

Measuring the Music (Part 1)

The History of Rock and Roll

Text: Ephesians 5:18-19

Introduction:

1. Foundational principles on the music issue.
 - God is the Creator of Music and as with the rest of His creation, He has ordained laws for music – Job 38:7 “When the morning stars sang together, and all the sons of God shouted for joy?” Our job is to seek to discover what those laws are within the Word of God and the structure of music itself. Fallen man, as with other good things God created, have taken God’s gift of music and perverted it to express the depravity of his unregenerate heart.
 - God’s Word is NOT silent or neutral on the music issue. According to the book *Measuring the Music*, “there are more than five hundred references to music in the Bible.” Apart from the many verses that address music specifically, there are a multitude of other truths in God’s Word that also have a bearing on this issue. We believe in the total sufficiency of the Scriptures for **every** aspect of the Christian life (2 Tim. 3:16-17).
 - Music is a language; it is not neutral. The music contains a message, even without words. In fact, the message of the music tends to impact before the lyrics.
 - Satan was created with musical abilities so we shouldn’t be surprised that now as a fallen creature he is at work in this area – Ezekiel 28:13 “Thou hast been in Eden the garden of God; every precious stone was thy covering, the sardius, topaz, and the diamond, the beryl, the onyx, and the jasper, the sapphire, the emerald, and the carbuncle, and gold: **the workmanship of thy tabrets and of thy pipes was prepared in thee in the day that thou wast created.**”
2. As a part of our examination of the CCM issue, we need to go back and study the roots and history of the rock and roll movement.
3. This history of rock and roll is one long sordid story of revolution, moral breakdown, perversion, immorality, anarchy, rebellion, drugs, alcohol, violence, suicide and the occult. How the Christian church at large has embraced rock and roll as a medium of worship is unthinkable and yet here we are in the 21st century with a majority of professing churches rocking along to the same soundtrack.
4. Concerning the history of rock and roll, David Cloud notes, “In brief, rock and roll music is an amalgamation of sensual dance rhythms in celebration of sexual license and the loosing of authoritative moral restraint. Every rock song, by its very rhythm, with varying degrees of intensity, is saying, “Let the flesh have its way; do what you want to do.” A popular rock song by the Rolling Stones says, “I am free to do what I want any old time.” That summarizes the message of rock, but it is a lie because God says we were not created to do as we please.”¹

¹ D. Cloud, *Rock and Roll’s War Against God*, P. 49.

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5. In this lesson and the next we will seek to examine a historical sketch of rock and roll. For the sober minded, Bible believing Christian, it should be abundantly clear from the history of rock and roll alone why this sort of music should have NO part in our lives and in our churches.

I. ROCK AND ROLL: ITS ANCIENT ROOTS

A. Rock Music and Ancient Fertility Cults

1. Cloud: "The deeper roots of rock and roll stretch into pagan trance cults such as African voodoo and shamanism and old European goddess religions, such as the Corybantes, the cult of Cybele, and the Dinyasian cults. This is not the opinion merely of a fundamental Baptist preacher; it is documented by secular rock historians."
2. Mickey Hart, drummer for the band Grateful Dead, has done extensive research into the history of the rock beat and documented his research in a book entitled *Drumming at the Edge of Magic*. Mickey Hart is best known as one of the two drummers of the rock band **Grateful Dead**. He was a member of the **Grateful Dead** from September 1967 until February 1971, and again from October 1974 until their final show in July 1995. On his official website in the bio section it states, "Mickey Hart is best known as a drummer in the Grateful Dead, which for three decades channelled the voices and visions of rock's psychedelic counterculture and blended them with folk, blues, country, jazz, and other American music streams. On the strength of that work, Hart was inducted into the Rock and Roll Hall of Fame and named to Rolling Stone's 100 Greatest Drummers of All Time."² Consider the following quotes from Hart's book about the roots of rock and roll:
 - a. He concluded that rock and roll is "the latest extension of the African backbeat" (*Drumming at the Edge of Magic*, p. 64).³
 - b. "According to archaeologist Marija Gimbutas, author of *The Language of the Goddess* and one of the major scholars attempting to reconstruct the consciousness of Neolithic Old Europe, there was 'an intimate relationship between the drum and the goddess'...With the adoption of Christianity by the Roman Empire, wrote Blades, percussive music was banned as 'mischievous' and 'licentious'; the drums and cymbals were particularly singled out as evidence of 'the devil's pomposity'" (Hart, *Drumming at the Edge of Magic*, p. 73, 77).⁴
 - c. "Shamans are drummers – they're rhythmists, they're trance masters who have understood something fundamental about the nature of the drum, something I badly wanted to learn. I noticed, as I began to study the anthropological debate over percussion and transition, that most of the examples of percussive trance fell into two broad categories. In the first, drumming was used to summon the spirits or the gods down into the body of someone other than the drummer, usually a dancer. This is known as

² <https://www.mickeyhart.net/bio> Viewed 16.6.21

³ Cited by Cloud, *Rock and Rolls War Against God*, P. 52

⁴ Ibid, pp. 52-53.

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possession trance. The classic example is vodun, where the spirits – called the loa – are said to descend and mount the bodies of the dancers and ride them like horses. The second type of trance is shamanic or ‘communion trance’...In a communion trance the spirit or soul of the drummer is said to ride his drumbeat like a horse up to the spirit world, where he (and it is usually a male) transacts his business in an active rather than a passive way...shamans are people who have developed techniques that allow them to enter esoteric states of consciousness. The shaman’s drum is the Skeleton Key to the Other Worlds...There have been many times when I’ve felt as if the drum has carried me to an open door into another world” (Hart, pp. 163, 175, 176).⁵

- d. “...when the slave ships began plying the waters between the New World and West Africa, everyone thought they carried just strong, expendable bodies. But they were also carrying the Counterplayer culture – MAYBE EVEN THE MOTHER GODDESS CULTURE – PRESERVED IN THE FORM OF DRUM RHYTHMS THAT COULD CALL DOWN THE ORISHA⁶ FROM THEIR TIME TO OURS. In the Caribbean and South America, slaves were allowed to keep their drums and thus preserved their vital connection with the Orisha, though the sudden mingling of so many different tribes produced new variations like candomblé, santería, and vodun...AND OUT OF THIS SEVERING CAME JAZZ, THE BLUES, THE BACKBEAT, RHYTHM AND BLUES, AND ROCK AND ROLL – SOME OF THE MOST POWERFUL RHYTHMS ON THE PLANET.” (Hart, pp. 209, 210).⁷
- e. “It is hard to pinpoint the exact moment when I awoke to the fact that my tradition – rock and roll – did have a spirit side, that there was a branch of the family that had maintained the ancient connection between the drum and the gods.” (Hart, p. 212).⁸

B. Rock Music and Voodoo

CCM defenders try and deny the connection between voodoo, African witchcraft and rock music and yet this connection is plainly documented by research.

1. Leonard Seidel, a concert pianist and distinguished lecturer on music, has researched this topic and exposes the lie that there is not connection between voodoo and African paganism and rock music: “The incessant, poly-rhythms pounded out on cylindrical drums (by African tribals) is the catalyst of rhythm and blues, rock and roll, and

⁵ Ibid, p. 53.

⁶ ‘Orisha’ refers to “any of the deities of the Yoruba people of southwestern Nigeria. They are also venerated by the Edo of south-eastern Nigeria; the Ewe of Ghana, Benin, and Togo; and the Fon of Benin (who refer to them as voduns). Although there is much variation in the details of the rituals and mythology of these deities among these West African peoples, the underlying religious concept is essentially the same.” Brandon, George. “Orisha”. Encyclopedia Britannica, 4 May. 2018, <https://www.britannica.com/topic/orisha>. Accessed 16 June 2021.

⁷ Cited by Cloud, p. 54.

⁸ Ibid

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today's heavy metal. It is amazing that the reactions we see at a contemporary rock concert are an exact copy of what happened in the Pinkster celebrations (black festivals in New York) or at Place Congo (black slave dancing in New Orleans) during the Antebellum Period. Any analysis that denies this fact renders the church impoverished in its understanding of the African connection in the rock movement of the 20th century."⁹

2. Davin Seay in his book *Stairway to Heaven*, quotes Robert Palmer in *Rolling Stone Illustrated History of Rock 'N' Roll*, "In a very real sense rock was implicit in the music of the first Africans brought to North America. And implicit in their music were centuries of accumulated rites, rituals, and religious fervor. The music of those first brutalized and bewildered slaves, ripped from cultures as old as the Pyramids, those ancient chants and tribal stomps, didn't simply evoke the spirits of the forest gods; they animated and immortalized them." (Davin Seay, *Stairway to Heaven*, New York: Ballantine Books, 1986, p. 11).¹⁰
3. One of the most significant books ever published on this subject is the study done by Maya Deren under the Guggenheim Foundation in 1953 concerning the history of the African tribal origins of demon gods and voodoo meetings in Haiti. The book *Divine Horseman—The Living Gods of Haiti*, deals with the importation of the slaves from the West coast of Africa to the Caribbean Islands. She states: "Their religious worship was based on drums and dancing, and as they worshipped a god or demon, the ultimate experience was to have their bodies possessed by that demon. The rituals were grossly sensualistic and sadistic."¹¹
4. Cloud: "She observes that the dancers are forced to salute the drummers first before any other part of the ritual is entered into. It is obvious that without the drum, the ritual cannot progress. What a striking parallel to the modern rock band! The drum set is always centre stage, usually elevated behind the lead singer. Without the drummer (or in many cases the bass guitarist), the rock band would cease to exist."
5. Illustration: West African Drummer Rocki's (wasi Dzidzornu) testimony of Jimi Hendrix's music. The following is an excerpt from Hendrix's biography: "He (Hendrix) ha gotten a chance to see Rocki and some other African musicians on the London scene. He found it a pleasure to play rhythms against their polyrhythms...Rocki's father was a voodoo priest and the chief drummer of a village in Ghana, West Africa. One of the first things Rocki asked Jimi was where he got that voodoo rhythm from. When Jimi demurred, Rocki went on to explain in his halting English that many of the signature rhythms Jimi played on guitar were very often the same rhythms that his father played in voodoo ceremonies. The way Jimi danced to the rhythms of his playing

⁹ Ibid, p. 394.

¹⁰ Ibid, pp. 394-395.

¹¹ Cloud, p. 395.

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reminded Rocki of the ceremonial dances to the rhythms his father played to Oxun, the god of thunder and lightning.”¹²

6. Video segments from Emmanuel Otutei (Ghana, West Africa).

II. ROCK AND ROLL: ITS MODERN ROOTS

We can trace several streams of influence that led to the modern rock and roll era:

A. Rocks Roots in Blues Music

1. The Oxford Dictionary plainly states that blues music gave rise to rock and roll. Blues is, “Melancholic music of black American folk origin, typically in a twelve-bar sequence. It developed in the rural southern US toward the end of the 19th century, finding a wider audience in the 1940s, as black people migrated to the cities. **This urban blues gave rise to rhythm and blues and rock and roll.**”¹³
2. Regarding the influence of the blues, Encyclopedia Britannica notes, “The blues have influenced many other musical styles. Blues and jazz are closely related; such seminal jazzmen as Jelly Roll Morton and Louis Armstrong employed blues elements in their music. Soul music and rhythm and blues also show obvious blues tonalities and forms. **The blues have had their greatest influence on rock music.** Early rock singers such as Elvis Presley often used blues material. British rock musicians in the 1960s, especially the Rolling Stones, Eric Clapton, and John Mayall, were strongly influenced by the blues, as were such American rock musicians as Mike Bloomfield, Paul Butterfield, and the Allman Brothers Band.”¹⁴
3. “The term “rock and roll” was a slang expression for fornication in the sleazy juke joints and honky tonks where blues was performed.”¹⁵
4. The term was popular amongst blacks long before it gained popularity with white audiences in the 50s as the following titles of blues and boogie-woogie songs illustrates:
 - a. “My Man Rocks Me (with One Steady Roll)” by Trixie Smith, 1922
 - b. “Rock Me Mama” by Ikey Robinson, 1929
 - c. “Rocking and Rolling” by Bob Robinson, 1930
 - d. “Rockin’ in Rhythm” by Duke Ellington, 1931
 - e. “Rock and Roll” by the Boswell Sisters, 1934
 - f. “Rock Me Daddy” by Georgia White, 1937
 - g. “Rock It for Me” by Mildred Bailey, 1938
 - h. “Rocking the Blues” by Port of Harlem Jazzmen, 1939
 - i. “Keep Rockin’” by Harlan Leonard, 1940
 - j. “I Want to Rock” by Cab Calloway, 1942
 - k. “Royal Rockin’ Rhythm” by Nat King Cole, 1944

¹² Cloud, pp. 399-400.

¹³ <https://www.lexico.com/en/definition/blues> Viewed 17/6/21.

¹⁴ Britannica, The Editors of Encyclopaedia. "Blues". Encyclopedia Britannica, 6 May. 2021, <https://www.britannica.com/art/blues-music>. Accessed 17 June 2021.

¹⁵ Cloud, p. 55.

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- l. “Rockin’ the Boogie” by Hadda Brooks, 1945
 - m. “Good Rockin’ Tonight” by Roy Brown, 1947
 - n. “Shout and Rock” by Billy Williams, 1948
 - o. “Rock and Roll” by the Flairs, 1949
 - p. “Rock the Joint” by Jimmy Preston, 1949
 - q. “We’re Gonna Rock” by Cecil Gant, 1950
 - r. “Rock ‘n’ Roll” by John Lee Hooker (1950)
 - s. “Rockin’ and Rollin’” by Lil Son Jackson (1950)
 - t. “All I Do Is Rock” by the Robins, 1951
 - u. “Rock Me All Night Long” by the Ravens, 1952
 - v. “Rock, Rock, Rock” by Amos Milburn, 1953
5. There were two inventions that helped spread and popularize blues music in the 40s and 50s – radio and jukeboxes.
- a. The Jukebox
 - i. A jukebox is a partially automated music-playing device, usually a coin-operated machine, that will play a patron's selection from self-contained media. The classic jukebox has buttons, with letters and numbers on them, which are used to select a specific record.
 - ii. The word ‘jukebox’ came into use in the United States beginning in 1940, apparently derived from the familiar usage “juke joint” derived from the Gullah word “juke” or “joog” meaning disorderly rowdy or wicked.¹⁶
 - iii. Jukeboxes were most popular from the 1940s through the mid-1960s, particularly during the 1950s. By the middle of the 1940s, three-quarters of the records produced in America went into jukeboxes.¹⁷
 - b. The Radio
 - i. Portable radio became available in the 1950s and aided the spread of blues music.
 - ii. One author observes, “By the time Elvis Presley had checked into the Heartbreak Hotel, in the early fifties, radio had already become tremendously important as a conveyor of rock and roll’s message. Suddenly, 17 million teenagers were virtually putty in the hands of the country’s 1,700 deejays. Albert Goldman, Presley’s biographer, noted: ‘As these kids got up in the morning, or came home from school, as they rode in cars or lay on the beach with their portables, as they did their homework in the evening or snuggled in their beds at night with the lights out and their minds open in the most suggestible condition, **the DJs enjoyed an incomparable opportunity to mold the imagination of an entire generation**’” (Dan and Steve Peters, *Why Knock Rock?* p. 34).¹⁸

¹⁶ Wikipedia.org, Viewed 17.6.21.

¹⁷ Cowen, Tyler (2000). *In Praise of Commercial Culture*. Harvard University Press. pp. 164, 166. ISBN 0-674-00188-5. Viewed on wikipedia.org 17/6/21.

¹⁸ Cited by Cloud, pp. 56-57.

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- iii. Another author states, “In this new subculture of rock and roll **THE IMPORTANT FIGURES OF AUTHORITY WERE NO LONGER MAYORS AND SELECTMEN OR PARENTS; THEY WERE DISC JOCKEYS, WHO REAFFIRMED THE RIGHT TO YOUTHFUL INDEPENDENCE AND GUIDED TEENAGERS TO THEIR NEW ROCK HEROES.** The young formed their own community. For the first time in American life, they were becoming a separate, defined part of the culture. As they had money, they were a market, and as they were a market they were listened to and catered to. Elvis was the first beneficiary. **In effect, he was entering millions of American homes on the sly;** if the parents had had their way, he would most assuredly have been barred” (*The Fifties*, David Halberstam p. 474).¹⁹
6. Blues Music was the music of immorality.
 - a. David Cloud writes, “What many histories about rock and roll do not plainly state is that the blues, speaking generally, represented the ungodly side, the “red light district” of black music and culture...Pious blacks who took Jesus Christ and the Bible seriously and who were faithful to biblical churches, condemned immorality and drunkenness and violence as well as the blues and boogie-woogie music that was associated with those things.”
 - b. It was the music of the houses of prostitution. “Like the whorehouses in New Orleans and St. Louis, the Gayoso houses provided employment for Memphis’s early ragtime pianists...The Gayoso brothels gave many white Memphians their first dose of syncopation and the blues. Compared to the pallid ballads and sentimental ‘heart songs’ that the Victorian era offered, that ‘whorehouse music’ would have been exciting in any situation. Given the extra tang of forbidden fruit, of social and moral taboos being broken all around, those **sexually syncopated sounds proved irresistible.**” (emphasis added) (Larry Nager, *Memphis Beat*, p. 26).²⁰
 - c. There were a variety of subjects in blues songs but “above all other subjects there is in blues a preponderance of lyrics about sexual love, or merely sex. A complex language of metaphors often domestic or culinary, camouflaged a multitude of sexual references.” (Oliver, *The Story of the Blues*, p. 116) Recording talent scout Henry C. Speir described the music as “pornography”.²¹
7. Blues Music was rejected by godly blacks of the time
 - a. Gayle Dean Wardlow is a blues scholar who researched the artists on old 78 RPM records to uncover their stories and wrote a book entitled *Chasin’ That Devil Music*. She plainly states, “If

¹⁹ Ibid, p. 125.

²⁰ Ibid, p. 69.

²¹ Cloud, p. 99.

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you played blues, you played where people drank and gambled and carried on and committed adultery – all the things that the black church and the white church stood against: gambling, fornication, adultery, violence, murder.” (p. 144)²²

- b. Another author notes, “S-- was inextricably linked with the blues and jazz. It was not a prejudice: it was a fact of life...In truth, black parents were often disapproving of blues and jazz music, and often pulled out the broomstick when their daughters showed an interest in the ‘devil’s music’” (Dickerson, *Goin’ Back to Memphis*, pp. 29, 30).²³
- c. William Christopher Handy (W.C. Handy) (Nov. 16th, 1873 – March 28, 1958) was a blues musician who so contributed to the rise of blues as a popular genre that he has been called “the father of the blues.” He was from a Christian home and both his grandfather and his father were preachers. In his autobiography entitled, “Father of the Blues” he recounts how that when he brought a guitar home in his early teen years his parents were shocked and his father said: “A guitar! One of the devil’s playthings. Take it away. Get it out of your hands. Whatever possessed you to bring a sinful thing like that into our Christian home?”²⁴ (*Father of the Blues*, p. 10)

To be continued...

Conclusion:

1. We are called in the Word of God to a life of separation from the world and its evil. The history of rock and roll alone should be enough to convince the blood-washed, born again believer that it should have no place in his life. See Eph. 5:11; Rom. 12:1-2; 1 John 2:15-17; James 1:27; 2 Cor. 6:14-18; James 4:4; 1 Peter 1:15-16.
2. Will you surrender your music to the Lordship of Christ?

²² Ibid, p. 66

²³ Ibid

²⁴ Ibid, p. 67.

Measuring the Music (Part 2)

The History of Rock and Roll

Text: Ephesians 5:18-19

Introduction:

1. This history of rock and roll is one long sordid story of revolution, moral breakdown, perversion, immorality, anarchy, rebellion, drugs, alcohol, violence, suicide and the occult. How the Christian church at large has embraced rock and roll as a medium of worship is unthinkable and yet here we are in the 21st century with a majority of professing churches rocking along to the same soundtrack.
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3. In this lesson we will continue to examine a historical sketch of rock and roll. For the sober minded, Bible believing Christian, it should be abundantly clear from the history of rock and roll alone why this sort of music should have NO part in our lives and in our churches.

I. ROCK AND ROLL: ITS ANCIENT ROOTS

- A. Rock Music and Ancient Fertility Cults**
- B. Rock Music and Voodoo**

II. ROCK AND ROLL: ITS MODERN ROOTS

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A. Rhythm and Blues

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 - c. William Christopher Handy (W.C. Handy) (Nov. 16th, 1873 – March 28, 1958) was a blues musician who so contributed to the rise of blues as a popular genre that he has been called “the father of the blues.” He was from a Christian home and both his grandfather and his father were preachers. In his autobiography entitled, “Father of the Blues” he recounts how that when he brought a guitar home in his early teen years his parents were shocked and his father said: “A guitar! One of the devil’s playthings. Take it away. Get it out of your hands. Whatever possessed you to bring a sinful thing like that into our Christian home?”¹³ (*Father of the Blues*, p. 10)

B. Elvis and the 50s

⁹ Ibid, p. 69.

¹⁰ Cloud, p. 99.

¹¹ Ibid, p. 66

¹² Ibid

¹³ Ibid, p. 67.

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1. “Fifties and Sixties rock is the foundation of a global pop culture which is based on the philosophy of “do your own thing; don’t let anyone tell you what to do.” (Cloud)
2. There is a saying that “The blues had a baby and named it rock & roll.” Elvis Presley was an important figure in the birth of that baby. Elvis “spent much of his spare time hanging around the black section of town, especially on Beale Street, where bluesman like Furry Lewis and B.B. King performed” (Rolling Stone Encyclopedia of Rock, p. 783). Beal Street was infamous for its prostitutes and drinking/gambling establishments.¹⁴
3. Sam Phillips, owner of Sun Records, was looking for “a white man with a Negro sound and the Negro feel” because he believed the black blues and boogie-woogie music could become tremendously popular among white people if presented in the right way. Phillips had said, “If I could find a white man who had the Negro sound and the Negro feel, I could make a billion dollars.” Sam Phillips found his man in Elvis and helped his rise to stardom in the early 50s.¹⁵
4. Elvis Presley (1935-1977) is called the “King of Rock & Roll.” Presley produced 94 gold singles, 43 gold albums; and his movies grossed over \$180 million. Further millions were made through the sale of merchandise. In 1956 alone, Elvis earned over \$50 million.¹⁶
5. Elvis is one of the biggest personality cults in modern history. An estimated one million people visited his gravesite at Forest Hill cemetery during the first few weeks after he died, before it was moved to the grounds of Graceland. More than twenty years after his death, 700,000 each year stream through His Graceland mansion in Memphis, Tennessee; and the annual vigil held to commemorate his death is attended by thousands of dedicated fans, many of whom weep openly during the occasion. Elvis Presley Enterprises takes in more than \$100 million per year. There are 500 Elvis fan clubs active around the world. More than any other one rock artis or group, Elvis symbolizes the birth of rock and roll. Countless other rock stars including the Beatles, trace their inspiration to Elvis. Elvis changed an entire generation. Award winning journalist David Halberstam who wrote a book entitled *The Fifties*, observed: “In cultural terms, (Elvis’s) coming was nothing less than the start of a revolution.”¹⁷
6. In my wife’s home town of Parkes NSW an annual Elvis festival is held and attracts somewhere in the order of 20,000 people. Some local churches host Elvis “Gospel events”.
7. Elvis embodied the lifestyle that would become the trademark of the rock and roll scene – immorality, drugs, alcohol, self-worship, eastern religion, the occult and even a false form of Christianity. Elvis described the sensuality of his own music. When asked about his sensual stage gyrations, he replied: “It’s the beat that gets you. If you like it and you feel it, you can’t help but move to it. That’s

¹⁴ Cloud, p. 176.

¹⁵ Ibid, p. 177.

¹⁶ Ibid, p. 174.

¹⁷ Ibid.

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what happens to me. I can't help it." Describing what happened to him during rock performances Elvis said: "It's like a surge of electricity going through you. It's almost like making love, but it's even stronger than that." (Elvis, cited by James Miller, *Flowers in the Dustbin*, p. 83). Elvis was a serial fornicator and adulterer. One biographer stated "His list of one-night stands would fill volumes." (Jim Curtin, *Elvis*, p. 119). Even after his marriage to Priscilla he had multiple affairs.¹⁸

C. The Beatles and the 60s

1. The Beatles are the most popular and influential rock band of all time.
 - a. "*Rolling Stone* magazine ranked them number one in its list of 100 "Greatest Artists." They have sold over one billion records internationally. This is in spite of the fact that none of the Beatles could read a note of music. Paul McCartney said, "We felt like gods" (Bob Spitz, *The Beatles*, p. 425). They have been called "a revolution" and "a cultural earthquake." More than 8,000 books have been written about them. The Queen of England bestowed upon them the Most Excellent Order of the British Empire in 1965 and knighted Paul McCartney in 1997."¹⁹
 - b. "The Beatles' influence in creating the modern New Age pop culture is incalculable. Brian Epstein, the Beatles' homosexual manager, said in 1964, "The children of the 21st century will be listening to the Beatles," and he was right ("Beatles Business: Still Making Money 50 Years On," CNBC, Jan. 24, 2014). They have sold some 2.3 BILLION albums and records. In June 2012 they had the number one hit on iTunes, nearly a half century after they first appeared on the *Ed Sullivan Show* on their rocket launch to super-stardom. The compilation album of their No. 1 hits released in 2000 was the top-selling album between 2000 and 2010. Beatles courses are taught at universities."²⁰
 - c. "In the early 1960's the Beatles took the Western World by storm. Large populations of young people literally worshipped their mop-headed idols from Liverpool. In 1964 the Beatles came to Adelaide, and half the population crushed into the city centre to welcome them. Young women in particular were powerfully affected. Most of them screamed, some became hysterical and tore at their hair, while others fainted and had to be literally carried out by medics, over the heads of the writhing human sea. Why was there such a reaction from the conservative, generally modestly dressed, middle-class young people of Adelaide? The Beatles symbolized a new sort of freedom which many of these post-war baby boomers were looking for. A new post-war generation was ready for new freedoms, and the Beatles articulated and visualized that thought. But what role did the music play in this revolution?"

¹⁸ Ibid, p.178 & 184.

¹⁹ Ibid, p. 200.

²⁰ https://www.wayoflife.org/database/beatles_and_ccm.html Viewed 25/6/21

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Some CCM advocates would try to tell us that it was not the music. If it was the music, they say, Beatle music would have the same effect on listeners today as it did in 1964. This argument does not properly take into consideration the element of desensitization. For most of these post-war generation young people, there was something about that music that they had not heard before. Without all the hard propulsion of Haley and Presley, in simple ballad-type songs, the Beatles expounded something new to the Western ear, and the masses caught it. The Beatles clearly and simply expounded the *Rhythm of Rock*.²¹

2. The Beatles were influenced and inspired by Elvis Presley. “Lennon called Elvis Presley “the guru we’d been waiting for” and “the Messiah” (Bob Spitz, *The Beatles*, p. 41). Lennon said that “nothing really affected me until Elvis.” McCartney said: “[Elvis] was the biggest kick. Every time I felt low I just put on an Elvis and I’d feel great, beautiful.” Ringo said, “Elvis changed my life.”²²
3. The Beatles were a colossal influence for cultural change amongst young people. My grandmother used to say “Everything changed in the sixties”. Journalist Nik Cohn said, “The Beatles changed everything. Before them, all teenage life and, therefore, fashion, existed in spasms; after them, it was an entity, a separate society.” (Spitz, *The Beatles*, p. 545).²³ John Lennon himself said, “The ‘60s saw a revolution ... in a whole way of thinking. The Beatles were part of the revolution, which is really an evolution, and is continuing. We were all on this ship – a ship going to discover the New World. And the Beatles were in the crow’s nest. (John Lennon, 1974)²⁴
 - a. The Beatles even pioneered the longhaired look. “... the major impulse behind the rock androgyny of the Sixties was, in fact, of foreign origin . . . the Beatles. . . . the haircuts were so revolutionary by Sixties standards that they were viewed as signs of incipient transvestism” (Steven Simels, *Gender Chameleons: Androgyny in Rock ‘n’ Roll*, pp. 29, 30, 32).²⁵
 - b. Paul McCartney admitted their role in destroying traditional convention: “There they were in America, all getting house-trained for adulthood with their indisputable principle of life: short hair equals men; long hair equals women. Well, we got rid of that small convention for them. And a few others, too” (Barbara Ehrenreich, “Beatlemania: Girls Just Wanted to Have Fun,” cited by Lisa Lewis, *The Adoring Audience: Fan Culture and Popular Media*, p. 102).²⁶
 - c. The Beatles set the tone for rock music and for the hippie youth culture in the 1960s until the band broke up in 1969. They led a generation of rebellious youth from marijuana to acid to “free

²¹ I. Western, *Biblical Philosophy of Music*, SBBC Bible College notes, p. 41.

²² Ibid, p. 204.

²³ Ibid, pp. 201-202.

²⁴ https://en.wikipedia.org/wiki/Cultural_impact_of_the_Beatles#cite_note-Nash/FiscalTimes-137

²⁵ Ibid.

²⁶ Ibid.

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- sex” to eastern religion to revolution and liberal political/social activism. David Noebel observes: “The Beatles set trends, and their fans followed their lead. They were the vanguard of an entire generation who grew long hair, smoked grass, snorted coke, dropped acid, and lived for rock ‘n’ roll. They were the ‘cool’ generation” (*The Legacy of John Lennon*, p. 43).²⁷
- d. The Beatles promoted rebellion against authority, drugs and immorality. They were all serial fornicators and adulterers. They were infatuated with the occult, especially John Lennon.
 4. The Beatles were anti-Christ and anti-Christian. In 1966, Lennon created a furor by claiming: “Christianity will go, it will vanish and shrink. I needn’t argue about that. I’m right and will be proved right. ... We’re more popular than Jesus now” (*Newsweek*, March 21, 1966).²⁸ John Lennon made blasphemous statements about Christ and the Godhead that are too evil to repeat.
 5. The Beatles were lovers and promoters of Hinduism. “In the summer of 1967, the four Beatles and other rock stars, including Brian Jones and Mike Jagger of the Rolling Stones, visited Guru Maharishi Mahesh Yogi during his trip to North Wales and listened to the teachings that he called the “Spiritual Regeneration Movement.” Maharishi claimed to have a path of regeneration other than that of being born again through faith in Jesus Christ. In 1968, the Beatles, along with Donovan, Mia Farrow, Mike Love of the Beach Boys, and others, visited the Maharishi’s ashram on the banks of the River Ganges in India to study Transcendental Meditation (TM)... The Beatles also had a central role in popularizing the Hare Krishna movement in the West.”²⁹
 6. Despite the sordid, immoral, Satanic, anti-God, anti-Bible, anti-Christ legacy of the Beatles, they are well loved by many prominent names in CCM. Below are a few examples:
 - a. When **MATT REDMAN**, one the most influential names in the contemporary worship movement, was asked in 2011, “Who are your musical influences?” he replied: “All sorts. But all time favourite must be the Beatles. I love it now that my five kids even get into their music” (<http://www.louderthanthemusic.com/document.php?id=2526>).
 - b. **RANDY STONEHILL** says that it was the Beatles who gave him the inspiration to play rock and roll: “Really it was after I saw the Beatles. I saw them on television when I was twelve and I knew that that was what I wanted to do” (Stonehill, cited by Devlin Donaldson, “Life Between the Glory and the Fame,” *CCM Magazine*, October 1981).
 - c. Some of **DC TALK’S** musical role models are the Beatles, David Bowie, and The Police, all of which are wicked secular rock groups (*Flint Michigan Journal*, March 15, 1996). dc Talk opened its “Jesus Freak” concerts with the Beatles’ song “Help.”

²⁷ Ibid, p. 205.

²⁸ Ibid, p. 227.

²⁹ Ibid, pp. 214-215.

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During their 1999 “Supernatural Experience” tour, dc Talk performed “Hello Good-bye” by the Beatles (*CCM Magazine*, April 1999, p. 55).

- d. **JARS OF CLAY** names Jimi Hendrix and the Beatles as their inspiration (Dann Denny, “Christian Rock,” *Sunday Herald Times*, Bloomington, Ind., Feb. 8, 1998). The lead guitarist for Jars of Clay is said to be a “Beatles fanatic” (*Christian News*, Dec. 8, 1997).

Conclusion:

1. We are called in the Word of God to a life of separation from the world and its evil. The evil, vile history of rock and roll alone should be enough to convince the blood-washed, born again believer that it should have no place in his life. See Eph. 5:11; Rom. 12:1-2; 1 John 2:15-17; James 1:27; 2 Cor. 6:14-18; James 4:4; 1 Peter 1:15-16.
2. Will you surrender your music to the Lordship of Christ?

Measuring the Music (Part 3)

Rock and Roll: Soundtrack of Evil (1)

Text: Ephesians 5:10-11; Matt. 7:15-20; James 3:11-12

Introduction:

1. The history and character of secular rock and roll has a very important bearing on the music debate. Music is NOT neutral and there is no coincidence that a certain beat and sound accompanies the perverted lyrics of Rock and Roll and the life of debauchery and degradation of those who perform it. Rock and Roll has always been a filthy, polluted kind of music that has been one of the biggest driving forces in the breakdown of morals in the West.
2. David Cloud writes, "Rock music cannot be sanctified for the Lord's use because it is fleshly and cannot therefore minister to the spirit. I am not speaking merely of the words. Rock music fits the bar, the dance hall, the night club, the gambling den, the house of prostitution. Rock music fits the devil's house, but it does not fit the Lord's house. It was created by rebels who brazenly love the things that God's Word says are evil."¹
3. Frank Garlock in his book *The Big Beat*, noted, "If any music has been guilty by association, it is rock music. It would be impossible to make a complete list, but here are a few of the 'associates' of rock: drug addicts, revolutionaries, rioters, Satan worshippers, drop-outs, draft dodgers, homosexuals and other sex deviates, rebels, juvenile criminals, Black Panthers and White Panthers, motorcycle gangs, blasphemers, suicides, heathenism, voodooism, phallicism, Communism in the United States, paganism, lesbianism, immorality, demonology, promiscuity, free love, free sex, disobedience (civil and uncivil), sodomy, venereal disease, discotheques, brothels, orgies of all kinds, night clubs, dives, strip joints, filthy musicals such as "Hair" and "Uncle Meat"; and on and on the list could go almost indefinitely."
4. In our last two lessons we considered:
 - **ROCK AND ROLL: ITS ANCIENT ROOTS**
 - **Rock Music and Ancient Fertility Cults**
 - **Rock Music and Voodoo**
 - **ROCK AND ROLL: ITS MODERN ROOTS**

We traced several streams of influence that led to the modern rock and roll era:

 - **Rhythm and Blues**
 - **Elvis and the 50s**
 - **The Beatles and the 60s**
5. In this lesson and the next, we will consider the evil character of rock and roll. The examples and quotations in these lessons represent a small sampling of the floodtides of filth and wickedness connected with rock and roll.
6. Note: The majority of the information for this lesson has been drawn from David Cloud's Book *Rock and Roll's War Against God*.

¹ D Cloud, *Rock & Roll's War Against God*, p. 1.

Rock and roll is...

I. THE SOUNDTRACK OF CULTURAL & MORAL REVOLUTION

A revolution in political terms refers to “A forcible overthrow of a government or social order, in favour of a new system.”² In terms of culture, rock and roll has been at the forefront of the overthrow of Christian values in nations like America, Britain and Australia which were mightily influenced by Christianity in their past history. The great Christian revivals and reformations of yesteryear lifted the moral and spiritual climate of nations. Rock and Roll has been instrumental in ushering a revival in the opposite direction – a revival of moral breakdown and degradation. While it began as primarily a cultural revolution, its impact has been felt in the political realm with more and more anti-Christian laws being passed in Western governments around the world. It would not be inaccurate to state that things like abortion, no fault divorce and gay marriage have a direct link to the influence of the pop culture that exploded in the 50s and 60s and has snowballed since then into a movement of overwhelming proportions. Most of the following statements³ about rock being a revolution are from the rock musicians themselves and from secular historians.

- A. William J. Schafer, author of *Rock Music*, has made some interesting statements on this subject.
1. “We must look at rock as one principal dialect in the language of culture...a strong counter culture has built itself around a musical sensibility, with music as a basic mode of communication and esthetic expression.”
 2. He goes on to state that “...rock has acted as a catalyst, a force uniting and amplifying ideas and feelings. It is a medium, a means of communicating emotions...the medium is the message. Associated with rock, for instance, is a cult of irrationality, a reverence for the instinctual, the visceral – and a distrust of reason and logic; this form of anti-intellectualism can be highly dangerous, can lead to totalitarian modes of thought and action. Linked with this anti-intellectualism is an interest in the occult: magic, superstition, exotic religious thought, anything contrary to the main currents of Western thought. Also directly connected is an obsession with the unconscious mind; the force of drug culture has been its promise to reveal the hidden, instinctual man, to free the individual from restrictions and limitations of his conscious mind and his gross physical body.”⁴
- B. “What made rockabilly [Elvis Presley, Bill Haley, etc.] such a drastically new music was **its spirit, a thing that bordered on mania**. Elvis’s ‘Good Rockin’ Tonight’ was not merely a party song, but an invitation to a holocaust. ... Rockabilly was the face of Dionysus, full of febrile sexuality and senselessness; it flushed the skin of new housewives

² <https://www.lexico.com/en/definition/revolution> Viewed 1/7/21.

³ These quotes, unless footnoted otherwise, are taken from David Cloud’s book, *Rock and Roll’s War Against God* – www.wayoflife.org

⁴ F Garlock & K Wetzal, *Music in the Balance*, p. 26.

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and made pink teenage boys reinvent themselves as flaming creatures” (Nick Tosches, *Country: The Twisted Roots of Rock ‘n’ Roll*, p. 58).

- C. “In a sense all rock is **REVOLUTIONARY**” (*Time* magazine, Jan. 3, 1969).
- D. “**We did SHAKE UP THE WORLD**” (Graham Nash, *The Sixties: The British Invasion*, video documentary, Fremantle Media, 2014).
- E. “... rock ‘n’ roll is more than just music--**it is the energy centre of A NEW CULTURE AND YOUTH REVOLUTION**” (advertisement for *Rolling Stone* magazine).
- F. “There’s no way to grasp **the SUBVERSIVE FORCE** of this now-innocent-sounding music unless you can feel a little of what it meant to be a kid hearing it as it was played for the first time. ... **IT WAS TABOOSHATTERING MUSIC**” (Michael Ventura, cited by Richard Powers, *The Life of a 1950s Teenager*).
- G. “A new music emerged, again completely non-intellectual, with a thumping rhythm and shouting voices, **each line and EACH BEAT FULL OF THE ANGRY INSULT TO ALL WESTERN [CHRISTIAN] VALUES ... their protest is in their music itself as well as in the words**, for anyone who thinks that this is all cheap and no more than entertainment has never used his ears” (H.R. Rookmaaker, *Modern Art and the Death of a Culture*, pp. 188, 189, 190; Rookmaaker was a musicologist).
- H. “**Rock music has always held SEEDS OF THE FORBIDDEN. ... Rock and Roll has long been an adversary to many of the basic tenets of Christianity**” (Michael Moynihan, rock historian, *Lords of Chaos*, p. x). **Note**: Isn’t Satan a master deceiver to seduce the church into using the very music that is designed and calculated for its destruction?!!!
- I. “**Rock ‘n’ roll marked the beginning of THE REVOLUTION ... We’ve combined youth, music, sex, drugs, and rebellion with treason, and that’s a combination hard to beat**” (Jerry Rubin, *Do It!*, 1970, pp. 19, 249).
- J. “The great strength of rock ‘n’ roll lies in its beat ... **it is a music which is basically sexual, un-Puritan ... and A THREAT TO ESTABLISHED PATTERNS AND VALUES**” (Irwin Silber, Marxist, *Sing Out*, May 1965, p. 63).
- K. “... **fifties rock was REVOLUTIONARY. It urged people to do whatever they wanted to do, even if it meant breaking the rules. ...** From Buddy [Holly] the burgeoning youth culture received rock’s message of freedom, which presaged the dawn of a decade of seismic change and liberation. ... Buddy Holly left the United States for the first time in 1958, carrying rock ‘n’ roll--the music as well as **ITS HIGHLY SUBVERSIVE MESSAGE OF FREEDOM**--to the world at large. ... laying the groundwork for the social and political upheavals rock ‘n’ roll was instrumental in fomenting in the following decade” (Ellis Amburn, *Buddy Holly*, pp. 4, 6, 131).
- L. “**Elvis changed our hairstyles, dress styles, our attitudes toward sex, all the musical taste**” (David Brinkley, NBC News, cited by Larry Nager, *Memphis Beat*, p. 216).

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- M. Little Richard “**freed people from their inhibitions, unleashing their spirit, ENABLING THEM TO DO EXACTLY WHAT THEY FELT LIKE DOING**” (*Life & Times of Little Richard*, p. 66).
- N. “(Our music is intended) **to change one set of values to another...free minds...free dope...free bodies...free music.**” (Paul Kantner of the Jefferson Airplane, cited by Ben Fong-Torres, “Grace Slick with Paul Kantner”, *The Rolling Stone Interviews*, 1971, p. 447)
- O. Ellen Willis is a well-known author of many such articles on rock music in *The New Yorker*. In a *TV Guide* piece “Heroes of Rock ‘n’ Roll,” She reveals most of the themes communicated through rock music. “Although the music has changed over the years, the rebellious urges that created it remain the same...I was reminded once more of the basic appeal of rock and roll – its irreverent, nose-thumbing quality. Everything about early rock and roll, from the sexy beat and sexy lyrics to Little Richard’s scream and Elvis’s hips and Jerry Lee Lewis’s anarchic piano, was a reproach to the stuffed shirts of the world...It was considered a racial as well as a sexual threat to the established order...Rock and roll was still fun, but it was something more – the lingua franca of **a great cultural upheaval.**”⁵
- P. Note: When rock music enters a church, albeit with “Christian” lyrics, it brings revolution with it and entirely transforms the church. There are literally hundreds of examples of this where strong, fundamental, Bible believing churches have been turned into worldly churches with hardly any resemblance to their former selves. When a church adopts CCM, it eventually loses all other standards.

II. THE SOUNDTRACK OF IMMORALITY & MORAL PERVERSION

A. The Sensuality and Perversity of the Music of Rock

- 1. Rock music itself, before we consider the lyrics, promotes a sensual message. Consider the following quotes from experts on this subject taken from the book, *Music in the Balance*:
 - a. Simon Frith, a graduate of Oxford University and the University of California at Berkeley, teaches sociology at the University of Warwick in England. He wrote a book entitled, “*Sound Effects, Youth, Leisure, and the Politics of Rock ‘n’ Roll*.” Regarding the impact of lyrics versus the music he notes: “...sociologists of popular music have always fallen for the easy terms of lyrical analysis. Such a word-based approach is not helpful at getting at the meaning of rock...**Most rock records make their impact musically rather than lyrically. The words, if they are noticed at all, are absorbed after the music has made its mark.**”⁶ He goes on to say, “...the music is loud, rhythmically insistent, built around techniques of arousal and release. Lyrics are assertive and arrogant, but the exact words are less

⁵ F Garlock & K Woetzel, *Music in the Balance*, pp. 35-36.

⁶ *Ibid*, p. 27.

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significant than the vocal styles involved, the shrill shouting and screaming.”⁷

- b. Steven Halpern, Ph.D., is a well-known lecturer on the subject of health and nutrition. His book, *Tuning the Human Instrument*, includes some interesting remarks on Western music: “Words are incidental at best, or monotonous and moronic as usual. But the point is, that they don’t matter. What you dance to is the beat, the bass and the drums. And with this mix and volume, not only is the beat sensed, but literally felt, as this aspect of the rhythm section takes precedence over melody and harmony.”⁸
 - c. Dr. Richard Taylor, a graduate of Boston University, has compiled a brief but interesting work entitled *The Disciplined Lifestyle*. Concerning music he states, “Words are timid things. Decibels and beat are bold things, which can easily bury the words under an avalanche of sound. The bit of religion tagged on will only lend to the whole performance a fake aura of sanctity, but will not be an instrument which the Holy Spirit can use to bring awakening and conviction.”⁹
 - d. Most importantly, the Word of God plainly reveals that music is a language and a moral force in itself. For example:
 - i. David’s godly music and the response of the demon spirit troubling Saul (1 Sam. 16:23).
 - ii. Egyptian music associated with the worship of the golden calf and the evil fruit it produced (Ex. 32:17-19, 25; 1 Cor. 10:5-8).
2. The testimony of rock musicians and rock researches as to the sensuality of rock music should be a loud warning to the believer:
- a. **“Rock and roll is the darkness that enshrouds secret desires unfulfilled, and the appetite that shoves you forward to disrobe them”** (Timothy White, *Rock Lives*, p. xvi).
 - b. **“Everyone takes it for granted that rock and roll is synonymous with sex”** (Chris Stein, Blondie, *People*, May 21, 1979).
 - c. **“The main ingredients in rock are...sex and sass”** (Debra Harry of Blondie, *Hit Parader*, Sept. 1979, p. 31)
 - d. **“Rock music is sex. The big beat matches the body’s rhythms”** (Frank Zappa of the Mothers of Invention, *Life*, June 28, 1968).
 - e. **“The sex is definitely in the music, and sex is in all aspects of the music”** (Luke Campbell of 2 Live Crew).
 - f. **“Rock ’n’ roll is synonymous with sex and you can’t take that away from it. It just doesn’t work”** (Steven Tyler of Aerosmith, *Entertainment Tonight*, ABC, Dec. 10, 1987).
 - g. **“Rock ‘n’ roll is 99% sex”** (John Oates of Hall & Oates, *Circus*, Jan. 31, 1976).

⁷ Ibid, p. 28.

⁸ Ibid.

⁹ Ibid, p. 29.

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- h. **“Pop music revolves around sexuality.** I believe that if there is anarchy, let’s make it sexual anarchy rather than political” (Adam Ant, *From Rock to Rock*, p. 93).
- i. **“Perhaps my music is sexy** ... but what music with a big beat isn’t?” (Jimi Hendrix, Henderson, cited from his biography *‘Scuse Me While I Kiss the Sky*, p. 117).
- j. **“Rock ‘n’ roll is sex.** Real rock ‘n’ roll isn’t based on cerebral thoughts. It’s based on one’s lower nature” (Paul Stanley of KISS, cited from *The Role of Rock*, p. 44).
- k. **“That’s what rock is all about—sex with a 100-megaton bomb, THE BEAT!”** (Gene Simmons of Kiss, *Entertainment Tonight*, ABC, Dec. 10, 1987).
- l. **“Rock ‘n’ roll is all sex. One hundred percent sex”** (Debbie Harry of Blondie, cited by Carl Belz, “Television Shows and Rock Music,” *The Age of Communication*, Goodyear Publishing Company, 1974, p. 398).
- m. “Sex is really an exciting part of rock and roll. When I dance onstage, I dance to turn people on. When I’m dancing, I turn myself on as well. Dancing is a sexual thing to do, you know” (Adam Ant, *Rock Fever*, May 1984, p. 13).
- n. “We respond to the materiality of rock’s sounds, and **the rock experience is essentially erotic**” (Simon Frith, *Sound Effects*, New York: Pantheon Books, 1981, p. 164).
- o. Allan Bloom, a professor at the University of Chicago, makes the message of the rock sound clear in his book, *The Closing of the American Mind*. He writes, “...rock music has one appeal only, a barbaric appeal, to sexual desire – not love, not eros, but sexual desire undeveloped and untutored.”¹⁰

B. The Sensuality and Perversity of the Message of Rock

1. Beyond the sensuality of the music, much of the lyrics of secular rock loudly preach sexual license.
2. With the passing of time, rock and roll has only become more and more vile in its open promotion not only of adultery and fornication but Sodomy and perversion. There are even hints at bestiality in some modern rock videos.
3. Illustration: The song “same love” that promotes gay marriage written in 2012. Despite its open promotion of Sodomite relationships, the song reached number 11 on the Billboard Hot 100 in the United States and reached number 1 in both Australia and New Zealand. It became the first Top 40 song in the U.S. to promote and celebrate same-sex marriage. It won the MTV Video Music Award in 2013 as the “Best Video with a Social Message” and was nominated in 2014 for a Grammy Award. The music video was viewed 350,000 times within the first 24 hours of its release.¹¹

C. The Sensuality and Perversity of the Musicians of Rock

1. From its beginnings, rock and roll has been about the promotion of sexual liberation and license and the high priests and high

¹⁰ Garlock & Woetzel, p. 37.

¹¹ https://en.wikipedia.org/wiki/Same_Love Viewed 2/7/21.

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priestesses of the pop culture have lived out that philosophy in their personal lives. The story of rock musicians' lives is one of serial fornication and adultery, divorce and remarriage, extramarital affairs, living together and every perversion the depraved heart of man can imagine.

2. For example, Dennis Wilson of the popular band *Beach Boys* was married five times, the third and fourth time to the same woman, actress Karen Lamm. He was unfaithful to all of his wives and had countless girlfriends. Karen told the press, "If you're worried about fidelity with a rock star, forget it. It's part of the lifestyle" (Stebbins, *Dennis Wilson: The Real Beach Boy*, p. 175)¹²
3. Elvis Presley was a serial fornicator and adulterer. One biographer stated "His list of one-night stands would fill volumes." (Jim Curtin, *Elvis*, p. 119). Even after his marriage to Priscilla he had multiple affairs.¹³
4. Jimi Hendrix mocked traditional marriage stating, "Marriage isn't my scene; we just live together. Those bits of paper you call marriage certificates are only for people who feel insecure." (Henderson, p. 245).¹⁴
5. Elton John said in 1976 to *Rolling Stone* magazine, "There's nothing wrong with going to bed with someone of your own sex. I just think people should be very free with sex – they should draw the line at goats."
6. Many rock stars engage in dark sexual fantasies and practices such as sadomasochism. For example, one biographer of John Lennon notes that "John eventually confessed to several dark sexual impulses...Later in his life, John gathered together a collection of S & M – inspired manikins, which he kept tucked away in the bowels of the Dakota. These dummies, adorned with whips and chains, also had their hands and feet manacled. John's violent sexual impulses troubled Yoko (his wife)." (Giuliano, p. 19) Lennon was plagued with nightmares from which he awoke in terror.¹⁵
7. Rock and Roll is Satan's sewer and has no place in the Christian life or church!
8. Let's remind ourselves about what God's Word says about sexual purity. (Ex. 20:14; Lev. 18:1-30; 1 Cor. 6:15-20; 1 Thess. 4:1-8; Matt. 5:28; Mark 10:11-12; Luke 16:18).

III. THE SOUNDTRACK OF REBELLION

A. Consider the Rock Philosophy Expressed in many popular songs

1. "I'm free to do what I want any old time" (Rolling Stones, 1965).
2. "It's my life and I'll do what I want/ It's my mind, and I'll think what I want" (The Animals, 1965).
3. "You got to go where you want to go/ do what you want to do" (Mamas and Papas, 1966).

¹² Cited by D. Cloud, *Rock and Roll's War Against God*, p. 199.

¹³ *Ibid*, p.178 & 184.

¹⁴ *Ibid*, p. 280.

¹⁵ *Ibid*, p. 415.

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4. **"It's your thing/ do what you want to do"** (Isley Brothers, 1969).
5. **"We don't need no thought control"** (Pink Floyd, "Another Brick in the Wall," 1979).
6. **"I'm gonna do it my way. ... I want to make my own decision ... I want to be the one in control..."** (Janet Jackson, "Control," 1986).
7. **"Nothing's forbidden and nothing's taboo when two are in love"** (Prince, "When Two Are in Love," 1988).
8. **"... the only rules you should live by [are] rules made up by you"** (Pennywise, "Rules," 1991).
9. **"So what we get drunk/ So what we smoke weed ... Living young and wild and free"** ("Young, Wild and Free," Snoop Dog and Wiz Khalifa, 2011).
10. **"We can do what we want; we can live as we choose"** (Paul McCartney, "New," 2013).
11. **"The whole Beatles idea was to do what you want"** (John Lennon, cited by David Sheff, *The Playboy Interviews with John Lennon and Yoko Ono*, p. 61).

B. Consider what Rock Musicians say about the connection between their Music and Rebellion¹⁶

1. Jim Morrison (1944-1971), lead singer for The Doors, was a drug-soaked rebel who said, **"I've always been attracted to ideas that were about revolt against authority** – when you make your peace with authority you become an authority. I like ideas about the breaking away or **overthrowing of established order** – I am interested in anything about **revolt, disorder, chaos**, especially activity that seems to have no meaning." (Doors press kit). At his concerts he would shout, "There are no rules; there are no limits"
2. Jimi Hendrix: "We're in our little cement beehives in this society. People let a lot of old-time laws rule them. The establishment has set up the Ten Commandments for us saying don't, don't, don't. ... The walls are crumbling and the establishment doesn't want to let go. We're trying to save the kids, to create a buffer between the young and old. Our music is shock therapy to help them realize a little more of what their goals should be. ... The establishment is so uptight about sex..." (Jimi Hendrix, quoted by Henderson, *Scuse Me While I Kiss the Sky*, pp. 214, 215). Note: Rather than set young people free, rock musicians have enslaved and destroyed them.
3. The chorus to the Rolling Stones song "Gimme Shelter" says: "Rape! Murder! It's just a shot away!" Jagger told critics of the album, "Anarchy is the only slight glimmer of hope. Anybody should be able to go where he likes and do what he likes" (*Rock Lives*, p. 178).
4. Punk Rocker Tom Robinson said, "After ten years of bland, brilliant music, we were back to what Rock 'n' Roll should be--nasty, crude, **rebellious people's music**" (Tom Robinson, punk rocker, *Dictionary of American Pop/Rock*, p. 294).
5. Black Sabbath drummer Bill Ward said, "We were **rebellious** and we were **rebellious** against just about everything" (*Black Sabbath*, p. 9).

¹⁶ Quotes taken from David Cloud's book, *Rock and Roll's War Against God*.

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6. Dave Mustaine of the group Megadeth said, "I've always gotten a kick out of defying authority" (*Rock Scene Spotlights # 3*, p. 34, Cited by John Muncy, *The Role of Rock*, p. 25).
7. The song "Bad Boys" by Wham describes the rebellious rock & roll attitude: "Dear mommy, dear daddy, you had plans for me. I was your only son. When you tried to tell me what to do, I just shut my mouth and smiled at you. ... Dear mommy, dear daddy, now I'm 19. As you see, I'm handsome, tall, and strong. So what the ---- gives you the right to look at me as if to say, '...what went wrong?' But don't try to keep me in tonight because I'm big enough to break down the door" (Wham, "Bad Boys").
8. Poison's "Let Me Go to the Show" promotes rebellion against parents: "Mamma, please let me go to the show/ I dig those bad boys playing rock 'n' roll/ No way, son, you can't go out tonight/ So I got real upset and put up the biggest fight/ Out the window shimmy down the tree/ I take a look around, make sure no one's watching me/ I steal the keys and take my old man's Chevrolet/ I can hear my Mama scream from ten miles away (Poison, "Let Me Go to the Show").
9. "Another perfect example of out-right rebellion was a smash hit by a group called Twisted Sister (a very fitting name). The title of the song speaks for itself, 'We're Not Going to Take It.' The song plainly taught young people that no one has a right to tell you anything, no matter who they are. The video version of the song shows a family sitting around the supper table. The tension can be felt as the children sheepishly look at their hardnosed dad. The oldest teenager asks to be dismissed and goes up to his room to listen to his favourite group as he 'plays' along on his guitar. Meanwhile the dad begins to question what his son is listening to and proceeds up to the son's room. When he enters the room, he begins to throw things around and complains about the boy's messy room. Then the dad begins to verbally abuse his son. Of course, the producers of the video really centre on the son's timid look as his dad makes all kinds of remarks about the son's music. Finally, dad stops and says, 'What are you going to do with your life?' The son, with a rebellious grin, replies, 'I wanna Rock' and with that, he strums the guitar and from its force, blows dad out the window of the two-story house to the driveway below. Then the young boy turns into Dee Snider, the leader of the band, and proceeds to get his dad back by throwing him down the stairs, pulling his hair, and knocking him out with the door. The sad thing about it was this song stayed at the top of the music charts for weeks" (Muncy, pp. 35, 36).
10. Snider admits that Twisted Sister's goal is rebellion against parents. He said: "...no self-respecting kid wants to listen to a band that his father approves of" (Dayton [Ohio] *Daily News*, Oct. 9, 1984). He said further: "The type of music we play and the way we look is every parent's nightmare, so I guess in some ways we are standing up for the kids against their parents. That comes across in the video, and it's in the songs as well. But that's the basic attitude of

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rock and roll; you like it because your parents hate it..." (Dee Snider, *Hit Parader*, April 1985, p. 68).

11. Gene Simmons of KISS said, "We've always been committed to warping those little minds out there who get drivel on TV, like 'Father Knows Best,' and think that's what home life is all about" (*US*, Jan. 14, 1985, p. 30). He also said, "We wanted to look like we crawled out from under a rock in Hell. We wanted parents to look at us and instantly want to throw up" (*Hellhounds on Their Trail*, p. 130).
12. "I figured the only thing to do was swipe their kids. I still think it's the only thing to do. By saying that, I'm not talking about kidnapping, I'm just talking about changing their value systems, which removes them from their parents' world very effectively" (David Crosby of the group Crosby, Stills, Nash and Young, Ben Fong-Torres, "David Crosby," *Rolling Stone Interviews*, p. 410).
13. God's Word plainly teaches otherwise! See Prov. 30:11, 17; Deut. 21:18-21; Eph. 6:1-3; Col. 3:20.

Conclusion:

1. We are called in the Word of God to a life of separation from the world and its evil. The evil, vile character of rock and roll alone should be enough to convince the blood-washed, born again believer that it should have no place in his life. See Eph. 5:11; Rom. 12:1-2; 1 John 2:15-17; James 1:27; 2 Cor. 6:14-18; James 4:4; 1 Peter 1:15-16.
2. Will you surrender your music to the Lordship of Christ?

Measuring the Music (Part 4)

Rock and Roll: Soundtrack of Evil (2)

Text: Ephesians 5:10-11; Matt. 7:15-20; James 3:11-12

Introduction:

1. The history and character of secular rock and roll has a very important bearing on the music debate. Music is NOT neutral and there is no coincidence that a certain beat and sound accompanies the perverted lyrics of Rock and Roll and the life of debauchery and degradation of those who perform it. Rock and Roll has always been a filthy, polluted kind of music that has been one of the biggest driving forces in the breakdown of morals in the West.
2. In our last three lessons we considered:
 - **ROCK AND ROLL: ITS ANCIENT ROOTS**
 - **Rock Music and Ancient Fertility Cults**
 - **Rock Music and Voodoo**
 - **ROCK AND ROLL: ITS MODERN ROOTS**

We traced several streams of influence that led to the modern rock and roll era:

 - **Rhythm and Blues**
 - **Elvis and the 50s**
 - **The Beatles and the 60s**
 - **ROCK AND ROLL: SOUNDTRACK OF EVIL**
 - **Soundtrack of Revolution and Cultural Change.**
 - **Soundtrack of Immorality and Perversion.**
 - **Soundtrack of Rebellion.**
3. In this lesson we will continue consider the evil character of rock and roll. The examples and quotations in these lessons represent a small sampling of the floodtides of filth and wickedness connected with rock and roll.

Rock and roll is...

I. THE SOUNDTRACK OF VIOLENCE & SUICIDE

A. Violence

1. Violence on Stage

- a. Black Sabbath drummer Bill Ward: "We were rebelling and we were rebelling against just about everything. ... I know that sometimes in our music it was loud and there was violence, too, onstage violence. Often, I would become violent onstage. It's not an unusual phenomenon where I would literally pick up my drums and throw them at the audience" (*Black Sabbath An Oral History*, pp. 9, 16).¹
- b. Jimi Hendrix promoted violence through his music at times setting his guitar on fire as the crowd went into a frenzy.

¹ D Cloud, *Rock and Roll's War Against God*, p. 461.

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- c. Iggy Pop was very violent on the stage. He jumped into broken glass, forced himself to vomit, and invited the audience to beat him up. "Over the years, his notoriety grew with deeds such as threatening and vilifying audiences, cutting himself with broken bottles, pouring hot wax over his body, intentionally smashing out his teeth, and throwing up, even urinating on audiences..." (*The Rock Who's Who*, 1982, p. 576, cited by *Why Knock Rock?* p. 187).
 - d. Marilyn Manson has many scars on his body from acts of self-mutilation, often in concerts.
2. Violence of Rock Concerts
- a. Rock & Roll was violent from the beginning. The first modern rock concert was in 1952 (called the Moon Dog Coronation Ball) and was organized by disk jockey Alan Freed. The concert resulted in a riot that sent mobs of young people on a rampage in Cleveland, Ohio. More than 25,000 kids tried to jam into an arena which had an official capacity of less than half that. When officials tried to stop the show, mobs of kids smashed open the doors, overwhelmed the police, and went on the first rock and roll rampage."²
 - b. Bill Haley's early rock concerts were characterized by violence: A Bill Haley concert in East Germany on October 26th, 1958 led to a riot. "Kids smashed their seats and each other with clubs. They trashed the arena, wrecked music equipment, and threw chairs at the police, who had to bring in fire hoses to disburse them. Driven outside, they rampaged through the city. The damage was more than 30,000 Deutschmarks; there were 17 injuries and 18 arrests. A policeman was blinded in one eye."³
 - c. Pittsburgh Police Inspector Fred Good said that "wherever there's been teenage trouble lately, rock and roll has almost always been in the background."⁴
 - d. Rioting was a common phenomenon of the early Beatles concerts. E.g., San Francisco 1965 – "A mob of howling teenage boys and girls, at least 1,000 strong, rampaged through Mission district last night, inflicting heavy damage to automobiles and shops...the trouble theorized Police Sergeant William Mikulik, can be attributed to the strange powers of rock and roll. (*San Francisco Chronicle*, March 8, 1965, p. 18)⁵
 - e. A 2002 study by Crowd Management Strategies (CMS) analyzed 31 rock concerts. There were a total of 4,567 violence-related injuries and 20 violence-related deaths. Based upon these figures, CMS "estimated that between 20,000 and 40,000 concertgoers sought violence-related medical attention in 2002."⁶

² D Cloud, *Rock and Roll's War Against God*, p. 443.

³ D Cloud, *Rock and Roll's War Against God*, p. 149.

⁴ *Ibid*, p. 444.

⁵ *Ibid*, p. 448.

⁶ *Ibid*, p. 459.

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- f. From 2010 to 2013, there were 57 deaths at rock concerts in the U.S. and Canada, 14 from drug overdoses and 46 from violence and other causes (“Dying at a Concert Is Easier than You Think,” Clickiticket.com, May 20, 2014).⁷
3. Violent message of Rock
- a. Violent Sound
- i. Mick Jagger: “The best rock & roll music encapsulates a certain high energy – AN ANGRINESS – whether on record or onstage. That is, rock and roll is only rock and roll if it’s not safe. ... Violence and energy – and that’s really what rock and roll’s all about.” (Mick Jagger, as told by Mikal Gilmore, *Night Beat*, p. 87)⁸ Jagger also confessed to feeling violent on stage – “I get a strange feeling on stage...I feel quite violent sometimes. I quite often want to smash up the microphone or something.” (Sanchez, *up and Down with the Rolling Stones*, p. 152).⁹
- ii. Sting (lead singer for Police) said: “I think rock ‘n’ roll in its highest form is a death cult. The gods of rock ‘n’ roll are all dead...Sid Vicious, Janis Joplin, Jimi Hendrix, Jim Morrison. The best thing you can do in rock ‘n’ roll is die.”¹⁰
- b. Violent Words
- i. Even the names of many punk and heavy metal groups express a love for violence. For example: Abuse, Aggression, At War, Axewitch, Black Death, Blasters, Blessed Death, Bloodlust, Blood Death, Blood Feast, Castration Squad, Child Molesters, Condemned to Death, Corpse Grinders, Crucifix, Cryptic Slaughter, Dead Boys, Dead Kennedys, Dead Milkmen, Death, Deathcorp, Death Squad, Doom, Discharge, Executioner, Flesh Eaters, Gravestone, Grave Digger, Hellion, Homicide, Indestroy, Intense Mutilation, Iron Maiden (named after a torture device used in the Dark Ages), Lizzy Borden (named after the woman who murdered her mother and father with an axe), Manson Youth, Megadeth, Metal Massacre, Millions of Dead Cops, Monster, Necrophagia, Necros, Onslaught, Overkill, Pain, Poison, Savage Steel, Septic Death, Sick Pleasure, Skulls, Slaughterhouse, Slayer, Slow Death, Stranglers, Suicidal Tendencies, Sword, Violent Children.¹¹
- ii. The National Coalition on Television Violence reported that 46% of over 900 videos studied contain or suggested violence, and 13% contain violence related to sadism, showing attackers obviously deriving pleasure while committing violent acts. (Talk Back Report, Nov. 1985).

⁷ Ibid, p. 460.

⁸ Ibid, p. 441.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Ibid, p. 463.

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- iii. Rod Stewart of the band “Faces” sings of contemplating murdering his wife – “I’m gonna kill my wife/ I’m really gonna take her life/ ... maybe blow out her brains with a bullet...”
4. Violent music inspired murders
 - a. Serial killer Richard Ramirez, California’s “Night Stalker” claimed he received inspiration for murder from the AC/DC song “Night Prowler” on their Highway to Hell album. Some of the chilling lyrics from that song are as follows:

“I’m your Night Prowler
I sleep in the day
I’m your Night Prowler
Get out of my way...
Too scared to turn your light out
Cause there’s something on your mind
Was that a noise outside the window?
What’s that shadow on the blind?
As you lie there naked, Like a body in a tomb
Suspended animation, as I slip into your room...”
 - b. The Columbine school murderers were lovers of Marilyn Manson’s music and other Death Metal Groups. “In April 1999, Death Metal lovers Eric Harris and Dylan Klebold walked onto the campus of their high school in Littleton, Colorado, and brutally murdered 12 fellow students and a teacher and wounded 20 others before taking their own lives. Some of those murdered were picked out because they were Christians. Before they shot 17-year-old Cassie Bernall to death they asked, “Do you believe in God?” She replied, “Yes” and they shot her. Harris and Klebold loved the most wretched forms of rock music, particularly Marilyn Manson and German “techno” and Death Metal rock groups.
5. God’s mind on violence
 - a. Violence a dominant feature of the pre-flood world and will be a feature of the world just prior to Christ’s return.
 - b. God hates violence!

B. Suicide

1. Some alarming statistics.
 - a. “The rise of rock music to a place of prominent influence in a global westernized pop culture has been accompanied by a dramatic rise in youth suicide. A study made by Metropolitan Life Insurance Company found that the suicide rate among teens rose 50% from 1952 to 1962. It rose another 200% between 1962 and 1982, with as many as 500,000 teens attempting suicide each year (“The Frightening Facts about Teen Suicide,” *Teen* magazine, October 1983, p. 10). Between 1980 and 1995 the suicide rate doubled again for youth ages 10 to 14. Suicide has become the second leading cause of death among youth ages 15 to 18.”¹²

¹² Ibid, p. 429.

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- b. According to Healthdirect, an Australian government service, “Suicide is the leading cause of death among young Australians. More than 350 young people aged 18 to 24 take their own lives every year — more than die on the roads. For every youth suicide, there are 100 to 200 more attempts.”¹³ Self-harm is skyrocketing among youth in Western nations.
 - c. So much for the “live as you please” message of the pop culture being the key to lasting happiness! Never before in the history of our country have young people been more indulged in pleasure and the sins of the flesh than today and yet young people are more miserable and hopeless than ever. It reveals that the philosophies of the pop culture, atheism and humanism are lies of Satan.
1. Examples of rock songs that glorify suicide.
 - a. “Suicide is painless” (Marilyn Manson): “The game of life is hard to play/ I’m gonna lose it anyway/ The losing card I’ll someday lay/ So this is all I have to say/ Suicide is painless/ It brings on many changes/ And I can take or leave it if I please...and you can do the same thing if you please.” When asked about suicide Manson said, “If someone wants to kill himself – fine, you know? (chuckling) Suicide is that person’s option.” (*Alternative Press*, February 1997, Marilyn Manson: Artist of the Year, p. 44).
 - b. The very name of the rock group Suicidal Tendencies glorifies suicide. Their song “Suicidal Failure” says: “I don’t want to live/ I don’t know why/ I don’t have no reasons/ I just want to die...” The song “Suicide’s an Alternative” says: “Sick of life . . ./ Sick and tired—no one cares/ Sick of myself—don’t wanna live/ Sick of living—gonna die/ Suicide’s an alternative!”
 - c. The Black Sabbath song “Paranoid,” which was sung by Osbourne, says: “Think I’ll lose my mind, if I don’t find something to gratify, can you help me? Oh, won’t you blow my brains?” Two other songs by Black Sabbath, “Killing Yourself to Live” and “Die Young,” promote dark suicidal thoughts.
 - a. Behind these songs that glorify suicide stands the prince of darkness, Satan, who was a “murderer from the beginning.” Little do these young people know that they are listening to the whispers of the evil one who wants them to be damned for eternity. These young people are deceived into thinking suicide holds the answer to their problems. They think death will be a doorway to something better but in reality, they leave this life and wake up in the torments of hell.
 2. Examples of suicides connected to Rock.¹⁴
 - a. In reality, only God knows just how many lives have been snuffed out through the influence of rock and roll but to illustrate, here are two examples.
 - b. Between 1985 and 1990, Ozzy Osbourne was sued by three different sets of parents from Georgia and California, all claiming

¹³ <https://www.healthdirect.gov.au/youth-suicide> Viewed 8/7/21

¹⁴ Taken from David Cloud’s book “Rock and Roll’s War Against God”.

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- that his song “Suicide Solution” had induced their sons to commit suicide (*Rolling Stone Encyclopedia of Rock*, p.734).
- c. In 1987, two young men in Sparks, Nevada, killed themselves with a shotgun while sitting in a car in a church parking lot. After listening to the Judas Priest *Stained Glass* album for hours, they had made a suicide pact. Eighteen-year-old Raymond Belknap died instantly, while 19-year-old James Vance was permanently disfigured with part of his face blown away. The parents sued Judas Priest, claiming that the lyrics of the album combined with the grinding, vicious, depressing heavy metal music mesmerized the youth, convincing them that “the answer to life was death” (Gannett News Service, Aug. 4, 1987). The parents’ lawyer, Kenneth McKenna, stated: “The suggestive lyrics combined with the continuous beat and rhythmic non-changing intonation of the music combined to induce, encourage, aid, abet and otherwise mesmerize the plaintiff into believing the answer to life is death.” That is a reasonable assumption, but the case was lost on the grounds that the vile music is protected under the First Amendment.
 - d. A teenager in Wisconsin committed suicide by hanging himself in 1986 in his dormitory room at St. John’s Military Academy. “His death was clearly marked as a ritualistic suicide. Next to the body were a human skull and a burning candle. Tape-recorded rock music played continuously. What was the taped music? It was a morbid album by Pink Floyd entitled ‘The Wall.’ The very lyrics produced great depression and promoted suicide. The medical examiner stated, ‘My personal feeling is that this type of music is going to add to the depression. If they’re depressed, this music is going to send them deeper. And if he wanted to change his mind sometime during this, the music wouldn’t help.’ What were the titles of the songs on the albums? A few were ‘Is There Anybody Out There?’ and ‘Goodbye, Cruel World,’ and ‘Waiting for the Worms’” (H.T. Spence, *Confronting Contemporary Christian Music*, p. 99).
3. Examples of suicides of rock musicians. The list is almost endless but to name a few to illustrate: ¹⁵
- a. Christopher Acland of Lush committed suicide in 1996 at age 30 by hanging himself in his parents’ barn.
 - b. Three members of the British rock group Badfinger have committed suicide. Pete Ham, leader and chief songwriter of the group, hanged himself in 1975 just four days before his 28th birthday. Graham Bond, one of the pioneers of jazz-rock in Britain, was addicted to drugs and alcohol and was heavily involved in the occult. He was often “abusive, cruel, and self-destructive” (*Unknown Legends of Rock ‘n’ Roll*, p. 28). In May 1974, he committed suicide by throwing himself under the wheels of a London underground train at the Finsbury Park

¹⁵ Ibid.

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- Station. He was 37 years old. Badfinger guitarist Tony Evans hanged himself at age 36.
- c. Two members of the Bay City Rollers, Eric Faulkner and Alan Longmuir, attempted suicide.
 - d. Peter Bellamy, founding member of Young Tradition, committed suicide in 1991 at age 47.
 - e. Bobby Bloom, who sang the 1970 hit "Montego Bay," died in 1974 at age 28 of a self-inflicted gunshot wound to the head.
 - f. Tommy Boyce, one of the top rock songwriters of the '60s who co-wrote the Monkees' theme song as well as their hit "Last Train to Clarksville," shot himself to death in 1997 at age 52.
 - g. Bruce Cloud of Billy Ward and the Dominoes committed suicide in 1968 at age 36.
 - h. Kurt Cobain, leader of Nirvana, blasted himself in the head with a shotgun in a room above his garage in April 1994, at age 27. His body was not found until three days later.

II. THE SOUNDTRACK OF BLASPHEMY

- A. The Antichrist Attitude of Rock and Rollers
 1. Many rock and rollers are openly haters of Jesus Christ and the Bible.
 2. **Refer D. Cloud slides.**
- B. The Antichrist Themes of Rock and Roll
 1. John Lennon
 - a. In his hugely popular song "Imagine" (1971), Lennon mused: "Imagine there's no heaven ... No hell below us, above us only sky. ... no religion too/ You may say I'm a dreamer, but I'm not the only one/ I hope someday you'll join us, and the world will live as one." That is a blasphemous denial of Almighty God and a repudiation of His Holy Word.
 - b. In his song "I Found Out," Lennon exclaimed: "There ain't no Jesus gonna come from the sky."
 - c. In the 1970 song "God" from his *Plastic Ono Band* album, Lennon stated that he did not believe in God, the Bible, or Jesus Christ. "I just believe in me/ Yoko and me/ And that's reality."
 2. George Harrison financed Monty Python's vile and blasphemous *Life of Brian*.
 3. Marilyn Manson said, He says: "Hopefully, I'll be remembered as the one who brought an end to Christianity. ... Each age must have at least one brave individual that tries to bring an end to Christianity. ... No one has managed to succeed yet; maybe through music we can finally do it" (*Spin*, August 1996, p. 34). Warner has ripped up Bibles, burned Bibles, and spit on pictures of Jesus. It is said that he has worn a bracelet with the letters WWJD, saying that it stands for "We Want Jesus Dead."
 4. Black Sabbath has spewed forth a constant stream of abuse and hatred toward Bible-believing Christians. Their 1989 album and 1990 tour was called the *Headless Cross*, which is blasphemy against Jesus Christ. Of that album, Black Sabbath lead singer at the time, Tony Martin, said, "With Headless Cross I went as far to

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the dark side as I could possibly get away with..." (Mike Stark, *Black Sabbath*, p. 84). They placed inverted crosses on the platform during concerts. (Witchcraft uses inverted crosses to symbolize blasphemy against Christ and a rejection of His atonement.)

5. Madonna blames religion for making her feel guilty about nakedness and fornication and has dedicated her work to the eradication of shame. Her hit song "Like a Prayer" combined prayer and praise of God with fornication. In the video, Madonna appeared half-naked with a crucifix around her neck, a burning cross in the background, accompanied by immoral dancers, while singing about prayer and God. Advertisements for the *Like a Prayer* album featured the mocking words "Lead us into Temptation." Yet the song has sold five million copies, and the video ranks at No. 2 on VH1's "100 Greatest Videos." It has been widely acclaimed by rock critics, and the Pepsi company used the song for a commercial.

III. THE SOUNDTRACK OF THE OCCULT

A. Demon possession and influence of rock stars

1. Black Sabbath

- a. **BILL WARD**, original drummer for Black Sabbath, admits their music was connected to another power. "I've always considered that there was some way where we were able to channel energy, and that energy was able to be, from another source, if you like, like a higher power or something, that was actually doing the work. I've often thought of us just being actually just the earthly beings that played the music because it was uncanny. Some of this music came out extremely uncanny" (Bill Ward of Black Sabbath, cited in *Black Sabbath An Oral History* by Mike Stark, p. 7).
- b. **OZZY OSBOURNE**, lead singer for Black Sabbath, told the media in 1978 "I really wish I knew why I've done some of the things I've done over the years. I don't know if I'm a medium for some outside source. Whatever it is, frankly, I hope it's not what I think it is — Satan" (*Hit Parader*, February 1978, p. 24). At a 1981 CBS executive meeting, Osbourne bit the head off a live dove and spat it on the table. On his 1982 *Diary of a Madman* tour, he bit the head off a live bat and had to undergo a series of rabies vaccinations. His solo career has produced such unwholesome albums as *Speak of the Devil*, *The Ultimate Sin*, *Bark at the Moon*, and *Diary of a Madman*, all of which at least appear to promote occultism. On the cover of *Speak of the Devil*, Osbourne appears to be eating human flesh. In 1989, he was charged with the attempted murder of his wife during a liquor-induced rage. He grabbed her by the throat and was choking her as voices came out of him saying, "We've decided that you've got to go" (Margaret Moser and Bill Crawford, *Rock Starts Do the Dumbest Things*, p. 151).

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2. Guitarist **RITCHIE BLACKMORE** (who went on to play in Rainbow) was involved in the occult. He has held séances (*Circus*, April 30, 1981, p. 46) and has claimed to practice astral projection (out of body experiences) during his concerts. He records in a 17th-century castle that is allegedly possessed by a demon that is servant to the Babylonian god, Baal (*The Rock Report*, p. 73).
3. **JIMI HENDRIX** believed he was possessed by the devil. His girlfriend Fayne Pridgon said: “**HE USED TO ALWAYS TALK ABOUT SOME DEVIL OR SOMETHING WAS IN HIM**, you know. He didn’t know what made him act the way he acted and what made him say the things he said, and the songs and different things like that ... just came out of him. It seems to me he was so tormented and just torn apart and like he really was obsessed, you know, with something really evil. ... He said, ‘You’re from Georgia ... you should know how people drive demons out’—He used to talk about us going ... and having some root lady or somebody see if she could **DRIVE THIS DEMON OUT OF HIM**” (sound track from film *Jimi Hendrix*, interview with Fayne Pridgon, cited by *Heartbeat of the Dragon*, p. 50).
4. **THE ROLLING STONES**: *Newsweek* magazine (Jan. 4, 1971) called Jagger “the Lucifer of rock” and “the unholy roller.” Keith Richards says that their songs “came spontaneously like an inspiration at a séance” and “arrived ‘en masse’ as if the Stones as songwriters were only a willing and open medium” (*Rolling Stone*, May 5, 1977, p. 55). The cover to the album *Goat Head Soup* pictures a severed goat’s head floating in a boiling cauldron. This is symbolic for Satan worship. The cover to *Their Satanic Majesty’s Request* shows the group posed as warlocks. The 1968 song “Sympathy for the Devil” from the *Beggars Banquet* album is the unofficial song for Satanic groups in America. The song contains pounding African drums and screams that sound like the field recording of an African voodoo ceremony. The Rolling Stones also use the recording of a voodoo ceremony in the song “Continental Drift” from the *Steel Wheels* album (*Heartbeat of the Dragon*, p. 98).
5. **MICHAEL JACKSON** has been called the king of pop. He was a strange and sick individual. Until he had to move out for non-payment of his debts, he lived on a 2700-acre ranch in California, “complete with Ferris wheel, an exotic menagerie, a movie theatre, and a security staff of 40 (Eric Barger, *From Rock to Rock: The Music of Darkness Exposed*, p. 16). For a while Jackson kept six mannequins in his room; each had a name, and he conversed with them. Through the years, he has changed his facial appearance by surgery to create a sexually ambiguous appearance. He has “had at least six nose jobs, several face lifts, fat suctioned from his cheeks, bone grafted onto his cheekbones, a ‘forehead lift’ to raise his eyebrows, and several eye jobs” (Moser, *Rock Stars Do the Dumbest Things*, p. 94). In 1993, Jackson was charged with child molestation, and the case was eventually settled out of court with the payment of a large amount of money. Jackson protested his innocence, but his sister reported that he used to spend the night

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with young boys in his room (*Rolling Stone Encyclopedia*, p. 486). Jackson admits supernatural powers dominated him, his music and his performances.

- a. Concerning the lyrics of his songs he said “I wake up from dreams and go ‘Wow, put this down on paper,’ the whole thing is strange. You hear the words; everything is right there in front of your face. I feel that somewhere, someplace it’s been done and I’m just a courier bringing it into the world” (**MICHAEL JACKSON**, *Rolling Stone*, Feb. 17, 1983).
- a. Concerning his stage performances he said, “On many an occasion WHEN I AM DANCING, I HAVE FELT TOUCHED BY SOMETHING SACRED. In those moments, I felt my spirit soar, and become one with everything that exists” (Michael Jackson, cited by Steve Turner, *Hungry for Heaven*, p. 12). “When I hit the stage it’s all of a sudden a ‘magic’ from somewhere that comes and the spirit just hits you, and you just lose control of yourself ” (**MICHAEL JACKSON**, *Teen Beat: A Tribute to Michael Jackson*, Summer 1984, p. 27).
6. **ANGUS YOUNG**, lead guitarist for **AC-DC**, is called the “guitar demon”; and he admitted that something takes control of the band during their concerts: “... it’s like I’m on automatic pilot. By the time we’re halfway through the first number someone else is steering me. I’m just along for the ride. I become possessed when I get on stage” (*Hit Parader*, July 1985, p. 60).
7. **LITTLE RICHARD** said, “I was directed and commanded by another power. The power of darkness ... that a lot of people don’t believe exists. The power of the Devil. Satan” (cited from Charles White, *The Life and Times of Little Richard*, p. 206).
8. **MARC STORACE** of the band **Krokus** said, “You can’t describe it [playing rock music] except to say it’s like a mysterious energy that comes from the metaphysical plane and into my body. It’s almost like being a medium...” (**MARC STORACE**, vocalist with heavy-metal band **KROKUS**, *Circus*, January 31, 1984, p. 70).
9. Of the **Beatles’** album *Rain*, which featured one of the earliest instances of backward taping, **RINGO STARR** said, “I feel as though that was someone else playing. I was possessed!” (“Rain,” *Rolling Stone*, Dec. 9, 2004).
10. “[Of his music **JOHN LENNON** said] “It’s like being possessed: like a psychic or a medium” (*The Playboy Interviews*, p. 203). He also said, “I felt like a hollow temple filled with many spirits, each one passing through me, each inhabiting me for a little time and then leaving to be replaced by another” (**JOHN LENNON**, *People*, Aug. 22, 1988, p. 70).
11. **GLEN TIPTON** of **JUDAS PRIEST** says, “I just go crazy when I go onstage ... it’s like someone else takes over my body” (*Hit Parader*, Fall 1984, p. 6).
12. **JOE COCKER**, who contorts grotesquely during his performances, claims that something “seizes” him when he sings rock & roll (*Time* magazine, cited by Bob Larson, *Rock and the Church*, p. 66).

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13. **JIM MORRISON:** At the urging of his girlfriend, Morrison saw a psychiatrist at least two times (Ibid., p. 195). Morrison admitted that he had to drink “to silence the constant voices of the demons” (James Riordin, *Break on Through: The Life and Death of Jim Morrison*, p. 23). The Door’s photographer, Frank Lisciandro, stated that, “Jim drank to quiet the ceaseless clamour of the demons, ghosts and spirits. He drank because there were demons and voices and spirits shouting inside of his head and he found that one of the ways to quell them was with alcohol” (Ibid., p. 28).
14. **OZZY OSBORNE** admitted, “I’ve got many, many demons that affect me on many, many levels” (Harry Shaw, *Ozzy Talking*, p. 126). Osborne further admitted, “I remember sitting through the *Exorcist* a dozen times, saying to myself, ‘Yeah, I can relate to that’” (*Hit Parader*, Nov. 1984, p. 49).
15. **BRIAN WILSON of the Beach boys** “hears voices. They talk to him. They frighten him, distract him, confuse him...the voices are calling. His eyes roll toward the ceiling; they’ve gone blank. His brow is furrowed with thick worry lines. He is silent. Gone. He looks up, jerks his head back and forth for a few seconds, as if physically shaking away the voices” (*Rolling Stone*, August, 1988, p. 51-52).

B. Demonic themes in popular music

1. Love of Satanist Alesteir Crowley. Famous early 20th-century Satanist Aleister Crowley (1847-1947) has had a large influence upon modern rock music. His philosophy was “Do what thou wilt shall be the whole of the law.” Mick Jagger of the Rolling Stones and Jimmy Page of Led Zeppelin scored soundtracks for films about Crowley. Images of Crowley’s Satanist religion were woven throughout Led Zeppelin’s albums. The Satanist’s photo appeared on the Beatles’ *Sargent Pepper* album cover. Ozzy Osbourne wrote a song entitled “Mr. Crowley.” David Bowie referred to Crowley in his song “Quicksand.” Graham Bond thought he was Crowley’s illegitimate son.
2. Promotion of Satanic messages. Backmasking is an example of this.
 - a. Backmasking is “The inclusion of a message in a piece of recorded music which can be understood if the music is played backwards, and which is said by some to have a subliminal effect when the music is played normally.”¹⁶
 - b. The Led Zeppelin song “Stairway to Heaven,” one of the most popular rock songs of all time, has an ode to Satan in back masking. Played forward the words say: “Yes, there are two paths you can go by, but in the long run there’s still time to change the road you’re on.” Played backwards, the words are: “Here’s my sweet Satan...Oh I will sing because I live with Satan.”
 - c. While the era of records and tapes are over, the practice of subliminal messaging in popular music is not. Occultic themes are present in many popular songs in both overt and covert

¹⁶ https://www.lexico.com/en/definition/backward_masking Viewed 9/7/21.

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ways. Many pop music videos are riddled with occultic symbolism. E.g., Katy Perry's Dark Horse song. Ariana Grande has also spoken publicly about her own experiences with demons.¹⁷

- C. Little Richard** said of rock music, "My true belief about Rock 'n' Roll – and there have been a lot of phrases attributed to me over the years – is this: I believe this kind of music is demonic. ... A lot of the beats in music today are taken from voodoo, from the voodoo drums. If you study the music in rhythms, like I have, you'll see that is true. I believe that kind of music is driving people from Christ. It is contagious" (Little Richard, *The Life and Times of Little Richard*, p. 197).
- D. David Bowie** said, "Rock has always been the devil's music, you can't convince me that it isn't. I honestly believe everything I've said—I believe rock and roll is dangerous. It could well bring about a very evil feeling in the west. ... That's where I see it heading, bringing about a dark era. ... I feel that we're only heralding something even darker than ourselves" (*Rolling Stone*, Feb. 12, 1976, p. 83).
- E. Powerful Testimony of former Satanist**¹⁸

My name is Elaine, and I am, at the author's request, adding my personal testimony to this book. I was, for 17 years, a servant of Satan. I became involved in witchcraft at the age of 17 and joined a cult of Satan worshipers which is little known publicly, but exists nation-wide. I rapidly climbed the ladder to power and before I was 30 years old, I had reached the position of high priestess in my local area... During those years, I travelled the world as Satan's representative to coordinate efforts with Satanists in other nations and also worked with many people in high governmental positions within the U.S. I had much power, as much money as I wanted, and was treated with great respect. But all the time the demons I had deliberately asked to come and live inside me to give me this power, were eating away at my very soul and planning for my destruction. Through a series of events, too long to detail here, I came against some people who had truly made Jesus Christ their Lord and Saviour and Master. One of them I tried to kill, but was unable to do so. For the first time in my life, I had come up against a power that was greater than anything Satan could give me. I was very shaken. The person I tried to kill, and a number of other true born-again believers in our Lord Jesus Christ, loved me in spite of who and what I was, and prayed for me intensively. They also showed me that they loved me with the love of Jesus just as I was. I became hungry to know more about this unusual love and power. Finally, 6 years ago, I rejected Satan and everything to do with him, and asked Jesus Christ to wash me clean from all that sin with His precious blood, and to become my Lord and Saviour, and Master. I have been serving the one true God, Jesus Christ, ever since. Believe me, the difference is wonderful!

Because of the high position I held for so many years, I was involved in the planning of many of the destructive influences Satan has brought into the U.S. and other countries. Satan is REAL! Demons are REAL! I can tell you from my own personal experience, but you don't have to take my word for this, simply read God's Word, the Bible. Like so many other things, the whole movement of Rock music was carefully

¹⁷ <https://www.news.com.au/entertainment/celebrity-life/singer-ariana-grande-describes-her-encounters-with-ghosts-and-demons/news-story/1a7acfd454b1be9bc1025da21e091960> Viewed 9/7/21

¹⁸ J Godwin, *The Devil's Disciples*, pp. 342-345

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planned and carried out by Satan and his servants from its very beginning...I have personally met a great number of Rock stars. They have ALL agreed to serve Satan in return for money and fame...These Rock stars KNOW exactly what they are doing. They are, step by step, teaching untold millions of young people to worship and serve Satan. I attended special ceremonies at various recording studios throughout the U.S. for the specific purpose of placing satanic blessings on the Rock music recorded. We did incantations which placed demons on EVERY record and tape of rock music that was sold. At times we also called up special demons who spoke on the recordings – the various back masked messages. Also, in many many of the recordings, we were ourselves recorded in the background (masked by the over-all noise of the music) doing chants and incantations to summon up more demons every time one of the records or tapes is played. As the music is played, these demons are summoned into the room to afflict the person playing the music, and anyone else who is listening. The purpose of all of this? MIND CONTROL! ...Many of the song lyrics are themselves actual incantations calling up demons when the song is sung...If you don't think there is supernatural power behind Rock music, you just try to stop listening to it, or try to get someone else to stop listening to it. You will quickly experience the power behind the music! Parents, young people, you MUST understand that any time you come against Rock music you are coming directly against demonic powers. The ONLY power that is greater than Satan and these demonic powers is Jesus Christ...Young people, I don't care what your Rock stars tell you, they and Satan hate your guts and are all planning for one thing – your destruction. Jesus loved you enough to die for you, would any of your Rock stars do so???

F. Testimony: Derek Chaney

Conclusion: Rock music, “Christian” or non-Christian has no place in the believer’s life. It is music with Satanic, occultic rhythms and is not a fit vehicle for the worship of an Almighty, thrice Holy God. Will you surrender your music to the Lordship of Christ?

Measuring the Music (Part 5)

The Rhythm of Rock

Text: Ephesians 5:18-19

Introduction:

1. Having studied a snapshot of the history of rock and roll and the evil fruit it has produced, we now turn to a consideration of the rock beat itself. It is important that we learn what it is and how to identify it.
2. We will briefly review some notes on Ephesians 5:19 and then view the majority of Pastor Ian Western's lecture on the "Rhythm of Rock". This will be followed by a brief testimony from N. Chaney on her experience with rock before salvation and how her tastes have changed after salvation.

I. The Source of Melody in godly Music – "in your heart"

- A. The work of the Spirit of God in the heart is what produces godly melody. Beautiful, tuneful, melodious music is the fruit of revival and the genuine work of the Spirit. This is why the greatest hymns of the faith have come out of times of spiritual reformation, revival and refreshing. Harry Ironside writes, "Every believer's heart is like a harp, and as the Spirit of God breathes over the heart-strings, real melody goes up to the ear of God."
- B. Conversely, dark, rhythmic, beat dominated music is a fruit of man's depraved appetites under the influence and control of Satan.

II. The Standard of Melody in godly Music – "singing and making melody"

- A. The word 'melody' literally means 'psalming' which in its literal sense has to do with playing of a tune on a stringed instrument. It means "to cause to vibrate by touching, to twang" (Strong) The word 'melody' comes from two Greek words, 'meloidia' meaning "choral song" derived from 'melos', tune, plus 'aoidein', "to sing" (Garlock & Woetzel).
- B. An excellent book entitled *Music in the Balance* by Frank Garlock and Kurt Woetzel notes, "The part of music to which the spirit responds is the melody. Ephesians 5:18-19 gives us a clear indication the part of music which God wants to be **preeminent** in the music of a Christian. Verse 18 commands us to be "filled with the spirit". The word 'filled' literally means "to be controlled." The very next verse then states that we should be "making melody" ... Thus, when the King James Version of Scripture follows the command to be filled with the Spirit with the musical form melody, it is accurately teaching that this element of music and God's control in our lives are closely related."
- C. This verse very clearly teaches that the kind of music the Holy Spirit's filling produces is melodious, tuneful music. This is the opposite to rock and roll music which is rhythm dominated with its back beat and sensual dance rhythms.

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- D. The Trinity of Music. Music reflects the character of the Triune God who created it. There are three elements in music: melody, harmony and rhythm.
1. Melody is the primary tune and ministers to the spirit. The melody is to dominate and control the music.
 2. Harmony is “the combination of simultaneously sounded musical notes to produce chords and chord progressions having a pleasing effect.” (Oxford Dictionary) The harmony is what ministers to the soul.
 3. Rhythm is the pulse of the music and ministers to the body. It is the physical part of music. The analogy between the pulse and the rhythm will help the Christian to be discerning in his choice of music (from *Music in the Balance*):
 - a. Too much pulse (or erratic pulse) – the body is sick.
 - b. Too much rhythm (or erratic rhythm) – the music is sick.
 - c. No pulse – the body is dead.
 - d. No rhythm – the music is dead.
 - e. Pulse under control – the body is well.
 - f. Rhythm under control – the music is well.
 - g. “The pulse is there to sustain life. It does not call attention to itself in that role. Rhythm should play the same part in music. It is there to keep the music moving, not to dominate the sound.” (Garlock & Woetzel)
 - h. Note: In good music, you are generally unaware of the rhythm as it does not draw attention to itself.
 - i. The musical trinity corresponds to the order in the three parts of man.
 1. The spirit is to be the control center.
 2. The soul (mind, will and emotions) subservient to the rule of the spirit.
 3. The body under the control of the spirit.
 - j. Question: Which part of music dominates in rock and roll? Melody or rhythm? Answer: The rhythm! This is the complete opposite to godly, Spirit-filled music which is melody dominated and controlled. This is why the contemporary Christian music movement is so unscriptural with its use of the world’s fleshly, ungodly style of music.
 - k. Dan Lucarini: “Rock and roll is a musical style that was created for immoral purposes by immoral men, and has always been used by the world to express its immoral attitudes in song.” (*Why I Left the Contemporary Christian Music Movement*, p. 68)
 - l. Gary Gilley: “The new-paradigm church has caught the wave of our times and has created **a church for the entertainment age**. Rather than expose and correct the superficiality and wrong mindedness of a generation addicted to fun, amusement and self, the modern church has all too often chosen to go with the flow and give ‘them’ what they want...**it is very difficult to distinguish what the modern church is offering from what the secular world is offering.**” (*This little church went to market*, p. 33.)

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- m. Simon Frith in his book, *Sound Effects, Youth, Leisure and the Politics of Rock 'n' Roll* states, "The sexuality of music is usually referred to in terms of its rhythm – it is the **beat** that commands a directly physical response."¹
- n. Charles T. Brown in his book *The Art of Rock and Roll* makes the following statement about all kinds of rock and roll: "Perhaps the most important defining quality of rock and roll is the beat...Rock and roll is different from other music primarily because of the **beat**."²

III. The Rhythm of Rock Analyzed (Pastor I. Western)

(Refer lecture notes for this segment – starts next page)

¹ Cited by F Garlock & Kurt Woetzel, *Music in the Balance*, p. 33

² Ibid.

LESSON VII THE RHYTHM OF ROCK

INTRODUCTION



In the early 1960's The Beatles took the Western World by storm. Large populations of young people literally worshipped their mop-headed idols from Liverpool. In about 1964 the Beatles came to Adelaide, and half the population crushed into the city centre to welcome them. Young women in particular were powerfully affected. Most of them screamed, some became hysterical and tore at their hair, while others fainted and had to be literally carried out by medics, over the heads of the writhing

human sea. Why was there such a reaction from the conservative, generally modestly dressed, middle-class young people of Adelaide? The Beatles symbolized a new sort of freedom which many of these post-war baby boomers were looking for. A new post-war generation was ready for new freedoms, and The Beatles articulated and visualized that thought. But what role did the music play in this revolution? Some CCM advocates would try to tell us that it was not the music. If it was the music, they say, Beatle music would have the same effect on listeners today as it did in 1964. This argument does not properly take into consideration the element of *desensitization*.³⁷ For most of these post-war generation young people, there was something about that music that they had not heard before. Without all the hard propulsion of Haley and Presley, in simple ballad-type songs, the Beatles expounded something new to the Western ear, and the masses caught it. The Beatles clearly and simply expounded the *Rhythm of Rock*.

Musicologists generally agree that the one single feature that distinguishes Rock from other music genres is its rhythm. It is also widely established that the rhythm of modern Rock and its African ancestors, produce lewd dance forms. ¹ For further study see *Bob Larson*, Appendix D, pp 79,80. This characteristic of Rock has also been observed in CCM concerts. John Makujina, in his book *Measuring the Music*, states: "We should not assume at this point that dance styles at Christian Concerts offer much improvement; they are almost identical as anyone who has attended them or viewed videos can testify." Because of the pervasiveness of Rock in our modern society, and because of its wide use in CCM, it was felt necessary to devote a whole lesson to *The Rhythm of Rock*. The subject is discussed under the following outline:

I. Rhythm in Relation to Melody (Review)

II. Rock Rhythm Patterns

- A. Common Rock Rhythms
- B. Rhythm and body movement

III. Rock Rhythm on Old Hymns

IV. Rock Rhythm in relation to Melody

V. The Moral Nature of Rock

I. RHYTHM IN RELATION TO MELODY

In Lesson II, we demonstrated that music is a *trinity of melody, harmony and rhythm*. We also demonstrated that melody has intrinsic harmony and rhythm in it. Melody is not just the top line in a quartet, but is any, or all melody strands within the fabric of a piece of music. We also discovered that melody takes the lead in ordering the other members of the musical trinity, namely, harmony and rhythm. This is clearly seen in melody's relationship to rhythm. The melody tells us if a song is in *duple time* or *triple time*. Melody tells us where to start counting in a piece of music. It will tell us if the music starts on count one, or on another count, as in an *anacrusis*.² In order to demonstrate that melody determines the time frame of a piece of music, analyze the following hymn tunes. Determine if the hymn is in duple time (4/4) or triple time (3/4). [For the purpose of this exercise, we will treat compound time as 3/4.] Write 3/4 or 4/4 on the right hand side of the treble clef. Insert the bar lines so that number one count falls immediately to the right of them. Remember that *long* notes are *strong* notes. The strongest beat in any measure usually follows immediately after the bar line.

A. Example MH 358

Example MH 358 consists of four staves of music in treble clef with a key signature of two flats (Bb, Eb). The first three staves show a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4. The fourth staff shows a melody of half notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4.

B. Example MH 464

Example MH 464 consists of three staves of music in treble clef with a key signature of three flats (Bb, Eb, Ab). The first two staves show a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4. The third staff shows a melody of half notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4.

In this example, see how particular the melody is in respect to the time frame of the hymn. The melody *insists* that count one begins on the _____ note. No other time arrangement fits comfortably. In the above two examples we can see that:

MELODY IS THE CLOCK THAT SYNCES THE WHOLE TIME FRAME OF MUSIC

II. THE PATTERN OF VARIOUS ROCK RYTHMS

A. Common Rock Rhythms

There are a number of rock beat patterns, but they all have one thing in common. Rock music artificially stresses weak beats. This is different to the counter rhythms normally encountered in music such as military marches. Rock music stresses the weak beats to the point where the whole framework of the rhythm is tipped over. In order to do this, Rock bands have to employ a disproportional amount of percussion instruments and electronic sound amplification. Familiarize yourself with the following Rock patterns. Audibly rehearse these patterns, while stressing the upper case syllables.

Back Beat: Probably the most common Rock Rhythm.

4/4 Time | da - DA - da - DA | da - DA - da - DA |

Break Beat: Similar to the above, yet usually faster in tempo

4/4 Time | one - AND - two - AND - three - AND - four - AND |

Stopped Anapestic Beat: Probably the most impacting on the human body

4/4 Time | da - da - DA - (stop) | da - da - DA - (stop) |

Other Synthetic beats: Any weak beat can become the target of an artificial stress.

3/4 Time | da - da - DA | da - da - DA |

B. Rhythm and Body Movement

Of all the above rhythms, there is medical evidence to suggest that the stopped anapestic beat is the most impacting on the human body. Last lesson we tried to march to a strong $\frac{3}{4}$ waltz pattern, and found that it was awkward to say the least. My father served during the Second World War with the 27th Scottish Battalion. In one endurance march, they accomplished 50 miles (90 km) in one day, on one pint of water. They marched to the bagpipes and the 4/4 rhythm of the side drums. He said that they would not have lasted the distance without the drums. I wonder how far they would have got if they had been marching to a stopped anapestic

beat or to a Strauss Waltz? The human body is a rhythmic organism. Many of its body rhythms have a direct correlation to the rhythm of music. For example, *Andante* is a walking pace. *Presto* corresponds to a running pace. *Waltz* rhythmic pattern corresponds to the heart beat.

III. ROCK RHYTHMS ON OLD HYMNS

We have previously noted that rock rhythms can be superimposed on an almost endless variety of music; anything from *Switched on Bach* to *Sacred Music*. It is not surprising, therefore, to find that some of the older hymns of the faith have also been rendered in a rock style. We shall first analyze the music score of an old hymn, and then compare how it has been rendered in the following sound tract. Firstly, determine whether the song is *duple or triple time*. Secondly, add *bar lines* and *time signature*. Thirdly, mark the naturally *strong beats* by drawing an upside down ^ over them. Fourthly, listen to how this old hymn has been interpreted in a Rock style. Fifthly, place these accents > over the notes in the score that have been artificially stressed.

A. Example: MH 564 Sound Tract: CD Best Loved Hymns - Old Rugged Cross³



B. Conclusions:

The Rock Rhythm did not arise naturally from the melody. The Rock Rhythm is foreign to the trinity of music, has been forced onto the music from without, and is therefore *autonomous* and *destructive*.

IV. ROCK RHYTHM IN RELATION TO MELODY

A. Melody is the clock that syncs the rhythmic framework of a song.

We would not know that a song had a back-beat, or a break-beat, unless there was a melody to tell us where count one started. Even in advertizing jingles, which are often predominately rhythm, there is at least a thin thread of melody. At least a suggestion of melody is required to start the clock ticking. Without a melody from God's created musical trinity, there could be nothing for Rock to rebelliously kick against. At this point, a comment on syncopation is in order. Some well meaning conservative Christians tend to reject all syncopation as evil.

B. Syncopation is not wrong if it arises naturally out of Melody.

Syncopation is a problem when it defies melody. This is particularly a problem in rock music. Syncopation, having broken *free* of melodic control, distorts the whole basic time frame. John Makujina includes the following insightful comments from Kimberly and Lee Smith's book, *Oh be Careful Little Ears*.

"The problem in rock is not syncopation per se, but a syncopated beat in dominance to the harmony and melody, which it usually overwhelms.

Kimberly and Lee Smith, whose treatment of syncopation is one of the most nuanced and balanced of any CCM opponent, add that syncopation is mis-used (i.e. becomes unnatural) when it conflicts with the melody rather than complementing it. They list ragtime, flamenco, polka, and mazurka as types of music that sometimes use syncopation to complement the melody."⁴ (Underlining mine)

V. THE MORAL NATURE OF ROCK

We are now in the position to make some general statements concerning the nature of Rock.

A. The Rhythm of Rock is like a parasite.

As I look across our property towards Mount Panorama, I can see some lovely old gum trees that are infested with a type of *mistletoe*. At first sight one could think that it was simply some fresh green foliage produced by the tree as spring approaches. On closer observation, the outgrowth is a parasite, transported by birds, which having taken root into the flesh of the tree, saps the life out of it, and in some cases kills it. **Rock music is much like that deadly mistletoe. It saps the life out of the good and gentle elements of God's musical trinity. It looks promising, but in the end delivers death.** This is so much like the lie of the Devil. Promising autonomous freedom, sin when it is finished always brings forth death; death to form and beauty, death to hope, death to morals, and death to music.

B. The Rhythm of Rock functions like a narcotic.

Wherefore be ye not unwise, but understanding what the will of the Lord is. And be not drunk with wine, wherein is excess; but be filled with the Spirit; Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord; Ephesians 5:17-19

It is interesting to note that the Holy Spirit contrasts drunkenness with Spirit filled melody. The wine that makes people drunk gives them a false happiness, and often causes them to sing. But alcohol is a substance that is foreign to the human body. The Bible accurately describes Nabal's physical state on the morning after his drunken party.

But it came to pass in the morning, when the wine was gone out of Nabal, and his wife had told him these things, that his heart died within him, and he became as a stone. 1Sa 25:37

In a similar way Rock music is like alcoholic wine. Its characteristic Rhythm is a foreign substance in the body of good music. **It may give a temporary high, but when the Rhythm has gone out of the music, there is not much left.** There is another aspect in which rock music is like alcoholic wine. The alcoholic needs more and more alcohol to get the same level of feeling. The alcoholic becomes tolerant and desensitized to the drug in his system. **Rock music is like narcotic wine. The user needs more and heavier Rock to get the same high.** This explains why those who view Beatle concerts today, do not faint and scream like they used to. When the Beatles came to Australia, their music was like the first few glasses of alcoholic wine that a prodigal takes on his first night away from home.

C. A Plea for soberness in God's People.

The people in our Independent Baptist churches today have become more and more desensitized to narcotic rock music. The CCM that many professing Christians listen to eclipses the music of the Beatles, with today's megawatt amplification and driving syncopated beat. The sad part of all this is, that the now generation has lost its innocence, and modern Christians have been *hardened through the deceitfulness of sin*. How can we ever arrest the moral and spiritual decline in our churches, when the average Christian is wide open 24/7 to today's media. How grieved the Holy Spirit must be! It does make a difference what we watch and listen to in private. The autonomous fruit of Rock Music is seed, which when planted in the life of a Christian, will bring forth a crop of corruption. The Christian needs to have a sober attitude to his flesh life. Without the daily application of the Cross and the infilling of the Holy Spirit, our flesh would constantly overwhelm us. When God's people get as close to the edge of sin as they can, they are grieving the Holy Spirit, and despising the Cross as God's provision to conquer indwelling sin. They are mocking God!

Be not deceived; God is not mocked: for whatsoever a man soweth, that shall he also reap. For he that soweth to his flesh shall of the flesh reap corruption; but he that soweth to the Spirit shall of the Spirit reap life everlasting. Galatians 6:7 8

END NOTES

¹ John Makujina, *Measuring the Music* (PA USA: Old Paths Publications, 2002) pp. 42-47

“... sociologists trace most forms of social dance in the United States during this century to the African-American community, which over time blended Anglo-Saxon motions with those from their native cultures. According to Hanna, ‘Afro-Americans meshed the African style of loose, flexible torso, extending and flexing knees with an easy breathing quality, shuffling steps and pelvic swings and thrusts. The erotic nature of these symbols, especially the pelvic thrust, is well documented in the fertility dances of African tribal cultures like the Ubakala of Nigeria.’”

² Stanley Sadie, *The Grove Concise Dictionary of Music* (London: Macmillan Press Ltd, 1994) p. 22

Anacrusis. Upbeat; term (borrowed from literary usage) for unstressed notes at the beginning of a phrase of music.

³ Best Loved Hymns Old Rugged Cross (Distributed by Kennedy International Pty Ltd, no date, no copy write notation).

⁴ John Makujina, pp. 149 Quotes from Kimberly and Lee Smith’s book *Oh, Be Careful Little Ears* pp 44-45, 66.

Measuring the Music (Part 6)

The History and Growth of CCM

Text: Ephesians 5:18-19

Introduction:

1. Having studied a brief history of secular rock and roll and the filthy lifestyle that goes hand and hand with it, we now turn our attention to CCM in particular to consider a brief snapshot of its history and how it has grown into perhaps the most dominant influence within “Christendom”.
2. What do we mean by CCM? Dan Lucarini provides a good definition in his book *Why I Left the Contemporary Christian Music Movement*. “CCM: Contemporary Christian Music. Specifically, this includes music styles such as soft rock, pop/rock, easy listening or classic rock, but could also include other forms of heavily syncopated music with rock influences such as jazz, rap, blues, hip-hop, punk, ska or modern country & western.” (Pg. 17) The term “Contemporary Christian Music” was not invented by Fundamental Baptists. It is a mainstream term describing a particular genre of music.
3. In contrast to CCM, we believe in using conservative, sacred music for the church and home. By sacred music we mean Psalms, Hymns and Spiritual songs; music that is distinct from the world in both its sound and lyrics. Dan Lucarini defines it as “hymns, traditional songs and those contemporary music styles that do not use rock or other musical influences that emphasize sensuality.” (Pg. 17)

I. THE HISTORY OF CCM

A. The Influence of Early Pentecostalism

Consider the following quotes from David Cloud’s Book, *Rock and Roll’s War Against God*:

1. Jerry Lee Lewis’s biographer Nick Tosches observes that “if you took the words away, there were more than a few Pentecostal hymns that would not sound foreign coming from the nickel machine in the wildest juke joint” (*Hellfire*, p. 57).
2. “Shortly after it began to emerge in 1901, Pentecostalism sensed through some strange form of intuition that success would come through emotionally-charged music. The first pattern was jazz. Speaking of the years 1901 to 1914, Howard Goss said, ‘Without it (jazz) the Pentecostal Movement could never have made the rapid inroads into the hearts of men and women as it did. Neither could we have experienced a constant victorious revival over the fifty years’ (*The Winds of Change*, p. 212).
3. “Goss also noted: ‘It was generally not the conventional church-hymn singing of that era. Entirely unpretentious, there appeared to be neither poetry nor musicianship in the composition. But there was something far more effective than either. ... WE WERE THE FIRST, SO FAR AS I KNOW, TO INTRODUCE THIS ACCELERATED TEMPO INTO GOSPEL SINGING’ (Ibid. pp. 207,208).

B. The Influence of Swingy Southern Gospel Music

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C. The Influence of the Jesus People Movement of the 1970s

1. CCM as we know it today really rose to prominence with the Jesus People Movement of the 1970s. Note the following summary from Online article: "The genre became known as contemporary Christian music as a result of the Jesus movement revival in the latter 1960s and early 1970s,^{[4][5]} and was originally called Jesus music.^[6] "About that time, many young people from the sixties' counterculture professed to believe in Jesus. Convinced of the bareness of a lifestyle based on drugs, free sex, and radical politics, some of the Jesus 'hippies' became known as 'Jesus people'".^[7] However, there were people who felt that Jesus was another "trip".^[7] It was during the 1970s Jesus movement that Christian music started to become an industry within itself.^[8] "Jesus Music" started by playing instruments and singing songs about love and peace, which then translated into love of God."¹
2. Chuck Smith and Lonnie Frisbee of Calvary Chapel: "The Jesus People Movement began at Calvary Chapel of Costa Mesa, California, led by Chuck Smith. Smith was mesmerized by a charismatic Jesus hippie named Lonnie Frisbee. "With his long brown hair, long scraggily beard, dusty clothing, scent of Mary Jane (marijuana) and glint of his last LSD trip in his eyes, he showed up on Chuck Smith's doorstep" (Matt Coker, *OC Weekly*, March 2005). Chuck Smith's wife, Kay, had a "prophecy" that God was going to use Frisbee in a great revival. Frisbee led a Wednesday night Bible study at Calvary Chapel and the church exploded from 150 to thousands in attendance and eventually became an entire association of churches. Thousands of hippies were baptized – even in their bikinis. Calvary Chapel birthed the contemporary praise movement, such as Love Song and Children of the Day. By the early 1970s, Calvary Chapel was home to ten or more of these musical groups. Instead of renouncing their old music, they used rock and roll to create "Christian" rock."²
3. Allan Powell, author of the Encyclopedia of Contemporary Christian music stated: "The thought that Christian music could sound like popular music was a radical innovation that would ultimately launch a revolution in liturgies unparalleled by anything since the Reformers introduced congregational singing in the 16th century."³
4. Maranatha Music and Vineyard Music were the first main publishers of contemporary praise music. Calvary Chapel started Maranatha Music and John Wimber, a breakaway pastor from Calvary Chapel, started Vineyard Music which has had a huge influence in the contemporary praise movement. David Cloud writes, "In 1980, Lonnie Frisbee joined John Wimber and the Vineyard movement. Wimber had been seeking "signs" but nothing happened until Frisbee came. The first night, people fell on the floor and shook and spoke in gibberish. Chuck Smith, Jr., called John Wimber and

¹ https://en.wikipedia.org/wiki/Contemporary_Christian_music Viewed 1/8/21

² D Cloud, *The Satanic Attack on Sacred Music*, p. 111.

³ Ibid.

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Lonnie Frisbee “the dynamic duo.” Calvary Chapels and Vineyard churches grew to become associations of hundreds of churches. They have been at the forefront of contemporary Christian music. Calvary Chapel started Maranatha Music, the first publisher of contemporary praise music. John Wimber started Vineyard Music, which has been very influential in the contemporary praise movement. Lonnie Frisbee continued to use drugs and practice homosexuality. He would “party on Saturday night” and preach on Sunday. Frisbee died in 1993 at age 43 of AIDS. Frisbee’s funeral was held in the heretic Robert Schuller’s Crystal Cathedral. He is buried there. Today the Crystal Cathedral is a Roman Catholic church. The spirit of the Jesus Movement is a deceiving spirit that is building the one-world church.”⁴

5. Note: CCM could accurately be termed Charismatic Christian Music. It was birthed in the Pentecostal/Charismatic movement and has been the engine room driving the explosive growth and spread of Pentecostalism around the globe. From a doctrinal viewpoint, one should be able to see that it is spiritually dangerous to be using music from this kind of source. The experience oriented rather than truth-oriented worship of the charismatic movement is reflected in much of CCM. CCM is a dangerous bridge to that world.

D. Early, Influential CCM Artists

1. Larry Norman (1970s)

- a. Larry Norman is often remembered as the "father of Christian rock", because of his early contributions (before the Jesus movement) to the developing new genre that mixed rock rhythms with the Christian messages.^[10] Though his style was not initially well received by many in the Christian community of the time, he continued throughout his career to create controversial hard-rock songs such as "Why Should the Devil Have All the Good Music?".^[10] He is remembered as the artist "who first combined rock 'n' roll with Christian lyrics" in the Gospel Music Hall of Fame. ***Upon This Rock*** by pioneering Larry Norman, released in 1969 is considered to be "the first full-blown Christian rock album"⁵
- b. Larry Norman embodied the same rebellious spirit of mainstream rock and roll. In 1975 he wrote a song entitled “Why Should the Devil Have All the Good Music”. Some of the lyrics are as follows: “They say rock ‘n’ roll is wrong ... They say cut my hair/ They’re driving me insane. ... Just give me a song that has a beat/ Just give me a song that moves my feet/ I don’t like none of those funeral marches!” The devil doesn’t have any good music! Anything Satan has is evil, not good!
- c. This same mocking, rebellious spirit is expressed by other CCM artists. For example:⁶

⁴ Ibid, p. 115.

⁵ https://en.wikipedia.org/wiki/Contemporary_Christian_music Viewed 1/8/21.

⁶ D Cloud, p. 112.

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- i. Consider Steve Taylor's song, "I Want to Be a Clone."
"The church is an assembly line/ I want to be a clone/ I'm glad they shoved it down my throat/ I want to be a clone."
- ii. Rich Mullins warned about "those Bible-believing, Bible-thumping born-againers."
- iii. DC Talk of Liberty University mocked the "hyper fundi" who opposes rock music.

2. Amy Grant (1980s & 1990s)

- a. Amy Grant (born Nov. 25, 1960) has been called "The Queen of Christian Pop". She has sold more than 30 million albums worldwide, won six Grammy Awards, 22 Gospel Music Association Dove Awards and had the first Christian album to go Platinum. She was honoured with a star on Hollywood Walk of Fame in 2006 for her contributions to the entertainment industry.
- b. Grant made her debut as a teenager and gained fame in Christian music during the 1980s with such hits as "Father's Eyes," "El Shaddai," and "Angels." In the mid-1980s, she began broadening her audience and soon became one of the **first CCM artists to cross over into mainstream pop** on the heels of her successful albums *Unguarded* and *Lead Me On*. In 1986, she scored her first *Billboard* Hot 100 No. 1 song in a duet with Peter Cetera, "The Next Time I Fall." In 1991, she released the blockbuster album *Heart in Motion* which became her best-selling album to date, topping the *Billboard* Christian album chart for 32 weeks, selling five million copies in the U.S., and producing her second No. 1 pop single "Baby Baby."⁷

3. Michael W. Smith (1980s to the present)

- a. Michael W. Smith was a contemporary of Amy Grant. In fact, he performed with Amy Grant in his early career before pursuing his own solo music career. Grant and Smith have maintained a friendship to this day, performing together several times in concert tours. Smith has been the recipient of three Grammy Awards, 45 Dove Awards, an American Music Award and has sold more than 15 million albums.⁸ His influence on the world of CCM from the 1980s to the present has been huge.
- b. Recently in connection with the production of an album in 2017 Smith said, "I feel God moving through His Church and He is calling us *together* to be one voice and one heart. One bride. Every nation, every tribe and every tongue. Every social class, every denomination. "What if we bring Him the thing that pleases Him most— our unity, we may each have different stories, and skin, and songs, but we all share His same Spirit."⁹ CCM is definitely the soundtrack of the ecumenical movement and the formation of the one world church.

4. Other names such as **Sandi Patti, Pat Boone, and Keith Green** are intimately associated with the early promotion of the CCM style.

⁷ https://en.wikipedia.org/wiki/Amy_Grant Viewed 1/8/21

⁸ Michael W. Smith Website, <https://michaelwsmith.com/about/> Viewed 1/8/21

⁹ Ibid.

II. THE GROWTH OF CCM

A. The Growth of CCM's Influence

1. To begin with, CCM as a genre was very much in the minority. There was strong resistance to it from Bible believing, fundamental church in the 70s. In the 80s its influence expanded but there was still strong push back by certain sections of fundamentalism and old-fashioned evangelicalism. The 90s saw CCM make significant inroads into conservative churches. Dan Lucarini notes this in his book *Why I Left the Contemporary Christian Music Movement*.
2. Today, the tables have turned and CCM is well established in the majority of churches and we are now in a very small minority. Sadly, this is increasingly the case even amongst Independent Baptists who did a good job holding the line on this issue longer than most of the mainstream evangelical groups.

B. The Growth of CCM as an Industry

1. Contemporary Christian Music is a recognized industry today with a multi-million-dollar annual turnover. An online article from 2017 states that the Christian/Gospel music is considered one of the fastest growing areas in recorded music history with Total music sales exceeding more than a half billion annually.¹⁰
2. The CCM industry is really all about money. Contrary to its claims, it does not strongly emphasize a biblical salvation message. Clear testimonies of salvation and clear presentations of the Gospel are largely absent from the websites of prominent CCM artists. It is really the world packaged with a thin wrapping of Christian terminology.
3. Take Hillsong, one of the biggest producers and sellers of CCM since the mid-90s. A recent article (Feb. 6, 2020) by Rolling Stone Magazine, a secular rock publication, discusses the phenomenal success of the Hillsong music brand. "According to the church's self-released **2017 annual report**, which was independently audited, its total revenue for 2017 was a little over \$109 million. About \$14 million of that came directly from music."¹¹ The same article notes that from 9/18 to 10/19 (1 year) there were 1.1 billion on demand streams of Hillsong music tracks in the U.S. (Nielsen). Since 1992 Hillsong has sold somewhere in the order of 55 million albums. Around 50 million people sing Hillsong songs in church each week.¹² Their influence in Christianity over the last couple of decades is hard to quantify except to say that it has been **colossal**. The Hillsong juggernaut has smashed down conservative principles of music in multitudes of churches, transforming them into centres of cool, sensual, rock and roll Christianity. Independent Baptists are not immune and are being influence dramatically in our day by Hillsong and other similar groups.

¹⁰ <https://brandongaille.com/11-christian-music-industry-statistics-and-trends/> Viewed 1/8/21

¹¹ <https://au.rollingstone.com/music/music-news/inside-hillsong-church-hit-making-music-machine-6661/> Viewed 1/8/21

¹² Ibid.

Conclusion:

1. Dan Lucarini, a former CCM musician wisely observed, “CCM is stuck with this stigma of immorality, because the music styles carry with them the baggage of the world’s immorality. It does not matter if you change the lyrics. It does not matter if you change the musicians. It does not matter if you change the record labels. It does not matter if you ask God to sanctify it. Rock music and all its children, and by association CCM, can and will corrupt the morals of everyone who practises it.”¹³
2. CCM is really all about syncretism¹⁴; an unholy mixing together of the world and Christian things which is strictly forbidden numerous times in God’s Word.
3. Testimony: B. Tweedie

¹³ D Lucarini, *Why I Left the Contemporary Christian Movement*, p. 73.

¹⁴ Syncretism is “the attempted reconciliation or union of different or opposing principles, practices, or parties, as in philosophy or religion.” (Online Dictionary) It is “the amalgamation or attempted amalgamation of different religions, cultures, or schools of thought.” (Oxford Dictionary)

Measuring the Music (Part 7)

Why we Reject CCM Part 1

Text: Romans 12:1-2

Introduction:

1. In our last lesson we surveyed a brief history of CCM. We saw that from its inception, it was built upon the wrong foundation. It involved a blending together of the world and Christianity with the Christian Hippie movement. We also saw that CCM from the beginning has been intimately associated with the charismatic movement with its false doctrines and dangerous emphasis on experience over truth.
2. In this message and the next, we want to consider a number of reasons why every Christian should reject CCM.

I. CCM IS MODELLED AFTER THE WORLD

A. What God's Word says about the World

The Bible is crystal clear on where the Christian is to stand in relation to this sinful world. The Bible speaks very plainly on this issue!

1. Don't Fall in Love with It (1 John 2:15-17).
2. Don't Commit Spiritual Adultery with It (James 4:4).
3. Don't Partner with It (2 Cor. 6:14-18; Eph. 5:11).
4. Don't be Stained by It (James 1:27)
5. Don't be Conformed to It (Rom. 12:1-2).
 - a. "this world" = this world's system, the spirit of the age.
 - i. Trench defines it as: "All that floating mass of thoughts, opinions, maxims, speculations, hopes, impulses, aims, aspirations, at any time current in the world...being the moral, or immoral atmosphere which at every moment of our lives we inhale, again inevitably to exhale."
 - ii. Its character unmasked in Scripture: The world is made up of the lust of the flesh, the lust of the eyes and the pride of life. It will pass away (doesn't last), is not of the Father (1 John 2:15-16) and "lieth in wickedness" (1 John 5:19). The world is under the rulership and dominion of Satan who is called "the god of this world" (2. Cor. 4:4) and "the prince of the power of the air" (Eph. 2:2). It was this wicked world to which Paul referred in Gal. 6:14 "...but God forbid that I should glory, save in the cross of our Lord Jesus Christ, **by whom the world is crucified unto me, and I unto the world.**"
 - b. 'conformed' = formed, molded, fashioned.
 - i. Same word translated "fashioning" in 1 Peter 1:14 – "As obedient children, not **fashioning yourselves** according to the former lusts in your ignorance:"
 - ii. The word means to fashion oneself according to something or someone, to conform to another's pattern. It

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is “wearing the world’s costumes and masks.”

(Macarthur)

- iii. J.B. Phillips says the command means “Don’t let the world squeeze you into its mold.”
 - iv. We are not to allow our lives to be shaped by the values, philosophies, fashions, attitudes, culture, ideals and priorities of this world’s system.
 - v. Note: If our Saviour was hated by the world, why do we expect to be accepted of it? 1 John 3:13 *“Marvel not, my brethren, if the world hate you.”*
 - vi. Jim Elliot: “The world cannot hate us; we are too much like its own.”
- c. ‘transformed’ = the change of the appearance of one thing into that of another. The word forms the basis of our English word ‘metamorphosis’ (e.g., pupa to butterfly). The word is translated ‘transfigured’ in Matthew 17:2. Christ’s inner Divine nature was displayed on the Mount of Transfiguration. We are to manifest our inner redeemed nature outwardly in our daily lives.
 - d. Both words (conformed & transformed) are in passive voice. We submit to or cooperate with one of these two processes in our lives. Either we allow our lives to be shaped and molded by the spirit of this world or we allow the Spirit of God through the Word of God to mold us into Christ’s image.
 - e. ‘mind’ = the mind is the control center of the body. Our thoughts reveal who we are. *“...as he thinketh in his heart, so is he...”* (Prov. 23:7). Phil. 4:8 *“...think on these things.”* As our minds are renewed, it will fruit in renewed conduct.
 - f. CCM violates these clear commands in multiple areas. It does the opposite to these commands and promotes an adulterous relationship with this wicked word.

B. How CCM Conforms to the World

CCM is “conformed” to this wicked world in a number of areas:

1. CCM mimics the world’s attitudes and philosophies

- a. The same “I’ll do as I want” philosophy that is found in secular rock and roll is also found in CCM.
- b. The Christian rockers creed expresses the philosophy that any kind of music is fine for worship (refer slide).
- c. Larry Norman embodied the same rebellious spirit of mainstream rock and roll. In 1975 he wrote a song entitled “Why Should the Devil Have All the Good Music”. Some of the lyrics are as follows: “They say rock ‘n’ roll is wrong ... They say cut my hair/ They’re driving me insane. ... Just give me a song that has a beat/ Just give me a song that moves my feet/ I don’t like none of those funeral marches!” The devil doesn’t have any good music! Anything Satan has is evil, not good!

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- d. Many of the CCM artists worship **A REBEL CHRIST**, which is certainly a false christ. Mark Stuart of Audio Adrenaline says, “Jesus Christ is the biggest rebel to ever walk the face of the earth” (*Pensacola News Journal*, Pensacola, Fla., March 1, 1998, pp. 1, 6E). Sonny of P.O.D. says, “We believe that Jesus was the first rebel; the first punk rocker” (<http://www.shoutweb.com/interviews/pod0700.phtml>).
- e. Messiah Prophet Band says, “Jesus is the Master of Metal,” and Barren Cross says, “Better than pot, Jesus rocks.” John Fischer described God as puffing on a cigar and swaying to rock music (*CCM Magazine*, July 1984, p. 20), while J. Lee Grady says Jesus enjoys dancing with the angels and “grooving to the sound of Christian R&B pumped out of a boom box” (*Charisma*, July 2000).
- f. The cover of Rapper Jayceon “Game” Taylor’s 2012 album, *Jesus Piece*, features Jesus portrayed as a gang member, complete with a gaudy gold chain and a tattoo on his face. Taylor isn’t a CCM artist. He is a secular rapper, but his philosophy is no different than that of many of the “Christian” rockers and rappers. Taylor is inventing a “Jesus” in his own likeness. He says, “Last year in August I got baptized [at City of Refuge Church in Gardena, California] and so I’ve been going to church, but I still been kinda doing me out here. I still love the strip club and I still smoke and drink. I’m faithful to my family, so I wanted to make an album where you could love God and be of God, but still get it poppin’ in your life” (“Jesus Portrayed as Gang Member,” *Christian Post*, Oct. 24, 2012). Taylor says his new album is intended to encourage those who “love God but are still street and wanna remain themselves.”¹
- g. These artists have created a “Jesus” in their image who doesn’t resemble the Jesus Christ of the Bible who is described as being “holy, harmless, undefiled, separate from sinners, and made higher than the heavens;” (Heb. 7:26). The description of the glorified Christ in Revelation 1:10-17 reveals a totally different picture. Christ is no tattooed, ear ringed, long haired, cool rock and roller! He is the Lord of glory, shining in radiant splendour. John, who had a close relationship with Christ during His earthly ministry, didn’t get up and dance when He saw Christ. He fell at his feet as dead!

2. CCM mimics the world’s appearances (1 Thess. 5:22)

¹ <https://www.christianpost.com/news/rapper-the-game-talks-roman-catholic-backlash-from-jesus-piece-art.html> Viewed 13/8/21

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- a. CCM artists, with rare exception, follow the hair styles, clothing and sensuality of the main stream pop culture. As mainstream pop culture has become more sensual, provocative and unholy, CCM has followed suite.
- b. Ungodly hair styles – long hair on men, short hair on women (1. Cor. 11:14-15).
- c. Ungodly clothing styles – tight, revealing clothing, unisex styles (1 Tim. 2:9-10; Deut. 22:5). Ladies, don't let the pressure of modern culture rob you of your God-given femininity! Men, don't let the world rob you of your God-given masculinity.
- d. Refer album covers and band photos (slides).
- e. Tom Morton, who was a full-time musician with British Youth for Christ speaks about the mixed multitude in the CCM world: "What has happened over the last fifteen years in Britain has been the formation of a Christian music "scene", featuring record companies, management agencies, tour organizers, full-time performers, concert promoters and assorted hangers-on. Instead of this subculture being rooted in Christian standards in face as well as in name, it appears that some of the Christian music scene has become, in effect, sub-Christian. Some Christian musicians seem excessively concerned with fame, with their image; some record companies seem profit-oriented at the expense of their artists' ministries, and since their "package" is wrapped up in pseudo-evangelical language and justification, few people have realized what was happening." Elsewhere he makes this frank admission: "The rock music industry is perhaps one of the most corrupt in existence, and the unthinking transfer of its techniques to the Christian sphere has resulted in some of the uneasy mixtures of gospel and garbage which have in the past gone under the name of 'gospel concerts'."²
- f. CCM concerts resemble the exact same feel as the world with their strobe lights, dry ice, darkened rooms etc....
- g. Jeff Godwin in his book "What's Wrong with Christian Rock?" states, "Look at the reaction of the fans, especially the women, at CCM concerts. C-Rock kings *Stryper* have stated they don't give altar calls because the crowd might mob them and rip their clothes off! This should tell you what kind of spirit is let loose at those shows."³

3. CCM mimics the world's music styles (Eph. 5:18-19; Col. 3:16; Ps. 40:3).

² J Blanchard, *Pop Goes the Gospel*, Evangelical Press 1983, p.77.

³ J Godwin, *What's Wrong with Christian Rock?*, p. 62.

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- a. God's Word clearly reveals that our music is to be Spirit filled, Word filled, spiritual and governed by melody.
 - b. Instead of having a distinct, sacred sound which is what God's Word requires for Christian music, CCM follows the styles that come straight out of the ungodly pop culture.
 - c. E.g., Rock, Rap, R & B, Urban, Pop, Heavy Metal etc...
- 4. CCM mimics the world's vocal styles.**
- a. The scooping and sliding technique.
 - b. The vocal improvisation technique.
 - c. The breathy technique. This is very prevalent in popular music. The singer almost looks in love with the microphone. By singing very close to the microphone the singer creates an unholy, intimate feeling with the audience. "As much as possible I would counsel gospel singers to leave the microphones on their stands. If the microphone has to be hand held, then simply hold it at around chin height and don't play with it. The modern sound reinforcement systems of today are well able to pick up your voice at that level."⁴
 - d. The vocal fry technique. Vocal fry is "a way of speaking in which the voice is very low-pitched and has a characteristic rough or creaking sound."⁵
 - e. Note: All of these worldly singing styles draw attention to the singer. In sacred music, the aim is to communicate the truth in song and to exalt Christ. There is nothing wrong with a well-trained voice so long as it is trained to be used properly and there is nothing wrong with striving for excellence in our Christian music as with any other ministry done for the Lord.
5. Excerpts from Dr. Hal Webb's (Evangelist Barry Webb's father) tract entitled "SHAME, SHAME, SHAME" denouncing CCM: " How long will ye turn my glory into shame" (Psalm 4:2)
- a. "SHAME on Religious Song Writers and Publishers who style their compositions to sound like the depraved music of Rock, Disco and Rap, with fleshly beat and "copycat" instrumental arrangements. They hide a few shallow gospel words among the beat and roar of flesh pleasing- sounds in the hope of bringing sinners to Christ. One does not have to place sizzling steak in a garbage can to entice people to eat. God's Holy Truths don't need the vehicle of worldly sounds to please the ears of electronic-dazed youths. All music either lifts the soul or feeds the flesh...When Christian music carries the beat, instrumentation and the exact styling and sound of the lost crowd, it results in confusion and shame."

⁴ I Western, *Biblical Philosophy of Music*, SBBC Bible College Notes, p. 60.

⁵ Oxford Dictionary, https://www.lexico.com/en/definition/vocal_fry, Viewed 13/8/21.

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- b. "SHAME on Christian Musicians and Entertainers who with worldly hair and dress and mannerisms fail to glorify God. They croon words of shallow religious thought, singing anywhere and everywhere, gathering praise to themselves. They become youth's substitute for Rock with their so called "Christian" Rock, Disco and even country music. Their compromising squirm up the ladder of popular religious music cannot glorify God. Modern religious concerts attract the same hand-clapping, swaying, foot stomping, hero-worshipping fans as the world's Rock scene, revelling in the praise of men, they blend worldly music techniques and lead youth away from proven musical values. Charging high prices for tickets and seeking men's praise is certainly not "doing all to the glory of God" I Corinthians 10:31. Shame on new-sound singers whose style and background tapes are the same as today's depraved secular music. Spotlights flash and drum beats roll but it's all for the flesh and little for the soul."

II. CCM PROMOTES COMPROMISE WITH ERROR

CCM is a dangerous bridge to...

A. The World of Secular Rock Music

1. Many CCM artists openly endorse and praise secular rockers, even claiming their inspiration comes from that world. In doing so, they open the door wide for their Christian fans to delve into the dirty world of rock and roll.
2. Illustration: My experience at a Christian school was that with rare exception the youth listened to the world's rock and roll, not even CCM.

B. The World of Pentecostalism

1. CCM could really be called Charismatic Christian Music. CCM has its roots fairly and squarely in the Pentecostal/Charismatic movement (refer last sermon).
2. CCM is a dangerous bridge to the error and confusion of the charismatic movement.

C. The World of Ecumenism

1. CCM is the engine room that is driving the formation of the apostate one-world church of the last days. It is the glue that binds together Catholics, protestants, evangelicals and out and out heretics by shifting the basis of unity away from objective truth to subjective experience.
2. CCM is at home at the ecumenical gatherings and conferences.

Conclusion:

1. Dan Lucarini, a former CCM musician wisely observed, "CCM is stuck with this stigma of immorality, because the music styles carry with them the baggage of the world's immorality. It does not matter if you change the lyrics. It does not matter if you change the musicians. It does not matter if you change the record labels. It does not matter if you ask God to sanctify it. Rock

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music and all its children, and by association CCM, can and will corrupt the morals of everyone who practises it.”⁶

2. CCM is really all about syncretism⁷; an unholy mixing together of the world and Christian things which is strictly forbidden numerous times in God’s Word.
3. Testimony: N. Currie

⁶ D Lucarini, *Why I Left the Contemporary Christian Movement*, p. 73.

⁷ Syncretism is “the attempted reconciliation or union of different or opposing principles, practices, or parties, as in philosophy or religion.” (Online Dictionary) It is “the amalgamation or attempted amalgamation of different religions, cultures, or schools of thought.” (Oxford Dictionary)

Measuring the Music (Part 8)

Why we Reject CCM Part 2

Text: Romans 16:17-18

Introduction:

1. In our last lesson we considered some biblical reasons why every Christian should reject CCM.
2. In this message we will briefly review what we covered last time and then continue with some further reasons to reject CCM.

I. CCM IS MODELLED AFTER THE WORLD

A. What God's Word says about the World

The Bible is crystal clear on where the Christian is to stand in relation to this sinful world. The Bible speaks very plainly on this issue!

1. Don't Fall in Love with It (1 John 2:15-17).
2. Don't Commit Spiritual Adultery with It (James 4:4).
3. Don't Partner with It (2 Cor. 6:14-18; Eph. 5:11).
4. Don't be Stained by It (James 1:27)
5. Don't be Conformed to It (Rom. 12:1-2).

B. How CCM Conforms to the World

CCM is "conformed" to this wicked world in a number of areas:

1. CCM mimics the world's attitudes and philosophies

- a. Amy Grant, who has been called the "Queen of Christian Pop" recently came out with words of support for the Sodomite community in an interview with Proud Radio. She said, "Who loves us more than the one who made us?" Grant asked Kelly in the July 12 interview. "None of us are a surprise to God. Nothing about who we are or what we've done. That's why, to me, it's so important to set a welcome table. Because I was invited to a table where someone said 'Don't be afraid, you're loved.' ...Gay. Straight. It does not matter."
- b. "It doesn't matter how we behave," Grant continued. "It doesn't matter how we're wired. We're all our best selves when we believe to our core, 'I'm loved.' And then our creativity flourishes. We're like, 'I'm gonna arrange flowers on your table and my table.' When we're loved, we're brave enough to say yes to every good impulse that comes to us."¹
- c. **CCM mimics the world's appearances (1 Thess. 5:22)**
- d. **CCM mimics the world's music styles (Eph. 5:18-19; Col. 3:16; Ps. 40:3).**
- e. **CCM mimics the world's vocal styles.**

II. CCM PROMOTES COMPROMISE WITH ERROR

CCM is a dangerous bridge to...

¹ <https://churchleaders.com/news/401277-did-amy-grant-confirm-the-lgbtq-lifestyle-on-apple-musics-proud-radio.html> Viewed 20/8/21

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A. The World of Secular Rock Music

1. Many CCM artists openly endorse and praise secular rockers, even claiming their inspiration comes from that world. In doing so, they open the door wide for their Christian fans to delve into the dirty world of rock and roll. And as we saw earlier in the series, the world of rock and roll is one that is filled with spiritual dangers for the believer with its promotion of every sinful lust the depraved heart of man can generate.
2. The overwhelming majority of contemporary praise is modelled after the world as we considered in the previous message. We hear no clear warnings against the world and the pop culture coming out of the CCM movement. That's because in a very real sense, CCM is a subgroup of the pop culture.
3. Illustration: My experience at a Christian school was that with rare exception the youth listened to the world's rock and roll, not even CCM.
4. So enamored is the CCM scene with the world's music that there are now even examples of where they are playing rock songs in "worship" services. If music is neutral and your inspiration as a Christian musician comes from the world, then why not? This is the end of the slippery slope that is CCM. Consider three examples of this:
 - a. **Church by the Glades, Miramar, Florida:** "Worshipping" to secular rock A.N.T. Farm "Calling all Monsters".
 - b. **Newspring Church, Anderson, South Carolina:** "Worshipping" to secular rock Ozzy Osbourne (Black Sabbath) and AC/DC's "Highway to Hell"
 - c. **North Point Church, Springfield, Missouri:** "Worshipping" to Michael Jackson's "Thriller" song and the Rolling Stones hit "Sympathy for the Devil."
 - d. Some might gasp at this but in reality, there is so little difference nowadays between CCM and the world of filthy rock, we shouldn't be surprised. We have even pastors who claim to be Independent Baptist recommending people prepare their hearts for the Lord's Table with songs like "Flawless" of Mercyme.
 - e. To open the door to the world of secular rock is to open the door to a world of spiritual dangers and pitfalls for the Christian. The world of secular rock is all about the indulgence of every sinful passion and to bring that into your life is to invite spiritual catastrophe.

B. The World of Charismaticism

1. CCM could really be called Charismatic Christian Music. CCM has its roots fairly and squarely in the Pentecostal/Charismatic movement.
2. CCM is a dangerous bridge to the error and confusion of the charismatic movement with errors such as:
 1. Gibberish tongues speaking and interpretations.
 2. Spirit slaying.
 3. Holy Laughter and "Spirit Drunkenness".
 4. Erroneous Signs and wonders (e.g., the latter rain movement).

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5. Bizarre and blasphemous heresies.
3. CCM is an integral part of this world of error. Without the high powered, emotionally charged, hypnotic music, many of these so called “miracles” would never happen.

C. The World of Ecumenism

1. CCM is one of the main engines driving the formation of the apostate one-world church of the last days. It is the glue that binds together Catholics, protestants, evangelicals and out and out heretics by shifting the basis of unity away from objective truth to subjective experience.
2. CCM preaches the false doctrine of unity outside of doctrine. It shifts the basis of unity from objective truth to subjective experience.
3. CCM is at home at the ecumenical gatherings and conferences.

Conclusion:

Testimony: Rewell and Hannah Dangoy

My wife and I were born and grew up in the Philippines. I personally was raised in a Christian home ever since I was born. Hannah’s father was the first one saved in her family which created the opportunity for the whole family to hear the Gospel and get saved too. Growing up, it never occurred to us that there are certain types of music that we can listen to and should not listen to. We’ve always thought that music is harmless. We were taught that we should not listen to worldly music but the explanation was very vague and it wasn’t hardly implemented even in the homes. Television was also normal growing up which contained content that isn’t supposed to be listened to and watched. We grew up blasting music in the radio, in the car during long drives, and even on the headphones while commuting.

When CCM started seeping through the churches, we were very naive about it and sadly the church that we used to go to in the Philippines has allowed it and even sung it during special numbers. We did not even know about it until hearing the different CCM singers from Pastors preaching.

There was not much education about it, not enough preaching about Godly music and how evil CCM is and that led to churches being deceived by its enticing lyrics but empty meaning. Studying in the same Christian School, we remember singing old Christian hymns, but the influence of Hollywood music and television was around us. It was normal to talk about different bands and different movies at school. Even when we went home from school. We were just revolving around the world.

Around 6-7 years ago while my wife and I were in Singapore working, we started wanting to migrate to a different country that would allow us to have a better work life balance as we both were very stressed with work. I was also working on weekends which made it very hard for me to be able to go to Church on Sundays.

I came across different countries that we could apply including Adelaide. For some reason our prayer was, Lord if you’ll approve us to go to this place called Adelaide (which we have never heard of before, only Sydney and Melbourne), please lead us to a Church that is serious with you and a Church that we can serve. Please deny our visa application if there

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won't be a Church for us to be part of and grow with You. This was always mentioned in our daily prayers together. After 7-8 months, we got our visa approved. I remember being very happy. We called our parents and we all cried because we could not believe it. After that, we started to prepare and as promised in our prayers to the Lord, I started looking for a Church in Adelaide. I looked through different Churches and for some reason felt like NBC was the Church to go to. 4 years and 4 months after, we are still here praise the Lord! This is the one and only Church we have attended in Adelaide and thank the Lord for preserving and protecting us.

When we started attending the church in NBC back in 2017, Pastor Simeon taught a series about Christian Homes. He quoted that "Godly music is an important teaching medium"

"Godly music is a medium for instruction"

He also taught a separate preaching about Contemporary Christian Music and it was an eye opener. It just hit us hard and we were convicted to stop listening to these types of music. When we drove back home that night, we just realized that we have been listening to rubbish music! We still have struggles at times when you here songs played in the shopping centres etc. However, by the grace of God, we are distancing from it. We used to listen to an app called KLove which plays CCM songs and decided to delete it and all the downloaded songs from our phones.

Pastor also quoted in the same series that:

"Our home should be an environment where the Word of God is central, and our home must be constantly tuned to one channel "- which is God.

We truly believe that God has prepared us and made sure that we are aware of these things so we can try to build a godly home for Olivia even in this wicked world. It is very clear from the Word of God in Romans 12:2 - And be not conformed to this world: but be ye transformed by the renewing of your mind, that ye may prove what is that good, and acceptable, and perfect, will of God.

We thank the Lord for the conviction from His Word and for using this Church to enlighten our minds and views about CCM and worldly music.

Some more verses we wanted to quote:

Colossians 3:16

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

Ephesians 5:19

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

Measuring the Music (Part 9)

CCM's Role in Destroying Fundamental Baptist Churches

Text: Galatians 5:9; 1 Cor. 5:6

Introduction:

1. CCM is a change agent and the last couple of decades have witnessed seismic changes amongst fundamental Baptists.
2. Historically, fundamental Baptists had a strong emphasis on:
 - The Scriptures.
 - Soul-winning.
 - The Second Coming.
 - Separation.
 - Sacred Music.
3. Names such as Dr. Lee Robertson, Dr. J. Frank Norris and Dr. John R. Rice readily come to mind when considering the history of fundamental Baptists along with others.
4. I love the Old Baptist Ways because they are biblical (Jer. 6:16).
5. Consider some pertinent words of wisdom by spiritual men of God on the transformative power of CCM (refer slides).
6. We will now consider 4 case studies of fundamental Baptist Churches that used to stand for the old paths but which over time became rock and roll contemporary churches with practically no resemblance to how they were built originally.

I. THE SAD CASE OF TEMPLE BAPTIST CHURCH (Detroit Michigan)

A. J. Frank Norris was a prominent fundamentalist preacher in the 1920s. Fundamental preachers of his era did not mince their words when confronting error. Norris railed against the theory of evolution as “that hell-born, Bible-destroying, deity-of-Christ-denying, German rationalism known as evolution”.

B. J. Frank Norris had a strong emphasis on confrontational soul winning.

1. In the 1930s, 40s, 50s and 60s, there were multitudes of aggressive fundamental Baptist churches that saw millions of souls saved by the grace of God. J. Frank Norris, for example, pastored two large churches at the same time from 1934 to 1947 – First Baptist Church of Fort Worth, Texas, and Temple Baptist Church of Detroit Michigan. Through the efforts of Norris and his co-worker, Dr. Louis Entzminger, the Sunday Schools of these two congregations became the largest in the world at that time (15,000 and 10,000 respectively). They discarded denominational quarterlies and used the Bible alone as the text book. Norris developed an aggressive house-to-house visitation program. In his memoirs, Entzminger would write,

“From a human standpoint the secret of the growth of these churches may be summed up in one word ‘Visitation’” (*The J. Frank Norris I Have Known for 34 Years*, p. 255)

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2. The men went out on Monday evenings, coming directly to the church from work at 6 p.m., where they were served a warm supper prepared by the church ladies. At 6:30 they were given cards and went out to visit homes two by two. At 9 p.m. they would meet back at the church to give reports. The women went out on Thursday mornings, gathering at the church at 9:30, visiting in homes until 12:30, then meeting back at the church for lunch and fellowship, followed by reports on the visitation and a short message by Norris. Those two churches, in turn, produced dozens of other churches. By the year of Norris's death in 1952, First Baptist of Forth Worth had established more than 20 thriving churches in and around that one city alone. The same was true of Temple Baptist Church of Detroit. (*Repentance and Soul winning, D Cloud, pp. 26-27*)

C. The church began to slide in its music in the 1990s with soft CCM which is where the slide always begins.

D. The church dropped the name 'Baptist' in 2000 and renamed itself "Northridge Church" and it is now a contemporary church.

II. THE SAD CASE OF HIGH STREET BAPTIST CHURCH (Springfield, Missouri)

A. It was the Flagship church of BBFI (Baptist Bible Fellowship International) and played a big role in Baptist Bible College.

B. This was the Bible College my parents attended before they came back to start NBC 44 years ago. Many Independent Baptist preachers of my dad's era were trained at Baptist Bible College and other strong fundamental schools.

C. But today, it is a rock and roll church (refer slides).

D. In 2017 it joined the Southern Baptist Convention.

III. THE SAD CASE OF HIGHLAND PARK BAPTIST CHURCH (Chattanooga, Tennessee)

A. **Lee Roberson** pastored Highland Park from 1942 until 1983.

B. It left the Southern Baptist Convention in 1955.

C. It was a church built on the old paths of truth. The Word of God was preached in a bold, uncompromising way.

D. The music was sacred, beautiful and glorious.

E. By the late 1980s a shift in the music began to take place when Tennessee Temple began using soft rock.

F. In 2008 the church re-joined the Southern Baptist Convention. It came full circle!

G. In 2013 Highland Park ceased to exist. It relocated and changed its name to "Church of the Highlands". Going contemporary does not always end in success as far as even the world is concerned.

IV. THE SAD CASE OF LIGHTHOUSE BAPTIST CHURCH (Rockhampton, QLD Australia)

- A. Lighthouse Baptist Church was founded as a Fundamental Baptist Church.
- B. Robert Bakss took over the church in the early to mid-1990s (details on the internet are scant at present).
- C. By the early 2000s, there was a subtle but definite drift in their music and discerning pastors were concerned.
- D. The 2005 National Baptist Fellowship meeting was hosted by Lighthouse Baptist Church and while the music was not out and out rock and roll, there were sensual vocal styles and questionable music played.
- E. Things came to a head in 2011 when Pastor Graham West blew a whistle of warning concerning Lighthouse's drift in the area of music. While some Independent Baptist Pastors were supportive, many slammed him for it and denied there was a problem.
- F. The music got progressively worse until eventually the drums were introduced, the darkened stage etc... In 2015 Robert Bakss released a book entitled "Worship Wars" which was a full-blown defence of contemporary Christian music.
- G. Robert Bakss has had very big influence amongst Australian Independent Baptists in promoting a contemporary style ministry that forsakes the old paths. It was marketed as the "successful" way to do things.
- H. Sadly, the fruit of such a ministry has been exposed just this week with Pastor Bakss being dismissed from the church and board of the church school for "inappropriate conduct".
- I. God's Word is true. If you sow to the flesh, you will of the flesh reap corruption. "Be not deceived; God is not mocked: for whatsoever a man soweth, that shall he also reap. For **he that soweth to his flesh shall of the flesh reap corruption**; but he that soweth to the Spirit shall of the Spirit reap life everlasting." (Galatians 6:7-8)

CONCLUSION:

- 1. What is the answer to all of this apostasy? Stick to the old paths of truth and don't change! God's Word never changes and the message and methods of the Word of God are still just as relevant today as they were in the days of the Apostles.
- 2. Testimony: J. Quigley

Measuring the Music (Part 10)

Little Foxes Spoiling the Fundamental Vine

Text: Song 2:15

Introduction:

1. CCM is a change agent and the last couple of decades have witnessed seismic changes amongst fundamental Baptists. As mentioned in our last message, these changes tend to be slow and subtle to begin with. The heart of this message is to highlight the more subtle areas of compromise that long term will be the undoing in a fundamental church.
2. The Groom (Christ), exhorts his bride (the church) to be vigilant and watchful for the damage that the little foxes can do to the vines. The vines symbolize the believer's fruitfulness and fellowship with Christ. Words that describe a fox's nature would be 'sly', 'subtle', 'cunning', 'concealed' & 'predator'. The little foxes are the small, seemingly insignificant sins and compromises that creep into our lives almost unnoticed and on the surface seem harmless and almost innocent but can end up doing devastating damage if left undealt with. Illustration: A small deviation off course in navigation over time can end up with you ending a long distance from your intended destination. **LITTLE IS BIG!**
3. Hudson Taylor: "The enemies may be small, but the mischief done great. A little spray of blossom, so tiny as to be scarcely perceived, is easily spoiled, but thereby the fruitfulness of a whole branch may be for ever destroyed. And how numerous the little foxes are! Little compromises with the world; disobedience to the still small voice in little things; little indulgences of the flesh to the neglect of duty; little strokes of policy; doing evil in little things that good may come; and the beauty and the fruitfulness of the vine are sacrificed."
4. The solution to the little foxes is found in the text. The believer is to have a watchful, vigilant spirit and a sensitivity to the voice of the Bridegroom through the Spirit to identify the little foxes. Then, he is to "take" them, meaning "to take hold of, seize, grasp". The same word is translated as follows: Jacob "took hold" of Esau's heel (Gen. 25:26); Samson "took" the doors of the gate of the city (Judges 16:3); the ram 'caught' in a thicket (Gen 22:13).
5. In relation to the CCM issue, there are a number of little foxes creeping into our churches that we need to be aware of in order to continue the stand for godly music.

I. RESISTANCE TO THE MINISTRY OF WARNING

A. Resistance to Sound Doctrine is a Feature of the Last Days

1. 2 Tim. 3:5 "Having a form of godliness, but denying the power thereof: from such turn away."
2. 2 Tim. 4:2-4 "Preach the word; be instant in season, out of season; reprove, rebuke, exhort with all longsuffering and doctrine. For the time will come when they will not endure sound doctrine; but after their own lusts shall they heap to themselves teachers, having

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itching ears; And they shall turn away *their* ears from the truth, and shall be turned unto fables.”

B. Reproof is a Necessary Part of the Christian Walk

1. Prov. 1:23 “Turn you at my **reproof**: behold, I will pour out my spirit unto you, I will make known my words unto you.”
2. Prov. 9:8 “**Reprove** not a scorner, lest he hate thee: rebuke a wise man, and he will love thee.”
3. Prov. 13:18 “Poverty and shame *shall be to* him that refuseth instruction: but he that regardeth **reproof** shall be honoured.”
4. Psalm 141:5 “**Let the righteous smite me; it shall be a kindness**: and let him reprove me; *it shall be* an excellent oil, *which* shall not break my head: for yet my prayer also *shall be* in their calamities.”
5. Rev. 3:19 “As many as I love, I rebuke and chasten: be zealous therefore, and **repent**.”
6. To receive correction requires death to self and the help of the Holy Spirit as the flesh hates correction.
7. Illustration: Paul’s public rebuke of Peter – “But when Peter was come to Antioch, **I withstood him to the face**, because he was to be blamed. But when I saw that they walked not uprightly according to the truth of the gospel, I said unto Peter **before *them all***, If thou, being a Jew, livest after the manner of Gentiles, and not as do the Jews, why compellest thou the Gentiles to live as do the Jews?” (Gal. 2:11; 14)

II. ARTIST FOCUSED/CENTERED MUSIC & PERFORMANCE

A. There is nothing sinful about striving for excellence in what we do for the Lord including the production of sacred music.

1. Ecc. 9:10 “Whatsoever thy hand findeth to do, **do *it* with thy might**;”
2. 1 Cor. 10:31 “Whether therefore ye eat, or drink, or whatsoever ye do, **do all to the glory of God**.”
3. There is nothing sinful per say about a professionally produced sacred music video so long as the focus is on glorifying the Lord rather than the artist.

B. There is a concerning trend emerging in our time amongst some conservative music ministries that seems to draw too much attention to the singer (e.g., world’s music video techniques).

1. Col. 1:18 “And he is the head of the body, the church: who is the beginning, the firstborn from the dead; that in **all things he might have the preeminence**.”
2. Is. 42:8 “I *am* the LORD: that *is* my name: and **my glory will I not give to another**, neither my praise to graven images.”
3. Col. 3:16 “Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing **one another** in psalms and hymns and spiritual songs, singing with grace in your hearts **to the Lord**.” Remember, the focus is the exaltation of the Saviour and the edification of the saints, not the glorification of self!
4. 1 Cor. 10:31 “Whether therefore ye eat, or drink, or **whatsoever** ye do, **do all to the glory of God**.”

III. SENSUAL VOCAL TECHNIQUES

Sensual vocal techniques often fly under the radar in fundamental churches. Sometimes a church may not have moved over to drums and a band yet but in the vocal side of things they sound very worldly and sensual. This kind of singing creates an appetite for fleshly music in the church and is part of the CCM slide that will take the church in the wrong direction eventually. Techniques such as:

- A. Scooping and Sliding
- B. Breathy and Intimate
- C. Excessive Ornamentation
- D. Vocal Fry

IV. CCM ADAPTION

- A. Definition: “When it comes to music, the philosophy coming into ascendance among IB churches is this: as long as the words are right, we should relax and be edified and not be critical. This philosophy allows the churches to “adapt” CCM by selecting songs that have Scriptural lyrics and toning down the rhythm. It is an attempt to take the “rock” out of Christian rock and to turn charismatic praise music into fundamentalist praise music.”¹
- B. This philosophy represents a breakdown in separation from the compromised world of CCM.
- C. This philosophy opens the door to the world of CCM and represents the first step in a contemporary direction. It also puts individual church members in touch with the dangerous world of CCM. This is especially true in the YouTube, smartphone age.

V. “CONSERVATIVE”/NEW EVANGELICAL CCM

While on the main, CCM artists are generally charismatic, there are some exceptions with groups within the New Evangelical scene like Sovereign Grace Music and the Gettys. In many ways they present a greater danger, at least to begin with, to a fundamental church as they are not as way out as the typical charismatic music producers. They often have a veneer of conservatism. We will use the Gettys as an example as they are probably the most popular music producers in this category.

- 1. It is this kind of CCM that is most likely to get into a fundamental church like a trojan horse and begin transforming it from within. When the devil can’t destroy the church from without, he works from within!
- 2. The story of the Trojan Horse: According to Encyclopedia Britannica, the “**Trojan horse** was a huge hollow wooden horse constructed by the Greeks to gain entrance into Troy during the Trojan War. The horse was built by Epeius, a master carpenter and pugilist. The Greeks, pretending to desert the war, sailed to the nearby island of Tenedos, leaving behind Sinon, who persuaded the Trojans that the horse was an offering to Athena (goddess of war) that would make Troy impregnable. Despite the warnings of Laocoön and Cassandra, the horse was taken inside the city gates. That night Greek warriors emerged from it and opened the gates to let in the returned Greek

¹ <https://www.wayoflife.org/database/musicalassociationsandccmadaption.html> Viewed 4/9/21.

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army. The story is told at length in Book II of the *Aeneid* and is touched upon in the *Odyssey*. The term Trojan horse has come to refer to subversion introduced from the outside. Beginning in the late 20th century, the name "Trojan horse" was applied to deceptively benign computer codes that seem like legitimate applications but are written to damage or disrupt a computer's programming or to steal personal information."²

3. The Getty's music, while having a veneer of conservatism is anything but that when performed by the Gettys themselves (refer slides).
4. The Gettys represent a dangerous bridge to a number of spiritual dangers.
 - a. New Calvinism and Reformed Theology.
 - b. Sensual, immodest clothing styles.
 - c. The Charismatic movement.
 - d. Roman Catholicism.

CONCLUSION: Watch out for the little foxes of compromise in your life!

² Britannica, The Editors of Encyclopaedia. "Trojan horse". Encyclopedia Britannica, 27 Sep. 2018, <https://www.britannica.com/topic/Trojan-horse>. Accessed 5 September 2021.

Measuring the Music (Part 11)

CCM Questions, Objections and Answers

Text: 1 Cor. 2:15

Introduction:

1. While we are not to exercise hypocritical judgement in the Christian life (Matt. 7), we are to learn to exercise spiritual judgement (1 Cor. 1:15). The word does not refer to a carnal kind of criticism but rather to a spiritual and discerning mindset. In fact, the same word is translated 'discern' in the previous verse. This is in line with the exhortations of Ephesians 5:10 and 1 Thess. 5:21 which teach us to have a proving mindset as believers.
2. In relation to the CCM issue, there are many questions and objections that arise in the debate over which style of music is appropriate for worship. In fact, expect that some will get very fierce and heated when this subject comes up. Be prepared for all sorts of unsound arguments that will be put forward in defense of using the world's music in church.
3. Remember that some questions may be coming from a sincere heart that wants the truth. Others are simply smokescreens to try and obscure the issue so that the individual can continue with his sinful compromise.

I. Isn't Music Amoral/Neutral?

- A. A common argument is that "It's not about the music, it's about the words."
- B. Emergent church pastor Rick Warren expresses this viewpoint in his book "The Purpose Driven Church": "I reject the idea that music styles can be judged as either 'good' or 'bad' music. Who decides this? The kind of music you like is determined by your background and culture. Music is nothing more than an arrangement of notes and rhythms: it's the words that make a song spiritual. There is no such thing as "Christian music", only Christian lyrics. If I were to play a tune for you without any words, you wouldn't know if it was a Christian song or not."
- C. Answer: The words of a song are important but the music itself communicates a message.
- D. Clear examples in the Word of God plainly disprove this argument.
 1. The example of the godly affect of David's music (1 Sam. 16:23).
 2. The example of the unholy affect of Egypt's music (Ex. 32:17-19).
- E. Musical experts contradict this argument.
- F. The powerful affect of music in various contexts disproves this argument.
 1. Illustration: Text painting. Also called word painting or tone painting. It is "Musical depiction of words in text. Using the device of word painting, the music tries to imitate the emotion, action, or natural sounds as described in the text. For example, if the text describes a sad event, the music might be in a minor key. Conversely, if the text is joyful, the music may be set in a major key."¹

¹ https://dictionary.onmusic.org/terms/3957-word_painting Viewed 10/9/21.

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2. There is a reason why certain types of music are played in certain settings. There is a reason why nightclubs play a certain type of music for example.
- G. The fall of man disproves this argument (Jer. 17:9; Rom. 3:10-23). The Fall affected everything, from the farthest star to the smallest atom, from Angels to man, from animal to the smallest micro-organism. Since the fall, man has expressed the depravity of his heart, among other avenues, through the arts. Francis A. Schaeffer in his book "How Should We Then Live" stated, "The works of a man's creativity show his World View. His World View almost always shows through..." Ian Western writes, "As any society descends the Romans one decline, there is a corresponding change in its art and music." (Refer diagram)
1. Musical notes on their own are neutral but as soon as someone begins arranging those notes they are no longer neutral as a composer is now in the equation and his belief system and world view will influence the kind of music he writes.
 2. Lucarini: "Notes and chords by themselves are benign. No one in a contemporary or traditional service is singing just the generic music notes and chords. Everyone is singing someone's song. Since humans write it, the song cannot help but inherit a certain style from the human creator. Do you believe that man can corrupt music? I'm sure you would have to agree that he can."
 3. Illustration: Art is not neutral. Paint and paint brushes on their own are neutral but as soon as someone picks up the brush and starts a painting, we are no longer in the neutral realm, hence why some artworks reflect godly aesthetics and some do not (e.g., much of modern art with its rejection of the canons of order and beauty).
- H. Satan's musical interests and abilities disprove this argument (Ez. 28:13). Evidently Lucifer was created with the ability to generate music. To believe that music is an area untouched by the god of this world is foolishness. We agree with the assessments of secular rock musicians such as Little Richard and David Bowie who plainly stated their music is of the devil.
1. LITTLE RICHARD said of rock music, "My true belief about Rock 'n' Roll – and there have been a lot of phrases attributed to me over the years – is this: **I believe this kind of music is demonic.** ... A lot of the beats in music today are taken from voodoo, from the voodoo drums. If you study the music in rhythms, like I have, you'll see that is true. **I believe that kind of music is driving people from Christ.** It is contagious." (Little Richard, *The Life and Times of Little Richard*, p. 197).
 2. David Bowie said, "**Rock has always been the devil's music,** you can't convince me that it isn't. I honestly believe everything I've said—I believe rock and roll is dangerous. It could well bring about a very evil feeling in the west. ... That's where I see it heading, bringing about a dark era. ... **I feel that we're only heralding something even darker than ourselves.**" (*Rolling Stone*, Feb. 12, 1976, p. 83).

II. Where does the Bible say rock music is wrong?

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- A. This is a common argument used to justify all sorts of practices. Someone has called it the “Show me where” hall of fame.
 - 1. Show me where the Bible says it is wrong to have a few beers.
 - 2. Show me where the Bible says I shouldn’t smoke.
 - 3. Show me where the Bible says it’s wrong to buy a lottery ticket.
 - 4. Show me where the Bible says we should only use hymns and classical style sacred music in church.
- B. This argument ignores the truth of the Bible’s sufficiency for all matters of faith and practice. The fact the Bible does not specifically mention a subject by name does not mean it can’t shine a light on that subject.
 - 1. 2 Tim. 3:16-17 “All scripture *is* given by inspiration of God, and *is* profitable for doctrine, for reproof, for correction, for instruction in righteousness: That the man of God may be **perfect, thoroughly furnished unto all good works.**”
 - 2. “thoroughly furnished” = fully equipped.
 - 3. This argument almost assumes the Bible has nothing to say about music when in reality, there are somewhere in the order of 500 references to the subject of music in the Bible (according to Frank Garlock). God has revealed His Divine mind on what kind of music should be a part of a Christian’s life!
- C. In reality, this argument is a shallow cop out from properly thinking through an issue.

III. **Shouldn’t we use rock music to reach people (e.g., teens)?**

- A. The proof text often used for this argument is 1 Cor. 9:22
- B. Lucarini: “When the deception includes a Bible verse to back it up, it becomes extremely powerful within the church.”
- C. This statement needs to be considered in light of Paul’s other moral teachings. It is unconscionable to assert that Paul was compromising on clear truth to reach people. God forbid!
- D. Consider the understanding of godly commentators on this verse:
 - 1. Alexander Maclaren: “The great principle incumbent on all Christians, with a view to the salvation of others, is to go as far as one can without untruthfulness in the direction of finding points of resemblance and contact with those to whom we would commend the Gospel. There is a base counterfeit of this apostolic example, which slurs over distinctive beliefs, and weakly tries to please everybody by differing from nobody. That trimming to catch all winds never gains any. Mr. Facing-both-ways is not a powerful evangelist. The motive of becoming all things to all men must be plainly disinterested, and the assimilation must have love for the souls concerned and eagerness to bring the truth to them, and them to the truth, legibly stamped upon it, or it will be regarded, and rightly so, as mere cowardice or dishonesty. And there must be no stretching the assimilation to the length of either concealing truth or fraternising in evil. Love to my neighbour can never lead to my joining him in wrongdoing.”
 - 2. Adam Clarke: “I assumed every shape and form consistent with innocency and perfect integrity; giving up my own will, my own way, my own ease, my own pleasure, and my own profit, that I might

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save the souls of all. Let those who plead for the system of accommodation on the example of St. Paul, attend to the end he had in view, and the manner in which he pursued that end. It was not to get money, influence, or honor, but to save Souls! It was not to get ease but to increase his labors. It was not to save his life, but rather that it should be a sacrifice for the good of immortal souls!”

3. Albert Barnes: “I become all things; that is, I accommodate myself to them in all things, so far as can be done with a good conscience. “That I might by all means” (πάντως *pantōs*). That I might use every possible endeavor that some at least might be saved. It is implied here that the opposition to the gospel was everywhere great; that people were reluctant to embrace it; that the great mass were going to ruin, and that Paul was willing to make the highest possible exertions, to deny himself, and practice every innocent art, that he might save “a few at least” out of the innumerable multitudes that were going to death and hell.”
4. John Gill: “**I am made all things to all men**; which is to be understood, as in all the other instances of his being so, not in cases and things criminal and sinful, contrary to the moral law, and the dictates of his own conscience, subversive of the Gospel of Christ, and of the order and discipline of it, but in cases and things of an indifferent nature:”
- E. Remember the primary purposes of church music is the edification of the saints and the exaltation of the Saviour, not the evangelization of the lost. Eph. 5:19 “**Speaking to yourselves** in psalms and hymns and spiritual songs, singing and making melody in your heart **to the Lord;**”
- F. Preaching is the primary means God has chosen to bring the lost to himself, not rock concerts! 1 Cor. 1:21 “For after that in the wisdom of God the world by wisdom knew not God, it pleased God by the foolishness of **preaching** to save them that believe.” I would challenge anyone to show me one verse that says anything about music being for the means of reaching the lost. Further, I would challenge anyone to show me the concept of music for evangelism in the Book of Acts, the missions Book of the Bible.

IV. Didn't Martin Luther and the Wesley brothers use tavern music with their hymns?

- A. Even if this was true, it wouldn't justify the practice as the Word of God is our standard, not fallible men. But it is a myth and a lie that has been and continues to be used to further the CCM cause.
- B. Illustration: Spurgeon, often called the prince of preachers, smoked a pipe and drank the occasional glass of wine. This didn't make it right!
- C. Regarding the myth that the Wesleys used tavern music with their hymns, this was debunked by Dean McIntyre, director of worship resources at the United Methodist Board of Discipleship, in an article released September 30, 2002. His article reads as follows:²

² https://www.wayoflife.org/database/did_the_wesleys_use_tavern_music.html Viewed 10/9/21.

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“Did the Wesleys really use drinking song tunes for their hymns? This drinking tune myth pervades our denomination and has attained the status of truth in many people’s minds, including pastors, musicians, professors, writers, students, and our general laity.

Of particular importance is the distinction between the use of secular music as hymn tunes--a practice that the Wesleys did occasionally use--and the use of drinking tunes or saloon songs as hymn tunes--a practice that they did not use.

The Wesleys did not use tavern or drinking songs to carry their texts. Their theology as well as their sense of aesthetics would have made such an occurrence unthinkable. There are no such examples in their collections. There are no suggestions or recommendations that others do so in any of their writings.

The oft-repeated legend results from some poor, misinformed person who confused the medieval literary bar form, also sometimes known as bar tune, with tavern song. Once spoken out of ignorance, the confused version took on a life of its own and seemingly grows with each repetition.

The legend is now repeated by those who advocate this very practice in the church’s worship and music today. They use the “fact” that the Wesleys did it as justification for their argument that we should also do it. I want to argue that those who wish to commend this practice to the church should not be allowed to appeal to an historical inaccuracy or lie as their justification. They should be able to argue the position on its own merits.

The Wesleys did, indeed, make use of secular music as hymn tunes--rarely. And when they did, THE MUSIC ALWAYS WAS FROM SOURCES OF RECOGNIZABLE BEAUTY AND EXCELLENCE, such as an original composition by the great composer Handel as a tune for “Rejoice, the Lord Is King.” Other secular sources used by the Wesleys included the classical music of their day, a few opera tunes, and perhaps a folk song or two. But IN EVERY CASE WHERE THEY MADE USE OF SECULAR MUSIC FOR THEIR HYMNS, IT WAS ALWAYS OF THE VERY HIGHEST CALIBER, never a little ditty, jingle or disposable contemporary pop tune of the day that would be cast aside as soon as the next one was penned. ...

I feel quite comfortable casting my lot with ... the Wesleys in this matter. I’m happy for us to “redeem” and use secular music in our worship if it is appropriate (and legal) AND IF THE RESULT IS SOMETHING WE NEED NOT BE ASHAMED OF IN OFFERING BACK TO GOD. USE OF THE MUSIC MUST NOT PUT US IN ASSOCIATION WITH ACTIVITIES, LIFESTYLES AND BEHAVIORS THAT ARE INCONSISTENT WITH A LIFE OF LOVE IN CHRIST. ...

The legend has a seductive quality to it. How can anyone argue against the kind of evangelical zeal demonstrated by one who would go out into the bars and taverns of our communities in search of lost souls, and who would be willing to make use of that culture’s music to attempt to appeal to them to hear our message? It is that very appealing evangelistic zeal that makes us today repeat the story again and again, even if it isn’t true. We want to think of the Wesleys as having done that, even if they didn’t.

The truth is, while they quite likely preached to the lost, including a fair share of drunks and alcoholics, in many venues, **THEY DID NOT AND WOULD NOT HAVE USED THE MUSIC ASSOCIATED WITH THAT SINFUL**

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BEHAVIOR IN THEIR HYMN SINGING. They certainly did not use it in their hymnal publishing or in their journal or letter writing.”

D. Concerning the argument that Luther also used worldly music for his hymns we offer some scholarly answers from Tim Fisher in his book “The Battle for Christian Music”.³ There are several facts that disprove this theory:

1. Luther believed that there was good and bad music even in his day: “And you, my young friend, let this noble, wholesome, and cheerful creation of God [music] be commended to you. By it you may escape shameful desires and bad company. At the same time you may by this creation accustom yourself to recognize and praise the Creator. TAKE SPECIAL CARE TO SHUN PERVERTED MINDS WHO PROSTITUTE THIS LOVELY GIFT OF NATURE AND OF ART WITH THEIR EROTIC RANTINGS; and be quite assured that none but the devil goads them on to defy their very nature, which would and should praise God its Maker with this gift, so that these. . . purloin the gift of God and use it to worship the foe of God, the enemy of nature and of this lovely art” (Friedrich Blume, *Protestant Church Music*, New York: W.W. Norton & Co., 1974, p. 10).
2. Luther's idea was to use more familiar, singable tunes to teach the people quickly the new German texts he was compiling or writing. His plan was to develop a unique style of music for use in worship. LUTHER DIDN'T RELY ON THE SENSUAL, EROTIC MUSIC OF HIS DAY. HE DIDN'T LOOK TO THOSE WHO WOULD REBEL AGAINST HIS VERY CULTURE TO SERVE AS A MODEL FOR HIS MUSIC. It is more truthful to say that Luther used as his example the "classical" music of his day. Even then, the practice of borrowing from secular sources--contrafacta--was short lived. Blume refers to the "quick rise and decline of contrafacta" (Blume, *ibid.*, p. 45) and admits that those tunes borrowed from secular sources "rarely attained the timeless greatness" (Blume, *ibid.*, p. 44) of Luther's original compositions--which were, by far, the greater portion of his work.
3. EVEN THE MUSIC THAT LUTHER DID BORROW FROM SECULAR SOURCES DID NOT REMAIN IN ITS ORIGINAL FORM. LUTHER CHANGED THE MELODIC AND RHYTHMIC STRUCTURE TO TAKE AWAY ANY WORLDLY INFLUENCES THAT THE MUSIC MIGHT HAVE. Robert Harrell explains:

"The most effective way of (negating] that worldly influence would be to "de-rhythm" the music. By avoiding dance tunes and "de-rhythming" other songs, Luther achieved a chorale with a marked rhythm, but without the devices that would remind the people of the secular world. So successful was the work done by Luther and other Lutheran musicians that scholars were often unable to detect the secular origins of chorales. The other way in which Luther sought to remove secular associations from the minds of the congregation was through the use of Scripture and scriptural allusions in his texts. By filling his chorales with the written Word, Luther sought to direct the thoughts of his people toward the Living Word" (Harrell, *Martin Luther, His Music, His Message*, Greenville, SC: Musical Ministries, 1980, p. 21).

Harrell, in his excellent and well-documented study, concludes:

"A study of Luther's chorales reveals two important facts about Luther's use of secular elements in his sacred music: (1) ALTHOUGH THERE WAS MUCH POPULAR MUSIC AVAILABLE TO HIM, FROM DRINKING SONGS AND DANCE TUNES TO RELIGIOUS FOLK SONGS AND CAROLS, LUTHER CHOSE ONLY THOSE TUNES WHICH WOULD BEST LEND THEMSELVES TO SACRED THEMES AND AVOIDED THE VULGAR, 'ROLLICKING DRINKING SONGS' AND DANCE TUNES. (2) No material which Luther used for a chorale remained unchanged, except for the one case noted previously. Rather, 'he carefully tested. . . the melodies he considered, and when necessary molded them into suitability. Alterations were freely made'" (Harrell, *ibid.*, pp. 21-22).

³ https://www.wayoflife.org/database/did_luther_use_tavern_music.html Viewed 10/9/21.

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4. Luther, in the forward he wrote to Johann Walter's collection, stated "And these songs were arranged in four parts for no other reason than that I wanted to attract the youth (who should and must be trained in music and other fine arts) away from love songs and carnal pieces and to give them something wholesome to learn instead, so that they can enter with pleasure into that which is good, as is befitting to youth" (Luther's foreword to Johann Walter's collection; quoted in Blume, p. 78). Note: Walter edited the first Protestant hymnal for choir, [*Eyn geystlich Gesangk Buchleyen*](#), in Wittenberg in 1524, with a foreword by [Martin Luther](#) himself.

V. How can you use the association argument when you sing hymns by people like Martin Luther and the Wesleys who had some doctrinal problems?

- A. The argument goes something like this: "Some of the old hymn writers (such as the Wesleys) had slightly different doctrinal views yet you sing their hymns, so what's the difference between that and modern music where the writer has a slightly different doctrinal view?"
- B. Unlike modern CCM artists, the old hymn writers believed in separation from the world and this influenced their hymn writing and choice of tunes as demonstrated above. This is very different to the philosophy of CCM that borrows heavily from the world's styles and fashions with its music. As we have seen in the series to date, CCM is more than just music, it is a philosophy that encourages spiritual adultery with the world and with the world of doctrinal error. The key emphasis of early methodism was on **holiness** and a life of strict **separation** from the world! The Wesleys weren't borrowing rhythms out of Satanic voodooism to use in the worship of God!
- C. Unlike modern CCM artists, the old protestants were strongly opposed to compromise with the Roman Catholic Church. CCM, including even the so called "conservative" CCM (e.g., the Gettys), is very at home in the ecumenical environment. In fact, it is a major ingredient in building the one world church. The old, doctrinally sound hymns could not be accused of such a thing.
- D. Unlike CCM, the old hymns written by non-Baptist authors did not transform a fundamental church into something completely different. I am not aware of one example where a Baptist church became Lutheran from singing "A Mighty Fortress is our God" or of a fundamental Baptist church becoming Methodist and embracing some of the errors of Methodism by singing some of Charles Wesley's hymns. However, there are multitudes of examples of how CCM has totally changed conservative, hymn singing churches into rock and roll, worldly, entertainment centers. To compare the old sacred hymns to the CCM phenomenon is not a fair and accurate comparison. It is like comparing apples to oranges.
- E. Note: It should be remembered that we do not consider hymns to be infallible and that even hymns can and should be scrutinized by the Scriptures as necessary. But one will find few errors in comparison with the perverted world of CCM with its widespread promotion of charismatic errors as well as other false concepts of God etc...

VI. Isn't Sincerity of heart the most important thing?

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- A. The argument is also expressed something like this: “It’s the heart that matters most, not the music.”
- B. Sincerity of heart is very important in our praise and worship of God but on its own it is not enough. God does not accept sincere disobedience! There are several prominent examples in the Bible that illustrate this:
 - 1. The example of Nadab and Abihu, Aaron’s sons. Lev. 10:1-2 “And Nadab and Abihu, the sons of Aaron, took either of them his censer, and put fire therein, and put incense thereon, and offered **strange fire before the LORD, which he commanded them not**. And there went out fire from the LORD, and devoured them, and they died before the LORD.”
 - 2. The example of Uzzah and the ark.
 - a. 2 Sam. 6:6-7 “And when they came to Nachon's threshingfloor, Uzzah put forth *his hand* to the ark of God, and took hold of it; for the oxen shook *it*. And the anger of the LORD was kindled against Uzzah; and **God smote him there for *his error***; and there he died by the ark of God.”
 - b. Not only was Uzzah in error but so was David for employing an un-Scriptural method of transporting the ark. That was an idea borrowed from the Philistine world (1 Sam. 6) 1 Chr. 15:13 “For because ye *did it* not at the first, the LORD our God made a breach upon us, **for that we sought him not after the due order.**”
 - 3. The example of Saul and the Amalekites (1 Sam. 15:20-23)
 - a. 1 Sam. 15:20 “And Saul said unto Samuel, Yea, I have obeyed the voice of the LORD, and have gone the way which the LORD sent me, and have brought Agag the king of Amalek, and have utterly destroyed the Amalekites. (21) But the people took of the spoil, sheep and oxen, the chief of the things which should have been utterly destroyed, to sacrifice unto the LORD thy God in Gilgal. (22) And Samuel said, Hath the LORD as *great* delight in burnt offerings and sacrifices, as in obeying the voice of the LORD? **Behold, to obey is better than sacrifice, and to hearken than the fat of rams.** (23) For rebellion *is* as the sin of witchcraft, and stubbornness *is* as iniquity and idolatry. Because thou hast rejected the word of the LORD, he hath also rejected thee from *being* king.”
 - b. This passage reveals the heart and mind of God on obedience. God is way more concerned about our obedience than an outer show of religiosity.
- C. As believers we will be rewarded according to our obedience. 2 Tim. 2:5 “And if a man also strive for masteries, yet is he not crowned, **except he strive lawfully.**” Keeping the judgment seat of Christ in view will help keep you on the straight and narrow for the Lord.
- D. The worship God desires is worship that is in “spirit and in truth” (John 4:23-24).

VII. Doesn’t Sacred Hymn singing tend to be stuffy, dead and boring?

- A. This accusation is sometimes on account of the fact there are churches that have conservative forms of worship but are dead and cold

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spiritually. The problem is in the spiritual condition of the congregation, not the godly old hymns!

B. To sit there and mindlessly mumble the hymns in a dry and heartless manner is no more pleasing to God than swaying to a rock beat! God wants our praise to come from the heart.

1. Eph. 5:19 "Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody **in your heart** to the Lord;"

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

C. John Wesley has some helpful tips for hymn singing.

I. Learn these Tunes before you learn any others; afterwards learn as many as you please.

II. Sing them exactly as they are printed here, without altering or mending them at all; and if you have learned to sing them otherwise, unlearn it as soon as you can.

III. Sing All. See that you join with the congregation as frequently as you can. Let not a slight degree of weakness or weariness hinder you. If it is a cross to you, take it up and you will find a blessing.

IV. Sing lustily and with good courage. Beware of singing as if you were half dead, or half asleep; but lift up your voice with strength. Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sung the songs of Satan.

V. Sing modestly. Do not bawl, so as to be heard above or distinct from the rest of the congregation, that you may not destroy the harmony; but strive to unite your voices together, so as to make one clear melodious sound.

VI. Sing in Time: whatever time is sung, be sure to keep with it. Do not run before nor stay behind it; but attend closely to the leading voices, and move therewith as exactly as you can. And take care you sing not too slow. This drawling way naturally steals on all who are lazy; and it is high time to drive it out from among us, and sing all our tunes just as quick as we did at first.

VII. Above all sing spiritually. Have an eye to God in every word you sing. Aim at pleasing him more than yourself, or any other creature. In order to this attend strictly to the sense of what you sing, and see that your Heart is not carried away with the sound, but offered to God continually; so shall your singing be such as the Lord will approve of here, and reward when he cometh in the clouds of heaven.

Conclusion:

Measuring the Music (Part 12)

Biblical Tests for the Christian's Music

Text: Eph. 5:10

Introduction:

1. Having studied the key Scriptural truths in relation to music, we need to learn to apply these principles in our music choices both in our personal lives and in the church.
2. This session will be a practical workshop where we analyze a series of music samples and seek to apply the Scriptural principles we have learned.
3. To that end we will use a music assessment sheet with four Scriptural tests to apply to music.
 - The Music Test
 - The Message Test (lyrics)
 - The Glory Test (performance)
 - The Separation Test
4. Some considerations with the use of this sheet:
 - Some of the questions are designed for the Christian musician. We should be willing to learn from the Christian musician who holds to a biblical framework for music just like we learn from the Christian scientist in his field of knowledge. In all things, the Word of God is the final authority!
 - Don't worry if you can't answer all the questions. Just fill it in the best you can and you should be able to answer enough to determine a song's character.
 - The purpose of this exercise is to try and help you to establish a biblical framework in your heart and mind for making discerning choices with music. It is designed to get you applying the Scriptural principles in a practical way.
 - In summary, we want music where, as far as possible, there is a consistent message between the man (performer/artist), the music and the message.
 - When analyzing music, start with the very clear Scriptural pillars and use them as your primary reference points for determining if a song is sacred or not. Be careful of judging music based on your own opinions rather than the clear guidelines of God's Word.

TESTS FOR CHURCH MUSIC

On the basis of our studies regarding the *Biblical Philosophy of Music*, the student is encouraged to develop a *music standard* that would be suitable for an Independent Baptist Church music ministry. This exercise would help you to clarify your own convictions concerning music and to know if you would be able to serve in the music ministry of a particular church. In order to help facilitate such an exercise, the following questions are fielded.

I. IN RELATION TO MELODY

A. Is the song built upon the melody, the harmony, or the rhythm?

Basically, music that is primarily melodic is more complicated in rhythm than harmonically based music; if, on the other hand, the rhythmic forces are dominant, both melodic and harmonic elements are subdued.¹

B. Is the melody distorted by unnatural syncopation?

Syncopation sometimes arises naturally out of the rhythm of a melody. Rock produces an unnatural syncopation which reacts against the metre of a song and overpowers the whole metrical framework.² This phenomenon is sometimes indicated by unnatural pronunciation of the lyrics.

C. Is the melody distorted by scooping and excessive ornamentation?

Ornamentation in music is like the adorning (Gk *kosmos*) of a beautiful Christian woman. (I Peter 3:3 c.f. Ez. 16:11)

II. IN RELATION TO HARMONY

- A. Does the harmony contour and beautify the principal melody of the song?
- B. Does any part of the harmony work autonomously?
- C. Does the harmony draw attention to itself and so detract from the beauty of melody?
- D. Does each harmony part move melodically?
- E. Are there any parallel dissonant intervals such as consecutive sevenths and ninths?
- F. Are there any chords that slide chromatically rather than resolve harmonically?
- G. Are there any dissonant harmony elements that do not resolve or whose resolution is so long delayed as to become almost detached from the harmony context?

III. IN RELATION TO THE RHYTHM

- A. Does the rhythm arise naturally out of the melody?
- B. Is the rhythm autonomous in its relationship to the rhythm of the melody?
- C. Does syncopation (if any) arise naturally from within the melody and thereby support the melody?
- D. Is syncopation forced onto the song from without and thereby upset the metrical structure of the song?
- E. Is there a rock rhythm in the song, with its repetitive, artificial stress on naturally weak beats?
- F. Does the rhythm draw attention to itself rather than the melody?
- G. Does the rhythm so dominate the song so as to subdue melody and harmony?
- H. If the worshippers were to put movement to the rhythm, what part of their bodies would they move and would their actions tend to be vulgar or even obscene?

IV. IN RELATION TO THE MUSICAL TRINITY

- A. Is the music in balance melodically, harmonically and rhythmically?
- B. Is the ordering principle observed where the harmony gives its glory to the melody and the rhythm in turn supports the harmony?
- C. Does the music sound -as one? II Chron 5:13

V. IN RELATION TO THE LYRICS

- A. Does the music support the natural metre of the lyrics?
- B. Does the music distort the natural metre of the lyrics?
- C. Does the music force the unnatural pronunciation of the lyrics?
- D. Are the lyrics true to the teachings of the Bible?
- E. Do the lyrics give our Lord and Saviour, Jesus Christ the reverence due to his Person?
- F. Do the lyrics have good doctrinal content?
- G. Are the lyrics so generic that the song could be sung to man rather than to God?

VI. IN RELATION TO PERFORMANCE

- A. Do the singers and musicians portray the spirit of worship or showmanship?
- B. Do the singers portray the attitude of adoring saints or carnal lovers?
- C. Does the singer use breathiness to give the feeling of intimacy?
- D. Do the singers employ a harsh or throaty timbre?
- E. Does the singer use non-verbal sounds such as *groaning*?
- F. Is the appearance of the music ministry befitting an audience with the King of Kings?
- G. Is the dress code aesthetic, modest, gender distinctive and harmoniously adorned?

END NOTES

¹ New Grove Vol XV p. 810

² Makujina p. 135, 149

³ John Makujina quotes from Kimberly and Lee Smith's book, Oh, Be careful Little Ears. They say:

⁴ The problem with rock is not syncopation per se, but a syncopated beat in dominance to the harmony and melody, which it usually overwhelms. Makujina expands: -Kimberly and Lee Smith whose treatment of syncopation is one of the most nuanced and balanced of any CCM opponent, add that syncopation is misused (i.e. becomes unnatural) when it conflicts with the melody rather than complementing it... Oh, Be Careful Little Ears, 44-45,66. ||

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MUSIC ASSESSMENT SHEET

Title of the Song:

Name of Soloist/Group

Assessed by:

THE MUSIC TEST:

Is the melody primary? Does the song emphasis melody? “Speaking to yourselves in psalms, hymns and spiritual songs, singing and making **melody** in your heart to the Lord” (Eph. 5:19)

IN RELATION TO MELODY	
Is the song built on?	Melody <input type="checkbox"/> Harmony <input type="checkbox"/> Rhythm <input type="checkbox"/>
IN RELATION TO RHYTHM	
What Metre? 2/4,4/4, 3/8, 6/8 etc	2/4 <input type="checkbox"/> 3/4 <input type="checkbox"/> 4/4 <input type="checkbox"/> 6/8 <input type="checkbox"/> 12/8 <input type="checkbox"/>
Balance with Melody/Harmony?	Muted <input type="checkbox"/> Balanced <input type="checkbox"/> Overpowering <input type="checkbox"/>
Syncopation?	Natural (from melody) <input type="checkbox"/> Unnatural (foreign to melody) <input type="checkbox"/> None detected <input type="checkbox"/>
If Rock beat what pattern?	da-DA-da-DA <input type="checkbox"/> da-da-DA-da <input type="checkbox"/> da-da-DA <input type="checkbox"/> Other <input type="checkbox"/> None <input type="checkbox"/>
IN RELATION TO HARMONY	
Does it Beautify the Melody?	Plain <input type="checkbox"/> Fair <input type="checkbox"/> Beautiful <input type="checkbox"/>
Draw Attention to itself?	No <input type="checkbox"/> Sometimes <input type="checkbox"/> Pronounced <input type="checkbox"/>
Unresolved Dissonance?	Undetected <input type="checkbox"/> Mild <input type="checkbox"/> Pronounced <input type="checkbox"/> None <input type="checkbox"/>
Sliding Chords?	Undetected <input type="checkbox"/> Mild <input type="checkbox"/> Pronounced <input type="checkbox"/> None <input type="checkbox"/>
Any Jazz or Blues elements?	Jazz <input type="checkbox"/> Blues <input type="checkbox"/> Undetected <input type="checkbox"/> None <input type="checkbox"/>

THE MESSAGE TEST:

Do the lyrics communicate a clear, biblical message? “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) “God is a Spirit: and they that worship him must worship *him* in spirit and in **truth**.” (Jn. 4:24)

How are the lyrics pronounced?	Natural <input type="checkbox"/> Unnatural <input type="checkbox"/> Overpowered by the music <input type="checkbox"/>
Are they synchronized with melody?	In sync <input type="checkbox"/> Ahead of beat <input type="checkbox"/> Behind the beat <input type="checkbox"/>
Scriptural content & substance?	Strong <input type="checkbox"/> Weak <input type="checkbox"/> Generic <input type="checkbox"/> Vague <input type="checkbox"/> Repetitive ¹ <input type="checkbox"/> Average <input type="checkbox"/> Un-Scriptural <input type="checkbox"/>
High Honour to our Lord?	High <input type="checkbox"/> Man-centred <input type="checkbox"/> Cross-over <input type="checkbox"/> Feelings/experience oriented <input type="checkbox"/>
Edification?	Spiritually Edifying <input type="checkbox"/> Fleshly Entertaining <input type="checkbox"/> Mix/in between <input type="checkbox"/>
Other?	

¹ I.E., Lacks substance. Not many words repeated over and over.

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THE GLORY TEST:

Does the performance bring glory to God? Is it spiritual and Christ centered or sensual, worldly and artist centered? “Speaking to yourselves in psalms, hymns and **spiritual songs**, singing and making melody in your heart **to the Lord**” (Eph. 5:19) “Whether therefore ye eat, or drink, or whatsoever ye do, **do all to the glory of God.**” (1 Cor. 10:31)

Spirit portrayed?	Humble <input type="checkbox"/> Affected <input type="checkbox"/> Showmanship <input type="checkbox"/> Sensual <input type="checkbox"/>
What kind of worship?	Adoring Saint <input type="checkbox"/> Carnal lover <input type="checkbox"/> Mix/in between <input type="checkbox"/>
Vocal techniques?	Natural resonance <input type="checkbox"/> Breathly <input type="checkbox"/> Throaty <input type="checkbox"/> Groaning <input type="checkbox"/> Vocal Fry ² <input type="checkbox"/> Pop/rock Style <input type="checkbox"/> Sensual/intimate feel <input type="checkbox"/>
Scooping & sliding?	None <input type="checkbox"/> Mild <input type="checkbox"/> Pronounced <input type="checkbox"/>
Vocal Ornamentation/Improvisation?	None <input type="checkbox"/> Adorned <input type="checkbox"/> Gaudy <input type="checkbox"/> Subtle <input type="checkbox"/>
Appearance?	Modest <input type="checkbox"/> Sensual <input type="checkbox"/> Gender distinct <input type="checkbox"/> Aesthetic <input type="checkbox"/>
Body Language	Sensual body movements (e.g., dancing, jerking) <input type="checkbox"/> Hands Raised/gestures that draw attention to singer <input type="checkbox"/> Intimate with microphone (e.g., hand held, close to mouth) <input type="checkbox"/> Appropriate/Befitting a sacred song <input type="checkbox"/>
Edification?	Edifies the spirit <input type="checkbox"/> Appeals to the flesh <input type="checkbox"/> Mix/in between <input type="checkbox"/>

THE SEPARATION TEST:

Does the song and its composer(s) represent a dangerous bridge for a conservative, fundamental church to CCM and other compromise? “Take us the foxes, **the little foxes**, that spoil the vines: for our vines *have* tender grapes.” (Song 2:15) “A **little leaven** leaveneth the whole lump.” (Gal. 5:9) “Now I beseech you, brethren, **mark** them which cause divisions and offences contrary to **the doctrine which ye have learned**; and **avoid** them.” (Rom. 16:17)

Do the composers have links to blatant, unscriptural errors?	Charismatic Movement <input type="checkbox"/> Ecumenical Movement <input type="checkbox"/> World of Secular Rock and Roll <input type="checkbox"/> New Evangelicalism <input type="checkbox"/> None <input type="checkbox"/>
Do they have strong ties to the world of CCM or is their reputation primarily that of a classical/sacred composer?	Yes <input type="checkbox"/> No <input type="checkbox"/> Unclear <input type="checkbox"/>
Any potential problems with their philosophy of music? Other issues?	
Note: Knowing just where to draw the line in this area can be a challenge to navigate at times. If in doubt, seek counsel from your pastor or a godly Christian who understands the principles of godly music.	Eph 4:11-14 “And he gave some...pastors and teachers; For the perfecting of the saints, for the work of the ministry, for the edifying of the body of Christ: Till we all come in the unity of the faith, and of the knowledge of the Son of God, unto a perfect man, unto the measure of the stature of the fulness of Christ: That we henceforth be no more children, tossed to and fro, and carried about with every wind of doctrine , by the sleight of men, <i>and</i> cunning craftiness, whereby they lie in wait to deceive;”

² Vocal fry is “a way of speaking (singing) in which the voice is very low-pitched and has a characteristic rough or creaking sound.” (Oxford Dictionary)

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<u>Any final thoughts/observations?</u>	
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Conclusion: Remember that good Christian music is built around melody, is an outflow of the filling of the Word and Spirit and its purpose is to edify the saints and exalt the Saviour (Eph. 5:18-19; Col. 3:16-17)