



YOU MAKE THE CALL!

Current Musical Styles and Scripture

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Rev. David A. Warren, Music Pastor

Grace Baptist Church

6401 West River Road, Muncie, IN 47304

(765) 288-9569

gbc.music.min@gmail.com

TABLE OF CONTENTS

INTRODUCTION.....	3
Mainstream ('Secular') Rock	3
Christian Rock (CCM).....	3
Some Common Arguments for CCM.....	4
DOCUMENTATION	5
The Inherent Fleshliness of Rock Music.....	5
The Non-Neutrality of Music.....	21
The Fleshly Association of Rock Music	37
Concurring Views of CCM	44
CCM on Itself.....	54
Dance: A Fleshly Response	60
Current Country Music.....	63
Jazz.....	65
New Age Music.....	67
BIBLE PRINCIPLES OF CHRISTIAN LIFE AND MINISTRY.....	69
MISCELLANEOUS.....	73
Definition and Characteristics of an Addiction.....	73
Tests for Sacred Music	74
How to Know Right from Wrong.....	74
Comparing Values and Goals.....	76
Comparing Fruit (flesh-vs.-Spirit chart).....	77
The World on Its Music (quote summary)	78
ROCK'S THUMBPRINT: The Backbeat	79

INTRODUCTION

This section is a sketch of the steps I went through to come to my conclusions about music. It may seem cut-and-dried now, but it is the product of months of the kind of study and prayer that stems from personal uncertainty. As a young man about to enter fulltime music ministry, I was determined to adopt whatever styles I found to be legitimate, even if it meant losing longtime friends. I also suspected that God has a definite view of today's musical styles—that they are either acceptable to Him or not. I discovered that to be the case. A question of personal taste? Yes, God's. No one else's—mine included—can possibly matter.

When presenting this to a group, I first establish: With your music, as with any issue, you should look at the Bible, look at the question, see how they line up, and adjust your life accordingly. God requires you to know the “rulebook,” look at the “play,” and “make the call.” (See the section “Bible Principles of Christian Life and Ministry.”)

MAINSTREAM ('SECULAR') ROCK

1. **The words are fleshly.** Not much of a case needs to be made here. Even when a rocker sings about “love” he means lust—“I love me. I want you.” (Love seeks to **give** and lust to **get**—each for nothing in return.)
2. **The performers are fleshly**—they make an issue of their wickedness and rebellion. A quick snapshot:
 - a. **David Lee Roth** called himself the “recreation director of the immoral majority” (*USA TODAY*, 11/16/84).
 - b. Madonna: “The...singers and entertainers I know are emotional cripples. Really healthy people aren't in this business, let's face it” (MTV interview; *Campus Journal*, Radio Bible Class, 11/91).
 - c. *Time*, 11/9/92: Rolling Stone Keith Richards “has...long been rock's paragon of **advanced dissipation**.”
3. The primary problem: **The music is fleshly.** (In the Miscellaneous section “Rock's Thumbprint” and “The Backbeat Diagrammed” are provided to demonstrate rock's distinguishing fundamental ingredient—the backbeat—a negative of the traditional accent of music. The backbeat may be a simple clap or a deafening crash, but music is not “rock” without it.) When I look at this music I observe:
 - a. **What it does to me** (purely subjective). I personally sense a fleshly response to rock. I don't know why this reverse accent pushes my carnal buttons, but I'm sure that it does. (My objection to rock music is not based on preference. I've always found rock music extremely appealing. My personal taste votes **for** the music, not against it.)
 - b. **What it does to others** (objectively again). I see everyone else respond the way I feel like responding. The rock dance floor is only a notch or two above a public orgy.
 - c. **What others** (especially professionals—rock performers, producers, reviewers, historians, music therapists, and sociologists) **say about it**. Whether they love it, hate it, or don't care either way, the world itself universally testifies that the music of rock is **inherently** fleshly. (See documentation.)

CHRISTIAN ('SACRED') ROCK or CCM (Contemporary Christian Music)

1. **The words** range widely from Bible texts to blasphemy. For the sake of argument, let's say all CCM lyrics are fine.
2. **The performers use fleshly methods**, have fleshly benchmarks (published hit charts, awards based on sales), and are celebrated almost solely for their “hot” entertainer or “star” status. Many take on current advertising's hard, cold-as-ice, “I'm-stoned-on-sin” look. Incidentally, one practical test for fleshly-or-spiritual(?)

appearance: If I saw these guys coming toward me in a dark alley would I feel a) relieved, or b) scared to death?

3. The primary problem: **the music is fleshly** (identical to mainstream rock). This, by itself, disqualifies CCM as a medium for spiritual truth. All music has a morality of its own, and the world's description of rock tells us it's fleshly. Christians trying to justify CCM form the **only** group in human history to claim that music is amoral—neutral, without positive or negative impact of its own. (See documentation.)
4. **The association or social context of the music**—the long-established rock culture—**is fleshly**. Again, this alone should rule out its use to promote God's message. Whatever one thinks of the music itself, it cannot be denied that rock also carries a truckload of accompanying "baggage" in the form of rebellion, sex, drugs, etc., that is difficult to ignore.

Many claim that "association" is a weak argument, yet few of those would name a newborn daughter "Delilah." Can you imagine a Hitler Memorial Holocaust Museum? "Christian Rock"—Christian Anti-Christianity, Spiritual Fleshliness, Moral Immorality—is no less absurd.

We reject neutral associations if they are inappropriate or distracting. (For example, most Christians would be offended to hear Isaiah 53 read aloud in a Donald Duck voice.) How then can we justify using something with a **profoundly negative** image?

Lastly, when it comes to the gospel, how can the range of "appropriateness" be anything other than narrow? How many ways can you effectively, fittingly communicate God's truth? As with "I love you," **how** you say it is as important as **what** you say. There are few ways to say it convincingly.

SOME COMMON ARGUMENTS FOR CCM

"I like it." Any sin could be justified by this argument. Beyond that, "what's not to like" about CCM? The words appeal to the Christian's new nature, the music to his old.

"It blesses me and others." In Numbers 20, God graciously blessed needy people in spite of disobedience "on the platform," but Moses was severely judged because of his method. The "It works, doesn't it?" position validates nothing. Franky Schaeffer has said about methods in general, "The excuse that 'sometimes people are saved' is no excuse at all. People have been saved in concentration camps because God can bring good from evil, but this does not justify the evil." —*Addicted to Mediocrity* (Good News Publishers, 1981).

"The performers are sincere Christians." This often may be true, but sincerity relates to **why** we do, not **what** we do. "Am I **meaning** well?" is far different from "Am I **doing** well?" Both motives and actions must be right for God to be pleased. Heartfelt belief in a false religion makes it no less a lie. Someone has said, "Believing it doesn't make it true, unless God also believes it." Many people sincerely do right things, many sincerely do wrong. Others may take on "a form of godliness," while denying its power (2 Tim. 3:5).

"So many Christians think it's okay." In the world that crucified God Himself, you can never count heads to see which position is right. Open your Bible, let your finger fall, and you're likely to find the majority of God's own people doing the wrong thing. "There is a way that **seems right** to a man, but its end is the way of death," (Prov. 14:12).

DOCUMENTATION

This information was compiled solely for reference. While the amount of material makes a thorough reading difficult, it may serve to answer some who say that a position against CCM is isolated and unfounded. (Bold-type emphases are mine. All other emphases appear as originally published.)

THE INHERENT FLESHLINESS OF ROCK MUSIC

The following comments refer to the music itself—rhythm (backbeat), instrumental and vocal styles, etc. When the world describes its music, it uses fleshly terms. This is rock—the music of mainstream pop, current country, and CCM (Contemporary Christian Music). If any of these statements is true, CCM uses the flesh to promote the Spirit.

The Senate hearing on dirty-word rock should have found that **the obscenity didn't start with the words but with the music.**

—USA TODAY, 11 October 1985.

If today's establishment knew what today's popular music is really saying—**not what the words are saying, but what the music is saying**—they wouldn't just turn thumbs down on it. They'd ban it, they'd smash all the records and they'd arrest anyone who tried to play it.

—Cheetah magazine (circa 1970)

The counterculture [the predominant youth culture of the '60s and '70s manifested by a free-love, pro-drugs, and anti-authority lifestyle] sprang more than anything else from rock 'n' roll music. The shattering, obliterating volume...amounted to a new form of violence...coupled with the **anarchic, brute-sexual rhythm** and lyrics of rock 'n' roll music.

—Timothy Tyler, "Out of Tune and Lost in the Counterculture," *Time*, 22 February 1971, pp. 15–16.

The less sophisticated (but no less **Body-based** [than jazz]) popular music of urban Negroes—which was known as Rhythm and Blues before the whites appropriated and distilled it into...Rock 'n' Roll—is the basic ingredient, the core, of the gaudy, cacophonous hymns with which the Beatles of Liverpool drive their hordes of...fans into catatonia and hysteria. For Beatle fans...the effect of these **potent, erotic rhythms** is electric. Into this music, the Negro projected...a **powerful sensuality**, his pain and lust, his love and his hate, his ambition and his despair. The Negro projected into his music his very Body. The Beatles, the four long-haired lads from Liverpool, are offering up as their gift the Negro's Body, and in so doing **establish a rhythmic connection between the listener's own Mind and Body.**

—Eldridge Cleaver, Minister of Information, Black Panther Party, in *Soul on Ice*, 1968.

[Rock and roll is] "**f***-you**" music.

—Led Zeppelin lead guitarist Jimmy Page; *Circus*, 23 June 1977, p. 35.

It's subliminal [a subconscious urge]. **I'm a slave to the rhythm.**

—Michael Jackson to Oprah Winfrey regarding his **crotch-grabbing** in concert; *USA TODAY*, 11 February 1993, p. 1A.

"Speak Low," just has piano, drums and bass, and **a beat, which makes it more sensual.**

—Michael Crawford, referring to a cut from his album *A Touch of Music in the Night*; *USA TODAY*, 3 November 1993, p. 2D.

Our music is capable of causing emotional instability, disorganized behavior, rebellion and even revolution.

—The Beatles; Lowell Hart, *Satan's Music Exposed* (Huntingdon Valley, Pa.: Salem Kirban, Inc., 1981), p. 97.

It is **the rhythm** of rock that carries its psychic message....

—Author Jeremy Larnier; Hart, p. 136.

We take the kids away from their parents and their environment to where **the only reality is the rhythm and the beat**.

—Donnie Brewer, drummer, Grand Funk; Hart, p. 102.

It's twos and fours, **it's f***ing**.

—Steven Tyler of Aerosmith in *Hole in Our Soul* (The University of Chicago Press, 1994)

In the 1950s rock and roll picked up **the driving beat** of rhythm and blues...and **intensified it with a sexual urgency** that drove fans (and parents) into hysteria.

—Barbara Anne Scarantino [**consultant and music therapist; recommends popular forms of music as being therapeutic**], *Music Power: Creative Living Through the Joys of Music* (New York: Dodd, Mead & Company, 1987), p. 12.

Rhythm moves “in time” and becomes largely a physical stimulus, while melody moves “in space” and appeals more to our emotions.... Back at least as far as the Stone Age, man discovered that his emotions and his body could be stimulated by the beat of a drum. He could be excited to war, **aroused sexually**, and put into hypnotic trances by an insistent, incessant rhythm. Obviously, little has changed through the centuries. **Today, similar effects are achieved through the monotony of pop music beats....**

—Scarantino, p. 19.

...While most other music forms are not addictive, rock music is, and many people insist that they can't “get up” to anything but rock music. This is probably so. **Rock is addictive because the drumbeat...overshadows the melody and lyrics and other instruments. We become hypnotized and caught up in this urgent rhythm, and it becomes “natural” to us** even though it is out of sync with our natural body rhythms. While we are undergoing this music-induced stress, the flow of adrenaline is heavy and, as with any “drug,” we can get hooked on this excitement and become adrenaline junkies. But eventually this stress takes its toll.

—Scarantino, p. 34.

The **heavy percussion instruments**, such as the bass drum, **influence our emotions by arousing our base passions**. And the sound vibration of **the electric bass guitar**, with its very low frequency levels powerfully amplified, **acts as a sexual stimulus because it resonates right at the “crucial point” between the thighs. The drum and the bass guitar combined offer a musical aphrodisiac** [that which arouses sexual desire] that has popularized popular music more than any other element.

—Scarantino, p. 39.

When you're in a certain frame of mind, **particularly sexually-oriented**, there's nothing better than rock and roll.

—David Krebs, manager of Aerosmith; *Circus*, 17 October 1978, p. 34.

Everybody takes it for granted—**rock and roll is synonymous with sex**.

—Chris Stein, lead guitarist; Blondie, *People*, 21 May 1979.

Rock music is sex and you have to hit [the audience] in the face with it.

—Andrew Oldham, manager, Rolling Stones; *Time*, 28 April 1967, p. 54.

Rock is a perfect **primal** method of releasing our violent instincts.

—Ted Nugent; *Circus*, 13 May 1976, p. 29.

Like most death metal, [Entombed's album *Wolverine Blues*] is not a record for the faint of heart. It's **pessimistic, aggressive, loud, and aurally violent**. Guitars are tuned down to the point where they become a feeling rather

than a sound.... Their music deals with extreme violence, death, and the depths of human perversion. But where some death metal relies on sheer speed to get its point across, Entombed slows things down: Songs have a definite groove to them, **a blues-from-hell feeling**.

—Associated Press, Anderson, Ind., *Herald-Bulletin*, 6 March 1994, p. E4.

Prince remembered two basic facts about rock: **It's dance music**, and **its signature emotion is longing, romantic yearning**.

—Richard Lacayo, "The '80s," *LIFE (Special Issue: 40 Years of Rock & Roll)*, 1 December 1992, pp. 94–100.

Rock 'n' roll is all sex. One hundred percent. Sometimes music can make you come.... I don't know if people [sexually gratify themselves] to my music. I hope so.

—Debby Harry, Blondie; *Circus*, 7 July 1977, p. 40.

Rock has **a pervasive beat and the audience responds to it on a primal level**.

—Ira Gitler, "A Jazz Man Looks at Rock," *Bell*, January/February 1970, pp. 29–32.

The instrument [guitar] becomes an extension of [the guitarist's] gyrating self, transforming him into a kind of spirit..., **a spirit with the power to move its listeners...as no words can**, crying out for love and sex and gratification and sex and catharsis [discharge of pent-up emotions] and sex. **This is...why the guitar is the seminal instrument of rock and roll**.

[Rock's] roots are southern, rural and thoroughly African American, and **the sexuality implicit in so much rock guitar** comes from a profound heritage of musical longing: the blues. As Muddy Waters used to sing, "The blues got pregnant, and they named the baby rock and roll."

It's almost impossible to explain [Jimi] Hendrix to anyone who's never heard him play, though another guitar giant, Frank Zappa, did a pretty good job of it in a 1968 article for *LIFE*. **"The sound of his music is extremely symbolic: orgasmic grunts, tortured squeals, lascivious moans**, electric disasters and innumerable other audial curiosities are delivered to the sense mechanisms of the audience at an extremely high decibel level. It is impossible to merely listen to...it eats you alive."

—Charles Hirshberg, "The Best on Guitar," *LIFE (Special Issue: 40 Years of Rock & Roll)*, 1 December 1992, pp. 74–81.

Slash climbs on top of the piano and does **a pure sex guitar solo**....

—Jeanne Marie Laskas, "On the Road With Guns N' Roses," *LIFE (Special Issue: 40 Years of Rock & Roll)*, 1 December 1992, pp. 106–113.

...An **X-rated**, solid gold [guitar] riff.

—Jim Miller, "The Wizards of Sound," *Newsweek*, 10 September 1984, p. 67.

Rock and roll was **jump music**, and the only way to perform it...was while jumpin' in all directions....

...Rock was born at that moment in 1952 [a Cleveland dance concert—The Moondog Coronation Ball, a "free-for-all set to music"] when a young audience first discovered itself under **the liberating and troubling power of the new beat**....

This was **pleasure music**; this was **visceral** [based on instinct rather than intellect] **music**; this was music that didn't require one ounce of learning or cultivation.... This music—this black music, with the blue lyrics and the insinuating horns and the bawdy-house beat—was **the music of the body**,....

March 21, 1952...a night like a thousand other nights. But already there were rumblings: **sex and fear and violence and the yearning for release, for ecstasy—all the ingredients of rock and roll**....

The place was like a carnival, where "it was like anything could happen," in Estelene's [one concertgoer's] words. Maybe rock and roll was born at that very moment, when Estelene Lawrence looked around the room and laughed in terror and exultation at **the lifting of restraints, the sheer license inherent in this music**, and realized that anything was possible, anything at all.

Marjorie Johnson, who snuck out of her house to go to the Moondog, heard people screaming that a man had been stabbed. She was so scared ("I stepped into hell, that's what I thought") she ran home crying to her mama....

...**A music of absolute license**, a music that told us anything was possible—became the most American of art forms, and Americans have alternately loved it and hated it for 40 years. The thing is, when people really hate it—when they ask why the music has to be so **violent** and **chaotic**, so **disturbing**—you can always look back at the Moondog Coronation Ball in Cleveland and answer, with a shrug and a smile, "Well, sir, **it was just born that way.**"

—Tom Junod [*the italics are his*], "Oh, What A Night!" *LIFE* (Special Issue: 40 Years of Rock & Roll), 1 December 1992, pp. 33–37. [DW—**Rock's early, "innocent" years.**]

...Black music—the music that would spawn rock and roll—was electrifying white kids, kids who were starved for something **hot and liberating.**

—Bruce Duffy, "The '50s," *LIFE* (Special Issue: 40 Years of Rock & Roll), 1 December 1992, pp. 40–46.

Rock is a total celebration of the physical.

—Rocker Ted Nugent; from *PRAISE HIM IN JOYFUL SONG: Conversations on Church Music* [audio cassette album] (Greenville, S.C.: Sacred Music Services, 1990), Side 5, "Contemporary Christian Music."

[Rock and roll is] **99 percent sex.**

—Singer John Oates; *Circus*, 31 January 1976, p. 39.

[Tina Turner] touches a gut-level emotionalism and socks **rock-bottom sexy rock 'n' roll** to the audience. And quite simply, she delivers.... Listen to the **raw sensuality.**

—Michael Ross [a rock performer], *Rock Beyond Woodstock*, p. 137; quoted by Frank Garlock in *THE BIG BEAT: A Rock Blast* (Greenville, S.C.: Bob Jones University Press, Inc., 1971).

[Jimi] Hendrix's **oppressive and wild sound**...multiplies musical associations to physiological processes, to **blatant sexuality**, and to ritual. He burns his guitar and you *know* what *that* means.

—Michael Ross; quoted by Garlock.

...Five musicians [the Rolling Stones] with a powerful and original vision they express through rock.... They have something to say about the heartsore world.... The Stones reflect that world. A world past saving, a world gone to Armageddon. They are raw, sloppy, savage, oppressively intense, base,...scurvy [despicable], mean, mesmerizing, cold, perverse, raunchy, decadent, and self-indulgent revolutionaries.... **Their music is rugged, sinewy, insinuating...it reflects their way of living.**

—Michael Ross; Garlock, p. 45.

[Jethro Tull] **moves with drunken abandon** in phases of **sexual intoxication.... The movements are a natural manifestation of the music.**

—Ross, p. 34; quoted by Garlock.

The throbbing beat of rock and roll provides a vital sexual release....

—Jan Berry of Jan and Dean; *Time*, 10 July 1968, p. 57.

The fireworks lie in the music: the propulsive "Go," feral [brutal, savage] "Animal" and creepily hypnotic "Indifference."

—Edna Gundersen, "Pearl Jam: Generation X-ceptional Concert," *USA TODAY*, 1 November 1993, p. 1D.

[Tina] Turner[']s vocal styling] smoothly shifts from gravelly purr to threatening nasal whine to full-bodied rock wail, **generating sizzle** that is only a degree or two shy of spontaneous combustion.

—Edna Gundersen, *USA TODAY*, 8 June 1993, p. 1D.

Rock 'n' roll is **pagan and primitive, and very jungle**, and that's how it should be! The moment it stops being those things, it's dead.... That's what rock 'n' roll is meant to be about isn't it? **...The true meaning of rock...is sex, subversion and style.**

—Punk rock manager Malcolm McLaren; *Rock*, August 1983, p. 60.

Rock...comes right out and grabs you and forces you to pay attention to what's going on.... Rock is **visceral**, it does disturbing things to your body. In spite of yourself, you find your body tingling, moving with the music. If you try to repress the feeling, it jangles your insides.... **To get into rock, you have to give in to it, let it inside, flow with it, to the point where it consumes you, and all you can feel or hear or think about is the music....** Such **open sensuality**.... I've been "naturally stoned" on the music many times.

—Tom McSloy [*italics his*], "Music to Jangle Your Insides," *National Review*, 30 June 1970, p. 681.

...Rock music has **one appeal only, a barbaric appeal, to sexual desire**—not love...but sexual desire undeveloped and untutored. Rock gives children, on a silver platter, with all the public authority of the entertainment industry, everything their parents always used to tell them they had to wait for until they grew up....

Young people know that **rock has the beat of sexual intercourse**.... Never was there [such] an art form directed so exclusively to children....

—Allan Bloom, *The Closing of the American Mind* (New York: Simon and Schuster, 1987), p. 73.

...The music is loud, rhythmically insistent, **built around techniques of arousal and release**. Lyrics are assertive and arrogant, but **the exact words are less significant than the vocal styles involved**, the shrill shouting and screaming.

—Simon Frith [Oxford graduate; sociologist, University of Warwick, Great Britain], *Sound Effects, Youth, Leisure, and the Politics of Rock 'n' Roll* (New York: Pantheon Books, 1981), p. 227.

Rock fans...have always known that music's sensual truth isn't dependent on rules of expression. **We respond to the materiality of rock's sounds, and the rock experience is essentially erotic.**

—Frith, p. 164.

[Rock music uses] complex rhythms and **sensual sounds**.

—R. Serge Denisoff [sociologist, Bowling Green University] and Richard A. Peterson [sociologist, Vanderbilt University], eds., *The Sounds of Social Change* (Chicago: Rand McNally & Co., 1972), p. 2.

[Terence Trent D'Arby's *Symphony or Damn* is a] **blazingly sexy** blend of rock and R&B [rhythm-and-blues].

—*People*, 27 December 1993–3 January 1994, p. 13.

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 sexual threat** to the established order....

—Ellen Willis, "Heroes of Rock 'n' Roll," *TV Guide*, January 1979, p. 15.

[Elvis] took the **subversive** words and **rhythms** from all the places middle-class America preferred not to bother with—coal towns, farms, dark inner cities, dirty roadside cafes—and deposited them on the bright clean living-room carpet.

—"Go, Cat, Go [an article occasioned by the anniversary of Elvis' death]," *New York Daily News*, 9 August 1987, p. C8.

This is not a new concept. There are traditions throughout the world that speak to the power of music to exercise specific influence over certain body parts, let alone over the emotions and “passions” of man.... **We have the testimony of electric bass players, who confirm the sensual effect of their low-toned instrument** is not lost among the female members of the audience.

—Steven Halpern [Ph.D., award-winning composer, popular lecturer on health and nutrition], *Tuning the Human Instrument* (Belmont, Calif.: Spectrum Research Institute, 1978), p. 14.

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

—Halpern, pp. 44–45.

With acoustic [non-electronic] instruments, most people agreed that the sound came in through the ears and registered in the brain.... But **with the dynamic levels of electric instruments, the whole body becomes ear**. The phenomenon of bone conduction, which used to be reserved for explaining why one heard one’s own voice differently than when played back on a tape recorder, now accounts for the primacy of direct communication, one that got “right inside of you”—right down to the bone...literally. Never before had there been such intimacy between performer and audience. **Any wonder that rock music is so sexual?**

—Halpern, p. 47.

The loud volume, drums, and repetition...of the contemporary rock genre bears **a not-coincidental resemblance to trance music** found in other parts of the world.

—Halpern, p. 101.

Rock stars are juggling fissionable [atomically volatile] material that could blow up at any time.

—Halpern, p. 103.

[Donna Summer] gets back to work with the number that made her a bedroom name—**the whispery, breathy moan** of a song....

—Ben Fong-Torres, “Donna Summer: A Disco Queen Is Born Again,” *Parade*, 1 November 1981, p. 11.

Music for young people suggests escape from stress. ...this is always done in a subliminal, ambiguous way so that teenagers and their parents are not really conscious of the message. **There is a great deal of powerful, albeit subliminal, sexual stimulation implicit in both the rhythm and the lyrics** of rock music.

—[Dr.] David Elkind [child psychologist, chairman of the Eliot-Pearson Department of Child Study at Tufts University], *The Hurried Child* (Reading, Mass.: Addison Wesley Publishing Co., 1981), p. 89.

...For the thousands of young fans of this durable style [heavy metal], with its **guitars** amplified to thundering distortion, trundling **drum beats** and raw-lunged **vocals, heavy metal hits the gut. It’s not just the earsplitting sound and relentless beat**—kids at a heavy-metal concert don’t sit in their seats, they stand on them and move—**it’s the spirit of rebellion**.... The fans imitate the heavy-metal dress of their idols—sleeveless T-shirts, leather jackets, studded leather wrist bands—and in concerts, they will shake their fists in unison above their heads as they scream....

—Cathleen McGuigan, “Not the Sound of Silence,” *Newsweek*, 14 November 1983, p. 102.

The album’s [Pantera’s chart-topping *Far Beyond Driven*] cover art, **a drill bit driving into a skull, is a perfect image of Pantera’s music**. It’s all **leadén rhythms, pile-driver drums, screaming guitar licks**....

—Gary Graff (Knight-Ridder), “Pantera Finding Hits Cure At Least Some of the Blues,” *The Indianapolis Star*, 18 June 1994, p. C4.

[Elvis Presley's] singing style would suggest a preoccupation with sex.

—Charles T. Brown, *The Art of Rock and Roll* (Englewood Cliffs, N.J.: Prentice Hall, 1983), p. 70.

What is undeniable about rock is its hypnotic power. It has gripped millions of young people around the world and transformed their lives.

—William J. Schafer, *Rock Music* (Minneapolis: Augsburg Publishing House, 1972), p. 79.

She [one of rock's lead singers]...has one of the easiest and **sexiest voices** in anyone's neighborhood.

—Jay Cocks, "The Monster Season," *Time*, 29 October 1979, p. 85.

But the real surprise is this record's [Maggie Estep's *No More Mister Nice Girl*] **rhythms,...the sexy rock-steady yearning....**

—*Rolling Stone*, 16 June 1994, p. 108.

The culprit the researchers suspect is [rock's] rhythm.... If the results of this study [initiated with the purpose of **disproving** rock music's negative effect on the listener] are any indication, some musical rhythms help to synchronize an organism's natural biological rhythms, thus enhancing its functioning, while other rhythms tend to clash with, or disrupt, those internal rhythms.

—Richard Lipkin, "Jarring Music Takes Toll on Mice," *Insight*, 4 April 1988, p. 58.

I cannot prove this. But if you asked me whether rock music has been a symptom or a cause of America's terrible problems with its young people I could be inclined to say, "Both—but **primarily a cause.**" Rock music has widened the inevitable and normal gap between generations, turned it from something healthy—and absolutely necessary to forward movement—into something negative, destructive, nihilistic.

—Gene Lees, "The Lees Side," *High Fidelity*, February 1970, pp. 108, 110.

I've always been fascinated by **the [occultic] supernatural** and always felt **rock was the perfect idiom for it.**

—Meat Loaf; *Circus*, 22 December 1977, p. 12.

[With rock music,] artifice [clever ingenuity] was substituted for art, and **sensuous effect** for heartfelt emotion.

—Cyril Scott, *Music: Its Secret Influence Throughout the Ages* (Wellingborough, Northamptonshire: Aquarian Press, 1958), p. 175.

We listen to just about everybody. From Whitney Houston to Judas Priest. We like music in general. If we closed our minds to one particular way or one particular thing in music we wouldn't be artists. We wouldn't be able to write the kind of music we write. Of course, we're rooted and grounded so it doesn't hurt us. Somebody who can't handle themselves, **listening to that kind of music might make them want to go out and booze and party and whatever.**

—Oz Fox of Stryper; *Youth!*, January 1987, p. 11.

Rock by its very nature destroys the inhibitions.

—A Kansas City psychiatrist; quoted by Richard S. Taylor [Boston University graduate], *The Disciplined Life-style* (Minneapolis: Bethany Fellowship, Inc., 1973), pp. 86–87.

I believe that rock and roll is dangerous.... **Rock has always been the devil's music.** It could well bring about a very evil feeling in the West.

—Rock singer David Bowie; *Rolling Stone*, 12 February 1976, p. 83.

Rock and roll is about sex....I'm here to corrupt American youth.

—Elvis Costello; *Time*, 8 May 1978, p. 113.

[The Rolling Stones' music is] erotic exorcism for a doomed decade.

—*Newsweek*, 5 October 1981, p. 61.

Rock music is sex. The big beat matches the great rhythms of the human body....I knew further that [my young audience] would carry this with them for the rest of their lives. Responding like dogs, some of the kids began to go for the throat. Open rebellion.... **To deny rock music its place in society was to deny sexuality....**

—Frank Zappa, "The Oracle Has It All Psyched Out," *LIFE*, 28 June 1968, p. 82–91.

[Parents of teens] should be concerned because we're into girls—**that's what rock is all about—sex with a 100-megaton bomb, the beat.**

—Gene Simmons of the group Kiss, in an interview with *Entertainment Tonight*, 10 December 1987; Leonard Seidel, *Face the Music* (Springfield, Va.: Grace Unlimited Publications, 1988), p. 26.

In all pop music, lyrics are secondary. Pop is [the] music of feeling, spoken primarily to the body and only secondarily to the intellect.

—Graham Cray in his book *Time to Listen, Time to Talk*; John Blanchard, *Pop Goes the Gospel* (Darlington, England: Evangelical Press, 1991), p. 100.

There's been sexuality in rock and roll since the beginning....

—Drummer Terry Bozzio; *Sound*, 31 March 1983.

[Rock's] defining limits are **visceral** [body-oriented] **rather than cerebral** [mind-oriented]. It's a visceral form of self-expression.

—A pro-rock Julliard School of Music student to Joan Peyser of *The New York Times*; quoted by Frank Garlock, *Can Rock Music Be Sacred?* (Greenville, S.C.: Musical Ministries, 1974), p. 25.

We wear what goes with the music.

—Judas Priest guitarist Glenn Tipton, **referring to their leather-clad, bullwhips-and-smoke-bombs image**; *Billboard*, 5 July 1980, p. 28.

Rock is going to kill me somehow. Mentally or physically or something, it's going to get me in the end.

—Peter Dinklage, *The Who*; *Time*, 17 December 1979, p. 94.

...Music has a physical impact upon the listener and...it produces a sensorial modification in his awareness of being. **This physical impact, of course, is what pop music is consciously striving for. ...The sounds of the electric bass** (infra-sounds) **produce vibrations localized in internal erogenous** [sexually sensitive] **zones** of the abdomen.

—Gilbert Rouget, *Music and Trance* (Chicago: University of Chicago Press, 1985), pp. 120–121.

Greetings...Rolling Stones, our comrades in the desperate battle against the maniacs who hold power. The revolutionary youth of the world **hears your music and is inspired to even more deadly acts....**

We will play your music in rock-'n'-roll marching bands as we tear down the jails and free the prisoners, as we tear down the State schools and free the students, as we tear down the military bases and arm the poor....

—A welcome to the band on their first West Coast tour; David Pichaske, *A Generation In Motion* (New York: Schirmer Books, 1979).

The main ingredients in rock are...sex and sass.

—Deborah Harry; *Hit Parader*, September 1979, p. 31.

...An incessant beat does erode a sense of responsibility in much the same way as alcohol does....You feel in the grip of a relentless stream of sound to which something very basic and primitive in the human nature responds.

—David Winter in his book *New Singer, New Song*; John Blanchard, *Pop Goes the Gospel* (Darlington, England: Evangelical Press, 1991), p. 23.

[Jerry Lee] Lewis' **voice**, that slow southern drawl **filled with** power, urgency, sureness, and **sexuality**...is still the voice of today.

—The editors of *Rolling Stone* [magazine], *The Rolling Stone Record Review* (New York: Pocket Books, 1971), p. 51.

The guitar solo by [Rolling Stone Keith] Richards...uses...the simplest rock lines around, but he plays them with such finesse they seem to be oozing out of the guitar. His style is **pure eroticism**....

—*The Rolling Stone Record Review*, p. 102.

...This band [Rolling Stones]...plays **music** [italics theirs] **whose essential crudeness** is so highly refined that it becomes **a kind of absolute distillation of raunch**....

—*The Rolling Stone Record Review*, pp. 108, 109.

[Bob Dylan] never wrote real dance music, the true rock and roll.

—*The Rolling Stone Record Review*, p. 531.

Unlike X-rated movies and books, this music is...available...to any listener, regardless of age.

—*U.S. News and World Report*, 31 October 1977.

When the music works, the audience and the performer often feel like they're having an **orgasm** together.

—Missing Persons bassist John Taylor; *USA TODAY*, 13 January 1984, p. 5D.

The drums pound, the guitars wail and, near the stage, rock fans slam into each other with wild abandon. It's **a ritualistic show of solidarity with the music**....

—*The Indianapolis Star*, 17 July 1994, p. I-7.

This was **the character of rock**...: foreign, perhaps, and **strangely rebellious**, but **sensuous** and exciting with its youthful vitality.

—Carl Belz, *The Story of Rock* (New York: Oxford University Press, 1972), p. 36.

More than his contemporaries, however, [Elvis] Presley expressed **the sensuous vitality of the new rock music**.

—Belz, p. 44.

...[Mick] Jagger has emphasized **a rough and sensual style of...singing**.

—Belz, p. 155.

...They unconsciously recognized **the power of the rebellious rock beat**....

—Belz, p. 168.

A protest is implicit in the very existence of Rhythm and Blues music [rock's predecessor and predominant influence]. **It does not have to be stated literally in order to be communicated**.

—Belz, p. 189.

The compelling, **rebellious beat of rock** in the 1950s....

—Belz, p. 196.

Clearly, [British rock analyst Nik Cohn] loves **the music—particularly its “sexy,” “evil,” “frightening” qualities**....

—Belz, p. 234.

[Basic rock and roll is] **sexy, hard, and violent**.

—Rocker Tommy Ramone; *People*, 3 January 1977, p. 100.

...The audience—**because of the beat**—they're mesmerized by the music. I mean they [the group KISS] have the audience **hypnotized**.... That's the kind of control they have.

—Steve Glantz, concert promoter; *Circus*, 24 August 1976.

Rock is a use of music...to condition the mind through calculated frequencies (vibrations), and it is used to modify the body chemistry to make the mind susceptible to modification and indoctrination. Rock music can be (and is) employed for mind-bending, reeducation and reorganization.

—Dr. Joseph Crow (1982), University of Seattle; Leonard Seidel, *Face the Music* (Springfield, Va.: Grace Unlimited Publications, 1988), p. 64.

Chaos is a constant menace in [the group] Giant Sand's music. For a few years, it overwhelmed [band leader] Howe Gelb's writing—he'd launch a song with a fierce guitar riff, only to have the momentum stall suddenly or collapse altogether. Giant Sand's new album, *Center of the Universe*, is a thrilling breakthrough because Gelb **has incorporated chaos into the song structures**....

—*Rolling Stone* [italics theirs], 5 August 1993, p. 28.

If Satan could sing, he'd probably sound a lot like Mick Jagger. Jagger can be at once insolent, charming and slightly lewd. His is **the voice of silky excess**, the serenade **of a jaded demon**. On...the Rolling Stones' fine new album, *Voodoo Lounge*, Jagger is at his **seductive, sneering** best.

—Guy Garcia, "No Moss," *Time*, 18 July 1994, p. 56.

Van Halen music does make me feel very sexy.

—David Lee Roth, lead singer, Van Halen; *Us*, 3 February 1981, p. 47.

The music drives me to a peak freak and I can't feel any pain.

—Rocker Iggy, referring to his fondness for whipping himself bloody with the microphone cord; Bob Larson, *The Day Music Died* (Carol Stream, Ill.: Creation House, 1972), p. 58.

Grand Funk's **music is** in truth **filled with sexual suggestion and power**. [Lead guitarist] Mark Farner's stage act is **undeniably erotic** and **the beat** that Brewer and Schacher produce **complements Mark's words and guitar**. **Sexual expression is naturally a part of Grand Funk's statement—as, actually, it has been in rock-and-roll since Elvis.**

—*Planet* [in an issue dedicated to Grand Funk], October 1971, p. 51.

My true belief about Rock 'n' Roll...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 music in rhythms, like I have, you'll see that is true....

—Little Richard; Jeff Godwin, *Dancing with Demons* (Chino, Calif.: Chick Publications, 1990), pp. 126–128. [DW—Dan and Steve Peters, in their defense of CCM titled *What About Christian Rock?* (Bethany House Publishers, 1986), consider those who support the view connecting rock music with primitive Satanism "dangerously close to ignorant racism." Is Little Richard, an influential black rock performer, in similar danger?]

The metaphysical [supernatural] goal of the African way is to experience the intense meeting of the human world and the spirit world. Spurred by the holy drums, deep in the meditation of the dance, one is literally entered by a god or a goddess.... The body literally becomes the crossroads, human and divine are united within it....

In Abomey, Africa, these deities that speak through humans are called *vodun*. The word means "mysteries." From their *vodun* comes our *Voodoo*, and **it is to Voodoo that we must look for the roots of our music**....

...Its impact [on American rock 'n' roll] would...be **a music in all its forms that would reject Puritan America** even at its mildest; **it would have a beat, and in that beat would be everything that denied the [natural, healthy] split between the mind and the body**.

...The metaphysics lived on in the music, not the [Voodoo] practices, now...mostly degenerated from transcendence to sorcery.... These Voodoo nuances linger as a kind of coda to the direct influences of the

indigenous African religion.... From here, **the African metaphysics will be felt all in the music**, all in the body, its direct lineage to Africa [having become] a thing of the past.

Elvis Presley was the first product of African metaphysics in America which the official culture could not ignore....

The Voodoo rite of possession by the god became the standard of American performance in rock 'n' roll. Elvis [and others]...let themselves be possessed, not by any god they could name, but by the spirit they felt in the music. Their behavior in the possession was something Western society had never before tolerated....

Rock 'n' roll...**preserve[s] qualities of that African metaphysic intact so strongly that is unconsciously generates the same dances, and uses a derivative of Voodoo's technique of possession as a source...of tremendous personal energy....**

From the first, the music has felt like an attack on the institutions—actual and conceptual—that it was, in fact, attacking. "If I told you what our music is really about, we'd probably all get arrested," Bob Dylan told an interviewer in 1965. It is a music that won't stop, and it won't leave us alone. **It speaks through the body** and invokes the spirit.

—Michael Ventura, "Hear That Long Snake Moan," *Whole Earth Review*, Spring 1987, pp. 28–43, and Summer 1987, pp. 82–92. [DW—Philippe Paraire, in his book *50 Years of Rock Music* (Chambers, 1992, p. 5), also confirms that "in terms of melody and rhythm, rock music is closely linked to Africa. Its very roots have been transplanted from African soil, as is demonstrated by...all rock musicians [in] the throbbing rhythm of the tom-toms, the fluid, lazy beat of reggae and the walking basses of boogie piano."]

Music...says all the things they [the youth of the '70s] want to say or feel. **It expresses raunchy, sweaty sex.** It is a repository of fantastic energy—as anyone who has watched a rock band knows. The older music was essentially intellectual; it was located in the mind and in the feelings known to the mind; the new music **rocks the whole body, and penetrates the soul.** The new music is **a music of unrestrained creativity and self-expression.**

—Charles Reich (Yale University professor) in his book *The Greening of America*; quoted by Frank Garlock, *Can Rock Music Be Sacred?* (Greenville, S.C.: Musical Ministries, 1974), p. 14.

Indeed, rock is **inherently a form of music that made its way by outrage against taboo....**

—Richard Quebedeaux, *The Worldly Evangelicals* (San Francisco: Harper & Row, Publishers, 1978), p. 118.

[Rock and roll] is **primitive** and has no bull****. It gets through to you. Its beat comes from the jungle—they have rhythm.

—Beatle John Lennon; *Rolling Stone*, 7 January 1971, p. 41.

Rock music...is a vital ingredient in their [the hippie culture's] whole way of life. ...It blanks the mind, stuns the senses, and forcibly reaches out and commands all the nerve fibers and viscera of the body to the extent that you find yourself leaping and twitching to the contagious drum rhythm with unconscious abandon.

—LOOK, 22 August 1967.

We must take [rock music] as both a symptom **and generator** of this [countercultural] revolution.

—Leonard Bernstein; *Inside Pop*, 25 April 1967, CBS-TV.

Our present state of sociosexual enlightenment is attributable to the evolution of rock music.

—Frank Zappa; *LIFE*, 28 June 1968.

Elvis turned our up-tight, awakening bodies around. Hard animal-rock, energy beat-surged hot through us, **the driving rhythm arousing repressed passions.** Many a night was spent on dark, lonely roads [having sex] to a hard rock beat.... Rock-and-roll marked the beginning of the [sexual] revolution.

—Jerry Rubin, *Do It* (New York: Simon & Schuster, 1970).

All rock is revolutionary. **By its very beat and sound it has always implicitly rejected restraints and has celebrated freedom and sexuality.**

—*Time*, 31 October 1969, p. 49.

[Rock] music **builds up like sexual foreplay**, getting louder and faster until **it's like a climax....** We had our romantic music, too, but this is much more **direct and demanding music.**

—Dr. Patricia Schiller, Executive Director, American Association of Sex Educators and Counselors, in a report on the erotic effects of rock music; *Des Moines Register*, 9 November 1969.

I couldn't believe it, **all that rhythm and power.** I got stoned just feeling it, like it was **the best dope in the world.** It was **so sensual.**

—Janis Joplin; *The New York Times*, 6 October 1970.

Among the high notes [of the three-hour pay-per-view special *Elvis Aaron Presley: The Tribute*]: ...Michael Hutchence's **sensual vocals** and body lingo....

—Edna Gundersen, "A Fresh Elvis Sighting," *USA TODAY*, 10 October 1994, p. 1D.

Dada band names...were conventional by the time of Woodstock: Jefferson Airplane, Country Joe and the Fish, the Grateful Dead. The very names were Zen koans [nonsense questions designed to force a student to a greater awareness of reality], verbal feedback loops **contrived to catapult you beyond logic. That was where the music [was]...supposed to take you, too: to a timeless, orgasmic no-place** described by religious mystics. **Sex, drugs, rock and roll: it wasn't always a joke.**

—David Gates, "Twenty-Five Years Later, We're Living in Woodstock Nation," *Newsweek*, 8 August 1994, p. 48.

I was about 10 and I heard "Hound Dog" when my dad pushed the wrong button on the radio. **It sounded free and dangerous and outside the corral I was being led into. It put ideas in my head.**

—Punk-rock pioneer Iggy; Edna Gundersen and David Zimmerman, "Today's Stars Hail the King of Rock 'n' Roll," *USA TODAY*, 10 October 1994, p. 4D.

Those 1-900 phone operators have nothing on the sexy come-ons [R&B veteran Barry] White **breathlessly exudes.** He's still the master of bedroom balladry, having lost none of the lush, rumbling baritone/bass that set hearts a-flutter in his '70s heyday.

—James T. Jones IV, "Veteran Performers, Freshly Familiar," *USA TODAY*, 13 October 1994, p. 4D. [DW—Referring to White's vocal style.]

That's one of the most exciting things about pop music. When all the dressing up is taken aside, **it revolves around sexuality....**

—Adam of Adam and the Ants; *Hit Parader*, Fall 1982, p. 40.

One of the most powerful releases of the fight-or-flight adrenaline high is music which is discordant in its beat or chords. Good music follows exact mathematical rules, which cause the mind to feel comforted, encouraged, and "safe." Musicians have found that when they go against these rules, the listener experiences an addicting high....

As in all addictions, victims become tolerant. The same music...no longer satisfies. The music must become more jarring, louder, and more discordant. One starts with soft rock, then rock 'n' roll, then on up to heavy metal music.

With the teens and adults I have worked with, **I find music addiction to be far more entrenched than alcohol or cocaine.** I think this is in part due to society's acceptance of this behavior....

Among the addictive characteristics I see in patients are: unhealthy curiosity ("what's so wrong?"); indulgence, even when they know their authorities disapprove; growing tolerance; ensuring their supply; ... finding fault with authorities...; talking about rights rather than responsibilities; claiming they could quit if they wanted to; and withdrawal from family relationships into fantasy relationships with a musician they'll never even see and certainly never have a healthy relationship with....

Another characteristic of addiction is its power to consume all one's time and attention.... As other addicts, they only discuss their addiction to "yes, but" the other person, rather than consider the danger. In addition to the adrenaline high, hard music is addicting because it drowns out thought. No library in the country would play this music in order to improve concentration....

I have found both despair and a tolerance for dangerous activities in music-adrenaline addicts. Danger can produce the same high, and the high feels similar to the music high.

—Dr. Verle L. Bell, psychiatrist; *How to Conquer the Addiction of Rock Music* (Oak Brook, Ill.: Institute in Basic Life Principles, 1993), pp. 82–84.

The music is...a kind of sexual expression. The beat has genuine sexual implications.

—Payne-Whitney Psychiatric Clinic; *The New York Times Magazine*, 14 March 1965, p. 72.

R.E.M.'s Michael Stipe says he wanted the band's follow-up to the sonically-restrained *Automatic for the People* to be **"in your face and brash and loud and sexy and foxy."** This [their 1994 album *Monster*] is a different animal: human vulnerability and **primal lust**, infused with punk blare and lovely melodies. Its **underground ferocity, provided largely by bassist Mike Mills and drummer Bill Berry, is...hummable mayhem....** It's often Peter Buck's guitar that makes *Monster* roar.

—USA TODAY, 4 October 1994, p. 2D.

[The rock beat] just stays there...jumping up and down in the same place and **producing in the end only the pent-up energy of frustration.**

—Gene Lees, "The Lees Side," *High Fidelity*, February 1970, pp. 108, 110.

Poison put to sound—a brutalization of both life and art.

—Virtuoso cellist Pablo Casals on rock music; Arnold Shaw, *The Rock Revolution* (New York: Crowell-Collier Press, 1969), p. 1.

Rock 'n' roll is **the most brutal, ugly, vicious form of expression...sly, lewd—in plain fact, dirty.**

—Frank Sinatra in *The New York Times* (1957); Derek Watson, comp., *The Wordsworth Dictionary of Musical Quotations* (Ware, Hertfordshire, U.K.: Wordsworth Editions Ltd., 1994), p. 270.

It's not a music. It's a disease.

—Mitch Miller (Columbia Records) concerning rhythm-and-blues; Watson, p. 270.

Rock music must give birth to orgasm and revolution.

—Jerry Rubin; Watson, p. 270.

Pop music is ultimately a show, a circus. You've got to hit the audience with it. Punch them in the stomach, and kick them on the floor.

—Peter Townshend of The Who; Watson, p. 271.

I know of no music that is more lewd, feelable, hearable, seeable, touchable, that you can experience more intensely than this.

—Wim Wenders (b. 1945) on rock music; Watson, p. 276.

...Jerry Hopkins [in his book *The Rock Story*] conducted a poll. He asked young people from eight years to their middle twenties why they liked rock music. Nine out of ten said, "It makes me feel good."

That about sums it up. The rock generation is definitely a *feel it* crowd.... **Rock's primary appeal is not on the lyric level. It is more non-verbal and tactile than aural.**

—Bob Macken, Peter Fornatale, and Bill Ayres, *The Rock Music Source Book* (Garden City, N.Y.: Anchor Books, 1980), pp. 20–21.

The **beat** of [rock's] music **is the mindless droning** of our attempts to escape the oppression of everyday living....

—Macken, Fornatale, and Ayres, p. 22.

It is as if rock, instead of bridging the generation gap, pushes the youth of today into a direct confrontation with the establishment. **As if rock was not just a music form.**

...**Rock pressed for sexual freedom**,...broke up families, turned good little children into leather-wearing rockers, beatniks, hippies and punks.... **Rock divides, shocks and disturbs. Rock is dangerous.** It has become the mainstay of the demands of youth.

—Philippe Paraire, *50 Years of Rock Music* (New York: W. & R. Chambers Ltd., 1992), p. 1.

Like any other popular commercial music, teenage pop is light entertainment **music, intended for dancing**, singing, leisure, and enjoyment. It differs in character, but not in *kind*, from other sorts of popular music which have provided **a base for commercial entertainment** since the advent of jazz, and before.

—Caroline Silver, *The Pop Makers* (New York: Scholastic Book Services, 1966), p. 10.

[Suicidal Tendencies' *Suicidal for Life*] gives new meaning to the word "unplugged," because singer Mike Muir **sounds as if he's unplugged (as well as unglued) from society.** He rages....

—*The Indianapolis Star*, 25 December 1994, p. I-2.

The sheets of **sound** [The Pistols] let loose have the cumulative effect of mugging.

—*Time*, 5 March 1979.

The **music** [of Nirvana's album *In Utero*] **is unremittingly raw.** The **corrosive** "Rape Me".... "Tourette's" spews **pure rage.** And a cello can't mellow the **reckless** "All Apologies."

[Kurt] Cobain's **voice**, moving from **a zombie drone** to an **anguished croon** to a **primal scream**, is the album's most potent ingredient.

—*USA TODAY*, 21 September 1993, p. 1D.

Rap is **a form of rebellion**....

—Christopher John Farley, "Cats and Rappers," *Time*, 21 November 1994, p. 108.

In the beginning, there was rock 'n' roll—**an unashamedly primitive musical style**....

...**The sexuality of its rhythms**...challenged adult society's standards of propriety and order [and] promised...liberation from an age of restricted pleasures and controlled emotions.

—Stephen Barnard, *Rock: An Illustrated History* (New York: Schirmer Books, 1986), p. 9.

...The [Rolling] Stones played on **the music's innate sexuality**....

—Barnard, p. 76.

...The Jimi Hendrix Experience[s]...first album *Are You Experienced* was a masterpiece...shot through with a slinky, **faintly dangerous sexuality**....

—Barnard, p. 130.

Marvin Gaye...[found] his own style with **sleekly sexual, compulsive** dance records....

—Barnard, p. 146.

[Heavy metal is] a formula of repetitive, thudding bass riffs, ear-piercing feedback and **orgasmic guitar solos.**

—Barnard, p. 172.

...Punk ideology was disseminated, its basis being a contempt for any kind of establishment values, a delight in confrontation and excess, a cultivation of a kind of gutter individualism.... Unlike mods and skinheads, punks were not simply "alienated," they appeared to cut themselves off from society completely.... **Similarly, punk music was a sound of savage, untutored, apparently unmarketable primitivism....**

—Barnard, p. 186.

I argue that **something has gone seriously wrong, both with the sound** of popular music and with the sensibility it expresses....

...Few critics have addressed the subject of sound—which is, after all, what music is made of....

This neglect of music is regrettable, because **just as assaultive** the lyrics and images of contemporary popular music **are many of the sounds**.

...Popular music seems terminally hostile to any sound traditionally associated with music.

—Martha Bayles [Harvard University graduate and professor; television and arts critic for *The Wall Street Journal*], *Hole in Our Soul* (The Free Press, 1994), pp. 3–4.

It's ironic that, for all their mutual antipathy [dislike for each other], heavy metal and disco came to resemble each other in this respect: **pounding, monotonous rhythm, that carries sexual feeling to dehumanized extremes**.

—Bayles, p. 281.

Since **heavy metal** lacks aesthetic sophistication in the realms of music, language, visual art, and theater, its sole claim to artistic seriousness lies in **its perversity**.

—Bayles, p. 259.

When all is said and done, the story of rock and roll is the story of **a sound...[that] has never made its peace with...the society it inhabits....**

—Ed Ward, Geoffrey Stokes, and Ken Tucker, *Rock of Ages: The Rolling Stone History of Rock & Roll* (New York: Rolling Stone Press, 1986), p. 13.

[Rhythm-and-blues, the foundation of rock 'n' roll,] was **a new sound**, the sound of contemporary black gospel... **coupled with the urgency of awakening sexual need. It was a hot sound....**

—Ward, Stokes, and Tucker, p. 84.

When the theme song, Bill Haley's not-too-successful record of 1954, "Rock Around the Clock," came on at the start of the movie [*The Blackboard Jungle*], [the teenage audience would] dance on the seats, which were frequently not up to the chore and collapsed. Then the teenagers would throw the broken seats at each other....

And in May 1955, it was discovered that class distinctions had nothing to do with **rock and roll's ability to incite the baser passions**: at Princeton University...a student fired up "Rock Around the Clock" in his dorm room, and was answered right afterward by another student doing the same thing. Soon a mob had formed in the courtyard, chanting and stamping their feet, setting fire to trash cans as they moved beyond the halls of Old Nassau into the streets at midnight, until finally a dean was found to quell the boiling blue blood, reminding them of the dire consequences of being thrown out of Princeton.

—Ward, Stokes, and Tucker, pp. 106–107. [DW—Rock's early, "innocent" phase again.]

[On "Whole Lotta Shakin'"] Jerry Lee [Lewis]'s regular **drummer...was...attempting homicide on his set of skins**. It was **molten fury tempered with heavy sexuality**....

—Ward, Stokes, and Tucker, p. 147.

Playing electric guitar was just another way of saying "f*."**

—Grateful Dead guitarist Jerry Garcia; Ward, Stokes, and Tucker, p. 333.

...[Rock is] **music to make the mind and/or body dance**, [and] **the new language of the contemporary state of mind. It contains** freedom, participation, energy, love, **sexuality**, honesty and **rebellion**.

—McCall's (1967); Ward, Stokes, and Tucker, p. 371.

...Disco [is] nothing more than mindless repetitions featuring **orgasmic voices**.

—Ward, Stokes, and Tucker, p. 527.

The King himself [Elvis] was...forthright about **the connection between sex and pop music: "[If] you take the wiggle out of it, it is finished."**

—Maryanne Melloan, *Rock and Roll Revealed: The Outrageous Lives of Rock's Biggest Stars* (New York: Smithmark Publishers Inc., 1993), p. 73.

David Lee Roth has said that rock should give **the "same kick as the first seven minutes of a porno flick."**

—Melloan, p. 73.

R.E.M.'s album] *Monster*...[is] **hummable mayhem**. Though tight and disciplined, it dares to be experimental, spontaneous, **libidinous** [lustful] and loud. Singer Michael Stipe...still shines through the band's **brash** musicianship.

—USA TODAY, 27 December 1994, p. 2D.

Punk meets metal [on L7's *Hungry for Stink*], and the result is a keenly-focused, sweat-drenched bashing that melds melody with mosh. Don't forget the cold compresses.

—The Indianapolis Star, 25 December 1994, p. I-2.

Rock confirms [the right of youth] to have and express strong, sensual emotions. The message is "Your feelings are sacred, and nothing is set above them." This, in its essence, is all that rock is about....

Rock can't be made respectable.... The music will simply subvert the words.... No matter how many reforms are attempted, rock and rap will always gravitate in the direction of violence and uncommitted sex. **The beat says, "Do what you want to do."**

—William Kilpatrick [Professor of Education, Boston College], *Why Johnny Can't Tell Right From Wrong*, pp. 178, 182.

Personal impulses, especially sexual, are constantly stimulated by popular music and television, with other mass media not far behind. TV and music often seem to honor everything that the true American ethic abhors—violence, infidelity, drugs, drinking—and to despise everything that it embraces—religion, marriage, respect for authority.

—Mortimer Zuckerman, Editor-in-Chief, *U.S. News and World Report*, 8 August 1994.

[This world] is chaotic, especially things like the punk movement—**aggressive, rebellious....** I see the music of the popular culture **totally reflective** of what kids believe is happening in their lives.

—Graham Nash, singer/songwriter and founding member of Crosby, Stills and Nash; Jenny Boyd, Ph.D. [psychologist and therapist] and Holly George-Warren [rock guitarist and contributor to *The Rolling Stone History of Rock & Roll*], *Musicians in Tune: Seventy-Five Contemporary Musicians Discuss the Creative Process* (New York: Simon & Schuster Inc., 1992), p. 112.

Popular music is **basically crass and appeals at a crass level**.

—Richard Thompson, British folk-rock artist; Boyd and George-Warren, p. 132.

What appealed to this new [1955] audience...was rock 'n' roll's **driving dance rhythms....**

—"Rock Music," *Academic American Encyclopedia* (Grolier Electronic Publishing, Inc., 1995).

THE NON-NEUTRALITY OF MUSIC

Advocates of CCM form the only group in history to contend that music in itself is vacant of either positive or negative moral influence—words alone giving music its fleshly or spiritual nature. If it is true that music-minus-words communicates nothing, then each of the following statements is in error.

We must look at rock as **one principal dialect in the language of culture**. ...[It has become **a] tool for altering consciousness**. ...A strong counterculture has built itself around a musical sensibility, with **music as a basic mode of communication** and esthetic expression.

—William J. Schafer, *Rock Music* (Minneapolis: Augsburg Publishing House, 1972), pp. 13, 62, 99.

...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**.

—Schafer, p. 76.

Rock commentators often **describe the music as a sharing of consciousness**, a connection of sensibilities **beyond the verbal level, communication without words, without verbal conceptualization**.

—Schafer, p. 61.

There is **no separation of form [music] and content [lyrics] in rock**, since **they are fused** as a continuous experience, a package of simultaneous impressions and feelings.

—Schafer, p. 25.

Throughout its history, [rock] music has had such an **immediate, direct impact** on its audience that the character of the audience itself quickly becomes the subject for discussion.

—Carl Belz, *The Story of Rock* (New York: Oxford University Press, 1972), p. ix.

...The **rhythm** of [rock] music has always had **as much meaning as its subject matter**....

—Belz, p. 33.

Musically, [Chuck Berry's] guitar penetrates the lyrics..., so that **voice and guitar account equally for the total impact of the sound**.

—Belz, p. 65.

...A communicative language that is purely musical....

—Belz, p. 120.

A protest is implicit in the very existence of Rhythm and Blues [rock's predecessor and predominant influence] music. **It does not have to be stated literally in order to be communicated**.

—Belz, p. 189.

[Contemporary music is] **directed not so much to the conscious as to the unconscious** or subliminal level of awareness and thus [is] too easily dismissed.

—David Elkind [child psychologist], *The Hurried Child* (Reading, Mass.: Addison Wesley Publishing Co., 1981), p. 89.

When I heard Elvis for the first time, I didn't understand English but the rock 'n' roll message came across.

—Klaus Meine of the German rock group the Scorpions; Edna Gundersen and David Zimmerman, "Today's Stars Hail the King of Rock 'n' Roll," *USA TODAY*, 10 October 1994, p. 4D.

The ways in which **sound** affects the human organism are myriad and subtle.... **The loud sounds...of today are tremendous indoctrination tools.**

—Frank Zappa, "The Oracle Has It All Psyched Out," *LIFE*, 28 June 1968, p. 82–91.

...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.**

—Simon Frith, *Sound Effects, Youth, Leisure, and the Politics of Rock 'n' Roll* (New York: Pantheon Books, 1981), p. 14.

Rock—once an adjective modifying the music—has transcended the music to describe an entire culture of which **the music is the only language spoken.**

—*Billboard*, 8 November 1969, p. 13.

Music is now the primary weapon used to make the perverse seem glamorous, exciting, and appealing. Music is used to ridicule religion, morality, patriotism, and productivity—while glorifying drugs, destruction, revolution, and sexual promiscuity.

—Gary Allen, "More Subversion than Meets the Ear," in *The Sounds of Social Change*, ed. R. Serge Denisoff [sociologist, Bowling Green University] and Richard A. Peterson [sociologist, Vanderbilt University] (Chicago: Rand McNally & Co., 1972), p. 165.

...There can be **no music without ideology** [its own set of ideas or philosophy].

—Denisoff and Peterson, p. 107.

New Left defenders of rock...assert that **the music has great ideological impact** because the message is put across in **strong symbols carried by the energy of the music itself.**

—Denisoff and Peterson, p. 2.

The idea that music can affect your body and mind certainly isn't new.... The key has always been to find just the right kind of music for just the right kind of effect.

—Sheila Ostrander and Lynn Shroeder, *Super Learning*; John Blanchard, *Pop Goes the Gospel* (Darlington, England: Evangelical Press, 1991), p. 104.

Rock is made in order to have emotional, social, physical, commercial results.... [It]...uses a primitive understanding of how **sound effects and rhythms—prelinguistic devices—have their emotional and physical effects.** Ignorance of how their music makes sense certainly puts no limit on a rock audience's appreciation. The response is to a large degree physical.

—Dr. Simon Frith (Oxford graduate, sociologist, University of Warwick, Great Britain); Blanchard, p. 32.

One of the most obvious and overlooked aspects of Rock is **the physical response it generates.** You really can't listen to Rock for any length of time without responding physically to what you hear.

—Gene Grier, *A Conceptual Approach to Rock Music* (Valley Forge, Pa.: Charter Publications, Inc., 1976), p. 63.

But for Pacho [one Mexican rock group's drummer] and his comrades, **rock has always been a universal language.** "In Mexico," Pacho says, "we've been listening to rock for 30 years without understanding English."

—Ed Morales, "New Music from Mexico," *Rolling Stone*, 5 August 1993, p. 17.

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 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.... This is not a new concept. There are traditions throughout the world that speak to the power of music to exercise specific influence over certain body parts, let alone over the emotions and "passions" of man.

—Steven Halpern [Ph.D., award-winning composer, and popular lecturer on health and nutrition], *Tuning the Human Instrument* (Belmont, Calif.: Spectrum Research Institute, 1978), p. 14.

Although the ear is still given credit as being the major pathway for aural processing, we have a great deal of evidence that the entire body is indeed sensitive to sound. Since this occurs below the level of the mind, it can occur when the mind is not consciously processing the incoming information.

...Another way of looking at the effect of music on us is that music exerts a plagiaristic effect upon the human nervous system. Now remember, **we're not even talking about the lyric content** at this point. There are a number...of "pre-tuned" channels in the body that we recognize and identify as pleasurable. Simply put, certain combinations of tones and rhythms bio-entertain the body into these states more effectively than others.

—Halpern, pp. 25, 43.

When you realize that much of Pop music is built around a bass drum pattern that has been getting increasingly louder in relation to the melody and other aspects of song, you have an inkling of just how **pervasive** this artifact of our culture is. Much like the air we breathe, we have been so inundated with this beat, massaged for years without even being aware of it, that we don't notice **the subtlety of its power**.

Not only that, but the actual pulse pattern that is used in most contemporary music, be they AM or FM varieties, hard or soft Rock,...**has a definite...effect** on a subject.... This effect held true WHETHER THE SUBJECT LIKED THE STYLE OF MUSIC OR NOT. In other words, how one "felt" about the music, tastewise, was irrelevant in terms of how the body "felt."

—Halpern [upper-case emphases his], pp. 44–45.

...Music today is composed primarily to cause certain chemical reactions in the body (such as a boost in adrenaline flow), to alter brain waves, manipulate blood pressure and respiration, **stimulate sexual desires, and render us malleable [moldable] to the dictates of the music and its message.**

—Barbara Anne Scarantino [consultant and music therapist; recommends popular forms of music as being therapeutic, as well as classical or "serious" music], *Music Power: Creative Living Through the Joys of Music* (New York: Dodd, Mead & Company, 1987), p. 41.

Music...is the oldest **form of expression**.

—Scarantino, p. 3.

What we *hear* has a direct bearing on how we *feel*.

—Scarantino, p. 17.

Music...serves many functions, has many uses and **elicits many responses** in us—physically, emotionally, and spiritually—that are both conscious and subliminal, tangible and intangible.

—Scarantino, p. 22.

The music we listen to...has immediate and long-lasting impact on us for both good and ill. These effects are no longer just theories, as some skeptics might suppose. There is much empirical evidence to substantiate what the ancients knew instinctively: that music is the bridge linking all things physical, spiritual, and emotional in the universe.

—Scarantino, p. 29.

At the bottom of creation is design, not chaos, and music as part of the created order of our world must participate in the laws of our existence. **Artistic musical form shows forth the orderliness and purposefulness of God's creation.** Without coherence, shape, purpose, or "form," there is no music.... Music that hangs together well affirms this aspect of the doctrine of creation; **music that is chaotic because it lacks coherent form denies the doctrine.**

—Calvin M. Johansson, *Music & Ministry* (Peabody, Mass.: Hendrickson Publishers, 1984), pp. 10–11.

The other arts, though highly inspirational, are not as mysterious as music; for music is something you cannot see, you can only hear it and **feel its impact**. I believe it was Plato who said, "Music is to the mind what air is to the body."

—Virtuoso pianist Van Cliburn; Johansson, p. 91.

Music articulates in a manner similar to words, in that **every musical medium says something**.

—Johansson, p. 99.

The words...direct us to the specific facts [of Christian doctrine as expressed in hymns], but **the music itself, in its own way, goes beyond the fact**.... It takes the music to lead us toward the feeling and knowing of the truth of these facts. We can never really know how it does this—it remains a mystery.

—Johansson, p. 99.

[Rock music] is the language of my generation. It is the musical style that I love and listen to. **It communicates in a language that I can understand.**

—Ed Dobson (pastor, Calvary Church, Grand Rapids, Mich.) in his book *Starting a Seeker Sensitive Church* (1993).

[Rock 'n' roll is] a stronger force than primitive Christianity over the souls of men.

—John Denver; Joseph V. Phillips, "The Audience," *Action*, 25 July 1970, p. 6.

Music is a curiously subtle art with innumerable, varying emotional connotations. It is made up of many ingredients, and according to the proportions of these components, it can be soothing or invigorating, ennobling or vulgarizing, philosophical or orgiastic. **It has powers for evil as well as good.**

—Howard Hanson [former director, Eastman School of Music], "A Musician's Point of View Toward Emotional Expression," *American Journal of Psychiatry*, XC (1943), p. 317.

There is power in music akin to the power of words for influencing human thought and action.... Music directly imitates the passions or states of the soul—gentleness, anger, courage, temperance and their opposite qualities. Hence, when one listens to music that imitates a certain passion, he becomes imbued with the same passion; and if over a long period of time he habitually listens to the kind of music that rouses ignoble [dishonorable] passions, **his whole character will be shaped** to an ignoble form. In short, if one listens to the wrong kind of music he will become the wrong kind of person; but conversely, if he listens to the right kind of music he will tend to become the right kind of person.

—Aristotle (384–322 B.C.), *Politics*, 8, 1340.

The end of all music is **to affect the soul**.

—Composer Claudio Monteverdi (1567–1643); from *Praise Him in Joyful Song: Conversations on Church Music* [audio cassette album] (Greenville, S.C.: Sacred Music Services, 1990), Side 5, "Contemporary Christian Music."

Music is a spiritual thing of its own. You can hypnotize people with music and when you get them at their weakest point, you can preach into the subconscious what you want to say.

—Jimi Hendrix; *LIFE*, 3 October 1969, p. 4.

Music to me is the perfect expression of the soul.

—Composer Robert Schumann (1810–1856); Frank Garlock, *The Big Beat: A Rock Blast* (Greenville, S.C.: Bob Jones University Press, Inc., 1971), p. 10.

Plato once demanded the censorship of certain kinds of music because he feared "citizens would be corrupted by weak and voluptuous errors and led to indulge in immoralizing emotions."

—John Ankerberg and John Weldon, *The Facts on Rock Music* (Eugene, Oreg.: Harvest House Publishers, 1992), p. 7.

It must be banned, this artificial music which **injures souls and draws them into various states of feelings, sniveling, impure, and sensual, even a bacchic frenzy and madness.**

—St. Clement of Alexandria (A.D. 130–220); Ankerberg and Weldon, p. 7.

[Plato] insisted it was the paramount duty of the Legislature to suppress all **music of an effeminate and lascivious character**, and to encourage only that which was pure and dignified....

—Emil Neuman, *History of Music*; Ankerberg and Weldon, p. 7.

If you love and listen to the **wrong kinds of music**, your inner life will wither and die.

—A. W. Tozer; Ankerberg and Weldon, p. 7.

Music is an essential and necessary function of man. **It influences his behavior and condition** and has done so for thousands of years.

—Thayer Gaston, musical therapist, (1968); Lowell Hart, *Satan's Music Exposed* (Huntingdon Valley, Pa.: Salem Kirban, Inc., 1981), p. 48.

The words finally don't matter after all.

—"The Problem of Religious Content," *Rolling Stone* [referring to Bob Dylan's 1980 album *Slow Train Coming*]; Hart, p. 140.

...He [one of the author's occultic "spirit guides"] considers it advisable that students of occultism of all schools should more fully appreciate **the great importance of music as a force** in spiritual [occult] evolution.... [It has the] power to form character.... Researchers have proved to us that not only emotional content but **the essence of the actual musical form tends to reproduce itself in human conduct.**

—Cyril Scott [composer and student of the occult, citing an opinion received through inspiration of the spirit world], *Music: Its Secret Influence Throughout the Ages* (Wellingborough, Northamptonshire: Aquarian Press, 1958), pp. 32, 39–40.

Control over music is control over character.

—Professor Alan Bloom, University of Chicago, quoted in *The Wall Street Journal*.

That's the beautiful thing about music—there's no defense against it.

—Keith Richards (1987); *Rolling Stone*, 15 October 1992, p. 86.

...The **universal language** of music....

—Ted Koppel, *World News Tonight With Peter Jennings*, ABC News, 3 December 1992.

We know by experience that **music has a secret and almost incredible power to move hearts.**

—John Calvin [1509–1564], *Works*, Vol. VI.

Who is there that, in logical words, can express the effect music has on us? It is **a kind of inarticulate, unfathomable speech**, which leads us to the edge of the Infinite, and lets us for moments gaze into that!

—Thomas Carlyle (British writer, 1795–1881); Rhoda Thomas Tripp, co...mp., *The International Thesaurus of Quotations* (New York: Thomas Y. Crowell, 1970), p. 419.

Music can be thought of as pure communication, since in many ways it seems to bypass the inner intellect and speak directly to the inner person.

—Steve Lawhead [former editor, *Campus Life* magazine], *Rock Reconsidered* [written in defense of CCM] (Downers Grove, Ill.: InterVarsity Press, 1981).

Even when the intent is not easily expressed verbally, the emotional impact of the song is usually unmistakable. In other words, the message comes through loud and clear emotionally, whether or not it is grasped cognitively.

—Lawhead, p. 107.

[Music has the power] to embody with precision certain parts of the human experience which no other art can express.

—Columbia University historian Jacques Barzun, author of *Pleasures of Music* (1951), in his book *Darwin, Marx, Wagner* (Garden City, N.Y.: Anchor, 1959), p. 244.

Chaotic people fall in line with chaotic music.

—Rob Grill of the Grass Roots; Joseph V. Phillips, "The Audience," *Action*, 25 July 1970, p. 9.

[Music is commonly called] the language of the emotions.

—Van A. Christy, *Foundations in Singing* (Dubuque: Wm. C. Brown Co., 1981), p. 3.

Sound is an incredible force that can transmit feelings through the physical extension of sound waves and their fractions in length and amplitude.

—Mickey Hart, drummer, Grateful Dead; Eric Holmberg, *The Hell's Bells Study Guide* (Gainesville, Fla.: Reel to Real, 1990), p. 10.

I mean, this is serious. [My music is] affecting the lives of people you don't even know, which is definitely a scary thing, to have **that much power**.

—Slash, lead guitarist for Guns N' Roses; Holmberg, p. 10.

To maintain that technology [including, in the context, that of music] is neutral...is...stupidity plain and simple.

—Neil Postman [professor of communications arts and sciences at New York University], *Amusing Ourselves to Death* (New York: Penguin Group, 1985), p. 157.

Since **music is an emotional language**, and since some emotions are wrong for the child of God, then some music is wrong for the Christian.

—Mike Coyle [horn virtuoso who has played under the direction of such notable conductors as Donald Voorhees, Howard Hanson, and Arthur Fiedler], "Music: Is There An Absolute?" *Baptist Bulletin*, April 1983, p. 10.

Who can doubt that music influences our emotions? It is surely true that music is only listened to in the first place because **it makes us feel something.... Music is a form of language...music is more than a language. It is the language of languages....** There is surely no doubt that **music actually conveys very real and sometimes very specific emotional states from the musician to the listener.... Like human nature itself, music cannot possibly be neutral in its spiritual direction.**

—David Tame, *The Secret Power of Music* (New York: Destiny Books, 1984), pp. 68, 151, 187.

Music is communication and communication is music.... **Music is a form of non-verbal communication....** Music is not just a special part of life; it represents life itself.... With it we create, communicate, and express who we are.

—Carol Merle-Fishman and Shelley Katsh [practicing certified music therapists and instructors at New York University], *The Music Within You* (New York: Simon & Schuster Inc., 1985), pp. 95, 206, 208.

[Music is] an art form that people respond to all day with their hearts, minds, bodies, and spirits.

—Merle-Fishman and Katsh, p. 89.

One of the most poignant gifts of music is its ability to elicit the...emotions. In this way **it communicates directly to our hearts and souls.**

—Merle-Fishman and Katsh, p. 96.

People have long used music to express what is inexpressible in words, and all music serves the function of stimulation, expressing, and showing emotion.... **All music...expresses emotion and evokes emotion within us.**

—Merle-Fishman and Katsh, pp. 173–174.

As a form of therapy, music is extremely effective because we are all innately musical beings.

—Merle-Fishman and Katsh, p. 204.

"Having great music at the ceremony and reception adds immeasurably to a joyous wedding celebration," says newlywed Jean Lyons Lotus. She made music a centerpiece at her recent Chicago wedding....

"A wedding ceremony is a solemn occasion, so you don't want to diminish it with lightweight music," she says. "Great music **gets across the idea** that the ceremony is important."

Stick with classical or sacred music for the ceremony. Both are regal, solemn, and inspiring.

Key the type of music at the reception to the activities you want to encourage, she advises. If you expect people to dance, hire a band that plays dance music. For quiet background music, consider a jazz quintet or a small group of musicians playing classical music....

—Associated Press article on wedding planning, Anderson, Ind., *Herald-Bulletin*, 28 July 1993.

[Regarding the double-language of music (sound and word),] **the sound language has gained the upper hand.**

—Fritz Winkel [German scholar of psychoacoustics], *Music, Sound and Sensation* (New York: Dover Publications, 1967), p. 162.

Music is the use of sound to move the human soul.

—Conductor/harpsichordist Christopher Hogwood, in answer to the question "What is music?" on PBS television's *Nova*; Frank Garlock and Kurt Woetzel, *Music in the Balance* (Greenville, S.C.: Majesty Music, Inc., 1992), p. 56.

The narrative [1 Samuel 16] tells us that when David played, the evil spirit fled from the king, indicating that God was able to break through and continue to work in Saul's life. It also indicates that there is a certain type of music around which demons feel very uncomfortable. **Check the other side of the coin. There is a type of music under which evil spirits find it quite easy to progress with their work and influence.**

—Leonard J. Seidel, *God's New Song* (Springfield, Va.: Grace Unlimited Publications, 1980), p. 9.

Those who have looked beyond the current music publications know that no **one has ever taken the position that music is neutral except for Christians** in the last twenty-five years who are trying to justify bringing rock into the church.

—Tim Fisher, *The Battle for Christian Music* (Greenville, S.C.: Sacred Music Services, 1992), p. 56.

The perception of rhythm involves the whole organism.

—Carl E. Seashore, *Psychology of Music* (New York: Dover Publications, 1968), p. 139.

Music can therefore ennoble or degrade character, make men better or worse than they are.

—Julius Portnoy, *Music in the Life of Man* (New York: Holt, Rinehart and Winston, 1963), p. 96.

Music is something terribly special...it doesn't have to pass through the censor of the brain before it can reach the heart.... [It] doesn't have to be considered in the mind; it is a direct hit, and, therefore, all the more powerful.

—Conductor/composer Leonard Bernstein; Katrine Ames, "An Affair to Remember," *Newsweek*, 29 October 1990, p. 79.

Musical rhythms affect both our hearts and our brains. One road to arousing a range of agitated feelings—tense, excited, sometimes sexual—is through **pronounced and insistent rhythms,...artfully used to heighten the sexual tension.** ...Drumming may produce these powerful effects by actually driving the brain's electrical rhythms.

—Anne H. Rosenfeld, "Music, the Beautiful Disturber," *Psychology Today*, December 1985, p. 54.

Music is a two-edged sword; **capable of quelling the passions, so of giving a mortal wound to virtue...**; and therefore should always be in sober hand.... **Quick and powerful**, and penetrating the minutest parts of the body, and inmost recesses of the spirit.... **[It may] kindle a devout affection, [or] may blow up every evil desire into a flame....**

—From a sermon preached by Lavington, *The Influence of Church Music* (1725); Archibald T. Davison, *Protestant Church Music in America* (Boston: E. C. Schirmer Music Co., 1933), p. 84.

...Music does have moral values. It serves as an emotional trigger that can be used for good or evil.

—Leonard Seidel, *Face the Music* (Springfield, Va.: Grace Unlimited Publications, 1988), p. 18.

...Music has a physical impact upon the listener and...it produces a sensorial modification in his awareness of being.

—Gilbert Rouget, *Music and Trance* (Chicago: University of Chicago Press, 1985), p. 120.

Whatever else we do, we must expose youth to greatness in music. Moreover, we need to tell them **the difference between the good and bad, between the worthy and unworthy.**

—Frank Gaebelein, in *The Christian, The Arts, and Truth*, p. 170; Tim Fisher, *The Battle for Christian Music* (Greenville, S.C.: Sacred Music Services, 1992), p. 197.

Why a good melody should have the power to move us has thus far defied all analysis....

—Aaron Copland ["Dean of American Composers"], *What to Listen For in Music* (New York: McGraw-Hill Book Company, 1957), p. 40.

Music is the most powerful stimulus known among the perceptive senses. The medical, psychiatric and other **evidence for the non-neutrality of music is so overwhelming** that it frankly amazes me that anyone should seriously say otherwise.

—Max Schoen, *The Psychology of Music: The Influence of Music on Behavior* (Cincinnati, Ohio: Charles M. and Fine H. Diserens College of Music, 1930), p. 166ff.

The medium is the message.

—Joseph Agee Mussulman [University of Montana music professor], *The Uses of Music* (Englewood Cliffs, N.J.: Prentice-Hall, 1974), p. iii.

The Science of Stimulus Progression—a productivity tool of contemporary management. Stimulus Progression is an exclusive concept of Muzak Corporation. Result of years of research and practical application, Stimulus Progression employs **the inherent power of music in a controlled pattern to achieve predetermined psychological and physiological effects on people.** Leading companies and commercial establishments now employ the Muzak concept **to improve environment, attitudes and performance.** Music by Muzak—when you want more than just melodies.

—Advertisement in *Scranton[, Pa.,] Tribune*, 11 August 1973.

The music that was supposed to go in one ear and out the other now has become **the major form of communication** among the young.

—*Saturday Evening Post*, 15 July 1967, p. 71.

It is a demonstrable fact that, of all the sensory mediums, tone is most closely associated with the emotions. Music thus becomes **the ideal communicative medium** for artists and the most purely emotional of all the arts.

...It is at once both a message and a means of communication which puts creator, interpreter, and listener in the same world of experience.

—Howard D. McKinney [Rutgers University] and W. R. Anderson [London Musical Times], *Discovering Music* (New York: American Book Company, 1962), p. 19.

The natural reaction of our organism to sound underlies all our musical experience; we are not capable of controlling these responses, and without them music would lose a great deal of its natural appeal.

...It exists as **the ideal means for communicating subjective concepts**—that is, our feelings.

—McKinney and Anderson, pp. 16–17.

The musical composition which a composer makes is **the expression in musical tones of his inner life**.

—Unknown; McKinney and Anderson, p. 85.

There's a primal quality to sounds that's interesting to me. **The language of sound is kinetic [dynamic], it's universal.**

—Poet Edwin Torres; Evelyn McDonnell, "Native Tongues," *Rolling Stone*, 5 August 1993, p. 20.

[Music is] **the chief medium of expression, the chief means by which inner feelings are communicated**. Music has become **the deepest means of communication and expression** for an entire culture. The dominant means of communication in our society—words—has been so abused...that...it does not seem adequate for people of the new consciousness. **Music, on the other hand, says all the things they want to say or feel.**

—Charles Reich (Yale University professor) in his book *The Greening of America*; quoted by Frank Garlock, *Can Rock Music Be Sacred?* (Greenville, S.C.: Musical Ministries, 1974), p. 14.

For whether you wish to comfort the sad, to **terrify** the happy, to **encourage** the despairing, to **humble** the proud, to **calm** the passionate, or to **appease** those full of hate—and who could number all these masters of the human heart, namely, the emotions, inclinations, and affections that impel men to evil or good?—**what more effective means than music could you find?**

—Martin Luther; Friedrich Blume, *Protestant Church Music* (New York: W.W. Norton & Co., 1974), p. 10.

Even the sex drive is kindled by the right music. The big thing about sexy music is the power of suggestion.... Music is a two-edged sword. It's really a powerful drug. Music can poison you, lift your spirits or make you sick without knowing why.

—Eddy Manson, Oscar-winning composer; *Family Weekly*, 30 January 1983, pp. 12–15.

The widespread occurrence of music among widely distributed peoples and varied cultures is evidence that **in music we have a great psychological force**.

—[Dr.] George Stevenson [Medical Director, National Association for Mental Health, Inc.], *Music and Your Emotions* (New York: Liveright Publishing Corporation, 1952), p. 97.

Just as my fingers on these keys / Make music, so the selfsame sounds / On my spirit make a music, too. Music is feeling, then, not sound.

—Wallace Stevens (1879–1955), *Peter Quince at the Clavier*, I; *The Oxford Dictionary of Quotations*, 3d. ed. (Oxford: Oxford University Press, 1979), p. 520.

What passion cannot Music raise and quell?

—John Dryden (1631–1700), *A Song for St. Cecilia's Day*, ii; *The Oxford Dictionary of Quotations*, p. 197.

This music crept by me upon the waters, / Allaying both their fury, and my passion, / With its sweet air.

—William Shakespeare (1564–1616), *The Tempest*, ii 389; *The Oxford Dictionary of Quotations*, p. 484.

Where words leave off, music begins.

—Heinrich Heine (1797–1856); Derek Watson, comp., *The Wordsworth Dictionary of Musical Quotations* (Ware, Hertfordshire, U.K.: Wordsworth Editions Ltd., 1994), p. 5.

Music is a language [which] alone among all the languages unites the contradictory character of being at once intelligible and untranslatable.

—Claude Levi-Strauss (b. 1908), *Mythologiques I: Le cru et le cuit* (1964); Watson, p. 6.

Music is **the universal language** of mankind.

—Christopher North (1785–1854), *Noctes Ambrosianae* (1822–1835); Watson, p. 7.

Music: That one of the fine arts which is concerned with the combination of sounds with a view to...**the expression of emotion.**

—*Oxford English Dictionary* (1944); Watson, p. 8.

[Music is] the only universal tongue.

—Samuel Rogers (1763–1855), *Italy* (1822–1828); Watson, p. 8.

The purpose of music is to draw toward a total exaltation in which the individual mingles, **losing his consciousness in a truth immediate.**

—Iannis Xenakis (b. 1922) in *The New York Times*, 21 April 1976; Watson, p. 11.

Music is a kind of harmonious language.

—Gioachino Rossini (1792–1868); Watson, p. 8.

Music...is **the outward and audible signification of inward and spiritual realities.**

—Peter Warlock (1894–1930), *The Sackbut* (1920); Watson, p. 9.

So long as the human spirit thrives on this planet, music...will...give it **expressive meaning.**

—Aaron Copland (1954); Watson, p. 9.

You can't mess with people's heads, that's for sure. But **that's what music's all about, messing with people's heads.**

—Jimi Hendrix (1942–1970); Watson, p. 10.

For **changing peoples' manners and altering their customs** there is nothing better than music.

—Shu Ching (Sixth Century B.C.); Watson, p. 11.

The domain of rhythm extends from the spiritual to the carnal.

—Conductor Bruno Walter (1876–1962); Watson, p. 30.

Music can noble hints impart / Engender fury, kindle love; / With unsuspected eloquence can move, / And **manage all the man** with secret art.

—Joseph Addison (1672–1719); Watson, p. 34.

Music hath two ends, first to please the sense...and secondly **to move the affections or excite passion....** And it must be granted that pure impulse artificially acted and continued hath **great power to excite men to act but not to think....**

—Roger North (1653–1734), *The Musical Grammarian* (1728); Watson, p. 10.

Timotheus, to his breathing Flute, / And sounding Lyre, / Could swell the Soul to rage, or kindle soft Desire.

—John Dryden (1631–1700); Watson, p. 36.

Music has charms, we all may find, / Ingratiate deeply with the mind. / When art does sound's high power advance, / **To music's pipe the passions dance;** / Motions unwill'd its powers have shown, / Tarantulated by a tune.

—Matthew Green (1696–1737) in *The Spleen* (1737); Watson, p. 37.

Though music oft hath such a charm / To make bad good, and good provoke to harm.

—William Shakespeare (1564–1616) in *Measure for Measure* (Act IV, Scene I); Watson, p. 40.

I cannot conceive of music that expresses absolutely nothing.

—Béla Bartók (1881–1945); Watson, p. 41.

Music is a part of us, and **either ennobles or degrades our behaviour.**

—Boethius (Roman philosopher/statesman, circa 500 A.D.) in his treatise *De Institutione Musica*; Watson, p. 41.

Music stands quite alone. It is cut off from all other arts.... It does not express a particular and definite joy, sorrow, anguish, horror, delight or mood of peace, but **joy, sorrow, anguish, horror, delight, peace of mind themselves, in the abstract, in their essential nature....**

—Arthur Schopenhauer (1788–1860) in *The World as Will and Idea* (1818); Watson, p. 46.

Music will express any emotion, base or lofty.

—George Bernard Shaw (1856–1950) in *Music in London* (c. 1890); Watson, p. 46.

...The poetry that lies too deep for words does not lie too deep for music, and...the vicissitudes of the soul, from the roughest form to the loftiest aspiration, can make symphonies....

—George Bernard Shaw (1856–1950) in *The Perfect Wagnerite* (1898); Watson, p. 70.

There's sure no passion in the human soul, / But finds its food in music.

—George Lillo (1693–1739) in *Fatal Curiosity* (1736); Watson, p. 55.

How rich in content and full of significance the language of music is....

—Arthur Schopenhauer (1788–1860) in *The World as Will and Idea* (1818); Watson, p. 68.

There is no such thing as Abstract music; there is good music and bad music.

—Richard Strauss (1864–1949); Watson, p. 73.

Emotion is specific, individual, and conscious; **music goes deeper than this**, to the energies which animate our psychic life, and out of these creates a pattern which has...**human significance of its own.** It reproduces for us the most intimate essence...of our spiritual being; our tranquillity and our restlessness, our animation and our discouragement, our vitality and our weakness—**all, in fact, of the fine shades of dynamic variation of our inner life. It reproduces these far more directly and more specifically than is possible through any other medium** of human communication.

—Roger Sessions (1896–1985) in *The Composer and His Message* (1941); Watson, p. 98.

Music is, before everything, the language of spiritual generalizations.

—Bernard van Dieren (1884–1936) in *Down Among the Dead Men* (1935); Watson, p. 73.

Though the entertainments of music are very engaging; though they make a great discovery of the soul...yet **to have our passion lie at the mercy of a little minstrelsy**; to be fiddled out of our reason and sobriety; to have our courage depend upon a drum, or our devotions upon an organ, is a sign we are not as great as we might be.

—Jeremy Collier (1650–1726) in *An Essay of Music* (1702); Watson, p. 42.

But all the world understands my language.

—Joseph Haydn (1732–1809) in reply to Mozart, who had tried to dissuade him from visiting England in 1790, citing his ignorance of the language; Watson, p. 73.

The art of music above all other arts is **the expression of the soul of a nation.**

—Ralph Vaughan Williams (1872–1958); Watson, p. 76.

It is easier to understand a nation by listening to its music than by learning its language.

—Anonymous; Watson, p. 77.

Music...is as far from being abstract as is a language,...through it something is snatched from fleeting time as it rushes by, that something is preserved,...a longing is expressed and fulfilled—all this prohibits the use of the word “abstract.”

—Hans Werner Henze (b. 1926) in *Music and Politics* (1982); Watson, p. 93.

The wind that blows through the music is the veritable wind of the cosmos itself. **The cries of desire and passion and ecstasy are a sort of quintessential sublimation of all the yearnings**, not merely of humanity, but of all nature.

—Ernest Newman (1868–1959) reviewing a work of composer Alexander Scriabin; Watson, p. 188.

...Music...fills the soul with a thousand things **better than words**.

—Felix Mendelssohn (1809–1847); Watson, p. 95.

Music is a sublime art precisely because...it rises above ordinary nature...and...**moves the earthly passions**.... The language of music is common to all generations and nations; **it is understood by everybody**....

—Gioachino Rossini (1792–1868); Watson, p. 97.

The language of tones belongs equally to all mankind, and...is the absolute language in which the musician speaks to the heart.

—Richard Wagner (1813–1883) in *Beethoven* (1870); Watson, p. 99.

...More than anything else rhythm and harmony find their way to the inmost soul and take strongest hold upon it....

—Plato (428–347 B.C.) in *The Republic*; Watson, p. 103.

The significance of good music is as real as that of good poetry, you cannot translate one into the other, Palestrina into Dante or Bach into Milton, but each **has its own inherent and spiritual truth**.

—Henry Hadow (1859–1937); Watson, p. 105.

Music soothes us, stirs us up; it puts noble feelings in us; it melts us to tears, we know not how:—**it is a language by itself, just as perfect, in its way, as speech, as words**....

—Charles Kingsley (1819–1875) in *Life and Works* (1903); Watson, p. 105.

Music, oh how faint, how weak, / Language fades before thy spell! / Why should Feeling ever speak, / When thou canst breathe her soul so well?

—Thomas Moore (1779–1852) in *On Music*; Watson, p. 105.

Music is an outburst of the soul.

—Frederick Delius (1862–1934); Watson, p. 137.

Look out for this man's music; he has something to say and he knows how to say it.

—Hubert Parry (1848–1918) of composer Edward Elgar; Watson, p. 141.

Offenbach's music is **wicked**. It is abandoned stuff; every accent is a snap of the fingers in the face of moral responsibility.

—George Bernard Shaw (1856–1950); Watson, p. 172.

In all my work, **my final concern is not with musical but with spiritual exposition**.

—Composer Carl Orff (1895–1982); Watson, p. 173.

Rock 'n' roll isn't even music. It's a mistreating of instruments **to get feelings over.**

—Mark Smith (The Fall); Watson, p. 271.

If you would know if a people are well-governed, and if its laws are good or bad, **examine the music it practices.**

—Confucius (551–479 B.C.); Watson, p. 343.

Music is almost as dangerous as gunpowder; and it maybe requires looking after no less than the press, or the mint. 'Tis possible a public regulation might not be amiss.

—Jeremy Collier (1650–1726) in *A Short View of the Immorality and Profaneness of the English Stage*; Watson, p. 343.

The only reality in music is the state of mind which it induces in the listener.

—Stendhal (1783–1842) in *Life of Rossini*; Watson, p. 387.

Where other people keep diaries..., [composer Franz] Schubert simply kept sheets of music by him and confided his changing moods to them; **...he put down notes when another man would resort to words.**

—Composer Robert Schumann (1810–1856); Watson, p. 185.

Music is a means of expression that rings truer and is more connected to things inside than speech.

—Lindsay Buckingham, lead guitarist, Fleetwood Mac; Jenny Boyd, Ph.D. [psychologist and therapist] and Holly George-Warren [rock guitarist and contributor to *The Rolling Stone History of Rock & Roll*], *Musicians in Tune: Seventy-Five Contemporary Musicians Discuss the Creative Process* (New York: Simon & Schuster Inc., 1992), p. 47.

[The] part of the human spirit that music touches is deeper and more connected with that which is transcendent.... I firmly believe that **music is connected to the spiritual....**

When I was with the Fleshtones we toured a lot of countries where people didn't speak much English. I remember in Spain, the audience didn't know what the words meant, but they would sing along. It was a real tribal type of thing... **it was the rhythm...that got them.** They had no idea what they were singing, but it didn't matter. Later it occurred to me that **some of my favorite songs are ones where I don't really know what the words mean, but I like the way they make me feel.**

—Robert Warren, rock bassist and singer/songwriter; Boyd and George-Warren, pp. 97, 126.

I always resort back to music because it doesn't have words. It's just a voice that can be understood by anyone.

—Eric Clapton; Boyd and George-Warren, p. 109.

[Music] is the universal language.... I think it is one of the most powerful "weapons" ...that we have....

—Paul Horn, jazz and new age flutist and saxophonist; Boyd and George-Warren, p. 114.

Music causes something that either excites or calms down or instigates, without even a word being said.

—Mick Fleetwood, drummer, Fleetwood Mac; Boyd and George-Warren, p. 115.

Music is very powerful; it crashes down walls. **It's the only universal language there is,** and it can knock down barriers.... That's why rock and roll has been so powerful.

—Steve Jordan, session drummer and bassist; Boyd and George-Warren, p. 116.

If it wasn't for the messages that the drum had in it years ago, we probably wouldn't have the type of communication that we have today. So the drum was giving a message, and **even today in musical sound,... you get drums that you know is trying to tell you something....** [The blues] has an understanding.... And you can get this understanding and learn to communicate with it and have a good time.

—Willie Dixon, blues/R&B singer/songwriter; Boyd and George-Warren, p. 121.

[The Grateful Dead's] music was a language that could be understood by everyone in the audience with almost spiritual clarity. **Everyone felt what the music was saying.** The audience's instinctual attraction to...the music is what makes this feeling so powerful. **The musicians give form to instincts and emotions....**

—Boyd and George-Warren [italics theirs], p. 126.

With music, people who are totally illiterate can have a talent for **musical expression that can be much more profound** and much more in touch with what most people want to say or want to know.

—Michael McDonald, rock artist, former member of the Doobie Brothers; Boyd and George-Warren, p. 131.

You'd think a couple of guitar players are really going to topple the [British] Empire! That's the important thing about music, because it can. That's when you realize it has social and political overtones....

Music is very powerful; it's uncontrollable. Some people think you can lessen the power of music by trying to preach with it, but I think that **it has its own power.** If you want to write a great tract and put it to music, that's alright too. But I think **the real lasting power of music is on a far more subtle and indefinable level than what people say. It's the total thing.**

—Rolling Stone Keith Richards; Boyd and George-Warren, pp. 114–115.

It does something to the human heart. This is the extraordinary thing about music, that...it communicates to other people.... I don't think there is any language that can get to the core of things the way music can.

—Richard Thompson, British folk-rock artist; Boyd and George-Warren, pp. 131, 134.

I know people don't want to believe in hidden powers or hidden messages behind music, but I believe that. I think it greatly affects people.... I think it's very powerful.

—Greg Phillinganes, rock keyboardist; Boyd and George-Warren, p. 135.

...Not conceptual speech, but music rather, is the element through which we are best spoken to by mystical truth.

—Turn-of-the-century philosopher William James; Boyd and George-Warren, p. 184.

Music is spiritual and is a doorway into that world. Its power comes from the fact that **it plugs directly into the soul, unlike a lot of visual art or text information** that has to go through the more filtering processes of the brain.

—Peter Gabriel, solo rock artist, founder of Genesis; Boyd and George-Warren, p. 184.

Music is the most gratifying of all sensory feelings that we have. Everybody gets something from music.... It's the passion, it's the spirit of the person; it moves people.

—Chris McVie, keyboardist, Fleetwood Mac; Boyd and George-Warren, p. 263.

Hip-hop is the most powerful form of music and communication.... **It's very spiritual.** Any form of music that has come out of Africa—soul music,...hip-hop—are the biggest communicators. **It's got so many messages within its rhythms, within the drumbeats,** as well as its words. People don't realize how powerful hip-hop is **musically....** Music is the most powerful form of communication.

—Sinéad O'Connor, solo rock artist; Boyd and George-Warren, pp. 133, 262.

A musical instrument is a mysterious thing, inhabiting a complex sort of space: it is both an ordinary three-dimensional object and **a portal to another world;** it exists as a physical entity solely so that it—and, indeed, physicality—can be transcended.

—Joyce Carol Oates; *Reader's Digest*, August 1994, p. 21.

"It is the music [of heavy metal] itself" that affects behavior, says Steven Kruse, a psychology researcher at the University of Florida....

—USA TODAY, 18 October 1994, p. 1D.

Music is the **universal language** of mankind.

—Henry Wadsworth Longfellow, *Bartlett's Familiar Quotations* (1955), p. 520.

We've got to get there with whatever is **communicating musically**.

—Amy Grant; Jack Kelly, "The Gospel of Grant," *USA Weekend*, 8–10 November 1985, p. 26.

The language of music is readable, writable, and recitable.

—Virtuoso pianist Van Cliburn; *World News Tonight With Peter Jennings*, ABC News, 15 July 1994.

In all these ways of listening, one factor is constant—**the ability of sound to convey significant meaning**.... Music begins as a disturbance in the air; yet it is a disturbance that reaches to the farthest limits of man's emotional and intellectual life.

—Joseph Machlis [Professor of Music, Queens College of the City University of New York], *The Enjoyment of Music* (New York: W.W. Norton & Company, Inc., 1963), pp. 4–5.

Music has been called the language of the emotions. This is not unreasonable metaphor; for **music, like language, aims to communicate meaning**. Like language too it possesses a grammar, a syntax, and a rhetoric. But it is a different kind of language. Words are concrete; tone is fluid and intangible.... Words convey specific ideas; **music suggests elusive states of mind**.

—Machlis, pp. 5–6.

The true meaning, the ultimate wisdom, is to be found in one place only: **the sounds themselves**.

—Machlis, p. 7.

Music is an art dealing with the organization of tones into patterns. It is one of the great arts of our civilization.... Wherever men have lived together, art has sprung up among them as **a language charged with feeling and significance**....

A work of art **embodies a view of life**. It brings us **the artist's personal interpretation of human destiny, the essence of his experience** both as artist and man.

—Machlis, p. 7.

...We may speak of music as a universal language, **one that transcends the barriers** men put up against each other. Its vocabulary has been shaped by thousands of years of human experience; **its rhetoric mirrors man's existence**, his place in nature and society.

—Machlis, p. 9.

Music is related to human experience and it **has expressive content**, otherwise it could not have functioned for thousands of years as **a spiritual force in the lives of men**. ...[It is] truly a **"song without words."**

—Machlis, p. 13.

Forms and rhythms in music are never changed without producing changes in the most important political forms and ways. The new style **quietly insinuates itself into manners and customs** and from there **it assumes a greater force, goes on to attack laws and constitutions**, displaying the utmost impudence until **it ends by overthrowing everything**, both in public and in private.

—Plato; Bob Macken, Peter Fornatale, and Bill Ayres, *The Rock Music Source Book* (Garden City, N.Y.: Anchor Books, 1980), p. 21.

...All media are languages, complete with their own unique grammars and vocabularies. **...Rock is a native tongue**, an intuitive experience.

—Macken, Fornatale, and Ayres, p. 15.

THE FLESHLY ASSOCIATION OF ROCK MUSIC

Christians often avoid neutral associations because they are inappropriate for spiritual ministry. How then can we conscientiously use a method with clearly wicked identifications? Rock has always—historically and currently—been synonymous with the worst in society: blatant sexual perversion, drugs, Satanism, anarchy, violence, and a general freedom from moral restraint. It's cultural context is a cesspool.

Associated with rock...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.

—William J. Schafer, *Rock Music* (Minneapolis: Augsburg Publishing House, 1972), p. 76.

[Rolling Stones guitarist Keith Richards] has for so long been rock's paragon of **advanced dissipation**...

—*Time*, 9 November 1992, p. 89.

The actors and singers and entertainers I know are emotional cripples. **Really healthy people aren't in this business, let's face it.**

—Madonna (MTV interview); *Campus Journal*, Radio Bible Class, November 1991.

[I am the] recreational director for the **immoral** majority.

—David Lee Roth; *USA TODAY*, 16 January 1984, p. 4D.

Rock and sex mix like rum and Coke.

—A 14-year-old fan in a letter to *Hard Rock*, June 1978.

...Rock and roll became a focal point for rebellion, and it must be understood in that context.

—Charles T. Brown, *The Art of Rock and Roll* (Englewood Cliffs, N.J.: Prentice Hall, 1983), p. 48.

[Elvis] Presley's sexuality had a great deal to do with his enormous success. People thought he was sexual, and the ones who liked that sexuality appreciated him more for it.

—Brown, p. 69.

Somehow, these trifling collectibles [tour- or group-promoting T-shirts] came to be known as swag ["the calling card of the anti-Establishment"]. The epithet fits, conjuring an image of pirate booty that **seems in keeping with the spirit of rock and roll.**

—Martin Booe, "Rock 'n' Shop," *Philadelphia Enquirer*, 29 May 1994, pp. H1.

Evidence shows that **such music promotes and supports patterns of drug abuse, promiscuous sexual activity and violence.**

—Paul King, "Heavy Metal Music and Drug Use in Adolescents," *Postgraduate Medicine*, April 1988, p. 297.

The most notable element in these episodes [the attempted or successful assassinations of JFK, RFK, Sharon Tate, George Wallace, Presidents Ford and Reagan, and John Lennon] is the predominance of left-wing revolutionary zeal of one sort or another, but even that, I think, is more a symptom than a cause. What is reflected at a deeper level is **metaphysical emptiness**, of a sort promoted by fashionable philosophers who make it their business to

tear down traditional values and beliefs. **It is an emptiness that John Lennon himself helped to encourage in the nihilistic message of his songs.**

—M. Stanton Evans, "What Killed John Lennon?" *Human Events* 41, No. 5 (January 1981): 9. [DW—Nihilism denies the existence of any basis for truth, it rejects customary beliefs in morality, religion, etc., it believes that there is no meaning or purpose in existence, and it teaches that existing social, political, and economic institutions must be completely destroyed.]

[Disco] is a temporary thrill, **a night in a bordello** [house of prostitution].

—"Disco Takes Over," *Newsweek*, 2 April 1979, p. 58.

[Elvis] took the **subversive** words and rhythms from all the places middle-class America preferred not to bother with—coal towns, farms, dark inner cities, dirty roadside cafes—and deposited them on the bright clean living-room carpet.

—"Go, Cat, Go," *New York Daily News*, 9 August 1987, p. C8.

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 [common language] of a great cultural upheaval.**

—Ellen Willis, "Heroes of Rock 'n' Roll," *TV Guide*, January 1979, p. 15.

At its best, [pop music] is **subversive**. Ostensibly, it confirms the system, makes money and generates an industry, but underneath, it's very **anarchic** [tending to bring about lawlessness and violence].

—Sting (1983); *Rolling Stone*, 15 October 1992, p. 116.

Most of these superstar groups were linked by **the very clear-cut nature...of the rock milieu** [cultural setting]: the blistering volume, the libertarian lifestyle, the provocative lyrics, the merciless beat, the emancipation from sexual repression, the flaunting of law and tradition, the embracing of the drug culture, the advocacy of abandonment and rebellion and the stimulation of violence through the sheer ravages of the acts in performance. Underneath all this, and well hidden, were some other attributes that went unnoticed by many. There was a statement and a demand to be heard in the thundering volume. There was intelligence behind the provocative lyrics. There was **an insistence on a new morality** to be explored, a morality without the pretense, false values, or double talk.

—John G. Fuller, *Are the Kids All Right?* (New York: Times Books, 1981), pp. 55–56.

Sexuality and hostility [are] the keynote [of rock 'n' roll].

—Fuller, p. 52.

...At Boston's annual Kiss 108 concert...[Terence Trent] D'Arby saluted [Barry] White by saying, "The Bee Gees and Barry White **always got me laid** when I was growing up."

—*Rolling Stone*, 5 August 1993, p. 34.

The music [disco] is **a symbolic call for gays to come out of the closet** and dance with each other.

—Nat Freedland, director of artist relations for Fantasy Records; Barbara Graustark, "Deejay Power," *Newsweek*, 2 April 1979, pp. 63–64.

I cannot prove this. But **if you asked me whether rock music has been a symptom or a cause of America's terrible problems** with its young people I could be inclined to say, "Both—but **primarily a cause.**" Rock music has widened the inevitable and normal gap between generations, turned it from something healthy—and absolutely necessary to forward movement—into something negative, destructive, nihilistic.

—Gene Lees, "The Lees Side," *High Fidelity*, February 1970, pp. 108, 110.

...Sexually, disco was most important as a gay aesthetic [art form], and what was surprising, socially, was the appropriation of this aesthetic by the mass middle class.

—Simon Frith, *Sound Effects, Youth, Leisure, and the Politics of Rock 'n' Roll* (New York: Pantheon Books, 1981), p. 245.

Sex. See, **sex is the most important thing in the whole world**.... Sex is the most important thing in the world. It's the most important thing to *me* when I get off tour.

—Stone Temple Pilots' vocalist Weiland, answering the question: What's important to you?; Kim Neely, "Hard to the Core," *Rolling Stone*, 5 August 1993, pp. 50–51.

It's [long hair] a flag.... I'll always be anti-establishment.... It's [dress and style] not an image. It all comes right from my own mouth and heart. It's not like I'm trying to make you think something.

—David Lee Roth; Roy Trakin, "David Lee Roth: On the Record," *USA TODAY*.

...The **brooding rebel image** that is so highly coveted in rock & roll....

—*Rolling Stone*, 5 August 1993, p. 50.

How did a lesbian, feminist, vegetarian Canadian win a Grammy and the hearts of America?

—Mim Udovitch [asking about rock soloist k.d. lang], "k.d. lang," *Rolling Stone*, 5 August 1993, p. 54.

Rock music is an active proponent of two of this century's most ruthless and damaging philosophies: secular humanism and nihilism. Briefly stated, secular humanism...asserts the dignity and worth of humanity and its capacity for self-realization through reason alone, rejecting any supernatural or spiritual considerations. Nihilism asserts the dismal view that traditional values, morals and beliefs are unfounded, that society's present condition is so irredeemably hopeless that annihilation may be preferable to any positive attempt to save it.

—Steve Lawhead, *Rock Reconsidered* (Downers Grove, Ill.: InterVarsity Press, 1981), pp. 80–81.

Rock stands essentially for the liberation of emotion from the tyranny of reason.

—Stuart Goldman, "That Old Devil Music," *National Review*, 24 February 1989, p. 30.

...Whatever your vice, whatever your sexual ideas...whatever somebody else can't do in his nine-to-five job, I can do in rock and roll....I'm in the job to exercise my sexual fantasies.

—David Lee Roth; *Rolling Stone*, 4 September 1980, pp. 9–10, 21.

A happy home life, security, and in-laws aren't conducive to making rock and roll.

—Rod Stewart; *Circus*, 17 October 1978, p. 36.

...You'd be simply amazed at the number of times [a rocker] has to schlep to the V.D. clinic; it's almost a regular stop for some groups on the way to or from a gig.... The intrigue, the search, **the wallowing through the muck and mire of sleaze is all part of it. It's all part of the rock and roll lifestyle, isn't it?**

—Lisa Robinson; *Creem*, October 1975.

Today's pop-music lyrics are meaner, steamier and more explicit than ever, taking "sex, drugs, rock 'n' roll" to new extremes.

—Lynn Ford, "Is Today's Music Over the Edge?" *The Indianapolis Star*, 22 May 1994, p. 11.

The group [Rolling Stones]...**champions the dark side of human nature**....

—Rick Teverbaugh, "New Stones Release Satisfying," Anderson, Ind., *Herald Bulletin*, 24 July 1994, p. E5.

They [a popular rap group] play the kind of music that parents love to hate. It's **loud, disgusting, without redeeming social merit**. There are no melodies, no harmonies, no singing—just a relentless flood of **raunchy**, rapped-out lyrics, punched home by a steady barrage of blaring guitars and synthesized beats.

—Jim Miller, "Hymning the Joys of Girls, Gunplay and Getting High," *Newsweek*, 2 February 1987, p. 70.

...In every important particular the Woodstock agenda has in fact prevailed.... The Dionysiac [orgiastic] triad of **sex, drugs and rock and roll** now dominates private life and popular culture.

—David Gates, "Twenty-Five Years Later, We're Living in Woodstock Nation," *Newsweek*, 8 August 1994, p. 41.

In retrospect, Woodstock proved only that it takes nicely brought-up young people more than three days to revert to savagery, just as Altamont proved that **rock and roll attracts a rough element**.

—Gates, p. 42.

There is something in reality called the counterculture. There still are things called the drug culture. A lot of **these things are woven together** by something that is still—regardless of what you want to call it—**rock & roll music**.

—The Black Crowes' lead singer Chris Robinson; *Rolling Stone*, 17 November 1994, p. 76.

I'm in rock and roll because I don't like being told what to do.

—Eddie Van Halen; *Circus*, 13 May 1980, p. 23.

[Rock] has become...the international anthem of a new restless generation, the pulse beat for **new modes of** dress, dance, language, art, and **morality**.

—*Time-Life Report on Youth* (1966).

Revolution and sexuality are the real bookends of rock and roll.

—Billy Idol; *Rock Line*, February 1985, p. 35.

In many ways, 1969's three-day Woodstock Art and Music Fair...symbolized a new age of irresponsible sex, drug abuse, **rock 'n' roll hedonism** and other excesses of youth and culture from which America and much of the rest of the world are still trying to recover....

Woodstock '69 was not the cause of free sex, drug abuse and other social ills America is still battling. But it did symbolize it. Some say epitomized it. And some argue it made all of it seem much more attractive and acceptable.

Woodstock may have been a defining national moment, but **it was nothing to celebrate**—then or now.

—*Flint*, [Mich.,] *Journal*; from Anderson, Ind., *Herald-Bulletin*, 25 August 1994, p. A6.

Organized Christianity has done more harm than any other single force I can think of in the world.... [Q: *What alternative would you suggest?*] The religion of rock and roll.

—Rock musician and songwriter Leon Russell; *Rolling Stone*, 2 December 1970, p. 35.

Our lifestyle, acid, freaky clothes, **rock music, is the revolution**. Our very existence mocks America.

—Anarchist Jerry Rubin; *Rolling Stone*, 2 April 1970.

...[Elvis] took **the rock 'n' roll attitude**, which went against the grain of the Eisenhower era, and made it accessible to everyone in the world. Here was a guy telling everyone to **rebel and reject authority**.... Cher is a rock artist. When she started performing, I was a very impressionable teen-ager. **She made a very strong rebellious statement**. We tend to forget that.

—Producer Don Was; Edna Gundersen, "To Elvis With Love," *USA TODAY*, 7 October 1994, p. 2D.

The history of rock is the history of rebellions that beget formulas that beget rebellions that are absorbed into new formulas that beget further rebellions—a mind-numbing cycle that can also be an excellent adventure.... Use Your Illusion I and II, [two albums] by Guns N' Roses, demonstrated that...**rock is still about telling your parents they can't tell you what to do.**

—Richard Lacayo, "The '80s," *LIFE (Special Issue: 40 Years of Rock & Roll)*, 1 December 1992, pp. 94–100.

Rock—once an adjective modifying the music—**has transcended the music to describe an entire culture** of which the music is the only language spoken. Today, rock means the Vietnam War, the trial of the Chicago Eight, Eldridge Cleaver in Algeria, and pot.

—*Billboard*, 8 November 1969, p. 13.

Their [Up, the band representing the left-wing White Panther political party] performances moved one rock magazine to write: "In the age of revolution, the Up are one of the finest examples of **the battle's potent energy form: rock-and-roll music.**"

—Bob Larson, *The Day Music Died* (Carol Stream, Ill.: Creation House, 1972), p. 168. [DW—According to Larson (p. 167), the White Panthers had a platform plank calling for "total assault on the culture by any means necessary, including rock-and-roll, dope, and obscenity in the streets."]

...**Rock feeds on passion** [sexual desire], and more than any other band they [Guns N' Roses] pour it forth.

—James R. Gaines, *LIFE (Special Issue: 40 Years of Rock & Roll)*, 1 December 1992, p. 4.

Rock and roll: A blues euphemism [less-direct term] for **sexual intercourse.**

—Entry in *The Rolling Stone Encyclopedia of Rock & Roll*, Jon Pareles and Patricia Romanowski, eds. (New York: Summit Books, 1983), p. 474.

Jann Wenner founded *Rolling Stone* [magazine] for people who loved rock 'n' roll, hated the Vietnam War and didn't mind being one toké [of marijuana] over the line. Twenty-five years later, one of them [Bill Clinton] is about to be president.

—*USA TODAY*, 10 November 1992, p. 1B.

[Elvis] told a whole generation that with rock 'n' roll, every day could be Saturday night.

—Rock fan and former Hofstra University professor Douglas Brinkley; *USA TODAY*, 19 October 1994, p. 4D.

Maybe Billy Idol came clean about his connection to alleged madam-to-the-stars Heidi Fleiss on Thursday's "Tonight Show," explaining that he met Fleiss in a Los Angeles nightclub and has been to her house on occasion to watch TV. But Jay Leno was more than a little skeptical, "**That's the first time I've heard a rock star say, 'Sex? No!'**" Idol's response: "I didn't say that. I said I never paid for it."

—*USA TODAY*, 16 August 1993, p. 1D.

...**Rock represents an entire life style**—one which is becoming increasingly attractive to young people fed up with a world not too much to their liking and eager to experiment with new ways.

—Bob Macken, Peter Fornatale, and Bill Ayres, *The Rock Music Source Book* (Garden City, N.Y.: Anchor Books, 1980), p. 21.

...**Rock & roll is about rebellion in a big way**...[and] anybody who thinks rock & roll is dead can go shove it.

—Spin Doctors' lead singer Chris Barron; *Rolling Stone*, 17 November 1994, pp. 136–137.

To the flower children of the '60s and '70s, Joni Mitchell was as famous for her lovers—Graham Nash, James Taylor, David Crosby, Jackson Browne and others were listed in the press—as she was for her love ballads. "**The rock 'n' roll industry is very incestuous,**" the...songwriter once noted. "We have all been close at one time or another, and I think that a lot of beautiful music came from it."

—Walter Scott, *Parade*, 20 February 1994, p. 2.

In its energy, its lyrics, its advocacy of frustrated joys, **rock is one long symphony of protest.**

—*Time*, 29 August 1969, p. 32.

Like most former gospel groups, the Royales learned early in their [R&B] careers that a certain amount of mischief onstage, combined with some **overtly sexual behavior**, could cause audiences to go wild, and guitarist/songwriter Lowman Pauling was **one of the first guitarists to sling his guitar down to crotch level and swing it around suggestively.**

—Ed Ward, Geoffrey Stokes, and Ken Tucker, *Rock of Ages: The Rolling Stone History of Rock & Roll* (New York: Rolling Stone Press, 1986), p. 84.
[DW—A common practice today on both mainstream and CCM stages.]

Tunes that the club [a group of East Coast R&B disc jockeys formed to ‘combat smut’] hopes to stop play on are those that deal with sex in a suggestive manner.... The club is not against blues records as such, but it is against a record in which “rock,” “roll,” or “ride” doesn’t deal with the rhythm and meter of the tune.

—From *Billboard* (1954); Ward, Stokes, and Tucker, p. 91.

There is no doubt but that **the by-product of rock and roll has left its scar on youth.**

—Monsignor John B. Carroll, Catholic Youth Organization, Archdiocese of Boston (1956); Ward, Stokes, and Tucker, p. 130.

...Rock was more than just a *musical* development; **it was a way of seeing the world, a way of life.**

—Ward, Stokes, and Tucker, p. 249.

The effect of rock ‘n’ roll on young people is to turn them into devil-worshippers; to stimulate self-expression through sex; to provoke lawlessness, impair nervous stability, and destroy the sanctity of marriage.

—Rev. Albert Carter (1956); Derek Watson, comp., *The Wordsworth Dictionary of Musical Quotations* (Ware, Hertfordshire, U.K.: Wordsworth Editions Ltd., 1994), p. 270.

Mick Jagger is the perfect pop star. There’s nobody more perfect than Jagger. He’s rude, he’s ugly-attractive, he’s brilliant. The Rolling Stones are the perfect pop group—they don’t give a s**t.

—Elton John (b. 1947); Watson, p. 277.

I knew what I was looking at. It was sex. And I was just ahead of the pack.

—Andrew Oldham, manager, Rolling Stones, on his first impression of the group; Watson, p. 277.

Mia Tyler, the 16-year-old daughter of Aerosmith lead singer Steve Tyler, sometimes wishes Dad would act his age in public. “Well, I mean, he stands there and he’s groping himself and he is 46 years old and he should not be doing that. **It disgusts me.** ... And he tells me that the young kids like it.”

—Anderson, Ind., *Herald-Bulletin*, 31 December 1994, p. A2.

[Rock ‘n’ roll is] **a music of both revolt and escape, a celebration of ephemeral [short-lived] excitement, sexual hedonism** [self-indulgent pursuit of pleasure] and individual gratification. Its promotion of the “eternal now” of sensuous, self-absorbed fun **rejected all that Calvinist America stood for**—the work ethic, financial prudence, stability, romantic love....

—Stephen Barnard, *Rock: An Illustrated History* (New York: Schirmer Books, 1986), p. 9.

When rock and roll first blasted across the airwaves in the early fifties, conservatives dubbed it **the Devil’s music**. While that moniker may sound quaint to us today, **perhaps those critics weren’t so far off**; it seems that rock stars ever since have done their best to live up to their **music’s famous label**, and their fans have adored them for it.

—Maryanne Melloan, *Rock and Roll Revealed: The Outrageous Lives of Rock’s Biggest Stars* (New York: Smithmark Publishers Inc., 1993), inside front flap.

Rock and roll has never been about good clean fun—and that’s exactly why teenagers around the world like it. **Even with the moon-in-June lyrics**, even with the arrival of Liverpool’s cuddly mop tops, even in the era of flower-child innocence, even in the Osmond Brothers pearly smiles, **rock and roll has always been a sweaty, sexy, nasty business.**

—Melloan, p. 8.

The question is: **are the music and the Caligula life-style inseparable?** ...Maybe. But what fun would that be?

—Melloan, p. 9.

I feel sexy a whole lot of the time. That’s one of the reasons I’m in this job: to exercise my sexual fantasies. When I’m onstage, **it’s like doing it with 20,000 of your closest friends.**

—David Lee Roth; Melloan, p. 73.

It’s interesting, tonight we’re all here on our best behavior...**being rewarded for twenty-five years of bad behavior.**

—Mick Jagger, accepting the Rolling Stones’ induction to the Rock and Roll Hall of Fame, New York, 1989.

Rhythm and blues began to gain a wider audience..., and in 1951 the disc jockey Alan Freed...substituted **the term “rock ‘n’ roll,” previously used as a sexual reference in lyrics.**

What appealed to this [1955] audience...was rock ‘n’ roll’s driving dance rhythms, its direct, adolescent-level message, and **its suggestion of youthful rebellion.**

Rock ‘n’ roll’s first superstar was Elvis Presley. ...with his spasmodic hip gyrations, **he introduced a sexual suggestiveness** that outraged conservative adults; ...He brought to rock ‘n’ roll the cult of personality and became the archetype of the rock star as cultural hero.

—“Rock Music,” *Academic American Encyclopedia* (Grolier Electronic Publishing, Inc., 1995).

CONCURRING VIEWS OF CCM

A negative view of Christian rock cannot be dismissed justifiably as merely the radical spouting of a fundamentalist few. The following opinions represent a cross-section ranging from general Christian scholars to secular journalists.

That which is most powerful in moving emotions of people either toward the physical or toward God is the artistic medium, not the words which are supposed to contain the message. We cannot change the basic effect of certain kinds of rhythm and beat, simply by attaching to them a few religious or semi-religious words. The beat will still get through, to the blood of the participants and the listeners. 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.

—Richard S. Taylor [Boston University graduate], *The Disciplined Life-style* (Minneapolis: Bethany Fellowship, Inc., 1973), pp. 86–87.

In the popular mind almost nothing is wrong, and almost anything can find its defenders, from pornography to homosexuality, from nudity to **“rock” in the house of God.**

—Taylor, p. 85.

There are music forms, whether secular or sacred, which create moods of pensiveness, of idealism, of awareness of beauty, of aspiration, and of holy joyousness. There are other forms of music which create moods of recklessness and sensual excitement. **Surely it doesn’t take much judgment to know which forms are most appropriate for religious functions.**

—Taylor, p. 87.

It is profoundly significant that evangelicals, even the more conservative among them, have accepted the rock mode. This acceptance, obviously, indicates **a further chapter in the death of self-denial and world rejection among them.**

—Richard Quebedeaux [writing in favor of such acceptance], *The Worldly Evangelicals* (San Francisco: Harper & Row, Publishers, 1978), p. 118.

The Christian musician is a member of two worlds, the spiritual and the material. The choice is his: to create sacred music that is pleasing to God because it ennobles character or to defile the miracle of creation and produce secular music which arouses lust and desire.

—Julius Portnoy, *Music in the Life of Man* (New York: Holt, Rinehart and Winston, 1963), p. 5.

[This form of music appeals] to **the primitive and primeval in man.**

—Harold B. Kuhn, “The Multi-Medium Man,” *Christianity Today*, 24 May 1968.

It may be said, indeed, that a very fair idea of what you think of God may be gained from the music you offer each Sunday in your church.

—Archibald T. Davison, *Protestant Church Music in America* (Boston: E. C. Schirmer Music Co., 1933), p. 93.

In some strange, psychological manner **the pronounced beat...touches a responsive chord in the lower nature of man.**

—William L. Banks, *The Black Church in the United States* (Chicago: Moody Press, 1972), p. 114.

As White Heart [a CCM band] jumps, whirls, and slams out music like a crowd of dervishes, my memory is stirred. I remember this. This is the feeling you get when you have waited all day for the music; and now, while it booms out loud and wild, you are going to jump and howl and have a good time. This is a rock concert.

In my long-ago college years, I did this kind of thing. I went to Grateful Dead concerts; I heard Janis Joplin, Jefferson Airplane, Blue Cheer. Back then I recognized that some people regarded rock music as the low point of

sensual irresponsibility—sex, drugs, and thumbing your nose at society. But for me, it was none of those. For me it was just fun. It was an experience—the experience of being young.

Now I am not so sure.... I view my rock-and-roll past with some ambivalence. **Perhaps the critics had a point.**

—Tim Stafford, “Has Christian Rock Lost Its Soul?” *Christianity Today*, 22 November 1993, p. 14.

The atmosphere is not intensely religious.... The music is supposed to change lives. That I am not so sure of. It is good, clean fun, but **is it ministry?**

—Stafford, p. 16.

[In an interview, Rick Florian, White Heart’s lead singer, and Mark Gersmehl, the group’s songwriter and keyboard artist] said...that **there is a discrepancy between the show, with all its glitz and flash, and the message of servanthood they want to convey.**

They seemed like good guys, sincere Christians, regular people. But I kept getting canned, correct answers to my questions. The responses seemed genuine, but superficial.

When I saw their act, I understood why. White Heart puts on a good pop show.... Musically they are thoroughly professional. But I might as well ask somebody who organizes a Saturday-night dance at the country club to explain the significance of what he does. How deep can you go?

—Stafford, p. 16.

Stylistically, CCM is derivative: whether it’s rap or heavy metal or pop, **the music is indistinguishable from its secular counterpart**, except for the uplifting lyrics.

—Stafford, p. 17.

“The challenge is,” [manager Bob] Fogal said of his [CCM-format radio] station, “how to present an entertaining radio format and still present the offense of the Cross?” He applied the same issue to the whole music “industry”: **how does one combine profit-making entertainment with serious disciple-making?** “What interests me,” Fogal said, “is the mix between spirituality and hype. A promotional letter from music company will say something like, ‘Read the lyrics, see how they will bless your listeners as we take it to number one!’”

As musician Rich Mullins told me, “The goal of the record companies is to make money, and if you have a great ministry, that doesn’t bother them at all.” **The church does not have much history with a profit-first, ministry-second hybrid....**

Fogal worries that “the industry”—the term is used without any sense of irony—will compromise its mission. It troubles him that Christian stations, which only played only music with Christian lyrics, now play romantic music if it’s recorded by a known Christian. ...he recognizes that **CCM mixes in a lot of glitz with the gospel.**

—Stafford, p. 17.

There is a danger...: the possibility that in getting so close to our culture, degraded and commercial as it is, Christians will lose their souls. I am willing to bet, however, that when you put the Spirit of Christ and the spirit of the age in the same room, the Spirit of Christ will manage to get his [sic] work done.

—Stafford, p. 19. [DW—While it is true that the Holy Spirit is more than able to overcome the “spirit of the age,” for the Christian ministry to deliberately include that false spirit is a violation of God’s principles.]

Despite the carnal nature of his songs, [CCM R&Ber] R. Kelly considers himself a strong “believer.”

Some eyebrows were raised when he sang on the [CCM duo Bebe and Cece] Winans’ ’93 album *All Out*. “People say, ‘How can you sing with the Winans and turn around and do *Sex Me?*’ But...that’s just one character I do. I don’t have a one-track mind.”

—James T. Jones IV, “**Juggling Sex and Salvation**,” *USA TODAY*, 19 April 1994, p. 4D. [DW—In a related article, Jones describes Kelly’s first chart-topping crossover album, *Bump N’ Grind*, as musically and lyrically “sensual,” “smouldering,” “sexy,” “unabashed and explicit eroticism.” Kelly himself says, “I tried to make love to every woman around the world through this album; I try to touch them in a sensual way.”]

Christian rock groups are brought to our youth crusades by sponsoring churches. They appear on my stage with their drums and loud guitars, handclapping their way through songs that speak of Jesus, but with **the primitive beat** borrowed from the Beatles or some other hard rock group. I try not to act surprised, offended, or ashamed. You see, I want so much to relate to these young people.

The kids in the audience seem to love every beat. They clap, they smile, they relate, they turn on, and they get excited. But something inside me, deep in my soul, does not feel right. There's a small hurt which I can't suppress; I feel uneasy. Somehow I am grieved, and I can't explain it. I feel as though the Holy Spirit within me does not witness to the rock sounds in the middle of a salvation meeting. **I also have a sense**, an inner knowledge, **that the gentle Holy Spirit is not comfortable in the atmosphere this music creates.**

—David Wilkerson [author of *The Cross and the Switchblade*], *Get Your Hands Off My Throat* (Grand Rapids: Zondervan Publishing House, 1971), pp. 51–52.

In a record studio I heard one of the most gifted rock 'n' roll songwriters recording a trial version of a "pop-gospel" song. As he sang, I became increasingly aware that **the subconscious thrust of the rhythm was completely undercutting the conscious intention of the lyrics.**

—author Jeremy Lerner; Lowell Hart, *Satan's Music Exposed* (Huntingdon Valley, Pa.: Salem Kirban, Inc., 1981), pp. 136–137.

I knew that rock had **strong influential powers** and I reasoned that maybe it could be used to spread the Gospel and I stood firm in those feelings. What I wouldn't admit was that I couldn't worship the Lord while I was hearing those drums and other instruments pound out the rhythm. I felt the driving sound and rhythm in my body and mind. **It was a flesh trip**.... I believe in making a joyful noise unto the Lord but when the music leaves the spiritual realm and becomes a driving force it goes into the physical realm.

—A young Christian radio announcer and disc jockey in a letter to Bob Larson, *Rock & the Church* (Carol Stream, Illinois: Creation House, 1971), p. 61.

Music is religious or irreligious according to the set of emotions it stirs. Therefore jazz, music with syncopated time, music that makes its chief appeal to the heels instead of the head and heart, has no place in...worship services.

—Cynthia Pearl Maus, *Christ and the Fine Arts* (New York: Harper and Brothers, 1938), p. 22.

Many years ago, as a then young, non-Christian, dance band musician, I enjoyed playing in ballrooms and night clubs. If anyone had suggested to me then that this same music would someday be heard in evangelical churches...I would have regarded their suggestion as the best joke of the day.... Today we are hearing this sound. But it is no joke! It is a pitiful paradox.

—Lowell Hart, *Satan's Music Exposed* (Huntingdon Valley, Pa.: Salem Kirban, Inc., 1981), p. 7.

Rock, rhythm and blues, jazz, pop tunes, Bossa Nova, etc. are all products of the world. **These [CCM] musicians are taking the fleshly and are saying, in effect, "We are going to appeal to the spiritual." It cannot be done. It is neither logical nor scriptural.** This is typical of the contemporary Christian music approach today. It is interesting to note that most of these styles have had their origin as dance music.

—Hart, p. 123.

If you had to guess their name, you might think of **the Devil's Disciples or the Beelzebubs**. Or perhaps the Killer Bees, which is what the four young men on the stage look like in their tight leather and spandex costumes crisscrossed with garish black and yellow stripes. Piles of makeup, spiky hair and enough dangling chains to tie up half the elephants in Africa. **Even the music**, the sound of a swarm of angry insects electronically amplified several thousand times, **fits the image**. The group is called Stryper, a name inspired by the biblical assurance that "with His stripes we are healed" (Isaiah 53:5). ...these **metal missionaries**....

—Gerald Clark, "New Lyrics for the Devil's Music," *Time*, 11 March 1985, p. 60.

...She [a leading CCM artist] has made a smooth transition from rock-tinged gospel to gospel-tinged rock.... **For those who like to dance and pray at the same time, her stuff can't be beat.**

—*People*, 24 June 1985, p. 20.

Any use of pop rock [as the music of the worship service] is **still divisive**. Its current lyrics are too strongly associated with the musical medium. Consequently, the medium is a constant reminder of lyrics so crude and vulgar as to invite high-level legal investigations. Its present fragmentary motives [musical building-blocks] are not compatible with a text with syntax, much less with a scriptural context. **The overpowering beat is, of itself, static, hypnotic, and without counterpoint or anticipated harmonic or melodic progression.**

—Talmage W. Dean, *Twentieth Century Protestant Church Music in America* (Nashville, Tenn.: Broadman Press, 1988), p. 258.

Evangelical rock and pop mate mindless preaching with derivative noise.

—Kenneth L. Woodward, *Newsweek*, 19 August 1985, p. 71.

...**The musician** becomes another music star and **becomes the main attraction** in place of the Lord. In such cases, Jesus just becomes the platform for the musician to display the flesh. This would be like Jesus riding into Jerusalem on a donkey and the people applauding the donkey. How foolish and sad.

—Jacob Aranza, *More Rock Country & Backward Masking Unmasked* (Shreveport, La.: Huntington House, 1985), p. 44.

By talking about houseplants, hearing, and heart rates—instead of holiness—far too much discussion of rock has focused on rock's effects upon man rather than **its offensiveness to God**. The result is that **many are more interested in what God might permit than in how He might be pleased.**

—Richard Peck, *Rock: Making Musical Choices* (Greenville, S.C.: Bob Jones University Press, 1985), p. 7.

It's frankly eerie to read of the secularization of Amy Grant in *His* magazine and elsewhere, and then to read in *Newsweek* of pop singer Al Green newly limiting himself to Christian lyrics. There is no attempt to edit out Green's [*Newsweek*] testimony...to a work of God in his life, while *His* and the others were hard-pressed to garner similar words from Miss Grant. **Finding Christians artistically performing Christian music for Christian reasons becomes more of a challenge each year.**

—Christian Advertising Forum, March/April 1986, p. 25.

...There is a far greater threat to the musical integrity of our evangelical worship.... This...is the invasion of Christian music by certain techniques of the entertainment world...the musical devices of Hollywood and the night club...the habitual use of such music...debases the taste and cheapens the gospel.... If the state of music among evangelicals leaves a great deal to be desired, then records in which the precious doctrines of our redemption are unequally yoked with...the mood of cocktail-hour ballads have much for which to answer.

—Frank Gaebel in *The Christian, The Arts, and Truth*; Tim Fisher, *The Battle for Christian Music* (Greenville, S.C.: Sacred Music Services, 1992), p. 197.

For thirty years we have suffered intense persecution, and now freedom is bringing another **great harm** to our churches. This damage is coming from the Christians in America who are sending **rock music** and evangelists accompanied by **rock bands**.

Our young people do not attend these meetings because we have all committed not to participate in secular entertainment.

This is a great burden on our hearts. Many come with Bible in hand and rock music. **We are embarrassed by this image of Christianity. We do not know what words to use in urging that this be stopped.** We abhor all Christian rock music coming to our country.

Rock music has nothing in common with ministry or service to God. We are very, very against Christian Americans bringing to our country this false image of "ministry" to God. We need spiritual bread, please give us true bread, not false cakes. It is true that rock music attracts people to the church, but not to Godly living.

We were in prison for fifteen years and eleven years for Christ's sake. We were not allowed to have Christian music, but **rock music was used as a weapon against us day and night to destroy our souls**. We could only resist with much prayer and fasting.

Now, we have a time of more openness, and we are no longer taken to prison. However, **now it is Christians from America who damage our souls**. We do not allow this music in our church, but they rent big stadiums and infect teenagers and adults with their rock music.

We, the leadership and congregations of the Unregistered Union of Churches, **the former Persecuted Church, have made an agreement to not allow rock music in our Church**. We urge you to join with us and we advise you to remove rock music from America, and certainly do not bring it to our country.

Do not desecrate our teenagers with it. **Even the unbelievers recognize it is unholy music** and they cannot understand how American Christians can be so much like the world. We can give you the conclusion that after Russian unbelievers have attended these rock concerts where Christ's Word was preached, the people were very disappointed and disillusioned with Christianity.

We call this music from hell. We urge all Americans to stop giving money for the organization of such concerts in Russia. We want only traditional Christian music in our churches. This is **the unanimous decision** of all our leaders.

—Peter Peters, Head of the Unregistered Union of Churches, Moscow, Russia, and Vasilij Ryzhuk, Elder, Unregistered Union of Churches, Moscow, Russia, in an "urgent message" to the churches of America from the former persecuted church in Russia (November 1991); *Christianity Today*, 11 May 1992.

Like rock fans everywhere, they [Amy Grant's concertgoers] clap, cheer, join hands, sway in their seats and **boogie in the aisles....**

—Cliff Jahr, "Amy Grant: 'I'm Not a Prude,'" *Ladies Home Journal*, December 1985, pp. 97–100.

"You want to sing, sing out! You want to dance, dance your brains out! Tonight we celebrate!" With those words, [Amy Grant] kicked off her own brand of revival meeting.... For nearly two hours, [she] kept the spirit moving—laying down strong-but-gentle vocals over a blend of electronic pop that seemed **better suited for a dance party than a church**.

—"Spirit of Pop Moves Amy Grant," *Boston Herald*, 9 April 1986.

The medium (music) embodies the gospel content indirectly, the text expresses the gospel directly. Music articulates in a manner similar to words, in that every musical medium says something.... **The characteristics of the gospel must be matched with similar characteristics in the music if the music is to show gospel meaning**. In a sense, the music becomes the gospel. It is the gospel in musical action.

...Pop music is alien to the gospel...and is useless in the pastoral ministry of music.

—Calvin M. Johansson, *Music & Ministry* (Peabody, Mass.: Hendrickson Publishers, 1984), p. 42–43, 59.

It is difficult to comprehend how Christian musicians can talk about new creation, new life in Christ, resurrection values, righteousness, and purity, and proceed to wrap these lofty and spiritual concepts and values into a neo-pagan, primitive, rhythmic, atheistic musical style copied directly from those who have declared war on these very values.... Christian rock groups have brought into the church **a music reflecting man's warfare against God.... By accepting modern rock into the church, we are party to the destruction of the very values we say we expound**.

—Dr. David Noebel in *Christian Rock—A Strategem of Mephistopheles*; Jeff Godwin, *What's Wrong With Christian Rock?* (Chino, Calif.: Chick Publications, 1990), p. 32.

It has even been suggested...that to question the rightness of using any particular kind of music in evangelism is to deny the lordship of Christ over part of His creation—but exactly the opposite is true. We deny His lordship when *we* [italics his] decide that we can use any means we choose, then bring Him in at the next stage and ask

His blessing on it. But the musician's duty is the same as that of any other Christian—to begin with Scripture and discover exactly what methods and means God has authorized.

—John Blanchard, *Pop Goes the Gospel* (Darlington, England: Evangelical Press, 1991), pp. 28–29.

...The big question is whether pop music communicates the gospel.... We maintain that it does not, for the crucial reason that **the medium has a distorting influence on the message.**

—Blanchard, p. 79.

If entertainment is a prime goal of church services then music that primarily entertains is appropriate. However, **one is hard-pressed to develop a biblically-based argument that advocates entertainment as a primary (or even secondary) goal in church services.**

—Robert Berglund, *A Philosophy of Church Music* (Chicago: Moody Press, 1985), p. 20.

The notion that there are neither right nor wrong styles of music used by the church today seems indefensible in light of the **obvious stylistic meanings and the contradiction to the changed-life premise of Scripture....** If any style of music...creates feelings, ideas, emotions, values, or moods that are of, by, or for the unchanged way of life, such music is out of place in the changed-life experience.

—Berglund, p. 12.

What often finds its way into some churches as contemporary gospel music is textually quasi-religious at best, with little or no solid scriptural basis and focus.

—Berglund, p. 29.

Christians who waste their time listening to most so-called contemporary Christian music, contemporary sacred music—and songs of praise, the staple of so much evangelical Christian radio—are like the starved victims of a concentration camp subsisting *voluntarily* on moldy potatoes when a feast is set before them after liberation!

—Franky Schaeffer [italics his], *Sham Pearls for Real Swine* (Brentwood, Tenn.: Wolgemuth & Hyatt, Publishers, Inc., 1990), p. 186.

The excuse that “sometimes people are saved” is no excuse at all. People have been saved in concentration camps because God can bring good from evil, but this does not justify the evil.

—Franky Schaeffer, *Addicted to Mediocrity* (Westchester, Ill.: Good News Publishers, 1981), p. 45. [DW—While Schaeffer is not referring to CCM, but to poor quality in Christian art forms, his point relates well.]

There's saintly Amy [Grant] cuddling some hunky guy, crooning...into his ears, and **looking pretty sleek and sinful....**

—“Saint Amy Gets Sexy,” *People*, 15 July 1991.

The press release issued by his gospel record company a year ago described “a sharp dresser whose finely-shaped face...would fit perfectly on the pages of *GQ* magazine.”

That glossy image aptly described singer Michael English. At the same time, though, **it strayed rather far from the point.**

The contemporary Christian music world isn't about slick celebrity. **In theory**, it's about ministry.

...The balance is delicate, as everyone in the industry was reminded when English returned an armload of... Dove Awards last month, tumbling overnight from his status as a top Christian artist to that of “fallen man.”

...His very public fall [due to his extramarital affair with another gospel singer] brought very personal questions to the performers, producers and fans of CCM, as the gospel subset is known.

How far had they strayed from their original mission, to whom were they accountable, who was to judge?

"The question becomes: Is Michael English **an entertainer or a minister?**" said the Rev. Mike Smith, whose congregation at Christ Community Church in suburban Franklin [Nashville] is spiritual home to many in the business.

"We're committed to following Jesus, and that's got to be the commitment in this music industry," he said. "I think a number of people realize it. But **a number of them are clueless.**"

The gospel genre known as contemporary Christian music has grown over the last decade into a \$500 million-plus industry involving major record labels, more than 100 video outlets and concert halls filled with adoring fans.

...[Michael Card, another multi-Dove winner] has felt the pressure. A record promoter suggested not long ago that if he just removed the word "Jesus" from the title of his lullaby album, it would be marketable to a far wider audience. It was a compromise he refused to make.

"We're in a real transition.... It's almost like **there's this entity that has evolved its own values.** Everyone seems to be carried along by this beast—**this CCM beast,**" Card said. "The Michael English question isn't even central. It's just a wake-up call.... The question is: If the industry has very little or no connection to the community, **what are we playing for?**"

—Associated Press, "Gospel Music and Truth: It's About More Than Singing," Anderson, Ind., *Herald Bulletin*, 22 May 1994, p. A3.

The only descent into Disgraceland was a ragged finale led by the preening [Billy Ray] Cyrus, whose pelvic grinding and macho bray **stained "Amazing Grace" with sacrilege.**

—Edna Gundersen, "A Fresh Elvis Sighting," *USA TODAY*, 10 October 1994, p. 1D. [DW—Another secular journalist disgusted with "Anything is appropriate."]

Creation '93, "the Christian Woodstock," is a Christian rock festival held each year in the woods of central Pennsylvania. The festival has added a Fringe stage for artists whose music is not mainstream. "**They're raw and they're LOUD,**" says [the] AP.... "Earringed teenagers, male and female, slam-dance in front of the...Fringe stage at the Thursday-to-Saturday festival. **The music defies description.**"

—Greenville[, S.C.,] *News*, 28 June 1993.

You can bet on it: In our lifetime, there will be but one man who gets his music video rejected by MTV because of violence and purported bad taste, and can lay claim to being a regularly-featured speaker at Billy Graham crusades. Ladies and gentlemen: Johnny Cash.

—Chris Willman (Entertainment News Service), Anderson, Ind., *Herald-Bulletin*, 7 August 1994, p. E4.

This is the suggestion of the present hour: if the world will not come to Jesus...shall not the church go down to the world? Instead of bidding men to be converted, and come out from among sinners, and be separate from them, let us join with the ungodly world, enter into union with it, and so pervade it with our influence by allowing it to influence us....

Certain ministers...are treacherously betraying our holy religion under pretense of adapting it to this present age. The new plan is to assimilate the church to the world...[to] turn the ministers of God into [those] whose business it is to amuse men.... This, then, is the proposal. In order to win the world, the Lord Jesus must conform Himself, His people, and His Word to the world. **I will not dwell on so loathsome a proposal.**

My dear hearers, how much I long to see you saved! But I would not belie my Lord, even to win your souls, if they could be so won. **The true servant of God is not responsible for success or non-success. Results are in God's hands.**

—Charles H. Spurgeon, from his sermon "No Compromise" (1888). [DW—CCM isn't in view here, but its fundamental premise certainly is.]

[CCM is] sending out two contradictory signals at the same time, one to the body and one to the mind. **A doctrine that denies the body [the lower nature] preached by a practice that excites the body....**

—Michael Ventura, "Hear That Long Snake Moan," *Whole Earth Review*, Spring 1987, pp. 28–43, and Summer 1987, pp. 82–92.

Despite [R. Kelly's] tacky stage antics and silly sexual gestures, he's still a wizard in the studio. **Sex and the sacred have no boundaries** in this blend of funk, hip-hop and gospel vocals.

—USA TODAY, 27 December 1994, p. 4D.

Are [BeBe and CeCe Winans] singing about **carnal or spiritual love**? You can't tell from the **vague references** and **incestuous tones** on this overly plush album [*Relationships*].

—USA TODAY, 27 December 1994, p. 4D.

Rarely has so much conceit, commercial cynicism, bad taste, musical ignorance and all-round incompetence been brought together within the grooves of a single LP....The RCA *MESSIAH* [a rock version of Handel's oratorio] has something to offend everyone.

—Time, 28 February 1972.

If the medium is the message, could it be that rock music is inherently incapable of providing mature Christian messages?

—Paul W. Wohlgemuth, *Rethinking Church Music* (Carol Stream, Ill.: Hope Publishing Company, 1981), p. 86.

The period in which we now live may well go down in history as the Erotic Age. Sex love has been elevated to a cult. Eros has more worshipers among civilized men today than any other god. For millions the erotic has completely displaced the spiritual....

Now if this god would let Christians alone, I for one would let his cult alone. The whole spongy, fetid mess will sink some day under its own weight and become excellent fuel for the fires of hell, a just recompense for which it is meet, and it becomes us to feel compassion for those who have been caught in its tragic collapse. Tears and silence might be better than words if things were slightly otherwise than they are. But **the cult of Eros is seriously affecting the Church**. The pure religion of Christ that flows like a crystal river from the heart of God is being polluted by the unclean waters that trickle from behind the altars of abomination that appear on every high hill and under every green tree from New York to Los Angeles.

The influence of the erotic spirit is felt almost everywhere in evangelical circles. Much of the singing in certain types of meetings has in it more of romance than it has of the Holy Ghost. **Both words and music are designed to arouse the libidinous**. Christ is courted with a familiarity that reveals a total ignorance of Who He is. It is not the reverent intimacy of the adoring saint but the impudent familiarity of the carnal lover....

The libidinous impulses and the sweet, deep movings of the Holy Spirit are diametrically opposed to each other. The notion that Eros can be made to serve as an assistant of the Lord of glory is outrageous.... Only the spiritually blind will be taken in by it.

The current vogue of physical beauty and sparkling personalities in religious promotion is a further manifestation of the influence of the romantic spirit in the Church. The rhythmic sway, the synthetic smile and the too, too cheerful voice betray the religious worldling. He has learned his technique from the TV screen, but not learned it well enough to succeed in the professional field, so he brings his inept production to the holy place and peddles it to the ailing and undersized Christians who are looking for something to amuse them while staying within the bounds of the current religious mores.

—A. W. Tozer (1897–1963) in *Born After Midnight*; Warren W. Wiersbe (comp.), *The Best of A. W. Tozer* (Grand Rapids, Mich.: Baker Book House, 1978), pp. 41–42. [DW—Dr. Tozer clearly rejected the philosophy that became foundational to CCM.]

Like a pornographic addict claiming smut helps his marriage by making up for his wife's shortcomings, hard music addicts add "good" lyrics, trying to make up for the failure of healthy music to give a high.

If, in fact, such music were good, yet it offended "weaker" brethren, a non-addict would drop the indulgence without a problem. However, addicts not only cling to their habit, but they attack those brethren whom they offend.

—Dr. Verle L. Bell, psychiatrist; *How to Conquer the Addiction of Rock Music* (Oak Brook, Ill.: Institute in Basic Life Principles, 1993), p. 83.

This whole genre [CCM—specifically, an Amy Grant concert] is an odd pop form, almost by definition a compromised sort of music—**how, for example, do you sing about giving your soul to Jesus while making lusty rock music?**

—*Philadelphia Inquirer*, 23 August 1985.

All music which self-consciously adopts a style is like a person who puts on airs. It is affected and overbearing. I am afraid that in the experience of most of us this affectation is called “popular.”...

Our music and music-making should aim at being conformable to a gospel which tells of a crucified and risen Redeemer, and which lays on us all the duty and delight of losing our lives that we may save them.

—Erik Routley, *Church Music and the Christian Faith* (Carol Stream, Ill.: Agape, 1978), pp. 89, 137.

Jesus Christ Superstar is a tasteless, morally-offensive, carnival-type show that exploits one of the most elevating episodes in man’s history for the purpose of making a lot of money. Pious pronouncements by the producers and the authors ring as false as the opera itself.... One does not have to be a Christian to have respect and reverence for the life and teachings of Jesus.

...It has been argued that *Jesus Christ Superstar* should be forgiven its transgressions in that it interests young people who otherwise wouldn’t pay much attention to the Christian message. This is a modern application of the early Jesuit philosophy that the end justifies the means.

I don’t buy that. **A “Christian” fervor generated by this carnival probably would be as spurious as the show itself. Jesus of Nazareth deserves far better.**

—Norman Nadel (journalist for Scripps-Howard); quoted by Frank Garlock, *Can Rock Music Be Sacred?* (Greenville, S.C.: Musical Ministries, 1974), pp. 18–19.

[*Jesus Christ Superstar* retells] a biblical story in words and **music drawn from the vernacular. What is decadent is the result...achieved** in this particular work which is **cheap, shoddy, vulgar.... They loved that sort of thing in Sodom**, and they love it here...the **cheap, slangy doggerel of the text...[and] music...of like quality....** It will succeed because, I am very much afraid, we deserve it.

—Alan Rich, *The New York Times Magazine*; quoted by Garlock, *Can Rock Music Be Sacred?*, p. 20.

After taking gospel to the secular charts, Sounds of Blackness and BeBe and CeCe Winans are taking it on the road with a funky [originally a slang term describing sexual smells] tour **that further obliterates the line between soul and the sacred.**

Never mind that the Lord’s name wasn’t always audible amid the throbbing bass lines and screaming synthesizers. About 4,000 fans **yelled, danced and rocked...** as if they were at a pop concert.

What a change from a decade ago, when many still considered it sinful to dance to gospel. At this show, SOB high-stepped like the Temptations.

...BeBe, **whose jazzy gestures rival Al Green’s**, weaved and bobbed as if he were dodging his own **searing baritone....**

...The only slow moments came when they sang from their new and most pop-ish album to date, *Relationships*, **religiously-ambiguous songs** that received a cool response here [Los Angeles’ Greek Theater]....

Soloist Coré Cotton **turned torchy** on *Livin’ the Blues*; Jimmy Wright paid homage to Bobby Womack on the **saucy** [brashly disrespectful] *The Lord Will Make a Way*.

The show’s finale paired the two acts on a rip-roaring *I’ll Take You There*. The only thing missing was an altar call.

—James T. Jones IV, “Sounds of Blackness,” *USA TODAY*, 31 October 1994, p. 4D.

Except for one reference to Jesus and a couple of “Him”s and “You”s that would be easy to overlook, this LP [Amy Grant’s *Unguarded*] is **light on proselytizing, heavy on music.**

—Ralph Novak, *People*, 1985.

From staging to album covers, synthesizers to P.R., “Christian Slick” is indistinguishable from “Secular Slick.” ... [Amy] Grant describes her music as “pop, rock and ballads that happen to have Christian lyrics.” **The Christianity is low-key; Jesus and God are rarely mentioned.**

—Gail Pellet, *Washington Post Magazine*, 3 November 1985, p. 16.

Since **the perception of a message is affected by the way it is communicated**, form must be a primary consideration.

—Danny Sweatt, “Appropriate Communication,” *Frontline*, March/April 1992, p. 17.

CCM ON ITSELF

The following statements typify the philosophy of the CCM movement.

When the rhythms of rock are put to use with the intention of worship, praise, edification or any other higher purpose, it becomes a distinctly different animal than the raging, devouring beast roaming at large through most rock albums. **It is different because it is infused with a different purpose.**

—Steve Lawhead, *Rock Reconsidered* (Downers Grove, Ill.: InterVarsity Press, 1981), p. 107. [DW—Or, simply because a person **means** well, the “devouring beast” becomes a divine blessing.]

Some eyebrows were raised when [CCM R&Ber R. Kelly] sang on the [CCM duo Bebe and Cece] Winans’ ’93 album *All Out*. “People say, ‘How can you sing with the Winans and turn around and do *Sex Me?*’ But...**that’s just one character I do.** I don’t have a one-track mind.”

—James T. Jones IV, “Juggling Sex and Salvation,” *USA TODAY*, 19 April 1994, p. 4D.

[Donna Summer is] the [singer] we’ve all come to know, love and dance to. She coos...and promises that tonight “we’re going all the way.” She drops the puffy cocoon coat she’s been wearing to reveal a silky white leotard top, greets the crowd, then gets back to work with the number that made her a bedroom name—the whispery, breathy moan of a song called “Love to Love You, Baby.” ...[Her] image, of course, has been that of a sex-obsessed disco diva [leading woman singer].... “I don’t feel that I violated my own morality. It was violated by other people.... **I’ve been a Christian all of my life. I just wandered from the path of righteousness.... I’m a musician, and I want to play with all facets of it.**”

—Ben Fong-Torres, “Donna Summer: A Disco Queen Is Born Again,” *Parade*, 1 November 1981, p. 11.

I’m a singer, not a preacher.... **I’m not looking to convert anybody**.... I’m trying to reach so many people that expressing certain personal opinions can be a barrier.

—Amy Grant, “Pulsing Soft-Rock Sounds Boost Growing Popularity of Christian Gospel Singer,” *The Arizona Republic*, 31 March 1984, p. E4.

My influences were the same as most everybody else’s. I didn’t listen to religious music. I was into [Led] Zeppelin and KISS. All the hard rock bands were playing the music I loved. Religious music always disappointed me.

...We’re not religious fanatics who are trying to convert everybody we meet.... We honestly believe that Jesus Christ is the Savior, but **we’re about the most unreligious Christian band you could imagine.** Religion is real for us, but so is rock and roll.

—Robert Sweet, Stryper; *Hit Parader*, November 1986, p. 21.

I know if I’m too blatant about my Christianity and talk about Jesus I won’t succeed in the mainstream. But hey, I’m not an evangelist, I’m a singer.

—Michael W. Smith; Monica Langley, “Rock of Ages,” *The Wall Street Journal*, 11 September 1991, p. 1.

[Contemporary Christian singers] believe that part of the reason they have enjoyed the good graces of the entertainment industry is their **fairly low profile of Christianity** from the stage.... “What they [critics] don’t see is that we could lose our platform if we pushed too hard.”

“I get Christians saying, ‘how can you sing *It can’t be wrong when it feels so right*,’ and that kind of thing. They’re just blind to the fact that it’s been on national TV several times, and it’s well known that it’s a song that’s sung to the Lord...and the Lord is obviously using it.”

—Debbie Boone; John Styll, “The Boones,” *Contemporary Christian Music*, July 1978, pp. 1, 24.

During the last year or so, [Amy Grant’s] music has changed. **Many references to God in her songs have been replaced** with subjects like falling in love and friendships. “I’ve become disillusioned, and that’s why my lyrics are

less idealistic," [she] says. "I'm realizing that the world isn't a perfect place, and **God can't solve everyone's problems.**"

—Glenn Plaskin, "Amy Grant: **The 'Madonna' of Gospel Rock**," *Family Circle*, 9 September 1986, p. 24.

It seems to me that people who are most adamantly against premarital sex have experienced some kind of pain in their own lives. Like the people who say 'absolutely no' to rock 'n' roll. Chances are it has something to do with a past sadness.

—Amy Grant; Cliff Jahr, "Amy Grant: 'I'm Not a Prude,'" *Ladies Home Journal*, December 1985, pp. 97–100.

The gospel music industry **began copying secular acts** in an attempt to get others to see the light. The music was the bait in fishing for souls.

—John Styll, *Contemporary Christian Music*, June 1991, p. 4.

We want to keep ourselves updated, and yet we don't want to offend the people we've been communicating with over the years. Middle-of-the-road isn't the same as it was five years ago, so *we want to be sure that we keep updated*, because if we would stay where we were five years ago, we would no longer be considered middle-of-the-road. We'd probably be more traditional.

—Sandi Patti; Warren Anderson, "Home & Heart," *Contemporary Christian Music*, April 1988, p. 38.

But we want to make sure to emphasize that [Sandi's] not changing,...not trying to cross over! All we're doing is getting her music out there where more people can hear it.... It's a case where, with [her] wide demographic, **you have to have something for everybody. And you have to keep some of the elements in there that you know are going to please a lot of people.**

—Sandi Patti's husband; Anderson, p. 38.

But the album we made for Epic [*Look Up*] is more subtle and still has the Christian message. But it is not so religious sounding. **We've been careful to avoid any religious terminology in this record that would turn people off.**

—Mylon LeFevre [CCM performer]; Jeff Godwin, *What's Wrong With Christian Rock?* (Chino, Calif.: Chick Publications, 1990), p. 124.

The morality...of sounds needs to be...in the hearts of the composer, the performer, and the listener, not in the music itself.... If music is neutral with the morality rooted in **the message the artist intends to convey** rather than the form itself, **there is no such thing as a particular Satanic sound.**

—Don and David Wyrzten; Ken Lynch, *Gospel Music: Blessing or Blight?* (Chester, Pa.: Ken Lynch Ministries, 1990), p. 4.

I don't think that lyrics make music Christian. I think that the artist makes music Christian.... Even though there is nothing about God in the lyrics, the artist behind it is a Christian whose heart is toward God.... That is why I think that **if the artist is a Christian, then you're hearing God's truth.**

—Letter to the editor, *Contemporary Christian Music*, June 1992, p. 6.

I am a pop singer, okay? I sing for the populace, the masses. I don't sing for just one segment of people.... I record my music for everybody. I don't believe in organized religion. I think it's just a cop-out.... I'm not a fundamentalist Christian either, no. I mean, you know, **I'm not a member of those born-again people**—those Christians that are going to heaven while other people go to hell.

—An unnamed CCM artist; Dan Peters, Steve Peters, and Cher Merrill, *What About Christian Rock?* (Minneapolis: Bethany House Publishers, 1986), pp. 138–139.

I want to give Christianity street appeal.

—A CCM artist; Peters, Peters, and Merrill, p. 145.

I'd rather we weren't **so trapped in dogma**...that we miss another point of view that might just happen to come from God. **I'd love to see Christians less concerned about getting the words right** and more concerned about the heart.

—John Fischer [CCM performer]; *Contemporary Christian Music*, March 1990, p. 52.

...I'm really sick of all this heavy-handed Christianity. Musicians take themselves too seriously. They should have more fun, and they should stop preaching unless that's what God has called them to. If I want to hear a sermon, I'll go to my church, thank you.

—Rich Mullins [CCM performer]; *Contemporary Christian Music*, April 1987, p. 12.

...There are theological and biblical grounds of enough sufficiency to assume that **music is amoral** in and of itself. It's part of God's handiwork, and God makes it clear that His handiwork and His Word are two different domains of speech. It's the same with man's handiwork—where man's handiwork is wordless and deedless, **it works the same as Creation; it carries no moral message with it, and is incapable of doing so.**

—Harold Best, Dean of Music, Wheaton Conservatory; Thom Granger, "All That Jazz," *Contemporary Christian Music*, August 1991, p. 24. [DW—*God's creation of the universe carries no moral message?!]*

What makes music Christian, anyway? I'll say it again: There's no such thing as Christian music. That's because **all kinds of music are capable of expressing Christian thought.**

...Much of the music released by the Christian record labels [deals with social issues, rather than Christianity itself], and to the extent that we call it "contemporary Christian music," we may be misrepresenting it. A more accurate descriptive phrase for **the music—much of which is primarily entertainment-oriented**—might be "contemporary music for Christians."

—John Styll, "What Makes Music Christian," *Contemporary Christian Music*, June 1991, p. 22.

If God's word [*sic*] carried Billy Sprague's spirit through the tough times, then **the songs of John Lennon and Paul McCartney have been his musical refuge.** [Several cuts from his album *The Wind and the Wave* (Benson)] all serve up **more than enough Beatlemania** to place Sprague solidly behind Phil Keaggy as **heir to the McCartney throne.**

—Derek Wesley Selby, *Contemporary Christian Music*, February 1994, p. 55.

I'll have a Foreigner 4 album going in my car, and then the next minute I'm on my knees talking to the Lord.... And **I don't feel that my lifestyle with my friends should be the type of lifestyle that I'm demonstrating on stage....** Some guy will just say, "I'm only a Christian entertainer." Bull***t! These guys have a responsibility to talk to these kids as if they were speaking the very words of God themselves....

—Steve Camp [CCM performer]; *Contemporary Christian Music*, November 1986, pp. 20–21.

We listen to just about everybody. From Whitney Houston to Judas Priest. We like music in general. If we closed our minds to one particular way or one particular thing in music we wouldn't be artists. We wouldn't be able to write the kind of music we write. **Of course, we're rooted and grounded so it doesn't hurt us.** Somebody who can't handle themselves, listening to that kind of music might make them want to go out and booze and party and whatever.

—Oz Fox of Stryper; *Youth!*, January 1987, p. 11.

Steve Green's known for the great big choral arrangements to match his great big voice, but in his new recording [*Where Mercy Begins*] he shifts...to **updated pop—the sound that best reflects his own personal taste....** Same Steve, updated sound. You'll love it!

—Christian Book Distributors' (Peabody, Mass.) Preferred Customer Mini-Catalog, Spring 1994, p. 20.

Check out the **rapid-fire dance grooves** found on the disc, *Kommand*, from E-Beat/Essential Records artist SYCO. This disc is guaranteed to keep you moving at a feverish, non-stop pace on the dance floor.

—Tim A. Smith, *Contemporary Christian Music*, February 1994, p. 13.

[CCM husband-and-wife vocalists] Kim [Boyce] and Gary [Koreiba] discovered many mutual interests, including... **a common admiration for Elvis Presley**. A trip together to Graceland commenced their dating relationship....

—Randy Rocker, "For Better or For Worse," *Contemporary Christian Music*, February 1994, p. 32.

If you saw Greg & Rebecca [Sparks]'s tours with Rich Mullins and Russ Taff, then you're already familiar with **the driving, acoustic rock sound** which has recently shaped their music; if not, then you're in for a real treat.

—Bruce A. Brown, *Contemporary Christian Music*, February 1994, p. 53.

My whole career has been a slow, steady building process.... You just keep doing what you're doing. **I look at people like Bonnie Raitt, and I draw some strength from that**. She was overlooked for so long, but **she always had high integrity**. She just went on and did her stuff, and eventually people realized **she was doing something special**.

—Wayne Watson; Michael McCall, "Slow, Steady Climb to the Top," *Inside Music*, September/October 1992, p. 24.

We did a jazz instrumental...that is actually **a worship jam**. It wasn't a particular song that we wrote; we just started worshiping one night and jamming and this thing turned out. If you didn't know we were Christians and didn't know it was worship, this could get on any secular jazz station in the country....

In the past I've been known as **the sweaty, hairy rocker who preaches**, and anybody who didn't like rock 'n' roll didn't listen to the Word from me.... I'm still doing it, but I'm not going to do as much of it. I don't think there's anything wrong with it; I just think that God's got me in a new season. The arena rock mentality—where **you're trying to get the kids to scream at you and you're screaming at them and everybody's throwing their fists in the air**—I think I'll leave that to Petra and White Heart.

—Mylon LeFevre; Roxanne Smith, "Pouring New Wine into New Wineskins," *Inside Music*, September/October 1992, p. 14.

After seeing the praise & worship genre grow to include pop, rock, jazz and even rave, reggae is one of the last styles to be adapted to the worship format. **What may have prevented the music from penetrating the Christian market has been the close association of reggae with Rastafarianism, the Jamaican religious cult**.... For the most part, this music [Reggae Worship Volume 1 by Christafari, "who chose that name on purpose"] is **straight out of the Kingston, Jamaica, ghetto, only slightly sanitized** for your protection....

Hot horn charts abound, as does the familiar choppy guitar, heavy bass and off-kilter rhythms associated with reggae; the band even gets into toasting (the reggae equivalent of rap). If you like to move your feet while you worship, you'll probably dig Christafari.

—Bruce A. Brown, *Contemporary Christian Music*, February 1994, p. 56. [DW—How closed-minded of the "Christian market." Certainly if rock's close association with the occult, sex, drugs, and anarchy isn't a problem, how could a little Jamaican Satanism matter?]

Tamplin—Christian rock that shakes the house (for the fans of Metallica and KISS).

NewSong—Commercial pop (for the fans of Michael Bolton and Huey Lewis & The News).

D&K [DeGarmo and Key]—Rock 'n' roll... "nuff" said (for the fans of Eric Clapton and John Mellencamp).

—Benson Music Group advertisement promoting CCM groups with comparisons to their mainstream pop counterparts.

ALL THE STARS ARE OUT AND AT 8,000 FT THE VIEW IS SPECTACULAR.

—Advertisement copy, bordered by photos of CCM "stars," for The Christian Artists' Seminar in the Rockies (1994).

The product is *Born with the Gift: John 3:16 Factor*, the Christian rap act's [Preachers in Disguise] fourth album.... Boasting the group's trademark sound-booming **hip-hop tracks, loping funk grooves** ["funk" originated as a

slang term for sexual odors], samples ranging from George Clinton's P-funk mob to be-bop-era jazz...*Born with the Gift* poises P.I.D. on the verge of a breakthrough crossover to secular radio....

By joining the monster grooves of commercial hip-hop music to a positive message about the value of Christ's teachings, **P.I.D. proved that Christian rappers could slam as hard as their secular counterparts. P.I.D. even earned the respect of such hardcore rap titans a Public Enemy's Chuck D....**

—Jim Ridley, "Playing on Wisdom's Team," *Inside Music*, September/October 1992, p. 27.

...I don't think the rock idiom...is detrimental to the message of the Gospel of Christ.... **It's a matter of heart attitude and motivation.**

—Bill Pearce to *Christian Life* magazine; quoted by Frank Garlock, *Can Rock Music Be Sacred?* (Greenville, S.C.: Musical Ministries, 1974), p. 28.

Singer **Amy Grant is happy she's broken out of her gospel-music shell**, but she's not about to abandon it, either. "I'll always sing gospel songs in my concerts," Grant told New York's *Daily News* in an interview [August 29, 1994].... "They're too important to leave out."

Grant's transition to pop is nearly complete. Her new album, *House of Love*, has several songs with religious references, but **when she sings about "him," she doesn't necessarily mean "Him."** Grant['s]...hit "Baby, Baby" three years ago helped her new image. "I'm enjoying the gradual process, and right now, I'm about where I want to be," Grant told the *News*.

—Anderson, Ind., *Herald-Bulletin*, 30 August 1994.

I want to play hardball in this business. I want to be on the same level professionally with performers in all areas of music. I love to hear Billy Joel, Kenny Loggins, and the Doobie Brothers. Why not? **I aim to bridge the gap between Christian and pop.**

—Amy Grant to *Time* in March 1985.

Rock can spread some messages better than preachers, teachers, or parents.

—Spike Nard, lead singer, Crashdog; *Greenville[, S.C.,] News*, 28 June 1993.

I do not think that any kind of music is evil in itself.

—Keith Green, *Can God Use Rock Music?* (1982).

The style of Christian rock, born in the Jesus movement, reflects the rhythms, dress, and highly-sophisticated production that characterizes secular rock.

—Richard Quebedeaux [a pro-CCM author], *The Worldly Evangelicals* (San Francisco: Harper & Row, Publishers, 1978), p. 70.

Five-time Grammy winner **Sandi Patty** and fellow gospel music performers will take their heavenly sounds on the road for the fifth annual Young Messiah [a backbeat-laced mutation of Händel's *MESSIAH*] Tour.... Among those joining her: **Carman**, Twila Paris, 4 Him, Point of Grace, Wayne Watson, **Steve Green**, First Call, Ron Kenoly, Clay Crosse, Babbie Mason and Wes King.

—*USA TODAY*, 19 October 1994, p. 1D.

Everyone expects something from Amy Grant. Christians want an outspoken conservative role model. Pop radio wants sweet, unassuming songs with no references to God....

"I think I would be neurotic if I lived my life worrying about that kind of thing," says Grant....

She remembers a 1985 interview in which she told a reporter that she'd like to spend her Sunday afternoon off with "a cold beer and a football game," which shocked her devout-Christian fans.

"I'm just living my life like the next person. Fortunately," she says with a laugh, "I inherited a high level of oblivion from my dad."...

Grant knows a good deal about straddling two worlds. She spent most of her career making contemporary Christian music.

Then, in 1991, Grant switched to pop for her *Heart in Motion* album.

She made the change to appeal to her nieces and nephews, who appreciate their Aunt Amy but didn't relate to her music....

When Grant thinks about sliding from Christian to pop music, she sees a natural progression. She hasn't left behind her faith; she's just branching out to the pop world, which made the music she loved growing up....

"That really is the music world that I came from and it seemed really natural to want to be part of it...."

—Marc D. Allan, "An AMYable Success," *The Indianapolis Star*, 12 March 1995, pp. I-1, I-2.

In the section "On the Beat" of your [*Contemporary Christian Music* magazine's] October [1992] issue [p. 11], **you were making good of the fact** that Kathy Troccoli would be "adding five more dates to her concert stints with Michael Bolton, picking up several state fair dates across the Midwest (opening for Color Me Badd)." I don't see how a Christian could consider touring with people that sing songs that go totally against God's Word, especially Color Me Badd's song "I Wanna Sex You Up."

—Letter to "Feedback," *Contemporary Christian Music*, December 1992, p. 5. [DW—The earlier issue also mentioned that she opened for "Tonight Show" host Jay Leno at Caesar's Palace in Las Vegas and taped an appearance on the daytime soap Santa Barbara.]

For Christians to flatly dismiss musicians because they use four-letter words or sexual references, diminishes the likelihood that people will ever hear our message.... [Charlie] Daniels could use our prayers as he embarks on an adventure of attracting his secular listeners to these new lyrics.

—From a favorable review of gospel-crossover Daniel's latest country rock album; *Moody Monthly*, July-August 1994.

Gospel singer Andraé Crouch, who has worked with secular superstars such as Michael Jackson, says, **"I've always been working for the Lord."** Last August he received the Christian Artists Seminar lifetime achievement award. His movie credits include his contribution to the score of *The Color Purple*, for which he garnered an Academy Award nomination. He conducted the choir on Madonna's recording "Like a Prayer." He said he hopes his lifestyle of faith has left a significant impression on the lives of the secular artists he has worked with.

—*Charisma*, November 1994.

A song is like a sermon...you tend to predicate your evaluation on **what it does, not on what it is...**

—Ralph Carmichael to *Christian Life*; quoted by Frank Garlock, *Can Rock Music Be Sacred?* (Greenville, S.C.: Musical Ministries, 1974), p. 38.

DANCE: A FLESHLY RESPONSE

Since rock's inception, the unsaved have responded naturally and honestly to the music. Many Christians suggest that the music has nothing to do with sex, even though dance floors today are nothing less than a simulated orgy.

Dancing is **the expression of the sex philosophy** of a given period.

—A. and L. Marsh of Columbia University, *Textbook of Social Dancing*; Bob Larson, *The Day Music Died* (Carol Stream, Ill.: Creation House, 1972), p. 174.

There can be scarcely any doubt that dancing came about as **an adjunct of sexual stimulation**.

—from *Medical Review of Reviews*; Larson, p. 174.

Sure I dance. What I'm doing is a sexual thing: I entice my audience. **All dancing is a replacement for sex.**

—Rolling Stone Mick Jagger; *GQ Scene*, Spring 1967, p. 72.

Words are incidental at best.... But the point is, that they don't matter. **What you dance to is the beat, the bass and 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.

—Steven Halpern, *Tuning the Human Instrument* (Belmont, Calif.: Spectrum Research Institute, 1978), p. 14.

It is **through our bodies** that we first respond to the rhythm....

—Carol Merle-Fishman and Shelley Katsh [practicing certified music therapists and instructors at New York University], *The Music Within You* (New York: Simon & Schuster Inc., 1985), p. 161.

[Jethro Tull] **moves with drunken abandon in phases of sexual intoxication....** The movements are **a natural manifestation of the music**.

—Michael Ross [a rock performer]; Frank Garlock in *The Big Beat: A Rock Blast* (Greenville, S.C.: Bob Jones University Press, Inc., 1971), p. 34.

...The majority of the dances [of the late '50s and early '60s] **originated spontaneously** among the rock audience....

—Carl Belz, *The Story of Rock* (New York: Oxford University Press, 1972), p. 91.

An audience of teenagers was present in the [American Bandstand] studio, and **they spontaneously began dancing when the records were played**. As this phenomenon persisted, the entire show **unexpectedly evolved into a dance party**.... It was a life situation which anyone was allowed to observe.

...Dick Clark's mild style accounted for his appeal: He receded behind the music and **permitted the dancing of the teenagers to describe rock's vitality and impact**.

—Belz, pp. 103–104.

...Dancing with the ceaseless enthusiasm of **bottled lust**.

—A description of a Grand Funk concert audience; *Rolling Stone*, 19 August 1971.

Like the blues, rock music is a music of percussion. The rhythm is basically very simple and repetitive; despite the syncopation and improvisation of the drummer, it runs steadily throughout the song, **providing a dance beat**.

—Philippe Paraire, *50 Years of Rock Music* (New York: W. & R. Chambers Ltd., 1992), p. 10.

When pulsation and syncopation are the rhythmic foundations of the music..., the movements of the dancers **can invariably be seen to become very sensual**.

—David Tame, *The Secret Power of Music* (New York: Destiny Books, 1984), p. 199.

The sexuality...is usually referred to in terms of its rhythm—it is the beat that commands a directly physical response.

—Simon Frith, *Sound Effects, Youth, Leisure, and the Politics of Rock 'n' Roll* (New York: Pantheon Books, 1981), p. 240.

It is in the history of mating dances that we must look for a possible explanation of the extraordinary atavistic [reversion to the primitive] performances preferred by our young today. **It is no accident that they carry on the way they do.** When courtship dances are courteous, done with grace and decorum and to a pattern, they represent a step forward in man's slow progress toward relationship. When they are rough and graceless, **they reflect a disintegration not only of individuals but of community life** as well. The more primitive the people, the more distant to each other.... The partners tend to keep separate...in a kind of self-hypnosis. A dance floor today is not a group of couples, but a crowd of individuals moving in concert. The individual...is a separate figure working entirely on his own without plan. This, as far as I know, has never occurred before.

—From dancer/choreographer Agnes de Mille's *The Book of the Dance*; *The New York Times Magazine*, 27 October 1963, pp. 30, 104.

Rock 'n' roll...preserve[s] qualities of that African metaphysic [Voodoo] intact so strongly that it **unconsciously generates the same dances**, and uses a derivative of Voodoo's technique of possession as a source...of tremendous personal energy....

—Michael Ventura, "Hear That Long Snake Moan," *Whole Earth Review*, Spring 1987, pp. 28–43, and Summer 1987, pp. 82–92.

Rock and roll is both music and dance. The music has a rhythm...**heavily accented on the second and fourth beat.** The dance combines the Lindy and Charleston, and almost anything else. In performing it, hollering helps and a boot banging the floor makes it even better. **The overall result frequently is frenzy.**

—From a 1955 *LIFE* article; Ed Ward, Geoffrey Stokes, and Ken Tucker, *Rock of Ages: The Rolling Stone History of Rock & Roll* (New York: Rolling Stone Press, 1986), p. 106.

When the theme song, Bill Haley's not-too-successful record of 1954, "Rock Around the Clock," came on at the start of the movie [*The Blackboard Jungle*], [the teenage audience would] dance on the seats, which were frequently not up to the chore and collapsed. Then the teenagers would throw the broken seats at each other.

—Ward, Stokes, and Tucker, p. 106.

Hail, hail rock and roll! / Deliver me from the days of old / Long live rock and roll / The beat of the drums is loud and bold. / Rock! Rock! Rock and roll! / **The feeling is there**, body and soul!

—From Chuck Berry's "School Day (Ring, Ring Goes the Bell)"; Ward, Stokes, and Tucker, p. 143.

[Rock is] **music to make the mind and/or body dance....**

—*McCall's* (1967); Ward, Stokes, and Tucker, p. 371.

Like any other popular commercial music, teenage pop is light entertainment music, **intended for dancing....** Perhaps rock 'n' roll became popular...because **the very heavy beat was easy to dance to.**

—Caroline Silver, *The Pop Makers* (New York: Scholastic Book Services, 1966), pp. 10, 17.

Rock and roll was *jump* music, and **the only way to perform it...was while jumpin' in all directions....**

—Tom Junod [italics his], "Oh, What A Night!" *LIFE (Special Issue: 40 Years of Rock & Roll)*, 1 December 1992, pp. 33–37.

Rock music...is a vital ingredient in [the hippie culture's] whole way of life. ...It blanks the mind, stuns the senses, and **forcibly reaches out and commands** all the nerve fibers and viscera of the body to the extent that **you find yourself leaping and twitching to the contagious drum rhythm with unconscious abandon.**

—*LOOK*, 22 August 1967.

Dancing is a perpendicular expression of a horizontal desire.

—Anonymous; Derek Watson, comp., *The Wordsworth Dictionary of Musical Quotations* (Ware, Hertfordshire, U.K.: Wordsworth Editions Ltd., 1994), p. 253.

Ed Sullivan's insistence on shielding viewers from Elvis' gyrating hips seems quaint in the era of **MTV orgies**.... The King himself was...forthright about the connection between sex and pop music: "**[If] you take the wiggle out of it, it is finished.**"

—Maryanne Melloan, *Rock and Roll Revealed: The Outrageous Lives of Rock's Biggest Stars* (New York: Smithmark Publishers Inc., 1993), p. 73.

CURRENT COUNTRY MUSIC

A Christian who chooses to listen to today's country hits must not only tolerate questionable—even wicked—lyrics, but also subjects himself to the fleshly influence of the rock backbeat—the same incessant throb of mainstream pop. Traditional country really “wasn't cool.” Only when it became country rock did it begin to enjoy its modern popularity.

As a country artist, I'm not proud of a lot of things in my field. There is no doubt in my mind that **we are contributing to the moral decline in America.**

—Conway Twitty; *People*, 3 September 1979, p. 82.

But while most other music forms are not addictive, rock music is, and many people insist that they can't “get up” to anything but rock music.... Rock is addictive because the drumbeat has gotten increasingly louder over the years and overshadows the melody and lyrics and other instruments. **(This beat has even found its way into country music.)**

—Barbara Anne Scarantino [consultant and music therapist; recommends all forms of music as being therapeutic], *Music Power: Creative Living Through the Joys of Music* (New York: Dodd, Mead & Company, 1987), p. 34.

Many rock performers grew up with country-and-western music, and its characteristic forms and sounds are close to the ensemble sound of rock—instrumental combinations and techniques are closely parallel.... **The division between country-and-western and urban pop has now blurred almost to vanishing.**

—William J. Schafer, *Rock Music* (Minneapolis: Augsburg Publishing House, 1972), p. 92.

Today rock...[is] inescapable. Country music? **Middlebrow rock with pedal steel veneer:** Reba McEntire could use **the same sterile jackboot drum tracks as Aerosmith** or Snoop Doggy Dogg.

—David Gates, “Twenty-Five Years Later, *We're Living in Woodstock Nation*,” *Newsweek*, 8 August 1994, p. 44.

Most of the [Country Club band] have played with Tritt since the honky-tonk days, and the contrast between those dives and this space-age stage is as great as that between the bluegrass they played then and **the country rock they pound out now.**

—Claudia Glenn Dowling, “Travis Tritt Takes Country Into the Future,” *LIFE (Collector's Edition: The Roots of Country Music)*, 1 September 1994, p. 78.

...Country lyrics have always intimated sex and promiscuous affairs. The backstreets to romance have always been a part of country music.

—Charlie Monk, head of April-Blackwood's Nashville division; *Billboard*, 11 October 1980, p. 32.

...When *Billboard* first began to list country hits in March 1939, they noted that, for the sake of good taste, popular hillbilly tunes with double entendre had been “purposely omitted from this column.”

—Dan Peters and Steve Peters, citing from Nick Tosches' *Country—The Biggest Music in America* (Stein & Day, 1977) in their book *Why Knock Rock?* (Minneapolis: Bethany House Publishers, 1984), p. 226.

[Much of current country music is] **pornography of the air waves.**

—Radio commentator Paul Harvey in an address to the Country Radio Seminar (Nashville); *Billboard*, 11 October 1980, p. 65.

The country music of today is really the '50s rock and roll—the music we had back then.

—Little Richard; *Live With Regis and Kathie Lee*, 10 November 1994.

[Conway Twitty's] burly voice combined a trademark growl with a **seductive** purr, promising a behind-closed-doors blend of sensitivity and **sensuality.**

—*Rolling Stone*, 5 August 1993, p. 27.

I used to be a heavy drinker, drinking my way from middle-class bars to Skid Row. I always listened to country music. And with that self-wallowing twang, it's a natural mood depressant. The correlation is there—**country western music and drinking go hand in hand.**

—Dr. James M. Schaefer, Director, University of Minnesota Office of Alcohol and Other Drug Abuse Programming; *Us*, 31 March 1981, p. 12.

They laughed when Bill Arhos, a local television executive, decided to produce a show [PBS' "Austin City Limits"] featuring home-grown **redneck rock** and cosmic cowboy music....

—Gwen Gibson (Maturity News Service), Anderson, Ind., *Herald-Bulletin*, 14 August 1994, p. E9.

One word, **the only way I can describe it**—and I apologize for this—**it's sex.**

—Garth Brooks' answer to "How do you describe what you do?," *Barbara Walters Special*, ABC, 29 March 1993.

It's the same ol' in-your-face Hank [Williams Jr.]..., preaching his... **Southern rock** legacy.

—*USA TODAY*, 31 January 1995, p. 6D.

...Album releases...have been slim this month, but February holds promise with...the resurrection of **hard-country rockers** Jason & the Scorchers....

—*USA TODAY*, 31 January 1995, p. 6D.

If Chet [Atkins] hadn't **married twang to a drum kit, producing a far more commercial sound**, where would the industry be today? Well, it would be someplace that might make hillbilly-music puritans happy, but it sure wouldn't be on TV, on radios everywhere, in department stores, on Letterman and in special commemorative issues of national magazines that are published by big multinational corporations based in New York City. For all this we can thank, or blame, Chet.

—Charles Hirshberg and Robert Sullivan, "The 100 Most Important People in the History of Country," *LIFE (Collector's Edition: The Roots of Country Music)*, 1 September 1994, p. 22.

[Eddy Arnold] once described his music as "...a little country, a little pop and a little folk, an' **it all goes together.**"

—Hirshberg and Sullivan, p. 31.

[Dwight Yoakam] brought **the rock sound of the '80s** to country music.

—Hirshberg and Sullivan, p. 38.

D.J. Fontana learned a lot of his best-loved licks drumming for strippers....

—Charles Hirshberg and Robert Sullivan, "If Dreams Came True: The All-Star Band," *LIFE (Collector's Edition: The Roots of Country Music)*, 1 September 1994, p. 39.

Gram [Parsons] was molded by Hank Williams and by the Rolling Stones, and he taught me that **you could combine those**, even though he always hated the term "country rock."

—Emmylou Harris; Charles Hirshberg and Robert Sullivan, "Emmylou Harris: The Circle Is Unbroken," *LIFE (Collector's Edition: The Roots of Country Music)*, 1 September 1994, p. 73.

JAZZ

According to those who study and/or appreciate it, jazz is evidently fleshly as well.

Jazz is “more sophisticated” than rock, but **no less “Body-based.”**

—Eldridge Cleaver, Minister of Information, Black Panther Party, in *Soul on Ice*, 1968.

Jazz to the pagan is the symptom of **a glorious release from the bonds of moral restraint**.... It came from the slums of music; it corrupted taste and manners.

—Issa Goldberg, *Tinpan Alley*; Lowell Hart, *Satan's Music Exposed* (Huntingdon Valley, Pa.: Salem Kirban, Inc., 1981), p. 124.

Through the agency of a microphone... **the accent today is on intimacy.**

—Charles Henderson, *How to Sing for Money* (San Diego: Harcourt, Brace, Jovanovich, 1940), p. 4.

“Good blues is like f***ing,” says Steven Tyler, a man who knows of which he speaks.

—*Rolling Stone*, 16 June 1994, p. 35.

[Rock's] roots are southern, rural and thoroughly African American, and the **sexuality** implicit in so much rock guitar **comes from a profound heritage of musical longing: the blues**. As Muddy Waters used to sing, “The blues got pregnant, and they named the baby rock and roll.”

—Charles Hirshberg, “The Best on Guitar,” *LIFE (Special Issue: 40 Years of Rock & Roll)*, 1 December 1992, pp. 74–81.

The collection [Capitol's 25-artist anthology *Rites of Rhythm & Blues*] traces the **strong musical link** running from the big-band blues singers of the '40s to the electronically-enhanced dance music of the '80s.

—*Rolling Stone*, 5 August 1993, pp. 65–66.

Opposition [to jazz in the '20s] came from many directions: from classical musicians, from the writers of music journals and books on music education, from newspaper journalists, priests and sociologists. It might be asked: why were reactions so strong against a music which, at the time, was played only by a small minority, whereas in our own day a greater proliferation of a music in similar vein goes virtually unchallenged? The answer can only be that during the 1920s the new, syncopated music came into a world which had hitherto never heard such sounds, and **the music was therefore clearly recognized for what it was**. Today, on the other hand, our senses have become dulled and our awareness inoculated against such music through sheer familiarity. **We therefore do not naturally react to it as would the pristine [unspoiled] consciousness.**

—David Tame, *The Secret Power of Music* (New York: Destiny Books, 1984), p. 193.

In the never-sleeping city of New York, jazz is the heartbeat of the wee hours' urban rhythms. [Showtime's original movie *Lush Life* tracks] session players...through the grind of gig after gig, rarely ending before a bleary nocturnal prowling of women,...and even more music, **the ultimate aphrodisiac**.

—*USA TODAY*, 20 May 1994, p. 3D.

...Fundamentally, blues was by tradition a secular music, belonging to the theatres, clubs, drinking dens and brothels, and concerns of the flesh—sexuality, the next meal, hitting the road in search of work—provided its main subject matter.

—Stephen Barnard, *Rock: An Illustrated History* (New York: Schirmer Books, 1986), p. 138.

...The **humanism** of jazz....

—Christopher John Farley, “Cats and Rappers,” *Time*, 21 November 1994, p. 108.

Thus it came to pass that jazz multiplied all over the face of the earth and **the wiggling of bottoms was tremendous.**

—Peter Clayton (b. 1927) and Peter Gammond (b. 1925) in *14 Miles on a Clear Night*; Derek Watson, comp., *The Wordsworth Dictionary of Musical Quotations* (Ware, Hertfordshire, U.K.: Wordsworth Editions Ltd., 1994), p. 284.

In the matter of jass [*sic*], New Orleans is particularly interested, since it has been widely suggested that this particular form of **musical vice** had its birth in this city—that it came, in fact, from doubtful surroundings in our slums. We do not recognize the honour of parenthood.

—New Orleans *Times Picayune*; Watson, p. 286.

Jazz...was illiterate, instinctual, impulsive, aleatoric [random], unscorable, unpredictable—therein lay its charm.

—Anthony Burgess (b. 1917) in *Punch*, 20 September 1967; Watson, p. 286.

All music is praise of the Lord, which some people cannot or will not understand, the real jazz form of a spiritual soil, is truly the musical psalms of the twentieth-century man's torment in the tigerish growl of the trumpet. God's wrath and mercy are **the demonic drumbeat** and the milk-smooth sound of the saxophone.

—*The Indian Express*; Watson, p. 287.

In his music [the Negro] gave voice to the character and quality of his existence, to his **rage** and the infinite variations of joy, **lust**, languor, growl, cramp, pinch, scream and despair of his orgasm. For **jazz is orgasm....**

—Norman Mailer in *The White Negro* (1957); Watson, p. 287.

NEW AGE MUSIC

Music to become-a-god by.

The Age of Aquarius (the “New” Age) is a time of personal and global transformation, and an opportunity for all of us to open to **new levels of awareness**. At its best, New Age music reflects our times, and encourages the integration of the inner and the outer being, offering an audio portrait of world peace....

On one level, New Age music is really a return to roots, an existential exegesis to the primordial power of sound....

It is generally recognized that a higher percentage of New Age musicians are into various forms of meditation/holistic health/cosmic awareness than other genres.... A composer who has “composed” him/herself through meditation, **yoga**, communing with nature, etc. has raised his/her own vibrational rate, and we resonate to this as well as the notes themselves.

Many New Age recording artists freely admit a significant amount of “channeling” [yielding themselves as “channels” or tools of the spirit world] **as a source of their inspiration**, when they are accessing co-operative, co-creative wavelengths and dimensions, networks of an ongoing cosmic symphony....

As Stephen Hill so eloquently states in *Music from the Hearts of Space*: “Such music creates a way to enter a space that is always there, as close as the heart, a slightly different frequency...a breath away...we enter the space by allowing it to enter us.”

...the best of New Age music can be used as a form of sonic psychospiritual technology. It provides, as Lee Underwood describes, “emotional, psychological, and spiritual nourishment. It offers peace, joy, bliss, and the opportunity for all of us to rediscover in ourselves **our own highest nature.**”

—Steven Halpern, “What Is New Age Music?” Halpern Sounds, 1987.

Now there are the “new age” music composers, such as Vangelis, Kitaro, George Winston, Steve Halpern, Paul Winter, Jean-Michel Jarre, Andreas Vollenweider, and a number of others, who create **music for the purposes of meditation, relaxation, healing, spiritual enlightenment**, or pure listening pleasure.

—Barbara Anne Scarantino [consultant and music therapist; recommends all forms of music as being therapeutic], *Music Power: Creative Living Through the Joys of Music* (New York: Dodd, Mead & Company, 1987), p. 13.

New age music composers are exploring rhythms and modes of music that induce relaxation, contemplation, euphoria, and other high-level conscious states. Most of their work is **based on yoga theories**....

—Scarantino, p. 43.

[The New Age] is the condition that emerges when I...recognize and honor both the intrinsic wholeness of my world...and honor each person, animal, plant, or object as unique yet also as a part of myself, imbued with the spirit of personhood, **sharing whatever worthiness and sacredness I claim for myself**.... The New Age is often seen as a time of individual empowerment, and New Age literature is filled with books on **how to claim one’s divinity, to proclaim, “I am God!”** and be more creative, abundant, happy, prosperous, and spiritual....

The New Age is the initiation of the Human Self into becoming a Planetary Self.... It is a rebirth of our sense of the sacred, an inner impulse to understand and express **our own divinity** in cocreation and synergy with the divinity within creation and with the Source....

—David Spangler in “Defining the New Age,” his introductory article to *The New Age Catalogue*.

The origins of New Age music can be found in the instrumental progressive music from Europe in the seventies. More recently in the eighties, its **development has been fueled by increased interest in metaphysical [supernatural or transcendental] concepts** and the new spiritual awakening.... Their music reflects the inner peace and expanded awareness they have discovered during meditation or through contact with the natural environment.... In New Age music, intent is more important than form.... **True New Age music is created with**

the intent of affecting the very consciousness of the listener; ...New Age music is not just another kind of musical entertainment, but **an important tool** for rediscovering our own highest nature....The essence of New Age music lies in **the power of sound to actually vibrate the body's psychic energy centers** and transform our awareness. To awaken within us that spark of universal love and oneness with all that is.... This is the true spirit of New Age music: helping us remember that a New Age is not only possible but is unfolding right now, more and more every minute.

—David and Steve Gordon, "The True Spirit of New Age Music," Sequoia Records, 1987.

BIBLE PRINCIPLES OF CHRISTIAN LIFE AND MINISTRY

No sensible man ignores God's temporary, physical laws—gravity, for example. How much more foolish to disregard His timeless, spiritual ones. No explorer argues with the compass, nor ship captain with the lighthouse.

THE CHRISTIAN IS TO PLEASE GOD IN EVERY ASPECT OF LIVING.

"You created all things, and by Your will [**for Your pleasure**] they exist and were created" (Rev. 4:11).

"All things were created through Him and **for Him**" (Col. 1:16).

"Remember now your Creator.... Fear God and keep His commandments, for **this is man's all**" (Ecc. 12:1, 13).

"Whether you eat or drink, or **whatever you do**, do all to the glory of God" (1 Cor. 10:31).

"Whatever you do in word or deed, **do all** in the name of the Lord Jesus" (Col. 3:17).

"He [Christ] died for all, that those who live [receive salvation] **should live no longer for themselves, but for Him** who died for them and rose again" (2 Cor. 5:15).

"For you were bought at a price; **therefore glorify God** in your body and in your spirit, which are God's" (1 Cor. 6:20).

PLEASING GOD REQUIRES EVERY CHRISTIAN TO MAKE JUDGMENTS—TO "MAKE THE CALL."

"**Finding out what is acceptable** to [pleases] the Lord" (Eph. 5:10).

"That you may **approve [be able to discern]** the things that are excellent [what is best], that you may be sincere [pure] and without offense [blameless] till the day of Christ" (Phil. 1:10).

"**Test [investigate] all things**; hold fast [to] what is good" (1 Thess. 5:21).

In Philippians 4:8 Paul gives us a sieve through which each of us can pour his thoughts and activities, retaining the acceptable.

"Finally, brethren, whatever things are..." true, noble (honorable), just (right), pure, lovely, of good report (admirable); "...if there is any..." virtue (excellence) or praiseworthiness, "...meditate on these things."

THE 'FRUIT' OF AN IDEA OR ACTIVITY IS A KEY TO MAKING THOSE JUDGMENTS.

"Now the works of the flesh are **evident** [clearly recognized], which are..." (Gal. 5:19).

"Do not be deceived, God is not mocked; for **whatever a man sows, that he will also reap** [clear results]" (Gal. 6:7).

"Beware of false prophets, who come to you in sheep's clothing, but inwardly they are ravenous wolves. **You will know [recognize, discover] them by their fruits.** Do men gather grapes from thornbushes or figs from thistles? Even so, every good tree bears good fruit, but a bad [corrupt] tree bears bad fruit. A good tree cannot bear bad fruit, nor can a bad tree bear good fruit.... Therefore by their fruits you will know them" (Matt. 7:15ff).

The flesh can bear only destructive fruit. (See "Comparing Fruit.")

"For he who sows to his flesh will of the flesh reap **corruption**" (Gal. 6:8a).

"For to be carnally minded is **death**" (Rom. 8:6a).

The Holy Spirit can bear only beneficial fruit. (See "Comparing Fruit.")

"He who sows to the Spirit will of the Spirit reap **everlasting life**" (Gal. 6:8b).

"To be spiritually minded is **life and peace**" (Rom. 8:6b).

**THE HOLY SPIRIT AND THE FLESH NEVER COOPERATE.
THEY ARE CATEGORICAL ADVERSARIES. (SEE "COMPARING FRUIT.")**

"I say then: Walk in the Spirit, and you shall not fulfill the lust of the flesh. For the flesh lusts [desires, exerts its will] against the Spirit, and the Spirit against the flesh; and **these are contrary** to one another, so that you do not do the things that you wish" (Gal. 5:16–17).

"Do not be unequally yoked together with unbelievers. For **what fellowship** has righteousness with lawlessness? And **what communion** has light with darkness? And **what accord** has Christ with Belial? Or **what part** has a believer with an unbeliever? And **what agreement** has the temple of God with idols?" (2 Cor. 6:14–16a).

"...Abstain from fleshly lusts which war against the soul" (1 Pet. 2:11). [DW—*In stark contrast, the Holy Spirit battles on the soul's behalf.*]

TWIN PRINCIPLES OF SERVICE:

1. GOD'S WORK MUST BE DONE GOD'S WAY.

2. SHOW A DIFFERENCE BETWEEN HOLY AND UNHOLY.

"Then [the priests] Nadab and Abihu, the sons of Aaron, each took his censer and put fire in it, put incense on it, and offered profane [unauthorized] fire before the LORD, **which He had not commanded them**. So fire went out from the LORD and devoured them, and they died before the LORD. And Moses said to Aaron, 'This is what the LORD spoke, saying, "**By those who come near Me I must be regarded as holy**; and before all the people I must be glorified.'" So Aaron held his peace" (Lev. 10:1–3).

"...**Distinguish [put difference] between holy and unholy**, and between unclean and clean..." (Lev. 10:10).

"[Jerusalem's] priests have violated My law and profaned My holy things; **they have not distinguished [put no difference] between the holy and unholy, nor have they made known the difference between the unclean and the clean**;...so that I am profaned among them" (Ezek. 22:26).

THE CHRISTIAN IS NEVER TO DELIBERATELY INCLUDE THE FLESH IN ANY PLANS.

"But put on the Lord Jesus Christ, and **make no provision for the flesh**..." (Rom. 13:14).

THE TRUE WEAPONS OF CHRISTIANITY ARE SPIRITUAL, NOT FLESHLY.

"For though we walk in the flesh, we do not war according to the flesh: For **the weapons of our warfare are not carnal**..." (2 Cor. 10:3–4a).

"For we are the circumcision [separated ones], who worship God in the Spirit, rejoice in Christ Jesus, and **have no confidence in the flesh**" (Phil. 3:3).

SPIRITUAL WEAPONS ARE POWERFUL.

WE FORFEIT NO EFFECTIVENESS WHEN WE USE SPIRITUAL METHODS.

"For **the weapons of our warfare are...mighty** [able, powerful] in God for pulling down strongholds [or fortresses]" (2 Cor. 10:4).

GOD OFTEN BRINGS GOOD OUT OF MAN'S DISOBEDIENCE, WHILE JUDGING THOSE WHO DISOBEY.

God brought water, but Moses was judged severely. God met the needs of the congregation, despite gross disobedience "on the platform."

"Then the children of Israel...came into the Wilderness of Zin...and **there was no water** for the congregation.... So Moses and Aaron went from the presence of the assembly to the door of the tabernacle..., and they fell on their faces. And the glory of the LORD appeared to them.

"Then the LORD spoke to Moses, saying, 'Take the rod; ...gather the congregation together. **Speak to the rock** before their eyes, and it will yields its water; thus you shall bring water for them out of the rock, and give drink to the congregation.' So Moses took the rod from before the LORD as He commanded him.

"And Moses and Aaron gathered the assembly together before the rock; and he said to them, 'Hear now, you rebels! Must we bring water for you out of this rock?' Then Moses lifted his hand and **struck the rock twice** with his rod; and **water came out abundantly, and the congregation drank....**

"Then the LORD spoke to Moses..., '**Because you did not believe Me, to hallow Me [honor Me as holy]** in the eyes of the children of Israel, therefore **you shall not bring this assembly into the land** which I have given them'" (Num. 20:1–2, 6–12).

God brought history's greatest good through Calvary, history's greatest wrong, but Judas was judged.

"So [Judas] went...and conferred with the chief priests..., how he might betray [Jesus] to them. And they were glad, and agreed to give him money. So he promised and sought opportunity to betray him to them..." (Luke 22:4–6).

"Then Judas, His betrayer, seeing that He had been condemned, was remorseful and brought back the thirty pieces of silver to the chief priests and elders, saying, 'I have sinned by betraying innocent blood.'

"And they said, 'What is that to us? You see to it!'

"Then he threw down the pieces of silver in the temple and departed, and went and hanged himself" (Matt. 27:3–5).

"**The Son of man indeed goes just as it is written of Him: but woe to that man by whom the Son of man is betrayed!** It would have been good for that man if he had never been born" (Mark 14:21).

GOD IS BEST PLEASED WITH RIGHT MOTIVES AND RIGHT ACTIONS.

Cain's offering

"And in the process of time it came to pass that Cain brought an offering of the fruit of the ground [**wrong method**] to the LORD [**right motive**]. Abel also brought of the firstborn of his flock and of their fat. And the LORD respected Abel and his offering, but He did not respect Cain and his offering..." (Gen. 4:3–5a).

Uzza and the ark

"So they carried the ark of God on a new cart out [**wrong method**]...and when they came to Chidon's threshing floor, Uzza put out his hand to hold the ark, for the oxen stumbled [**right motive**]. Then the anger of the LORD was aroused against Uzza, and he struck him because he put his hand to the ark [**wrong method**]; and he died there before God" (1 Chron. 13:7–10).

"...The Father...without partiality judges **according to each one's work...**" (1 Peter 1:17).

"These people draw near to Me with their mouth, and honor Me with their lips [**right actions**], but their heart is far from me [**wrong motive**]" (Matt. 15:8).

"If a brother or sister is naked and destitute of daily food, and one of you says to them, 'Depart in peace, be warmed and filled [**right motive**],' but you do not give them the things which are needed for the body [**wrong action**], what does it profit?..." (James 2:15–16).

"...Doing the will of God [**right action**] from the heart [**right motive**]" (Eph. 6:6b). [DW—Can you imagine Paul saying, "...Doing God's will—or disobeying it—from the heart. That's what really counts!"]

"And whatever you do, do it heartily [**right motive**], as to the Lord and not to men, knowing that from the Lord you will receive the reward of the inheritance [**for your right actions**]; for you serve the Lord Christ. But he who does wrong will be repaid for what he has done [**wrong actions**], and there is no partiality" (Col. 3:23–25).

"Let us have grace, by which we may serve God [**right motive**] acceptably [**right action**] with reverence and godly fear..." (Heb. 12:28).

SOMETHING OR SOMEONE THAT IS NOT RIGHT MAY SEEM RIGHT.

"There is a way that **seems right** to a man, but its end is the way of death" (Prov. 14:12; 16:25).

"If anyone among you **thinks he is religious**,...but deceives his own heart, this one's religion is useless [empty]" (James 1:26).

"For such are false apostles, deceitful workers, **transforming themselves** into apostles of Christ. And no wonder! For Satan himself transforms himself into an angel of light" (2 Cor. 11:13–14).

"Beware of false prophets, **who come to you in sheep's clothing**, but inwardly they are ravenous wolves" (Matt. 7:15).

"Traitors,...lovers of pleasure rather than lovers of God, **having a form** of godliness but denying its power. And from such people turn away!" (2 Tim. 3:4–5).

THE ATTITUDE OF SPIRITUAL MINISTRY

How? *God is the source:* "If anyone speaks, let him speak **as the oracles** [instrument or messenger] **of God**. If anyone ministers, let him do it **as with the ability which God supplies**" (1 Peter 4:11a).

Why? *God gets the credit:* "**That in all things God may be glorified** through Jesus Christ, to whom belong the glory and the dominion forever and ever..." (1 Peter 4:11b).

MISCELLANEOUS

DEFINITION AND CHARACTERISTICS OF AN ADDICTION

addiction, *n.* State of being devoted or surrendered to a constant practice habitually or obsessively; a physical and/or psychological dependence upon that which is not necessary for life.

1. The tendency of an addict to deny his addiction.
I'm not addicted. I've quit many times.
2. A sacrifice of relationships for the addiction.
If my family prohibits this, I'll leave home.
3. Compulsion to engage in the addiction at any time.
This helps me with whatever I do.
4. A practice of secrecy until others accept it.
Others don't understand this, so I have to hide it.
5. The creation of an appetite that is never satisfied.
I just need this one more time.
6. Unusual efforts to feed the addiction.
I'll do whatever it takes to have this.
7. Using any money necessary for the addiction.
I'll spend whatever it takes to have this.
8. A readiness to defend the addiction's cause.
You can't reject this just because some people overdo it.
9. A need to involve others in the addiction.
Others would enjoy this like I have.
10. A reaction to those who disagree with the addict.
You're being legalistic and judgmental.

—From *How to Conquer the Addiction of Rock Music* (Institute in Basic Life Principles, 1993).

...While most other music forms are not addictive, rock music is, and many people insist that they can't "get up" to anything but rock music. This is probably so. Rock is addictive because the drumbeat has gotten increasingly louder over the years and overshadows the melody and lyrics and other instruments. We become hypnotized and caught up in this urgent rhythm, and it becomes "natural" to us even though it is out of sync with our natural body rhythms. While we are undergoing this music-induced stress, the flow of adrenaline is heavy and, as with any "drug," we can get hooked on this excitation and become adrenaline junkies. But eventually this stress takes its toll.

—Barbara Anne Scarantino, *Music Power: Creative Living Through the Joys of Music* (Dodd, Mead & Company, 1987), p. 34.

What is undeniable about rock is its **hypnotic power**. It has gripped millions of young people around the world and transformed their lives.

—William J. Schafer, *Rock Music* (Augsburg Publishing House, 1972), p. 79.

Nothing is more singular about this generation than its addiction to music.

—Dr. Allan Bloom, *The Closing of the American Mind* (Simon and Schuster, 1987).

People who say that they are "addicted" to music are not lying, researchers have shown in a new study. In fact, they may be more right than they themselves believe. **The research evidences the biochemical mechanisms that underlie music addiction.**

—Vieru, Tudor. "Addiction to Music Has Biochemical Basis." *Softpedia*. Posted 22 January 2011. Accessed 21 May 2013 (<http://news.softpedia.com/news/Addiction-to-Music-Has-Biochemical-Basis-179952.shtml>).

TESTS FOR SACRED MUSIC (OR ANY FORM OF COMMUNICATION)

Suitability—to the particular place and occasion.

Appropriateness—to the subject matter, which is Christ. Is He cheapened? Is He reduced to mere human stature? Is there reverence or levity? (or worse yet, blasphemy?)

Communication—getting through with a biblically clear message.

Spirituality—a conductor of spiritual effects, not sensual and physical.

—Richard S. Taylor, *The Disciplined Lifestyle* (Bethany Fellowship, Inc., 1973).

Truth—Is the message true according to Scripture?

Exalts Christ, not man?

Separate from the world?

Teaches and builds-up the believer?

—Richard Peck, *Rock: Making Musical Choices* (Bob Jones University Press, 1985).

HOW TO KNOW RIGHT FROM WRONG (WHEN AN ISSUE IS NOT SPECIFICALLY DISCUSSED IN SCRIPTURE)

Is it helpful—physically, spiritually, and mentally?

“All things are lawful for [permissible for] me, but not all things are helpful” (1 Cor. 6:12a).

Does it bring me under its power?

“All things are lawful for me, but I will not be brought under the power of [mastered by] any” (1 Cor. 6:12b).

Does it hurt others?

“Therefore, if food makes my brother [to offend or] stumble, I will never again eat meat, lest I make my brother stumble [to offend or fall]” (1 Cor. 8:13).

Does it glorify God?

“Therefore, whether you eat or drink, or whatever you do, do all to the glory of God” (1 Cor. 10:31).

Do my parents approve?

“Children, obey your parents in the Lord, for this is right” (Eph. 6:1).

—Questions 1–4 are from Jerry Bridges’ *The Pursuit of Holiness* (NavPress, 1978).

COMPARING VALUES AND GOALS

THE GOSPEL	POPULAR MUSIC
Individuality	Quantity
Non-materialism	Material profit
Creativity	Novelty
Sacrifice	Immediate gratification
Discipleship	Ease of consumption
Joy	Entertainment
High standards	The least common denominator
Principles above success	Success first of all
Reality	Romanticism
Encouragement of the best	Mediocrity
Meekness	Sensationalism
Permanence	Transience

—Calvin M. Johansson, *Music & Ministry: A Biblical Counterpoint*, 1984.

COMPARING FRUIT

Galatians 5:16–25

contrary, in conflict, opponents, enemies, no fellowship,
no communion, no agreement, nothing in common

flesh

adultery, fornication [sexual immorality]
uncleanness [impurity]
lewdness [unbridled lust]
idolatry, sorcery, hatred
contentions, jealousies
outbursts of wrath [rage]
selfish ambitions
dissensions, heresies
envy, murders
drunkenness
revelries [carousings]

2 CORINTHIANS 6:14–18

unrighteousness
darkness
Belial [Satan]
infidels [unbelievers]
idols

reaps corruption [destruction] (Gal. 6:8)
profits nothing (John 6:63)
death (Rom. 8:6)
of the world (1 John 2:16)
passes away (1 John 2:17)
cannot please God (Rom. 8:8)

earthly, sensual, demonic, envious,
self-seeking, confusing,
every evil work (Jas. 3:15–17)
no good thing (Rom. 7:18)
enmity [hostility] against God (Rom. 8:7)

Spirit

love, joy, peace
longsuffering [patience]
gentleness [kindness]
goodness, faith[-fulness]
meekness [humility]
temperance [self-control]

PHILIPPIANS 4:8

true, honest [honorable]
just [right], pure, lovely
of good report [commendable]
virtuous [excellent], praiseworthy

2 CORINTHIANS 6:14–18

righteousness
light
Christ
believers
the temple of God

reaps life everlasting (Gal. 6:8)
gives life (John 6:63)
life and peace (Rom. 8:6)
of the Father (1 John 2:16)
abides forever (1 John 2:17)
always pleases God (John 8:29)

pure, peaceable, gentle, willing to yield,
full of mercy and good fruits,
impartial, genuine (Jas. 3:15–17)



...obscene...
 ...brute-sexual...
 ...body-based, mindless...
 ...chaotic, vicious...
 ...pure rage, molten fury...
 ...a total celebration of the physical...
 ...sexually urgent...
 ...hypnotic and addictive...
 ...incites the baser passions...
 ...the spirit of rebellion...
 ...raw, orgasmic...
 ...liberating and troubling...
 ...the devil's music...
 ...corrosive, reckless...
 ...a primal method of releasing our violent instincts...
 ...hot and liberating, sly, lewd...
 ...subversive, anarchic...
 ...irreverent, a music of absolute license...
 ...X-rated...
 ...evil...
 ...'f***-you' music...
 ...one-hundred-percent sex...
 ...pagan, primitive, and very jungle...
 ...distilled raunch...
 ...basically crass...
 ...pure eroticism...



ROCK'S THUMBPRINT: The Backbeat

The rhythm that defines the music.

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.

—Charles T. Brown, *The Art of Rock and Roll* (Englewood Cliffs, N.J.: Prentice Hall, 1983), p. 42.

The most persistent feature of rock has been its beat. Generally this beat has been **heavy**, but at times, particularly in ballads, it has been **soft**. Rock has been influenced by...a variety of...musical conventions. But **in each of these phases, the beat has been present and has given the music its own character**.... Rock's ability to maintain this beat, while changing superficially to absorb new influences, enabled it to grow.... Rhythm and Blues provided the fundamental beat...throughout the development of the rock style.

—Carl Belz, *The Story of Rock* (New York: Oxford University Press, 1972), pp. vii, 60, 78.

I never thought of rock and roll as this big cultural thing and worried about about the state of it and all. It's like, just plug that f***ing guitar in and **give me a backbeat, and it lives**.

—The Replacements' singer and songwriter Paul Westerberg; *Rolling Stone*, 17 November 1994, p. 106.

...Rock music is a music of percussion. **The rhythm is basically very simple and repetitive**; despite the syncopation and improvisation of the drummer, **it runs steadily throughout the song**....

—Philippe Paraire, *50 Years of Rock Music* (New York: W. & R. Chambers Ltd., 1992), p. 10.

...The beat of rock and roll has been driven in. I think that **as long as that beat...is there**—it might not be called "rock and roll" ten years from now—but...**that feeling will be there**.

—Mike Farner, lead guitarist, Grand Funk; Bob Larson, *Rock* (Wheaton, Ill.: Living Books, 1986), p. 65.

Chuck Berry...described **one of rock 'n' roll's definitive characteristics** as "Got a **backbeat**, you can't lose it,"... the driving beat that had defined rock 'n' roll....

—Ed Ward, Geoffrey Stokes, and Ken Tucker, *Rock of Ages: The Rolling Stone History of Rock & Roll* (New York: Rolling Stone Press, 1986), p. 297.

Rock and roll is both music and dance. **The music has a rhythm...heavily accented on the second and fourth beat**.

—From a 1955 *LIFE* article; Ward, Stokes, and Tucker, p. 106.

[Rhythm-and-blues, rock 'n' roll's twin,] featured electrically-amplified guitars,...and drummers who emphasized **afterbeats (beats 2 and 4 of each measure...)**.

—"Popular Music: Rock and Its Roots," *Compton's Encyclopedia*, Online Edition, downloaded from America Online, March 9, 1995.

...Along comes rock and roll. **It's got this very heavy off beat.... It's...repetitive**.

—Hank B. Marvin, British guitarist and songwriter; Jenny Boyd, Ph.D. [psychologist and therapist] and Holly George-Warren [rock guitarist and contributor to *The Rolling Stone History of Rock & Roll*], *Musicians in Tune: Seventy-Five Contemporary Musicians Discuss the Creative Process* (New York: Simon & Schuster Inc., 1992), p. 125.

The Backbeat Diagrammed

MUSIC GROUPED IN FOURS (4/4)

Traditional emphasis:

1	2	3	4	1	2	3	4	1	2	3	4
All		to Je	- sus	I		sur - ren	- der,	All		to Him	I...
CLAP		CLAP		CLAP		CLAP		CLAP		CLAP	

Rock backbeat:

1	2	3	4	1	2	3	4	1	2	3	4
All		to Je	- sus	I		sur - ren	- der,	All		to Him	I...
	CLAP		CLAP		CLAP		CLAP		CLAP		CLAP

MUSIC GROUPED IN THREES (3/4)

Traditional emphasis:

1	2	3	1	2	3	1	2	3	1	2	3
Turn		your	eyes		u - pon	Je	-		sus,		look...
CLAP			CLAP			CLAP			CLAP		

Rock backbeat:

1	2	3	1	2	3	1	2	3	1	2	3
Turn		your	eyes		u - pon	Je	-		sus,		look...
		CLAP			CLAP			CLAP			CLAP