

History of Rock Music

by Dr. Ruben Gonzalez

It is true that we judge a tree by its fruit, and this principle is more than valid when it comes to the phenomenon of rock music. However to properly understand what the effects of rock music are we shall first have a look at its roots so that we can understand why rock music affects us the way it does.

The history of rock music is steeped in the mysterious. This can only be so since its origins can be traced way back to the mysteries of the temple rituals of ancient, pagan Babylon. In fact its origins are purely religious, being an integral part of orgies and devil worship. This entire system of pagan worship, including the music, eventually filtered down into Egypt.

Egypt is where modern historians directly trace the origins of rock music. In fact we know quite a lot about music in Egypt. We know for a fact that it was used to alter the emotions, it was used to create mass hypnosis and especially to incite immorality. We also know what type of rhythms and harmonies were used and we can clearly recognize the elements of rock music. Aristotle writing about the effects of this music says,

"Emotions of any kind are produced by melody and rhythm...music has the power to form character. The manner of its arrangement being so important that the various modes may be distinguished by their effects on character. One for example, working in the direction of melancholy, another of effeminacy; one encouraging abandonment, another self control, another enthusiasm, and so on through the series."

These effects on character we will see in more detail a little later. Plato himself, however, gives us an insight into these effects.

"When modes of music change, the fundamental laws of the state always change with them (for) this spiritual license, finding a home, imperceptibly penetrates into manners and customs; whence, issuing with greater force, it invades contracts between man and man, and from contracts goes on to laws and constitutions, in utter recklessness, ending at last, by an overthrow of all rights, private as well as public."

"From ancient Egypt, it spread to West Africa, including Dahomey and the Congo. A significant dance tradition derived from the Egyptians is found in the western Congo." In fact this dance called the "Danse du ventre" could be mistaken for modern dance in that "the shoulders, buttocks, stomach and breasts are all separately or simultaneously rotated, wagged or otherwise set in motion." (ibid.) In fact a similar dance is the Voodoo, which is also a religion, and its origin is traceable to Dahomey. Music in these African cultures is intricately involved in devil worship, altering the conscious state and inciting sexual orgies. This music subsequently found its way across the Atlantic to America aboard slave ships.

"Enroute to the United States many slaves were taken first to the West Indies, especially Hispaniola; then after a time many were sold in New Orleans. They brought with them their religious and musical heritage. Those from Santo Domingo had retained their ancient Voodoo worship practices and continued them in New Orleans."

"One of the most exotic sights in old New Orleans was the slave dancing that took place in the 'Place Congo'. The slaves' custom of assembling on Sundays and church holy days to dance in public squares must have begun before 1786, for in that year a local ordinance was passed forbidding such dancing until after the close of

religious services."

"The exposure of this African music and dance tradition to the public provided an opportunity for it to influence and be influenced by European musical tradition. The unique rhythmical emphasis of these dances plus many other ingredients and entertainment practices combined to form a music called JAZZ. Authorities agree that work songs from cotton fields, rural and urban blues, banjo styles from minstrel shows, syncopated brass bands and ragtime, all played an important part. Even Voodoo had its influence on jazz." "The syncopation as a primary ingredient of jazz developed as a rhythmic accommodation of the Africans. Syncopation was the nearest and best substitute for the complicated polyrhythms that were an integral part of their musical heritage." It is this syncopation that causes music to "swing".

Jazz, the precursor of modern rock and roll, as we shall see, has a very interesting place in history. The name Jazz comes from the now defunct word jass, which means the sexual act." Jazz to the pagan is a symptom of a glorious release from the bonds of moral restraint. It came from the slums of music; it corrupted taste and manners." In fact jazz music was mainly developed for use in brothels, where each brothel would try to outclass the others by having the best jazz band. Eventually jazz evolved into what we know today as rock and roll, however it lost none of its heritage in its long journey from Babylon to Egypt to America and then to the world; it has simply been repackaged in a different form with the same rhythms and qualities which originated with devil worship, rebellion, and immorality.

"As its name implies, rock and roll was primarily a dance music—the emphasis shifting from blues to rhythm—and it was accepted as a focal point for teenage life, a common bond, an outlet for aggressions, a standard to rally around.... Further, rock and roll has an insistent, powerful impetus—basic backbeat and shuffle rhythms of rhythm and blues which demanded a physical response.. So the harsh, direct syncopation of rock and roll came as a physical manifestation of its content—a challenge to loosen up, to break the old molds of convention and propriety, to express real emotions. The musicians themselves moved and danced as they played, begging the listener to cast off his inhibitions" "Rock songs convey attitudes and ideas about the form of the dance itself, dancing as physical means of self-discovery, rebellion, release." "Its strength (has) always been rooted in the sexual energy of its rhythms; in that sense, the outraged parents who had seen rock as a threat to their children's virtue were right. Rock and roll made you want to move and shake and get physically excited."

We have seen that the roots of rock come directly from the rites of pagan worship. Therefore the use and effects of it are the same today as then. Let us look at some of the effects of rock music.

Scientists tell us that music not only affects our emotions, but it actually causes a multitude of physical reactions in our bodies, such as changes in hormonal levels depending on what type of music it is. Not only does it do this, but certain kinds of music can coerce one to surrender his autonomy and to follow a crowd. "...it is the rhythm that controls the activities of large groups...[It] furnishes a nonverbal persuasion not only to act but to act together." What, though, is it that rock music with its driving rhythms compels us towards? Mike Quattro a well known producer of rock shows tells us. "Rock motivates you internally, gives you a sensual feeling. A girl can be turned on by the music. It releases her inhibitions. The beat of the drum has always been a factor.. A girl realizes her own sexuality through the music."

Columnist Phyllis Schlafly tells of a letter she received from professional musician Jack Staulcup in response to an article she had written deploring the sex rock trend. She wrote in 1978:

"According to Staulcup, a steady diet of rock and roll junk promotes degenerate rebelliousness among teenagers that finds its outlet in drugs, alcohol and illicit sex... Staulcup concludes that rock and roll is the biggest legalized racket this country has ever seen. If we value civilization, we cannot afford to ignore any longer the high correlation between the multibillion dollar hard rock racket and the explosion of drug use and illicit sex among their teenage victims." In 1978, a California music therapist, investigating the effects of rock music on teenagers, administered to 240 school children aged 10 -18 an emotional stability test during which rock was played. The results were then examined by a psychologist who was unaware of the experiment. He concluded that the test had been given in a mental institution.

We can probably best see the effect of rock by listening to what the experts, those who write this very music tell us.

The Beatles say (in the late 60's), "Our music is capable of causing emotional instability, disorganized behavior, rebellion and even revolution."

Spencer Dryden: "Get them while they're young; bend their minds."

Jan Berry: "The throbbing beat of rock provides a vital sexual release for adolescent audience."

Andrew Oldham(recording manager for the rolling stones) says , "Pop music is sex, and you have to hit them in the face with it."

Donnie Brewer of Grand Funk: "We take kids away from their parents and their environment to where the only reality is the rhythm and the beat."

John Denver, says of rock, "Rock music is a greater influence over the souls of men than primitive Christianity."

Johnny Bristol : "Sex is where its at in music... and I like it."

Glenn Frey of The Eagles: "I'm in rock music for the sex and narcotics."

Debbie Harry, lead singer with Blondie: "I've always thought that the main ingredients in rock are sex, really good stage shows and really sassy music, Sex and sass, I think that's where it's at."

John Oates: "Rock 'n' roll is 99% sex."

Chris Stein, lead guitarist with Blondie: "Everybody takes it for granted that rock 'n' roll is synonymous with sex."

Frank Zappa, superstar of Mothers of Invention fame: "Rock music is sex. The big beat matches the body's rhythms."

We could quote many more rock personalities who will tell us exactly the same thing; rock music is sex and rebellion. Don't think for one one minute that we are only talking about hard or heavy rock. The Beatles style of rock today seems very mild, but we have their own witness regarding their music. And don't think that the lyrics are the main factor in these terrible effects of rock music, since any one will tell you that in rock music "The words finally don't matter after all." Dr William J. Schafer tells us that "Rock music is communication without words, regardless of what ideology is inserted into the music." And Professor Frank Garlock says, "The Words only let you know what the music already says...The music is its own message and it can completely change the message of the words." To those who would propose the argument that music in itself is neutral and its the words that make it either moral or immoral, Dr Max Schoen in his book "The Psychology of Music" says, "Music is the most powerful stimulus known among the perceptive senses. The medical, psychiatric and other evidences for the non-neutrality of music is so overwhelming that it frankly amazes me that anyone should

seriously say otherwise."

Scientific evidence about the effects of rock music are just as disturbing. In one article, ("Music to Kill Plants By") we are told that for two years during an experiment all pot plants exposed to rock music died within one month." Evidence floods us regarding the rebellion and immorality that rock incites in the youth, in fact we only need to look at the changes that have taken hold of society since the advent of rock to realize the truthfulness of this. Medical and psychiatric evidence also abounds for the negative of effects of rock music. In fact the current trends in society were well foreseen and warned about during the early years of rock and roll.

Another scientific experiment was recently performed to examine the effects of music on the brain. Two researchers Dr. Schrenckenburg, a neurologist, and Dr. Bird, a physicist, were involved in the experiment. They took 36 mice and divided them at birth into 3 categories © the control group, (H) the harmonic group (those exposed to classical music with synchronized component rhythmic patterns) and (D) the disharmonic group (those exposed to syncopated music [rock]). For two months the (H) and (D) groups were exposed, night and day, to their respective music, maintained at a sound level of 80-85 decibels. The © group was kept in a relatively quiet room at 75 lbs. The environments were in all other ways identical.

After these two months of exposure, 12 mice, 4 from each group, were sacrificed and their brains properly prepared and frozen for latter study and comparison with what would be older mice by the time all had been sacrificed for study.

The other 24 mice were exposed to three weeks of maze "training". Then they were given three weeks of rest during which no testing or maze reinforcement occurred. This was followed by a three-week post latency period during which the mice were retested to establish the degree of learning and retention. Throughout this process, behavior changes and discrepancies were carefully noted. At the completion of the maze training, these 24 mice were sacrificed and their brains studied, along with the previous 12. The results of this were that the © and (H) groups were very similar and no significant differences appeared. The (D) group showed the following changes

- Excess branching of the Neuronal Dendrites
- significant increases in mRNA
- Significant decreases in learning retention or memory
- Hyperactivity
- Aggression, (some of the mice resorted to cannibalism)
- Inattentiveness

This clearly indicates that the rhythms common to rock music cause brain nerve damage and behavior degradation.

In another interesting study the motor pulses produced by the brain to different musical stimuli were measured. The range of music included rock, blues, classical and ethnic samples. It was found that especially when rock music and jazz were played the motor pulses produced were the same as those produced normally by the brain during sexual arousal. The qualities of experience and mental energies displayed overt sexual qualities. Some of the ethnic music, also displayed these qualities mingled with aggressiveness.

When we see the origins and purpose and rock music we can not but agree with its scientifically proven effects. The rise in violence, immorality, drug use, rebellion, disregard for authority, increasing generation gap. The increase in suicides, murders,

teenage pregnancy. All these are proof of the effects of this music, and yet we convince ourselves that there is nothing wrong with it. Rock music has been specifically engineered to break up families and to ruin society. Not only does it destroy everything that is respectable and good but it also physically destroys those exposed to it, it drives them insane, makes them emotionally unstable and causes brain damage. The main factors of rock responsible for this are the very things that make it so appealing: the syncopation, the polyrhythms and the dissonances, which themselves cause a rhythmic effect known as 'beating'. The brains power of association also heightens the effect of rock music since every time you hear a rhythm, irrelevant of the present conditions, the mind will immediately dwell on what was associated with that rhythm the first time it was heard. This is imagery is generally Satanic, immoral or generally unsuitable for Christians.

How can something so evil so perverse be brought into the church. We think that we can somehow baptize rock music and make it acceptable. How can music which we know will strengthen the carnal passions be brought into the church and be used by it? How is it that we won't drink coffee because it harms us yet we listen to music which depraves and destroys in us not only our bodies, but the desire for everything pure and holy? How is it that we allow paganism a place on the rostrum, and feast our souls on sex. The music we hear becomes an experience for which we are accountable. Why do we lust after that which we know is completely evil, whose fruit we already know, even if it is not immediately evident? We have seen from science and history, and sociology and neurology, and psychiatry, the very nature of the phenomenon called rock music. We would do well to avoid it so that we do not become addicted by it. Or have we have already been burnt to the point where we no longer feel the pain?

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DEMON POSSESSION AND MUSIC

Dr. Juanita McElwain

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

The devil and his angels have been present in the earth ever since that time. Evidence of their presence and activity may be found throughout the entire history of the Bible, particularly during the time when Christ was on earth, where we find numerous accounts of Christ casting demons out of people. Their activity has not only continued to our day but has intensified. "Woe to the inhabitants of the earth and of the sea! for the devil is come down unto you, having great wrath, because he knoweth that he hath but a short time." Revelation 12:12.

"Be sober, be vigilant; because your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour." I Peter 5:8.

Which Spirit Possesses You?

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

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

Spirit Possession and the Mind

However, if one submits to the suggestions of an evil spirit, possession by that evil spirit will take place. It is reasonable to think that the mechanism, designed by God for communication with the Holy Spirit, may be taken over by evil spirits. William Sargant, a British psychiatrist, studied extensively the work of witch doctors, voodoo priests, and faith healers. He compared their methods with hypnotic trances and rock music festivals. Specifically, attention is diverted and fatigue sets in. Eager anticipation and high expectation of ecstasy also play a role. Individual will power is weakened. (See William Sargant, *The Mind Possessed: a Physiology of Possession, Mysticism and Faith Healing*, Harper & Row, NY, 1974.)

T. E. Wade examines transcendental meditation, hypnosis, glossolalia, and spiritism in connection with possession. He concludes: "It is my personal conviction that the normal human brain is capable of experiencing the functional relation to the Holy Spirit by a mechanism which is misused to achieve hypnotic trance. . . . This mechanism may be surrendered to the control of an evil spirit as occurs in voodoo spirit possession; or a human hypnotist may intrude into the relationship when he casts a spell over his subject." T. E. Wade, *Spirit Possession*, Gazelle Publications, Auburn, CA, 1991, 47.

Ellen White strongly opposed the use of hypnotism: "The theory of mind controlling mind was originated by Satan. . . . It opens a door through which Satan will enter to take possession both of the mind that is given up to be controlled. . . and of the mind that controls." *The Ministry of Healing*, 243.

Spirit Possession and Music

Having established that spirit possession does take place, the possibility of the role of music in possession may be examined. Satan has always been highly involved with music, beginning in heaven. "Satan had led the heavenly choir." *The Story of Redemption*, 25. This suggests that Satan is the most intelligent being regarding music in our world. He knows how to make the best use of it to achieve his ends. He does things with music that seem strange and even impossible.

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

Music Beats

Much has been said and written by many people about the harmfulness of the beats in rock music. One of the most important reasons it is harmful is because it calls the demons. This use of music goes way back in African history. It is also found in Indian history. The author has, in her possession, tapes of songs to the oldest known, original gods of India. These come from Tamil in the southern part of India and go back to the early time of Indian history. From these countries, and particularly from Africa, the music and religion spread in the world because of the dispersion of people in slavery. Even though slaves, people preserved their loyalty to their religion through whatever means they could. There are three main religions which are still extant which grew out of this dispersion. In Haiti, it is called Voodoo. In Cuba, it is called Santeria, and in Brazil, it is called Candomble. In each of these religions, as in African and Indian religions specific rhythms are used to call specific gods. This is the purpose of the rituals performed. Drums are played, there is dancing. A certain rhythm is played, depending on which god is desired, and that god comes and possesses individuals. The same exact rhythms are used in each of the three religions named above, in African and Indian music, in rock music and in music used in meetings of faith healers. It seems as though the god is willing to come whenever called by anyone. Does the god come to celebration churches when the god's rhythm is played in Christian rock music, even though the people present do not realize that they are calling a god? There is quite a strong consensus that the god

does come.

The story is told of a family where the husband liked very much to listen to Christian music radio stations (country gospel and contemporary Christian). His wife, however, did not appreciate this music, so she banned her husband with the music to a bedroom with a closed door. As time went on, strange things occurred in their house. There were odd noises, and things moved unexpectedly. When she learned that the beat in rock music calls the demons, she said, "That is the answer. My husband's music is calling the spirits into our house."

So they determined to stop the music, and immediately the strange occurrences also stopped. They did not know that they were calling gods into their house.

Ritual Songs

Music is a necessary part of the rituals, a primary purpose of which is to accomplish a state of possession by one or more of the gods.

The role of the drums is to call the gods and thus bring on spirit possession, which is the ultimate purpose of most rituals. Drums are usually played in a battery of three. The largest drum is played by the master drummer and is the most important, because it is specific in spirit possession. Specific rhythms correspond to specific gods.

It is the rhythm identified with each god that is a primary instrument in summoning him and no worship of the gods is possible without the rhythms that call and speak for the god. (See Harold Courlander, *A Treasury of Afro-American Folklore*, Crown Publishers, Inc., NY, 1976.)

The drums have the primary religious function of calling the gods, and thus of bringing on spirit possession. (See G. Behague, "Patterns of Candomble Music Performance: an Afro- Brazilian Religious Setting," *Performance Practice Ethnomusicological Perspectives*, Greenwood Press, CT, 1984, 231.)

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

Altered State of Consciousness

The other main stream technique, in which the devil uses music to bring about spirit possession, is that of the altered state of consciousness. "Thoughts naturally flit across the mind, and considering an idea generally brings up related thoughts.

Occultists teach that, by visualization and concentration, this natural flow of thoughts can be interrupted. As this occurs, subjects slip into an altered state of consciousness which we have identified as the corridor of the mind." Wade, op. cit., 74,75. This is called by various names such as illumination, enlightenment, trance, tuning in, and hypnotism. Wade further states: "Any type of concentration on sensual stimulation may alter consciousness. Music with a strong rhythm, or concentration on the relaxation of different parts of the body, can induce it. The apparently innocent concentration on a mental image of Jesus standing in your favorite spot can bring the same effect." Ibid.

Before proceeding, it is important to understand the ways in which music facilitates an altered state of consciousness. One important element of the process is called entrainment. In 1665, the Dutch scientist Huygens noticed that if two clocks were placed next to each other, they would soon begin ticking synchronously and so was

discovered the Law of Entrainment. Rhythms in close proximity will entrain. Because of entrainment, music is often used beneficially to control heart rate and other rhythms in the body. Since this is true, it is also possible to use the rhythm of sound to control the rhythm of brainwaves. Neuro-chemical cortical brain activity may be measured. A set of descriptors has been developed and identified as Beta, Alpha, Theta and Delta.

Beta is predominantly present when the individual is attending to a task, particularly such a task as mathematics. This is also the state of the brain during critical thinking. When Alpha is predominant, the individual is in a relaxed state. There are some claims that hypnotism takes place in higher levels of Alpha. One description is alert relaxation. The Theta condition is extremely relaxed. Meditation conditions could take place here. Lower levels might include approaching sleep. Delta is the sleep condition. It is an extremely low level of brain activity.

Neurons are constantly firing at various rates all over the brain, but one of these levels may be predominant at any given time under given circumstances. Brain waves are vibrations measured in Hertz (Hz), or cycles per second.

Vibrations

Music is also vibration, which is measured in cycles per second or Hertz, which determines frequency or pitch.

Another element, which the devil employs in his arsenal, is that of difference tones. This is a phenomena commonly explained in psychology of music texts whereby a phantom tone is heard. Under certain conditions, when two tones are sounded simultaneously, a tone equal to the difference in Hz (cycles per seconds) between the two tones may be heard even though it is not being played. If tones of 100 Hz and 106 Hz were sounded, a phantom tone of 6 Hz might be heard. Or if a C and a G above it were played simultaneously, the C an octave lower might be heard.

To combine these three (entrainment, difference tones and brainwaves), consider the following: notes producing difference tones of very low or small frequency could be played and embedded just below the audible sound of the music. When the listener hears the music the embedded difference tones (although inaudible to him) will entrain with the listener's brainwaves, thus controlling them or causing them to match the difference tones. Without realizing what is happening to him, the listener's brain waves may be led to an Alpha, Theta, or Delta state according to the whim of the controller. Some believe that the devil has been using techniques such as these since the beginning of the world and is still using them.

It has been suggested that control by the use of musical effects was used by the Sumerians: "The Sumerians ruled that land [Babylon] from about 3500 BC to 2000 BC when hegemony [leadership] then passed to the Semitic Babylonians who took over their culture. . . . That culture included cuneiform writing, a sexagesimal system of mathematics (based on 60 instead of 10), a pantheon of deities, a considerable literature, and a fund of musical instruments important enough to be classed among the divine principles. . . . And it is the Babylonian development of the greatest system of musical ritual in any ancient religion which makes it imperative that we not neglect possible associations between her mathematics, her music, and her religion." Ernest McClain, *The Myth of Invariance, the Origin if the Gods, Mathematics and Music From the Rg Veda to Plata*, Nicholas-Hays, Inc., York Beach, MA, 1984, 130, 131.

Music and Babylon

In ancient Babylon, there is the example of instruments used to signal the people to worship the golden image. "That at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of music, ye fall down and worship the

golden image that Nebuchadnezzar the king hath set up." Daniel 3:5. It seems reasonable to think that the instruments served more of a purpose than just a signal. Mrs. White says, "The appointed day came, and at the sound of entrancing music the vast company 'fell down and worshiped the golden image.'" Christ Triumphant, 177- Speaking further of this, she says, "Force is the last resort of every false religion. At first it tries attraction, as the king of Babylon tried the power of music and outward show." "Ellen G. White Comments," Seventh-day Adventist Bible Commentary, vol. 7,976.

"The ancients knew how to use music to elicit a mystical experience. . . . Everything remains on the level of the emotions and the nervous system. Even today, thanks to the media, we can witness the effect of music on the masses. Singers and musicians exercise tremendous power over crowds of adoring fans. We no longer need lyrics or a coherent message to convince others. The phenomenon has even invaded religious communities. In reaction to the cerebral fridity of traditional services, certain denominations have fallen into the other extreme. They spoon-feed and wash down the message by the continuous purring of background music. Believers, transported by the spirit, shout and cry out in delirious enthusiasm.

Such an approach considers reflection unnecessary and outdated. It only smiles at absolute judgments. This episode in the book of Daniel warns us against a strictly emotional religion. Emotions can be a part of the religious experience only when united with reflection and thought. Adoration must involve the whole being, and to neglect one aspect could lead to bowing before an idol. Likewise, in the plain of Dura, the preachers of Babel do not waste time in dry demonstrations or arguments. Music suffices to trigger adoration, and its adherents live strictly in the present. Several times the passage explicitly stresses the dimension of the present." Jacques B. Doukhan, Secrets of Daniel, Review and Herald Publishing, Hagerstown, MD, 2000, 48, 49.

Goddess Worship

A large part of goddess worship was the use of the hand drum to call the spirits. Tibetan bells, or Tin-Ssha's, have been used in Buddhist meditation practice for many centuries. The two bells, which are rung together, are slightly out of tune with each other. The difference tones between them lie somewhere between four and eight cycles per second. This is exactly in the range of the brain waves created during meditation and helps shift the brain to these frequencies. Tibetan bells are experiencing popularity in western culture at the present time. (See Don Campbell, Music Physician for Times to Come, Quest Books, Wheaton, IL, 1991, 228, 229.)

All this leads to the present. Twentieth-century people discovered an ancient usage of difference tones and entrainment and successfully used them to produce an altered state of consciousness.

A man named Monroe first discovered the use of specific frequencies to entrain the brain. He discovered that certain frequencies, which were in the same spectrum as brain waves, could produce entrainment of brain waves. These are too low for the human ear to hear, but by using higher sounds he could produce difference tones. "If the frequencies of two sound sources are applied separately, one to each ear, an Abinaural beat frequency is created. As explained above this is not an actual sound, but only a frequency difference between two actual sounds. The sound is heard within the brain itself, the binaural beat frequency is created by both brain hemispheres working simultaneously. The entrainment or frequency following response did not take place only in the area of the brain responsible for hearing, or only in the left or right hemispheres: the entire brain resonated, the waveforms of both hemispheres becoming identical in frequency, . . ." thus achieving an altered state of consciousness. Campbell, op. cit.

Subliminal Programming

There is a phenomenon in meditation techniques. The music on meditation tapes use two technologies: sound phasing and subliminal programming.

The subliminals use such messages as: I am one. I am love. I am peace. I am the source of my experience. I am existence. . . consciousness. . . ecstasy. . . peace. These are mantras that have come down through the centuries, which make up a very holistic program of non -dual, I -Consciousness.

Sound phasing is defined as "a vibrate sound, a tone that contains two tones, the top and bottom of the vibration. Phasing is the interval between the tones. The sound we call the interval is heard only in the brain. Your brain creates that sound from the two tones." Patrick Harbula, *Sounds of Transformation: A talk with Brother Charles, Meditation*, 2(4),1987,20-29. This, of course, is difference tones.

Guarding the Mind

Tone wave generators have been built which can insert any difference tones in desired musical carriers. They are called binaural tone generators. They are available for anybody to purchase and are very easy to use. This means that this technique which can open the mind to demon possession is readily available to any that choose to use it. It is to be found in videotapes, cassette tapes, etc., which are being used.

The only protection available to counteract these wiles of Satan is found in Isaiah 26:20, which speaks about the present days: "Come, my people, enter thou into thy chambers, and shut thy doors about thee: hide thyself as it were for a little moment, until the indignation be overpast."

"The darkest hour of the church's struggle with the powers of evil is that which immediately precedes the day of her final deliverance. But none who trust in God need fear. . . ." Prophets and Kings, 725.

Worship and Music

By Dr. Juanita McElwain

Worship, music and counterfeits. A definition of terms may prove useful to assure that all readers understand these words in the same way.

For purposes of this article, music is a gift of God. It is a wonderful gift, because He has given us a part of Himself. Everybody knows that God is love. And God gives us that love. What about music? In Exodus 15:2 and Isaiah 12:2 it says, "The Lord is my strength and song." God Himself is my song, and He gives me music.

Everybody has their own ideas concerning worship, but a definition can be helpful. R. C. Leonard provides one: "Worship is the central focus of a vital Christian faith, and the most distinctive activity of the church of Jesus Christ. The biblical words translated 'worship' (Hebrew *shachah*, Greek *proskuneo*) mean, literally, to bow down or bend the knee. Such was the ancient gesture of

honor to a sovereign and superior authority. To worship is to offer the oath of covenant loyalty to the Great King, and to affirm our faithfulness as His servants. For this reason, the worship of God, through Jesus Christ, lies at the heart of all Christian expression." R. C. Leonard, *Worship in the Church*, January 1997, <http://members.aol.com./laudemont/witec.hum>. (April 15, 2001).

Now, consider counterfeits. One popular definition is that a counterfeit is a cheap imitation of the real thing. It is cheap, and it is an imitation. Whenever there is something important that comes from God, Satan has to counterfeit it. So if you notice a counterfeit, it is a good idea to look at the real thing, because it must be very important for Satan to bother counterfeiting it. Do counterfeits look nice? Do they sound nice? Certainly! They are glittery and beautiful and meant to attract. Counterfeits are not good things to have, because they are not worth much and can even be dangerous. You do not want to be found using counterfeit money, do you?

True Worship

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

Look at the Three Angels' Messages in Revelation 14:6–12, and read them through. In the first message, verse 7, the angel says, "Fear God, and give glory to Him; for the hour of His judgment is come: and worship Him that made heaven, and earth, and the sea, and the fountains of waters." There is that word—worship. We are commanded to worship, and who is to be the object of our worship? The Creator God. That is very plain. We are commanded to worship the One and only true God, the One Who, down through history, has repeated His covenant with us to be our God and to claim us as His people. This is the first big message for us.

The second and third messages tell us that there is someone we are commanded not to worship—the beast. The scope of this article does not include identifying the beast, but the angels' messages tell us the consequences of worshiping the beast—nothing but bad things, horrifying things. The end of that message gives the identifying marks of those who worship the true God—they keep the commandments of God and have the faith of Jesus.

It is reasonable to say that all of these identifying marks and commands lead to the conclusion that the worship of God is the true worship and the *only* true worship. Also, the worship of the beast is the false, or counterfeit, worship. Everything that goes with the worship of the beast is false or counterfeit worship. Some of the things this involves include the false sabbath and the false music. Although many other things could be included, the emphasis of this article is music, true God-based music and false, counterfeit music.

Where Does Music Come In?

Some may ask, Can you prove that music is a part of worship? There have been many people, throughout history, who have said that instrumental music should not be used. John Calvin, for example, claimed that the instrumental music used in the Old Testament times was meant for people who were tender and like children. "But in New Testament times Christ has come and the church has reached full age, it would only bury the light of the gospel should we introduce the shadows of a departed dispensation." John L. Girardeau, *Instrumental Music in the Public Worship of the Church*, New Covenant Publication Society, Havertown, PA., 1983, 63, 64.

What about music in worship in the last days, in the setting of the Three Angels' Messages? Consider the following statements:

"As a part of religious service, singing is as much an act of worship as is prayer. Indeed, many a song is prayer." *Education*, 168. Many other quotations could be cited which include instrumental music.

"Singing is just as much the worship of God in a religious meeting as speaking. . . ." *Selected Messages*, Book 3, 333.

According to Mrs. White, music in worship includes speaking, prayer, and singing. Each of these aspects of music may be true worship or counterfeit worship. So music is an important part of worship, making it an important part of the Third Angel's Message and what God wants from us in these last days. It does matter what our music is like. It shows our allegiance to God and our acceptance of His covenant, or it shows our allegiance to the beast. God does not accept any counterfeit in His worship.

The Roles of Music in Worship

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

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

2. Music creates unity and harmony. People feel and think together because of the music. It is a kind of group entrainment. (That word is not entertainment.) What is entrainment? Scientists have discovered that when two rhythms are placed adjacent to each other they lock into each other and become the same rhythm. They first discovered this with pendulum clocks—back in the 1600s. If the clocks were close together, the pendulums would start swinging the same. Since then we have learned that we can control all kinds of body rhythms with music. Just play the music with the speed or vibration you want, and you can slow down or accelerate the heart rate, or any of the other rhythms in the body, including brain waves.

If you play fast, jazzy rhythms at the beginning of church, your whole body gears up to the same thing. Scientists have found ways to eject rhythms of whatever tempo they want, add certain tones into musical recordings, and nobody knows they are there, but their brains accept them and respond accordingly, maybe even slowing them down enough to become like zombies. One danger of this is that Satan can use his counterfeit in accompaniment tapes that vocalists buy, and nobody ever knows the difference. Recent research shows that group entrainment may take place. One study showed that, in a university class, the brain waves of the students entrained with those of the professor. This has serious implications for those who are using NLP (Neuro-Linguistic Programming) to control others. "While preaching, praying, or conversing, some professed Adventists who had rejected present truth used mesmerism to gain adherents, and the people would rejoice in this influence, for they thought it was the Holy Ghost." *Early Writings*, 44. Now the scientists are showing us it can really happen. Do not think it is foolish imagination. Satan is using his false, counterfeit worship and the music in it to control people's minds. This fact makes it extremely important that we do not use Satan's music in worship, and certainly not anywhere else either.

3. Music creates a kind of people. You are what you eat; you are what you see; you are what you hear. You are the kind of music to which you listen.

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

5. Most important of all, music is an act of worship. This places it as a significant part of true worship, which then makes it an important part of the Three Angels' Messages.

Praise Ye the Lord

What difference does it make what music we have in our worship services? If music is basically entertainment, why do we have music in worship at all? Many people have said that music is just a matter of preference. In other words, just choose what you like. The problem is there is a big difference. And it all goes back to God's music for God's worship and Satan's music (counterfeit) for Satan's worship.

A search of the Bible will reveal not only what God wants us to sing about but also how He wants us to sing. If music is an important part of the worship of God, He must have given us some instruction about it.

The thing mentioned more often than anything else is praise. "Praise ye the Lord. . . . Let them sing praises unto Him with the timbrel and harp." Psalm 149:1, 3. "Praise ye the Lord: for it is good to sing praises unto our God; for it is pleasant; and praise is comely." Psalm 147:1.

Offer Thanksgiving for His Goodness

The thing mentioned most frequently after praise is thanksgiving. "It is a good thing to give thanks unto the Lord, and to sing praises unto Thy name, O most High." Psalm 92:1. Does God get tired of hearing us thank Him? No, He does not.

We should use joyful songs. "Make a joyful noise unto God, all ye lands: Sing forth the honour of His name: make His praise glorious." Psalm 66:1, 2. "O let the nations be glad and sing for joy." Psalm 67:4.

What Should Our Music Include?

Majesty—"They shall lift up their voice, they shall sing for the majesty of the Lord. . . ." Isaiah 24:14.

God's Righteousness—"They shall abundantly utter the memory of Thy great goodness, and shall sing of Thy righteousness." Psalm 145:7.

God's Power—"Be Thou exalted, Lord, in Thine own strength: so will we sing and praise Thy power." Psalm 21:13.

God's Mercy and Judgment—"I will sing of mercy and judgment: unto Thee, O Lord, will I sing." Psalm 101:1.

To God's Name—"So will I sing praise unto Thy name for ever, that I may daily perform my vows." Psalm 61:8.

Other verses give us the following: To the glory of God, God's goodness, Ways of the Lord, Science of Salvation, Psalms, Holy songs, Words of the Law, Prophecy, Songs of Triumph and Victory, Faith and Holy Cheer, Hope and Trust. And the final song for the future: the Song of Deliverance.

Music of the Word

It seems that God has given us plenty to sing about without resorting to the devil's counterfeit songs about our own selves and our own feelings. It would be a good idea if we would try to practice now for the music of heaven.

I have a dream that some might like to share with me. Imagine a few Seventh-day Adventist churches here and there who keep the commandments of God and have the faith of Jesus and are doing all they can to avoid the devil's counterfeit music, becoming serious about their music being God's music. Even a church or two could start it. What if these churches started making the music of their church Seventh-day Adventist music? How, you ask, could you do that? Well, there is the previous list that God gave us. With that, suppose we sing songs about the Three Angels' Messages, about Christ's Second Coming, about the Sabbath, about the state of the dead, about the sanctuary, about the Spirit of Prophecy—the pillars of our faith. That is just a start. There are plenty of songs in our hymnal that we already know and more good songs that we could learn.

For example, do you know the song about the judgment, "Christ the Lord, All Power Possessing," found on page 415 in the new hymnal? The first verse is about Christ ascending to heaven; the second verse pictures the judgment; the third verse is about Christ coming back. The tune is an exciting, vigorous tune, and the song is well worth some effort to learn. After searching out all of the wonderful songs that truly tell of our own Seventh-day Adventist beliefs, we need to think about the words as we sing them and breathe new life into them. Our whole church will become invigorated!

Words with Meaning

Where Mrs. White wrote that song is an act of worship and song is prayer, she continues as follows: "If the child is taught to realize this, he will think more of the meaning of the words he sings and will be more susceptible to their power." *Education*, 168. The older ones among us are not too old to learn the same lesson.

Are you and your church singing God's music in your worship services, or is the devil's counterfeit music sneaking in among you? Is your music preparing you for heaven?

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