music for their worship service. While doing this, please remember that practically all of the hymnals have a lot of music in them that is

not worthy of inclusion in a worship service and should be avoided. There is music which is entertainment music, pop music, sentimental night club. Take a list of criteria and study the songs. If they make you want to sway, do not use them. If they are not centered on God, do not use them. Make up your own personal, private hymnal. You could make the songs in some way listed as usable or not. The results might be surprising. Then encourage your church to sing the hymns with the spirit and understanding. It does not require a “cheerleader” to encourage the people to sing with spirit. Let each of the singers think of the meaning of the words while they are singing. It is surprising how much difference this will make.

If the church is a live, spiritual church, the singing will be too. The music comes alive when the faith is living and when each individual recognizes the expression of this living faith in words and music. A dead corpse faith, made to jerk and sway to the sounds of lively, jazzy, pop music is still a corpse and is only all the more macabre for its emotions.

Hebrew Bible Singing

Another possibility for some churches and some individuals is Hebrew Bible singing. This does not mean the “Scripture songs” which have been so popular. Most of these songs are trite and even jazzy, and some have rock music characteristics. Rock music does not become good music just because it is set to Scriptural lyrics. With the popular Scripture songs, usually the language of the music does not match the language of the words. However, there is a type of singing that many people could find very rewarding and that is Hebrew Bible singing.

The Bible, like all other ancient religious texts, was originally intended to be sung. In fact, it appears that the practice of merely reading the Bible text arose only after emphasis was moved from liturgy to study as the center of worship moved from the temple to the synagogue. Even then, merely reading the Scriptures was frowned upon and actually forbidden in the Talmud. Such prohibitions are not found in the Bible because in Bible times no one ever dreamed of pronouncing the words of the Bible except in their musical context. This includes the entire Old Testament. In the time of Christ, the Bible was sung in Hebrew and then read in Aramaic, the spoken language of the people, so that the people could understand.

With the destruction of the temple in 70 A.D. there was no longer an institution to support the professional music of the Bible. It is not surprising therefore that this music was eventually in danger of being lost. The cantillation of the Bible in the synagogues took on the character of the local folk traditions of the diaspora, wherever Jews lived. The Christian habit of reciting the Bible in translation of course led to neglect of the Bible music, which was intimately joined to the Hebrew words of the text. It is a telling argument that those Jewish circles which used the Greek Septuagint translation instead of the Hebrew Bible have not survived as a religious tradition today.

Since the Bible was written with only consonants, the Masoretic scribes of the ninth century perfected a system of symbols which had actually been developing in several traditions over a number of centuries. These symbols could be placed above and under the line of consonants in the Hebrew text. They marked the vowels, punctuation, and musical sense of the Bible. In this way, the music was written right in the text, just as precisely as in modern song books.

The Masoretic signs came too late, however, to displace the folk traditions which had already taken root in the synagogue. Since there was no community to sing the Bible to its original music, the musical sense of the Masoretic signs was eventually lost.

The vocalization and punctuation of the text had always been of interest to scholars and these aspects have constantly been the focus of research, but centuries went by before anyone went to the trouble of deciphering the musical sense of the Masoretic signs. A systematic attempt at restoring the musical sense of the signs was made by Suzanne Haik-Vantoura which she published in the book *The Music of the Bible Revealed* (1991). Her work did not convince some scholars, however. Further research has confirmed the sequence of degrees on the scale which Suzanne Haik-Vantoura established for the lower signs. This was accomplished by a statistical computer analysis of the entire body of signs in the book of Genesis by Anna Maria McElwain (1994). We now have the privilege of enjoying the Bible just as it was read (sung) by Jesus Himself.

Some individuals and even whole churches could benefit by learning some of the verses. For example, there is one church that sings (in Hebrew) Isaiah 6:3 as the call to worship. According to the text itself this is sung by the angels before God.

The Bible itself prophesies what has happened and is happening to the Bible music. Because of idolatry (false worship) and injustice (misused religion) God does not accept the sacred temple music. "Take away from me the noise of thy song, for I will not hear the melody of thy viols." Amos 5:23. There is a description of the misuse of music for sinful entertainment instead of worship. "That chant to the sound of the viol, and invent to themselves instruments of music." Amos 6:5. There is a prophecy that religious music in the last

days will become howling. “And the songs of the temple shall be howlings in that day, saith the Lord God.” Amos 8:3. In how many places can this be heard today?

The true temple music of the Bible will be lost. “And I will turn your feasts into mourning, and all your songs into lamentation, and I will bring up sackcloth upon all loins, and baldness upon every head, and I will make it as the mourning of an only son, and the end thereof as a bitter day. Behold, the days come, saith the Lord God, that I will send a famine in the land, not a famine of bread, not a thirst for water, but of hearing the words of the Lord. And they shall wander from sea to sea, and from the north even to the east, they shall run to and fro to seek the word of the Lord, and shall not find it.” Amos 8:10-12.

The tabernacle of David will be restored. “In that day will I raise up the tabernacle of David that is fallen, and close up the breaches thereof, and I will raise up his ruins, and I will build it as in the days of old.” Amos 9:11. The singing of the Bible will be restored to its original music according to the professional liturgical school of David - see 1 Chron. 25. Perhaps there are some who would benefit by singing the real music of the Bible.

Other Possibilities

Instruments can be used in worship services and other settings. Instruments were used in the temple service and they are appropriate today. Sometimes members of the church are capable of playing various instruments and a small orchestra could be formed which would add to the service. Since instruments have been so much abused in churches, one must be especially careful in using them that their use is not abused.

However, various combinations of instruments may be used, depending on what is available - even drums. Some people have heard drums abused so much that they have come to the conclusion that drums are evil. Drums are not evil, what is evil is the way they are often used. Many music therapists, the author included, have accomplished remarkable things with drums in therapy.

Another thing that can be done, primarily in social meetings, small groups of people and individuals is improvisation. This is something that the most inexperienced person can do successfully with a little practice and perhaps guidance. Just take a verse from the Bible or a Spirit of Prophecy quotation and make your own music for it. There is a definite danger in doing this, and that is that all people have a style in music that they have acquired from listening and participating in music. If a person listens to country gospel music a lot, they will improvise in country gospel style - or rock, or jazz or contemporary Christian or whatever they hear and have heard the most. This is not something that would be appropriate in the improvising. However, there is a protection against this. The unskilled musician can protect him- or herself from undesirable music styles in improvisation by limiting the notes used. Whenever making a melody on a melody instrument, use a rule that no keys may be used except black keys. If you follow this rule strictly, you will be playing what musicians call a pentatonic scale and you cannot do anything wrong (except perhaps get carried away with inappropriate rhythms.) Everything will sound right, no matter what you do, and you cannot get off into strange intervals.

I suggest several vehicles for improvisation, each of which I have used myself and have used successfully with totally unskilled individuals. First of all, use an electronic keyboard. I have my keyboard connected by midi to a computer, with inexpensive music software which allows

music played on the keyboard to feed through the computer and be printed out. There are small chordal instruments which are very nice for improvising, for example, the omnichord. All one has to do is push a chord button (which is labeled) and strum on a metal plate. The instrument is electronic and has capability for many different sounds. Some models have a memory on them which will record and play back.

This leads to another possible instrument for improvisation, with which I have just started experimenting. There is a set of instruments called boomwhackers. (Available from West Music. 1-800-397-9718 or 1-319-351-6482) Admittedly, this sounds like pop music or a drum circle or something foreign. Undoubtedly, they are used in these settings. However, they can be useful for improvisation. They consist of a set of tuned percussion tubes and the nice thing is that they come in a pentatonic scale which is similar to the black note scale, except that it is the C pentatonic scale. Each tube consists of one note, the note is written on the tube and it is also color coded. The tubes may be struck with any kind of striker or they may be hit on anything. Thus, the quality of sound may be varied. The pitches are C-D-E-G--A--C. So original music could be played with them and everything that is done will probably sound good. Just one warning again, watch out for the rhythm. Children would especially enjoy working with these, as well as the other improvisation suggestions, but adults enjoy them also. Music produced by the music industry is highly professional and greatly effective in achieving the intended results. The problem is that those results are in conflict with Christian values. To provide one's own music, which reinforces one's own faith and provides an active, creative vehicle for expressing that faith, is a real solution to the problem of the dangers and damage caused by rock and semi-rock popular music. When this is coupled to care in the choice

of music for the worship service, a scrupulous matching of the music language to words accurately representing Christian faith, the immense power of music will have been turned to a good end. Music is an important part of worship, which is the heart of the three angels' messages. This makes it vitally important that all of our music be something that God can approve in His people who keep the commandments of God, and the faith of Jesus.

The use of the counterfeit music opens the doors to every sort of abuse. If another direction had been taken in music, and even the earliest departure from true worship music had been rejected, Celebration churches would never have been accepted.

All of those who are sincerely planning to go to heaven, might well begin practicing for the music of heaven now.

White (1946a, p. 507): "Music forms a part of God's worship in the courts above. We should endeavor in our songs of praise to approach as nearly as possible to the harmony of the heavenly choirs."

And how do the angels sing? White (1980a, p. 333) : "There have been no exhibitions among the angels as I have sometimes seen in our meetings. Such harsh notes and gesticulations are not exhibited among the angel choir. Their singing does not grate upon the ear. It is soft and melodious and comes without this great effort I have witnessed. It is not forced and strained, requiring physical exercise."

White (1946a, p. 503. "Those who regardless of all else, place themselves in God's hands, to be and do all that He would have them will see the King in His beauty. They will behold His matchless charms, and touching their golden harps, they will fill all heaven with rich music and with songs to the lamb."

White (ibid., p. 505. “I have been shown the order, the perfect order, of heaven, and have been enraptured as I listened to the perfect music there.”

Consider the following suggestions:

I suggest that we have live, worthwhile music in our churches which will be a fit offering to God. I suggest that the whole congregation sing with the spirit and the understanding. I suggest that the music in our churches become an exciting, invigorating part of the worship services.

How can this happen? Here are several suggestions. Number one, teach the congregations to value the singing. Let each person think about all of the words of the song and then let them sing as if they mean the words that they are singing. It is surprising how much difference this makes. The instrumental accompanist needs to do this also. Let all sing to the Lord, not to themselves or to each other. Let all offer their poor humble offering of water to the Lord, and He will change our water into wine. Even the most accomplished musician needs to do this. These things are very important.

But, you say, how can we do this when our hymns are so outdated and insipid? We will just have to use the young people's music. Don't believe the young people and the Jesus people who want to use this false argument to get the devil's counterfeit music into our churches. We don't need the contemporary, pop sound. We don't need counterfeit music. Whose music is that, by the way? The old hymns are not outdated and insipid. Don't believe it. The only way they become such is if we sing them as though we thought that they were. There are a lot of wonderful hymns in our church hymnal, both the old one and the new one. For years I knew

the old hymnal very well, from the time it was first published. I somehow thought that the new hymnal was pretty bad. Well, I have started examining it more closely, and I have discovered that there are a lot of bad songs in there, but not as many as I thought. Don't ever use the Carmichael songs or the Bill Gaither songs or any of the lovesick sentimental songs. They are not a fit offering to God. Don't let people call for them. There are also both good and bad songs in the old hymnal. Be discriminating. Choose the good ones and be sure to sing with the spirit and the understanding. Don't ever use counterfeit music in your church, that is an open invitation for the devil to join you. We would like God's angels to join us in our singing, not the devil's angels.

I have a dream that some might like to share with me. Imagine a few SDA churches here and there who keep the commandments of God and have the faith of Jesus and are doing all they can to avoid the devil's counterfeit music, becoming serious about their music being God's music. Even a church or two could start it. What if these churches started making the music of their church Seventh-day Adventist music? How, you say, could you do that? Well, start with the list of what God gave us in the next chapter. With that, suppose we sing songs about the three angels' messages, about Christ's second coming, about the Sabbath, about the state of the dead, about the sanctuary, about the Spirit of Prophecy - the pillars of our faith. That's just a start. There are plenty of songs in our hymnal that we already know and more good songs that we could learn. For example, there is a song about the judgment - page 415 in the new hymnal, "Christ the Lord, All Power Possessing." The first verse is about Christ returning to heaven, the second verse pictures the judgment, the third verse is about Christ coming back. The words were written by C. Mervyn Maxwell. The tune may not be familiar, but it is popular in some other churches with different words. The tune is an exciting, vigorous tune and the song is well

worth some effort to learn. After searching out all of the wonderful songs that are truly our own SDA beliefs and learn to think the words as we sing them and breathe new life into them, our whole church will become invigorated. Speaking of thinking the words (accompanist and singers) in White (1903, p. 168) where we read that song is an act of worship and song is prayer, it continues as follows: “If the child is taught to realize this, he will think more of the meaning of the words he sings, and will be more susceptible to their power.” And the older ones among us are not too old to learn the same lesson.

If the church members would like to have something new, there are a lot of good composers in the SDA church who could write songs for our churches to sing that are centered on our important beliefs. Perhaps they are already doing it, and we just seldom hear of them. Maybe a church (or even an individual) could commission a good SDA composer to write a piece especially for them. Be sure that the composer uses sound doctrinal words, and that music is appropriate for worship. Such cannot be done by anyone who is hearing, absorbing and writing the devil’s counterfeits. If several churches took their new songs to camp meeting with them and shared them - think what that might start.

Imagine, if you will, that Christ has returned and we have all made the gloriously joyful, seven-day journey on the cloud to heaven with continuous happiness and wonderful joyous music. Now we stand, in heaven, on the sea of glass, before the throne with all of the holy angels and the saved of all ages, having the biggest praise service of all time. The angel choirs sing their songs, singing “Thou art worthy, o Lord to receive glory and honour and power: for Thou hast created all things, and for thy pleasure they are and were created.” Rev. 4:1. Then the angels are silent and listen while the saved, playing the harps of God, sing the song of Moses and the

Lamb. "Great and marvelous are thy works, Lord God Almighty; Just and true are thy ways, Thou King of saints. Who shall not fear Thee, O Lord, and glorify Thy name? For Thou only art holy: for all nations shall come and worship before thee; for Thy judgments are made manifest." Rev. 15:3,4.

Can you picture a beautiful, young lady who steps forward in front of the vast throng and says "I want to sing a solo. And just in case, I brought my own accompaniment tape." And before anyone has a chance to say a word or even gasp, out blares the raucous rock beat and she is singing, "I am gold, I am gold, I've been tried in the fire and I am gold."

You are what you hear - what do you hear and what are you in your home?

You are what you hear - what do you hear and what are you in your school?

You are what you hear - what do you hear and what are you in your church?

Can God trust you and your music in heaven?

God's Way

Chapter 11

White (1988, p. 424): “Music is of heavenly origin. There is great power in music.”

Because of this and because music is such an integral part of worship, it is logical to expect that God would have given us instruction in its use. And He has not disappointed us in this. In fact, He has given us such an abundance of instruction, that only a sampling of each area will be included in the exposition which follows. Some things He has told us over and over: perhaps we can attempt to estimate the importance of some areas by the great frequency with which they are mentioned. So let us turn now to the Bible and the Spirit of Prophecy for some specific instruction.

Special instructions

In the very beginning of our earth “the morning stars sang together, and all the sons of God shouted for joy.” Job 38:7.

“Above the new created earth, as it lay, fair and unblemished, under the smile of God, ‘the morning stars sang together, and all the sons of God shouted for joy.’ Job 38:7. So

human hearts, in sympathy with heaven, have responded to God's goodness in notes of praise.": White (1903, p. 161.)

Besides angels and men, the whole universe is represented as singing to God. "Sing, O ye heavens, for the Lord hath done it; shout, ye lower parts of the earth: break forth into singing, ye mountains, O forest, and every tree therein: for the Lord hath redeemed Jacob, and glorified himself in Israel." Isa. 44:23.

There have been times when it was difficult to sing. "For there they that carried us away captive required of us a song, and they that wasted us required of us mirth, saying, Sing us one of the songs of Zion. How shall we sing the Lord's song in a strange land?" Ps. 137: 3,4.

There was an interesting example of the Israelite's use of music with the army. "And when he had consulted with the people, he appointed singers unto the Lord, and that should praise the beauty of holiness, as they went out before the army, and to say, Praise the Lord; for His mercy endureth forever. "And when they began to sing and to praise, the Lord set ambushments against the children of Ammon, Moab, and Mount Seir, which were come against Judah, and they were smitten." II Chron. 20:20, 21.

White (1917, p. 201-202) says "It was a singular way of going to battle against the enemy's army - praising the Lord with singing, and exalting the God of Israel. This was their battle song. They possessed the beauty of holiness. If more praising of God were engaged in now, hope and courage and faith would steadily increase. And would not this strengthen the hands of the valiant soldiers who today are standing in defense of Truth?"

Singing is a witness to those who do not know God. "Therefore will I give thanks unto Thee, O Lord, among the

heathen, and sing praises unto Thy name.” Ps. 18:49. See also II Sam. 22:50.

White (1988, p. 442); directs “Students, go out into the highways and hedges.... Enter the homes of the rich and the poor, and as you have opportunity ask, ‘Would you be pleased to have us sing? We should be glad to hold a song service with you.’ Then as hearts are softened, the way may be open for you to offer a few words of prayer for the blessing of God.”

Children should be encouraged to join in singing. White (1954, p. 522) “When the service is not thus made too lengthy, let the little ones take part in prayer, and let them join in song, if it be but a single verse.”

Instruments are also a part of musical worship. “Sing unto the Lord with the harp; with the harp, and the voice of a psalm.”:Ps. 98:5.

“Also the Levites which were the singers, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren being arrayed in white linen, having cymbals and psalteries and harps, stood at the east end of the altar, and with them a hundred twenty priests, sounding with trumpets.” II Chron. 5:12.

“Praise the Lord with Harp: sing unto Him with psaltery, and an instrument of ten strings.”: Ps. 33:2.

White (1900, p. 62) says “In our camp meeting services there should be singing and instrumental music. Musical instruments were used in religious services in ancient times. The worshipers praised God upon the harp and cymbal, and music should have its place in our services.”

White (1915, p. 357): “Let the singing be accompanied with musical instruments skillfully handled. We are not to oppose the use of instruments in our work.”

“Singing with grace in your hearts to the Lord.” Col. 3:16. Sing with grace in your hearts and with spirit and understanding.

“I will sing with the spirit and I will sing with the understanding also.”“ 1 Cor. 14:15. Both emotions and intellect should be involved.

White (1946a, p. 510): “The songs in which every word is uttered clearly, in a musical tone, are the songs that they (the angels) join us in singing. They take up the refrain that is sung from the heart with the spirit and the understanding.”

White (1988, p. 414). “Students who have learned to sing sweet gospel songs with melody and distinctness, can do much good as singing evangelists.”

White (1882, p. 493): “The melody of song poured forth from many hearts in clear, distinct utterance, is one of God’s instrumentalities in the work of saving souls.”

White (1946e, p. 144): “Let all take time to cultivate the voice so that God’s praise can be sung in clear, soft tones, not with harshness and shrillness that offend the ear. The ability to sing is the gift of God; let it be used to His glory.”

White (1946a, p. 510): “Good singing is like the music of the birds - subdued and melodious.”

White (1988, p. 423): “This singing is defective and not acceptable to God as perfect, softened, sweet strains of music.”

Jesus sang sweet melodies. White (1940, p. 73): “He held communion with heaven in song, and as His companions complained of weariness from labor, they were cheered by the sweet melody, from His lips.” See also White (1988, p. 413).

White (1946a, p. 509): “My brother, when you see these things in a right light, you will have in your meetings only sweet, simple singing.”

White (*ibid.*, p. 509): “Often the singing of simple hymns by the congregation has a charm that is not possessed by the singing of a choir, however skilled it may be.”

White (1952, p. 238): “Learn to sing the simplest of songs. These will help you in house-to-house labor, and hearts will be touched by the influence of the Holy Spirit.”

White (1946a, p. 505) “Music should have beauty, pathos, and power.”

White (1882 p. 49) “The melody of song, poured forth from many hearts in clear distinct utterance, is one of God’s instrumentalities in the work of saving souls. All the service should be conducted with solemnity and awe, as if in the visible presence of the Master of assemblies.”

White (1988 p. 434): “A minister should not give out hymns to be sung, until it has first been ascertained that they are familiar to those who sing.”

White (1946a, p. 52): “Music is acceptable to God only when the heart is sanctified and made soft by its facilities. But many who delight in music know nothing of making melody in their hearts to the Lord. Their heart is gone ‘after their idols.’”

White (1952, p. 238): “If they go in humility, angels of God will go with them, teaching them how to lift up the voice in prayer, how to raise the voice in song, how to proclaim the gospel message for this time.”

White (1946a, p. 507): “Your singing is for display, not to praise God with the spirit and understanding.”

White (1902b, p. 115): “There should be in the meetings nothing of a theatrical nature.”

White (1946a, p. 501): “He should cut off from his meetings everything that has a semblance of theatrical display, for such outward appearances give no strength to the message that he bears.... This part of his services is conducted more

after the order of a concert in a theater, than a song service in a religious meeting.”

White (1988, p. 422-423): “Singing is just as much the worship of God in a religious meeting as speaking, and any oddity or peculiarity cultivated attracts the attention of the people and destroys the serious, solemn impressions which should be the result of sacred music. Anything strange and eccentric in singing detracts from the seriousness and sacredness of religious service.” Is it possible to equate oddity or peculiarity, anything strange and eccentric with slurring, crooning nightclub music?

To summarize

Music should be used for a witness to those who do not know God.

Children should sing.

Musical instruments should be used in religious services.

Angels will teach us to sing.

We should sing with grace in our hearts, with sanctified hearts, and with the spirit and understanding.

Our music should not be of a theatrical nature or for display.

Our songs should be familiar to the congregation.

Songs sung should be:

With melody and distinctness.

With words clearly uttered.

In clear, soft tones

Subdued and melodious

Perfect, softened
Sweet melody
With beauty, pathos and power
With solemnity and awe.

Content of Music

God also has given abundant instructions regarding the content of our music. There are so many verses about some topics that only a portion of them will be given.

Praise

Praise is called for more often than anything else, both singly and in connection with other forms of worship. A representative sampling follows:

“Praise ye the Lord....;let them sing praises unto Him with the timbrel and harp.” Ps. 149:1, 3.

“It is a good thing...to sing praises unto Thy name, Most High.” Ps. 92:1.

“Sing praises to God, sing praises: sing praises unto our King, sing praises, For God is the King of all the earth: sing ye praises with understanding.” Ps. 47:7

“I will praise the Lord according to His righteousness: and will sing praise to the name of the Lord most high.” Ps. 7:17.

“Sing unto the Lord: praise yet the Lord: for He hath delivered the soul of the poor from the hand of evildoers.” Jer. 20:13.

“I will sing unto the Lord as long as I live: I will sing praise to my God while I have my being.” Ps. 104:38.

“I will praise Thee, O Lord, among the people,. I will sing unto Thee among the nations.” Ps. 57:9

“Moreover Hezekiah the king and the princes commanded the Levites to sing praise unto the Lord with the words of David, and of Asaph the seer. And they bowed their heads and worshipped.” II Chron. 29:30.

“Praise ye the Lord: for it is good to sing praises unto our God; for it is pleasant; and praise is comely.” Ps. 147:1.

White (1988 p. 410): “I saw we must be daily rising, and keep the ascendancy above the powers of darkness. Our God is mighty. I saw singing to the glory of God often drove off the enemy, and praising God would beat him back and give us the victory.”

White (1954, p. 148): “Make your work pleasant with songs of praises.”

White (1946a, p. 499): “Evening and morning join with your children in God’s worship, reading His Word and singing His praise.”

White (1903, p. 251): “”Happy the father and mother, who can gather under the green trees, in the fresh, pure air, to study the Word and to sing the praise of the Father above. By such associations parents may bind the children to their hearts, and thus to God, by ties that can never be broken.”

White (Manuscript 65, 1901) : “As He (Christ) grew older He was tempted, but the songs His mother had taught Him to sing came into His mind, and He would lift His voice in praise. And before His companions were aware of it, they would be singing with Him. God wants us to use every facility which Heaven has provided for resisting the enemy.”

White (1988, pps. 424-425): “It is in music that our praises rise to Him who is the embodiment of purity and harmony.”

White (ibid., p. 432): “The song of praise, the words spoken by God’s ministers, are God’s appointed agencies to prepare a people for the church above, for that loftier worship.”

White (1900, p. 365): “We need often to recount God’s goodness and to praise Him for his wonderful works.”

White (1940, p. 780): ‘As He (Christ) comes forth (from the grave) in majesty and glory, the angel host bow low in adoration before the Redeemer, and welcome Him with songs of praise.’”

When Christ returned to heaven, White (ibid., p. 835) says, “Songs of triumph mingle with the music from angel harps, till heaven seems to overflow with joy and praise.”

White (1945, p. 66): “Then I was pointed to the glory of heaven, to the treasure laid up for the faithful... I joined with them in their songs of praise and honor to the lamb, and every time I opened my mouth to praise Him, I felt an unutterable sense of the glory that surrounded me.”

White (1909, p. 506): “All nature, in its surpassing loveliness, will offer to God a tribute of praise and adoration.”

White (1913, p. 289): “Like the Hebrew host, we should praise the Lord with heart and soul and voice for His ‘wonderful works to the children of men.’”

White (1907, p. 678): “As Jesus opens before them the riches of redemption, and the amazing achievements in the great controversy with Satan, the hearts of the ransomed thrill with more fervent devotion, and with more rapturous joy they sweep the harps of gold, and ten thousand times ten thousand

and thousands of thousands of voices unite to swell the mighty chorus of praise.”

The keynote is praise. Through all eternity the redeemed will never weary of singing praise to the Lamb. Why aren't we doing more of it here? We should be practicing for heaven now. White (1913, p. 289): “All the inhabitants of heaven unite in praising God. Let us learn the song of the angels now, that we may sing it when we join their shining ranks.”

White (1946a, p. 498): “There must be a living connection with God in prayer, a living connection with God in songs of praise and thanksgiving.”

White (1909, p. 254): “Let praise and thanksgiving be expressed in song.”

White (1940, p. 73): “Often the dwellers in Nazareth heard His (Christ's) voice raised in praise and thanksgiving to God.”

Thanksgiving

“Therefore I will give thanks unto Thee, O Lord, among the heathen.” II Sam. 22:50

“Lit is a good thing to give thanks unto the Lord, and to sing praises unto They name, O most High.” Ps. 92:1

White (1909 p. 254): “When tempted, instead of giving utterance to our feelings, let us by faith lift up a song of thanksgiving to God.”

White (ibid., p. 52): “With songs of thanksgiving He (Christ) cheered His hours of labor and brought heaven's gladness to the toilworn and disheartened.”

White (1903 p. 161): “The melody of praise is the atmosphere of heaven, and when heaven comes in touch with the earth, there is music and song - ‘thanksgiving and the voice of melody.’ Isa. 51:3.”

White (ibid., p. 162): “The earliest song recorded in the Bible from the lips of man was that glorious outburst of thanksgiving by the hosts of Israel at the Red Sea.”

White (1940, p. 448): “With sacred song and thanksgiving the worshipers celebrated this occasion (the Feast of Tabernacles). A little before the feast was the Day of Atonement, when, after confession of their sins, the people were declared to be at peace with Heaven. Thus the way was prepared for the rejoicing of the feast. ‘O give thanks unto the Lord; for He is good: for His mercy endureth forever.’ Ps. 106:1.”

Joyful Songs

“Sing aloud unto God our strength: make a joyful noise unto the God of Jacob.” Ps. 81:1.

“Praise ye the Lord. Sing unto the Lord a new song, and His praise in the congregation of saints. Let the saints be joyful in glory: let them sing aloud upon their beds.” Ps. 149:1, 5.

“O let the nations be glad and sing for joy.” Ps. 67:4.

“Behold, my servants shall sing for joy of heart.”: Isa. 65:14.

“Make a joyful noise unto God, all ye lands. Sing forth the honour of His name: make His praise glorious.” Ps. 66: 1, 2.

“My lips shall greatly rejoice when I sing unto Thee; and my soul, which Thou hast redeemed.” Ps. 71:23.

“He (the Lord thy God) will rest in His love, He will joy over thee with singing.” Zeph. 3:17.

White (1913, p. 289): “Far over desert and sea rang the joyous refrain - “Sing ye to Jehovah, for He hath triumphed gloriously.’

White (ibid., p. 704, 705): “The men of Israel followed with exultant shouts and songs of rejoicing, a multitude of voices joining in melody with the sound of musical instruments, ‘David and all the house of Israel played before the Lord...on harps and on psalteries, and on timbrels, and on cornets, and on cymbals.’”

White (1940, p. 449): “Then the jubilant strains rang forth, ‘The Lord Jehovah is my strength and my song,’ therefore with joy shall ye draw water out of the wells of salvation.’ Isa. 12: 2 3.”

White (1940, p. 672): “Before leaving the upper chamber, the Saviour led His disciples in a song of praise. His voice was heard, not in the strains of some mournful lament, but in the joyful notes of the Passover hallel. (See Ps. 117).”

White (1940, p. 780): “At the resurrection they (the soldiers guarding Jesus’ tomb) saw the brightness of the angels illuminate the night, and heard the inhabitants of heaven singing with great joy and triumph.”

Majesty

“They shall lift up their voice, they shall sing for the majesty of the Lord.” Isa. 24:14.

God's Righteousness

“They shall abundantly utter the memory of Thy great goodness, and shall sing of Thy righteousness.” Ps. 145:7.

“Deliver me from bloodguiltiness, O God, thou God of my salvation and my tongue shall sing aloud of Thy righteousness.” Ps. 51:14..

God's Power

“Be Thou exalted Lord, in Thine own strength: so will we sing and praise Thy power.” Ps. 21:13

“But I will sing of Thy power.” Ps. 59:16.

God's Mercy and Judgment

“I will sing of mercy and judgment: unto Thee, O Lord, will I sing.” Ps. 191:1.

“I will sing of the mercies of the Lord forever: with my mouth will I make known Thy faithfulness to all generations.” Ps. 89:11.

“Yes, I will sing aloud of Thy mercy in the morning: for Thou hast been my defense and refuge in the day of my trouble.” Ps. 59:16.

To God's Name

“Therefore will I give thanks unto Thee, O Lord, among the heathen, and sing praises unto Thy name.” Ps. 18:49.

“So will I sing praise unto Thy name for ever, that I may daily perform my vows.” Ps. 61: 8.

“All the earth shall worship Thee, and shall sing unto Thee: they shall sing to thy name.” Ps. 66:4.

“Sing forth the honor of his name: make His praise glorious.” Ps. 66:2.

To The Glory of God

White (1988, pps. 409-410): “I saw singing to the glory of God often drove off the enemy, and praising God would beat him back and give us the victory.”

White (1913, p. 594): “Music was made to serve a holy purpose, to lift the thoughts to that which is pure, noble, and elevating, and to awaken in the soul devotion and gratitude to God. What a contrast between the ancient custom and uses to which music is now too often devoted! How many employ this gift to exalt self instead of using it to glorify God!”

A contemporary author expresses a remarkably similar thought. Johansson (1992, pps. 48-49). “The focus on ‘me’ is most problematical, the church is supposed to be a corporate entity with God as the focus of attention!.... The gospel song movement in the nineteenth century gave new meaning to the concept of religious self-interest. Songs such as ‘Will There Be

Any Stars in My crown?’ and ‘A Sinner Like Me!’ were typical of the ‘me-centrism’ of culture’s progression.

Christian music in the twentieth century has continued in the same direction. The spirit of the age relentlessly stresses self-centered concerns. A survey of Contemporary Christian Music (CCM) the most popular genre of religious music, shows many songs transparently, even heretically, oriented around the satisfaction of people. ‘I Get Lifted Up’ is an example. It begins: ‘I’ve learned a little secret that you may already know.’ That secret turns out to be that praising the Lord ‘does as much for us as it does for Him. ‘Cause we get lifted up!’ The refrain then continues in the same vein: ‘We get lifted up, we get lifted up, we get lifted up when we praise the Lord, Oh, we get lifted up, get lifted up, we get lifted up when we praise the Lord.’ The second stanza opens, ‘I used to think my praise was only meant to serve the King.’ But now we realize that praising Jesus ‘does as much for us as it does for Him.’ The refrain is then repeated, highlighting the emphasis and focus of the song. Yes, we do get lifted up when we worship; but when our preoccupation is with the self (getting lifted up) as it is in this song, then worship is convoluted, reflecting culture’s elevation of people over God. A sampling of new publications indicates that production of such material continues unabated. We like to sing about ourselves.”

God’s Goodness

White (1900, pps. 364-365) says “Lest they should forget the history of the past, He commanded Moses to frame these events into song, that parents might teach them to their

children....We need often to recount God's goodness and to praise Him for His wonderful works.”

Exalted Strains

White (1946a, pps. 496, 497) says “These words (the song of Moses were repeated unto all Israel, and formed a song which was often sung, poured forth in exalted strains of melody. This was the wisdom of Moses to present the truth to them in song, that in strains of melody they should become familiar with them, and be impressed upon the minds of the whole nation, young and old. It was important for the children to learn the song; for this would speak to them, to warn, to restrain, to reprove, and encourage. It was a continual sermon.”

White (1913, p. 643) says that David's performance on the harp was lofty and Heaven-inspired.

Ways of the Lord

“Yea, they shall sing in the ways of the Lord: for great is the glory of the Lord.” Ps. 138:5.

“Sing unto the Lord, for He hath done excellent things.” Isa. 12:5.

White (1900, p. 364): says “The dealings of God with His people should be often repeated.”

Science of Salvation

White (1946a, p. 502) say “The science of salvation is to be the burden of every sermon, the theme of every song.”

Psalms

“Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.” Col. 3:16.

“Sing unto Him, sing psalms unto Him: talk ye of all His wondrous works.” Ps. 105:2.

“Is any merry? Let him sing psalms.” James 5:13.

White (1940, pps. 73-74) says “Often He (Jesus) expressed the gladness of His heart by singing psalms and heavenly songs.”

White (1923a, p. 97) says “The art of sacred melody was diligently cultivated. No frivolous waltz was heard, nor flippant song that should extol man and divert the attention from God; but sacred solemn psalms of praise to the Creator, exalting His name and recounting His wondrous works.”

Holy Songs

White (1903, p. 162): “How often by words of holy song are unsealed in the soul the springs of penitence and faith, of hope and love and joy!”

White (ibid., p. 47): “The chief subjects of study in these schools (the schools of the prophets) were the law of God, with the instruction given to Moses, sacred history, sacred music, and poetry.... Sanctified intellect brought forth from the treasure house of God things new and old, and the Spirit of God was manifested in prophecy and sacred song.”

White (1940, p. 571) : “From the multitudes gathered to attend the Passover, thousands go forth to welcome Jesus. They greet Him with the waving of palm branches and a burst of sacred song.”

Words of the Law

White (1946a, p. 499): “Accordingly, Moses directed the Israelites to set the words of the law to music.... If it was essential for Moses to embody the commandments in sacred song, so that as they marched in the wilderness the children could learn to sing the law verse by verse, how essential it is at this time to teach our children God’s Word?....Let us do everything in our power to make music in our home that God may come in.” (Also gods may come in with unholy music.)

White (1903, p. 39): “The commandments as given from Sinai with promises of God’s favor and records of His wonderful works for their deliverance, were by divine direction expressed in song, and were chanted to the sound of instrumental music: the people keeping step as their voices united in praise.

“Then their thoughts were uplifted from the trials and difficulties of the way, the restless, turbulent spirit was soothed and calmed, the principles of truth were implanted in the memory, and faith was strengthened. Concert of action taught

order and unity and the people were brought into closer touch with God and with one another.”

White (*ibid.*, p. 42): “God’s commandments were chanted (on journeys to Jerusalem), and bound up with the blessed influences of nature and of kindly human association, they were forever fixed in the memory of many a child and youth.”

Prophecy

White (1913, pps. 457, 468.): “The more deeply to impress these truths (in Moses’ farewell speech to the children of Israel, he set before them the results of obedience versus disobedience, a choice between life and death) upon all minds, the great leader embodied them in sacred verse. This song was not only historical, but prophetic. While it recounted the wonderful dealings of God with His people in the past, it also foreshadowed the great events of the future, the final victory of the faithful when Christ should come the second time in power and glory. The people were directed to commit to memory this poetic history, and to teach it to their children and children’s children. It was to be chanted by the congregation when they assembled for worship, and to be repeated by the people as they went about their daily labors.”

Songs of Triumph and Victory

“And Miriam answered them, ‘Sing ye to the Lord, for He hath triumphed gloriously: the horse and his rider hath He thrown into the sea.’ Ex. 15:21.

White (1903, p. 39): “At their deliverance from Pharaoh’s army the whole host of Israel had joined in the song of triumph.”

White (1988, p. 425): “It is with music and songs of victory that the redeemed shall finally enter upon the immortal reward.”

White (1909, p. 506): “Songs of victory fill all heaven , as the redeemed stand around the throne of God.”

However, it is interesting to note that songs of “victory” were found after crossing the Red Sea and in heaven but not any specifically of “victory” in between.

Faith and Holy Cheer

White (1903, p. 166): “Often when sharp, stinging words were spoken, often when the atmosphere about Him (Jesus) was heavy with gloom, with dissatisfaction, distrust, or oppressive fear, was heard His song of faith and holy cheer.”

Hope and Trust

This song is especially for those living in the last days. White (ibid., p. 166): “Amidst the deepening shadows of earth’s last great crisis, God’s light will shine brightest, and the song of hope and trust will be heard in clearest and loftiest strains.”

Song of Deliverance

This final song is for the future.

White (1913, p. 289): “”The prophet of Patmos beholds the white-robed multitude that ‘have gotten the victory,’ standing on the ‘sea of glass mingled with fire, having ‘the harps of God....And they sing the song of Moses, the servant of God, and the song of the Lamb.’ Rev. 15: 2, 3.”

And finally there is the new song yet to come. “These are they that stand upon Mount Zion with the Lamb, having the Father’s name written in their foreheads. They sing the new song before the throne, that song which no man can learn save the hundred and forty and four thousand which were redeemed from the earth.” White (1917, p. 591).

And finally a summary of the contents of God’s appointed songs.

Songs of Praise

Praise and devotion

Praise and thanksgiving

Thanksgiving

Joy and rejoicing

Jubilant strains

Joy and triumph

God’s majesty

God’s righteousness

God’s mercy and judgment

God’s name

The glory of God

Glorify God

God’s goodness

Exalted strains
Ways of the Lord
Salvation
Psalms
Holiness
The law
Prophecy
Triumph and victory
Faith and holy cheer
Hope and trust
Deliverance
The New song

But do not forget that with all of these songs the music must be of the same character - the music must match the words. Let us sing to the glory of the Lord.

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The Power of Music

A music seminar is available presented by Juanita McElwain, PhD, RMT

The presenter is willing to adapt to any desired situation in terms of time scheduling - that is number and length of sessions. She is willing to go wherever she is invited. Reimbursement needed is expenses involved.

Target populations: groups of people of any age in schools, churches or communities.

The following topics for session are suggested:

1. Benefits of Music
2. Music in Worship
3. Harmful Effects of Music
4. Mind Control through Music
5. Counterfeit Music
6. Parents, Children and Music
7. How to Choose Music.
8. Sensual Music
9. Baal Worship