

# Bad Music and Satan

Is music amoral or can music be either good or bad? Music is not like a rock or a mountain which are neither good nor bad. The notes individually and singularly have no power but when you begin to combine the elements, music takes on a moral quality.

Music affects man to do good or evil. Good music has a positive effect on man and brings him closer to God. Bad music has a negative effect and causes man to be associated with evil. You see, there are two opposing powers at work in the world: God and Satan. God is good and His music is good. Satan is evil and his music is bad. God is a musical being and Satan is a musical being as well. The Bible says this about Satan (called Lucifer before his fall):

*Thou hast been in Eden the garden of God; every precious stone was thy covering . . . the workmanship of thy tabrets and of thy pipes was prepared in thee in the day that thou wast created. Thou art the anointed cherub that covereth . . . Thou wast perfect in thy ways from the day that thou wast created, till iniquity was found in thee (Ezekiel 28:13-15).*

The word “tabrets” refers to percussion instruments, such as the tambourine, while the word “pipes” refers to melody-producing instruments, such as the flute, clarinet, or pipe organ. Lucifer once produced the full range of glorious music in Heaven, but he now uses music to warp larger and larger segments of our present society.

Since his fall, Satan has used his musical capabilities to turn people away from God. Satan (originally called Lucifer) was a musical being from his creation and is still using his devices to destroy people’s minds and bodies.

*. . . The workmanship of thy tabrets and of thy pipes was prepared in thee in thee in the day that thou wast created (Ezekiel 28:13).*

Let us look at rock, rap, and reggae. They are Satan’s music and they are evil. Why are they so bad? They are bad in their nature. They are bad because their associates are bad. They are bad because they tell us to do wicked things. They are bad because their atmosphere is bad. They are bad because the results that come from listening to this music are bad.

The differences between rock, rap, and reggae are recognizable but not significant. Rock uses more drums and electric guitars. Reggae uses more Caribbean instruments and rap uses black American dialect/slang spoken in a monotone. Rock, rap, and reggae are all characterized by two main characteristics: repetition and a loud, driving beat.

The repetition is in the melody, harmony, rhythm, and words. The melody will repeat some group of a few notes over and over again. The harmony repeats the same chord pattern over and over. The rhythm figure is repeated over and over in a syncopated or off-beat pattern. The words are also repetitious.

Although it may be obvious, I think we should mention here the possibilities for hypnosis inherent in rock 'n roll [or rap, or reggae]. Anyone who has studied hypnosis knows that the key is repetition, especially getting the subject to repeat some phrase over and over until he is hypnotized. I believe this is exactly what happens at many rock performances. Outside of demonic influence, there can be no other logical explanation; and rock music is an ideal vehicle for individual or mass hypnosis.<sup>1</sup>

The second characteristic of rock, rap, and reggae is the loud, driving beat. The beat overrides the melody and harmony. The loudness is over emphasized by electronic sound systems. Why is the beat so loud and driving? First of all, it speaks directly to the body. It bypasses intellectual reasoning and morals and tells the body to express its lustful desires. The Bible says the opposite:

*This I say then, Walk in the Spirit, and ye shall not fulfill the lust of the flesh (Galatians 5:24).*

Secondly, the beat is loud to drown out guilt. After listening to loud rock music for a while, the conscience goes away. Many crimes are committed when one's conscience has been temporarily "turned off."

Rock concerts are proof that warring tensions within, created by the music, manifest themselves in violent actions.<sup>2</sup>

Thirdly; the beat is loud so it can dominate. The music has to get into you and you into it. Most young people who are the candidates for this type of music are those who are seeking self-acceptance and acceptance from peers, and who are seeking discipline from parents and teachers. They need dominance in their lives. Unfortunately, they are going to the wrong source.

Give him a little alcohol, or a little dope, and turn him over to rock 'n roll music [or rap or reggae], and it will completely dominate his mind, body, and soul. It will engulf him with its loud, driving beat, its repeated chords and phrases, its wild, sensuous sound, and its sadistic, neurotic, sensual, and even obscene words; and it will bend his mind and body until he no longer has any control over any of his actions or thoughts.<sup>3</sup>

Young people need to turn off the loudness and listen to their parents who know their real needs. They need to listen to their conscience and the Holy Spirit. They need to listen to the Bible which says:

*Be still and know that I am God (Psalm 46:10a).*

I had mentioned before that music is bad because its associates are bad. By this I mean the people who are associated with bad music are deceived and often outright wicked. A person can be known by the company he keeps. Young people should not keep company with these people.

Here are a few of the “associates” of rock: drug addicts, revolutionaries, rioters, Satan worshippers, drop-outs, draft dodgers, homosexuals and other sex deviates, rebels, juvenile criminals, Black Panthers and White Panthers, motorcycle gangs, blasphemers, suicides; heathenisms, voodooists, phallicists, Communism in the United States (Russia outlawed rock music around 1960), paganism, lesbianism, immorality, demonology, promiscuity, free love, free sex, disobedience (civil and uncivil), sodomy, venereal disease; discotheques, brothels, orgies of all kinds, night clubs, dives, strip joints, filthy musicals . . . <sup>4</sup>

Paul wrote to the Corinthians that we should not keep such “associates.”

*I wrote unto you in an epistle not to company with fornicators . . . But now I have written unto you not to keep company, if any man that is called a brother be a fornicator, or covetous, or an idolater, or a railer, or a drunkard, or an extortioner; with such an one no not to eat (I Corinthians 5:9, 11).*

I Thessalonians 5:11 repeats the admonition succinctly:

*Abstain from all appearance of evil.*

Not only is the music itself bad but the words entice young people to destroy themselves. It tells them, for example, to take drugs or commit suicide. Rock music is connected with the drug scene.

The truth of the matter is that about 97 percent of all rock performers are heavily involved with drugs.<sup>5</sup>

The reference to drugs in rock music are often more than meets the eye since code names and slang terminology are more widely used than terms commonly recognizable to nondrugusers.<sup>6</sup>

Rock’s music and words are sensual. The music itself is sensual with its loud, driving beat. Turn on some reggae and the first thing you see is some guy swinging his hips or some girl “shaking down.” The name rock and roll was the name given to the prostitute’s business of illicit sex. Rock and roll originally meant sexual intercourse.

“Everybody takes it for granted that rock and roll is synonymous with sex.”

Chris Stein, Lead Guitarist Blondie<sup>7</sup>

John Oates of Hall and Oates declares, “Rock music is 99 percent sex.”<sup>8</sup>

Masturbation, homosexuality, sadomasochism, rape, bestiality and necrophilia are all acceptable forms of sexual activity in the rock world. The performers not only admit their own involvement in such practices, but through their music they

enlighten and encourage young listeners to follow suit.<sup>9</sup>

Rock music brings about rebellion and violence.

Though several things enter in, like extremes in volume, tempo, pitch, and instrumental timbre, there are two elements that stand as major influences in creating tensions: rhythm and dissonance . . . . When the rhythm becomes monotonous, repetitious, heavily accented or syncopated, it builds tension.<sup>10</sup>

This is what is inherent in the nature of rock, rap, and reggae. Not only is the music rebellious, but the words reinforce violence.

Rock music is antimoral. It seeks to change the young person's value system from that of his parents. It is against society.

It is no secret that rock music is playing an integral part in the growing trend toward revolution in the United States.

. . . in a sense, all rock is revolutionary. By its very beat and sound it has always implicitly rejected restraints.<sup>12</sup>

Rock music is anti-God. It is a false religion in itself or it promotes other false religions.

"Rock became religion . . . a way to God, a direct, honest, personal God shaped by the music and the demands of your own head" (from *Rock Beyond Woodstock*). Certainly a god shaped by rock music and one's own ideas and demands of what God should be is not the God of the Bible.<sup>13</sup>

Eastern religions, the most popular of all religious systems promoted through rock, are highly universalistic by nature. "Universalism" is the belief that we can (and will) get to Heaven and God in our own way. Jesus Christ thus becomes just "another way" to God.<sup>14</sup>

In *Backward Masking Unmasked*, writer Jacob Aranza discusses rock and roll music as a religion. "There still may be some of you who think that to say rock is a religion in itself would be extreme. Let's examine the term religion. When someone joins a religion, three things change with them.

1. Their philosophy. Where they place their values and what they feel is important.
2. Their talk, slang words, phrases. Most religions have their own jargon.
3. Their outward appearance. They wear what others in their religion wear, be it short hair, suits, turbans, caps, hats, etc.

These same things change with devout rockers."<sup>15</sup>

Rock music is anti-Christ. There is much blasphemy in the lyrics. Some rock stars are demon possessed. The group KISS's name means Knights in Satan's Service. Little Richard told reporters before he professed Christianity:

"Some rock groups stand in a circle and drink blood; others pray to the devil. Rock and roll hypnotizes us and controls our senses."<sup>16</sup>

As part of the cultic practice of backward masking, subliminal messages of blasphemy are included on many recordings.

A subliminal message is a message that is below a discernable level. The conscious mind picks up one message . . . the subconscious mind picks up another.<sup>17</sup>

All backward masking, regardless of the message, is an occulted practice.<sup>18</sup>

Not only is the music bad and the message bad, but the environment where the music is played, many times are places of ill repute. Even if the place is neutral, after the music begins, inhibitions drop and people begin to become loud and rowdy and pushy with lack of self-control. The moods created in this environment are sensuality, violence, selfishness, rebellion, escapism, and hopelessness.

The escape offered through uppers, downers, grass, heroin, and other hallucinatory drugs and chemicals is comparable to the atmosphere of a rock concert. Both the drugs and the pop music transport a person momentarily into another world.<sup>19</sup>

The controlling mood that underlies the message of rock is that of nihilism, which Webster defines as “the belief that there is no meaning or purpose in existence, the general rejection of customary beliefs in morality, religion, etc.”

When the philosophy of nihilism begins to take its toll, life is of little value, sex is no longer sacred, principles are of no consequence.<sup>20</sup>

Because of such lack of purpose in life, the ultimate escape is suicide. Taking one’s life or the life of another are the worst results of this type of music. Other physical results are illicit sex, sexual diseases, gangs and gang wars, fights, crimes, drug abuse, hearing loss, physical tenseness, and lack of proper digestion. Some mental results are poor attitude, rebellion, lack of respect for parents, lack of respect for property, lack of respect for country, inattentiveness, and selfishness. The spiritual results are devastating and damning: lack of respect for God, God’s church, God’s people, and God’s word: blasphemy, cursing, demonism.

The common denominator of destruction through secular rock ‘n roll seems to be this: a general deprogramming of all that relates to spiritual, scriptural values. There is a subtle process of desensitization going on in the mind of each rock music fan. That which was once sacred, slowly becomes sacrilegious. The holy turns hollow.<sup>21</sup>

Now in the Bahamian culture there is a practice the people accept because it is a part of the Bahamian culture. This is called “junkanoo.” I would like for you to examine this practice closely. Oh, you say, people go to junkanoo to view the costumes. Yes, the costumes are beautiful and take a lot of talent and hard work to make. But the truth of the matter is, people go to junkanoo to hear the music.

This music is devilish in its nature; it is loud and repetitious with a driving beat. As long as the music is playing the performers and dancers are able to sustain their gyrations and feverish pace. When the music stops they are exhausted. Who are the “associates” of this practice? Gangs, alcohol, litterbugs, loiterers, guys and girls looking for sex, etc. What does the music tell you to do? Do your own thing, be rebellious, have sex, don’t worry about the consequences, etc. What is the atmosphere at junkanoo? One of sensuality, alcoholism, drugs, gangs, and fights. What is the result of junkanoo? Unwanted babies, pregnancies, sexual diseases, drunkards, fights, people in jail, riots, drug abuse, etc. A person who is a Christian has no business being in such an atmosphere or supporting such a practice. A Christian is a person who is called out from the world to be separated unto God.

*Be ye not unequally yoked together with unbelievers: for what fellowship hath righteousness with unrighteousness and what communion hath light with darkness? And what concord hath Christ with Belial? Or what part hath he that believeth with an infidel? And what agreement hath the temple of God with idols? For ye, are the temple of the living God: as God hath said, I will dwell in them, and walk in them; and I will be their God, and they shall be my people.*

*Wherefore come out from among them, and be ye separate, saith the Lord, and touch not the unclean thing; and I will receive you (II Corinthians 6:14-17).*

In light of the fact of the above verses, that a Christian is to be separate from the world, there can be no such thing as Christian rock or gospel rock. Devilish music and godly music or words cannot go hand in hand. Rock music is inherently evil in its nature. A tool of Satan does not have God’s blessing. The end does not justify the means. Young people are not turned on to Christ through demonic powers which are present when that music is played. Christian rock has the same characteristics as secular rock: repetition and a loud, driving beat. The beat overpowers the words. The words of these songs are shallow, lukewarm lyrics and do not encourage a person to repent. Repentance is necessary for salvation. Jesus said;

*I tell you, Nay: but, except ye repent, ye shall all likewise perish (Luke 13:3, 5).*

The lifestyles of the performers show loose standards. Normally they have long hair, flashy clothes or worldly dress, sensuality in their way of singing and dancing, and are covetous. The young people are asked to make a decision “for Christ” based upon an emotional appeal or feeling. If a person does get saved, his Christianity is lukewarm and shallow because he was not taught to count the cost, to take up his cross, to suffer persecution for the gospel’s sake, to endure hardness as a good soldier of Jesus Christ, to make a distinction between the holy and profane, to “be holy, for I the Lord your God am holy” (Leviticus 19:2).

The Satanic Bible says that Satanism is a religion of the flesh as opposed to Christianity, which is a religion of the Spirit. Therefore, music that elevates the flesh is in opposition to all that is Christian, regardless of the lyric.<sup>22</sup>

True Christian music must elevate the spirit only, and allow the listener to crucify the flesh as Galatians 2:20 indicates that he should.<sup>23</sup>

*I am crucified with Christ: nevertheless I live; yet not I, but Christ liveth in me: and the life which I now live in the flesh I live by the faith of the Son of God, who loved me, and gave himself for me (Galatians 2:20).*

Country and western music also has its worldly standards. It promotes casual sex, adultery, alcoholism, rebellion, and divorce.

Triangle affairs and casual adultery are the usual train of thought in country lyrics.<sup>24</sup>

Country music is full of religious rebels, those who bypass the Biblical standard of Christianity and the way of salvation.<sup>25</sup>

Now let's take a look at a Bible example of bad music. In Exodus 32 Moses was on the mount receiving the tables of testimony from God. When he and Joshua came down from the mount, they heard music, but the music was loud and rowdy and Joshua thought the people were fighting a war.

*And when Joshua heard the noise of the people as they shouted, he said unto Moses, There is a noise of war in the camp. And he said, It is not the voice of them that shout for mastery, neither is it the voice of them that cry for being overcome: but the noise of them that sing do I hear. And it came to pass, as soon as he came nigh unto the camp, that he saw the calf, and the dancing: and Moses' anger waxed hot, and he cast the tables out of his hands, and brake them beneath the mount (Exodus 32:17-19).*

*. . . And when Moses saw that the people were naked; (for Aaron had made them naked unto their shame among their enemies:) Then Moses stood in the gate of the camp, and said, Who is on the Lord's side? (Exodus 32:25, 26).*

*And it came to pass on the morrow, that Moses said unto the people, Ye have sinned a great sin: and now I will go up unto the LORD; peradventure I shall make an atonement for your sin (Exodus 32:30).*

What was this great sin? The people made a molten calf, worshipped it, and sacrificed to it. What was the force behind it? The music. People don't dance unless there is music. The music was loud and rowdy, and it sounded like a war was going on. The inhibitions were lowered because of the loud, driving beat and the clothes started to come off. Nudity and sensuality go hand in hand with this

type of music. What was the result of this? Moses ground up the calf into powder and put it upon the water and made the children of Israel drink of it. Three thousand men were slain for their sin. And the Lord plagued the people.

A Bible example of good music is the book of Psalms. The word "Psalms" means songs. Psalm 150:

*Praise ye the LORD. Praise God in his sanctuary:*

*praise him in the firmament of his power.*

*Praise him for his mighty acts;*

*praise him according to his excellent greatness.*

*Praise him with the sound of the trumpet:*

*praise him with the psaltery and harp.*

*Praise him with the timbrel and dance:*

*praise him with stringed instruments and organs.*

*Praise him upon the loud cymbals:*

*praise him upon the high sounding cymbals.*

*Let every thing that hath breath praise the LORD.*

*Praise ye the LORD.*



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## Footnotes

<sup>1</sup>Frank Garlock, The Big Beat A Rock Blast (Greenville, S.C., Bob Jones University Press, Inc.), 33.

<sup>2</sup>Dennis Carle, “The Pied Piper” of Rock Music (Milford, Ohio: J.B. Printing Ministry, 1985), 63.

<sup>3</sup>Garlock, 41.

<sup>4</sup>Garlock, 12.

<sup>5</sup>Corle, 25.

<sup>6</sup>Ibid., 27

<sup>7</sup>Ibid., 32

<sup>8</sup>Ibid.

<sup>9</sup>Ibid., 45

<sup>10</sup>Ibid., 62

<sup>11</sup>Ibid., 73

<sup>12</sup>Ibid., 89

<sup>13</sup>Tom Allen, Rock-n-Roll, the Bible and the Mind (Beaverlodge, Alberta, Canada: Horizon House Publishers), 88.

<sup>14</sup>Corle, 89-90.

<sup>15</sup>Ibid., 102.

<sup>16</sup>Ibid., 130.

<sup>17</sup>Ibid., 131.

<sup>18</sup>Allen, 79.

<sup>19</sup>Corle, 138.

<sup>20</sup>Allen, 116.

<sup>21</sup>Corle, 151.

<sup>22</sup>Ibid., 152.

<sup>23</sup>Ibid., 166.

<sup>24</sup>Ibid., 170.