

## Shifts in Protestant Worship and Doctrine

Pastor Jonathan Stockton

2017 BBTS Fall Lecture Series "*Baptists and the Reformation*"

Protestant philosophy with respect to worship has been in flux for the past seventy years. Because of that, and in order to address shifts, a baseline must be established. A church's and a Christian's philosophy of music and worship should be *doctrinal*. That is, they should be sifted through the Scriptures just as any other dogma. For instance, the tongues movement, as a pneumatology, is contrasted to Scripture, and cast out. Calvinism, as a soteriology, is thrown against the castle wall of Scripture, and repelled. So there should be a "doctrine" of music! This is not "hymnology," which studies primarily the music used in worship, but a doctrine of music in its general use in the world, with or without lyrics. It might be called "*psallology*." It should be a Scriptural musicology. Perhaps to say that a philosophy of music and worship *should be* doctrinal is a misnomer – they seem to be so inherently, so that a church can often be identified by its music, and its music usually identified by its doctrine. Many would contest that statement, but even casual observation overwhelmingly supports it.

### I. Should Baptist churches be musical?

God's churches are musical.

A. Prophecy fulfilled shows that they were musical:

1. Romans 15:9-11 explains that Psalm 18:49-50 is a prophecy of the fact that Gentiles would sing the praises of God along with God's chosen people, because of His great mercy. The churches addressed by Paul had both Jews and Gentiles in their membership, serving the Lord side-by-side, singing His praises together. *"And that the Gentiles might glorify God for his mercy; as it is written, For this cause I will confess to thee among the Gentiles, and sing unto thy name. And again he saith, Rejoice, ye Gentiles, with his people. And again, Praise the Lord, all ye Gentiles; and laud him, all ye people."* (Romans 15:9-11)
2. The first church was musical. Both Matthew 26:30 and Mark 14:26 identically quote *"And when they had sung an hymn, they went out into the mount of Olives."* That is the Greek *u'mne,w*, "to sing the praise of [God.]" This word is the same found in Hebrews 2:12, where the remembrance is made of Jesus, the Messiah, fulfilling the prophecy of Himself from Psalm 22:22, "...in the midst

of the congregation will I praise thee." (*"Congregation,"* incidentally, is equivalent to *"assembly,"* the New Testament designation of the Lord's institution of blessing and purpose – "...*the evkkhisi, a, "which is His body...* (Ephesians 1:22,23.)

B. Practice shows that they were musical:

1. Matthew 26:30, Mark 14:26 (see above.)
2. I Corinthians 14:15 shows that singing was understood to be part of the church services.

C. Third, singing continued in the churches, by command of the Lord:

1. Ephesians 5:19: *"Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord."*
2. Colossians 3:16: *"Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord."*

D. Fourth, singing in the worship of the Lord is a "Christian" thing to do.

1. II Chronicles 5:13
2. Acts 16:25
3. James 5:13

E. Fifth, even secular history shows that God's people are a singing people. In a letter to the Emperor Trajan, as early as about 111 AD., Governor Pliny wrote these words concerning the Christians: "...*they were accustomed to meet on a fixed day before dawn and sing responsively a hymn to Christ as to a god."*

## II. Music in the Scriptures – *\*\*\*see "Appendix I: Music is Ethereal" (pg. 9.)*

### III. Shifts in Protestant and Fundamentalist Worship and Doctrine –an Unbiblical Emphasis

A. The music of the Reformation time, culture, and movement was generally sound music.

1. Luther, of course credited with beginning the Reformation, was also its first significant hymn writer. The culture in which Martin Luther and the Reformers lived, while littered with the false doctrine of the Catholic church, was still characterized by a fear of God. This culture welcomed John Calvin's Geneva, where those who missed church services were punished. Even secular politicians feared excommunication and/or

separation from current religious leaders, who held almost as great a power among the people. So a respect of, reverence towards, and fear of God were exhibited by the mainstream culture, though these were skewed by bad doctrine.

2. The music associated with the early Reformation was not commercialized. This music was written, in most cases, expressly for corporate worship, and not for performance at shows, venues, etc. Much of the music of the day is found in hymnals, and the most skilled musicians were called upon to compose music that would be "*worthy to be used in the church of God.*"<sup>1</sup>

3. Luther and the other Reformers did not use music from bars and taverns. Though they did sometimes seek out folk songs of the day to use, even this secular music was conditioned by the relatively moral culture. Additionally, "the primary mistake that people have made is in confusing drinking songs or tavern music with 'bar form.' Bar form is a standard German music and literature form of the Middle Ages....this form is employed for many strophic hymns, perhaps most commonly in hymns from Germany and the British Isles. Luther's use of bar form has nothing to do with drinking."<sup>2</sup>

4. Regarding lyrics, the Reformation was a positive influence on religious song. In pure Catholicism, the lyrics were largely vague, and often included Mariolatry. For instance, the Catholic mass song "*Lamb of God*" reads, "Jesus, Lamb of God, you take away the sins of the world: have mercy on us." With nine additional stanzas, the only line that changes is "Jesus, Lamb of God." "Jesus, Tree of life," and "Jesus, Fire of love" are two of them. These lyrics are neither meaningfully worshipful, nor spiritually introspective, and have no Scriptural footing. Songs that came out of the Reformation were more thoughtful in lyric, like Luther's famous hymn, "*A Mighty Fortress is Our God*," which is basically a paraphrase of Psalm 46. The music is soundly moral, not sensual, and the lyrics are soundly Scriptural, and not obscure. Zwingli opposed all church music.

B. Up through to the late 1800's, music in general, and especially in Protestant circles, reached a zenith of sorts. Consider the names George Frederick Handel (1685-1759,) Johann Sebastian Bach (1685-1750,) and Felix Mendelssohn (1809-1847.) These men were all Protestants, and are honored by the religious and the secular. The years of the Reformation overlap the years of the Baroque (early 1600's through the mid 1700's,) Classical (early

---

<sup>1</sup> Written by Luther in a letter to his friend Nicholas Hausman, who was a pastor at Zwickau, Germany.

<sup>2</sup> Paul S. Jones, *Singing and Making Music* (Phillipsburg, NJ: P&R Publishing Company, 2006,) p.173.

1700's through the early 1800's,) and Romantic (late 1700's through early 1900's,) periods of music. In these centuries, there was much less distinction between the religious and the secular.

C. Because the secular realm was so influenced by religion and a fear of God, music in America was also generally sound. Hymn writers were able to use folk songs and popular tunes for their sacred lyrics. Often, texts and melodies were traded between the two. It was not until the early-to-mid 1900's that sacred music began to shift in a way that caused much consternation. It followed a few decades behind the mainstream secular musical shift. The shift in secular music and culture was palpable, receiving condemnation from religious circles as well as the general public. Two things need to be made clear at this point: 1) Rock n' Roll music was a new and far different thing than the recorded history of music to that point, and 2) It was immediately understood in religious circles as well as the mainstream culture that still held some of their "antiquated" scruples, that this new music was morally defunct. This is found all through writings, recordings, and even the 1956 movie, *Don't Knock the Rock*, in which the main character attempts to sway the negative opinion towards rock music.

D. In the early 1900's, Jazz music began to find popularity. Over the next fifty years, musicians morphed this music into "Rhythm & Blues," and then "Rock n' Roll." Sacred music followed the secular. In 1925, the Stamps-Baxter Publishing Company began, and this marked the beginning of fully-marketed sacred music. This laid the foundation for a demand-based musical philosophy, rather than a Bible-based one. In 1945, the Stamps-Baxter Quartet Company was established, furthering a marketing/entertainment philosophy, and laying the groundwork for the Southern Gospel movement. At this time, the music coming from this and other publishing companies was still generally separate in sound from the music beginning to be imbibed by the young people.

\*\*\*See *"Appendix II: Rock Music and the Occult"* (pg. 19.)

E. In the late 1950's and into the 1960's, parachurch ministries targeting young people helped to popularize music that sounded more like that of the culture, which now fully embraced Rock music as normative. Contemporary Christian Music, as it came to be known, sprang out of the "Jesus Movement," which was the fruit of a confederacy of Protestant, Pentecostal/Charismatic, and Catholic leadership, philosophy, and doctrine. Groups like the YMCA, Youth for Christ, the Billy Graham Evangelistic Association, used this music in their campaigns. Bill Gaither popularized the Southern Gospel style, incorporating jazz, bluegrass, rhythm & blues, and country music.

F. Today, most current/new music (sound) within the Protestant realm is secular, accompanied by religious text. Sometimes the text is Scriptural, sometimes it is not. Performing groups are rarely responsible to any church, and purposely avoid subscribing to any narrow creeds. This music is a great supporter of a universal ecclesiology, and is completely trans-denominational.

G. In Conservative Protestantism there has been a move among some toward the music of Keith & Kristyn Getty, Stuart Townend, and the Sovereign Grace movement. These names and the "SG" movement are representative of a broader philosophy and style. The SG movement is a Charismatic Reformed group, which is a strange blend. Hillsong and associates are also catalysts in this movement. This is a short foot-bridge to doctrinal ambiguity and musical "amorality."

H. A word of caution: within Fundamentalist Baptist churches, which disavow Protestantism but not a universal body, there is a shift (among many) towards Southern Gospel, which has followed the trend of secular Country music towards Rock n' Roll or Pop music. Rock n' Roll is now seemingly an outdated moniker, and the word "Pop" has replaced it. So this Southern Gospel music is also a bridge, albeit perhaps not as short, to the above mentioned. The groups are often trans-denominational or doctrinal, idolized, and heavily favor a marketing based presentation. – *\*\*\*see "Appendix III: Doctrine of CCM" (pg. 31.)*

I. Among many "wings" of Protestant and Fundamentalist (and Universal Body) groups, there are some common denominators that are cause for concern. There are at least three basic areas in which an unbiblical emphasis has been exhibited. These are philosophical emphasis that are more subtle than a printed doctrinal statement, but are plainly demonstrated in recorded meetings, advertisements, and on social media.

1. Unity is Preeminent

a. What is to be local church/body unity is superimposed on to the Family of God, because of a universalist ecclesiology. This "unity," as it has before, is causing compromised cooperation, and the "whole lump is being leavened."

b. Ironically, anyone who dares speak a word of caution is immediately branded "bitter, critical, and jealous," and thereby any further negative assessment is extinguished.

c. When music becomes a "sacred cow," Scriptural principle has been set aside. There is no reason that music should not be examined with the same scope that all other areas of doctrine are scrutinized. Many Baptists would separate from Calvinistic thought, but they would not expel the music of Charismaticism. The unity that comes from this is not Bible unity. It is a feeling.

2. Humanity is Punctuated.

a. Music groups and popular preachers are the driving force. The local church and its pastor are not as important as certain music groups that are lifted up.

b. Success is measured by the number of people "saved," by attendance records, or by the influence which the pastor gains (measured by speaking engagements, friendship with other "big name" preachers, or even likes/shares/favorites, etc., on social media.)

c. "Big name" preachers set the tone for the "small-church" preachers who attend the conferences of the "big name" preachers, or who have the "big name" preachers in for meetings.

3. Stimuli & Sensuality are Promoted. There is a dependence on passionate oratory, sensual music, lighting/staging/presentation, etc., to promote a "feeling" of Holy Spirit involvement.

#### IV. Sound Musical Worship and Doctrine in Baptist Churches – A Biblical Practice

A. Didactic text– music in churches should be used to instruct in and remind of sound Bible doctrine. Colossians 3:16 details a music that is both "*teaching and admonishing*," or "instructing and warning," to restate. Furthermore, the cheap English used in much "Conservative Fundamentalist" music: "gonna," filler "oh's," "cause," etc, should be loathed by God's people. A truly "didactic" text that emphasizes sound doctrine, will bring a Scriptural unity in the local church.

B. Devotional theme– "*to the Lord*," read both Colossians 3:16 and Ephesians 5:19. Much of Southern Gospel and CCM music is man-centered. Many of the songs are emotional and feelings-based, while fewer songs are written instructively. Consider the song *Great is Thy Faithfulness* (Thomas Chisholm,) based on Lamentations 3:23. "There is no shadow of turning" – James 1 "Thou changest not," – Mal 3:6 "Thy compassions, they fail not" – Lam 3:22. A "devotional" theme will place the emphasis on the Lord and His work, and not on groups, ministries, or men.

C. Discerning sound – while it is not known exactly what the music in the Scriptures sounded like, it is known that the pop/rock/rap/jazz/country styles are designed to accomplish a specific sensory agenda, and the fact that Satan uses music to accomplish an agenda can be demonstrated from Scripture in several cases involving music. Knowing that Satan is a musical being, it is the depth of naivety to suggest that music is “amoral,” or to be ignorant/apathetic in discerning sounds. Music not only evokes happiness or sadness, but more subtle emotions (self-confidence, rebellion, looseness, sensuality, insensitivity, etc.) Why does a man listen to certain types of music when he is working out? Why does a woman listen to music that feels vengeful when she is feeling rejected or angry? Why is there certain music for driving recklessly? Why is certain music associated with certain cultures? (i.e., country music is associated with the self-sufficient farm/country-dweller, and rap music is associated with the city/gangster lifestyle.) These are "self-evident" truths that can be seen by everyday observation. A "discerning" sound will protect from emotional decisions and feelings-driven spiritual experiences.

An account of a hymn sung by the Anabaptist prisoners while in the dungeon at Passau:

*"Hymn No. 13 of the Ausbund. . .tells the story of the martyrdom, in Leeuwarden in 1549, of a young woman named Elizabeth. The author is unknown. This particular hymn has no introductory lines, but plunges immediately into a description of the victim as a young girl, both physically and spiritually lovely (stanza 1). The second stanza gives information concerning the place and time of the events {95} to be narrated. Then the hymn tells of Elizabeth's capture (stanza 3), and proceeds with an account of the questions and answers of the trial. When Elizabeth is asked to swear to the truth of her answers, she replies that it is against her convictions to swear, and that she can answer only "yes" or "no" (stanza 4), adding that the individual who wishes to deceive his neighbor will also lie under oath (stanza 5). Elizabeth is then accused of leading many people astray (stanza 6), and asked to name the individuals she has taught (stanza 7). Her reply is that she can only answer in regard to her own beliefs (stanzas 8 and 9). The first question thrust at her is in regard to her opinion of the Mass (stanza 9). The Mass, she states, means nothing to her (stanza 10), but the celebration of the Lord's Supper has deep significance (stanzas 11 and 12). Because she quotes much scripture to substantiate her answers, Elizabeth is accused of voicing the thought of Satan by perverting the Word of God (stanza 13). Thereupon Elizabeth indicates that she expects persecution, for Christ had to suffer (stanza 14). The ensuing discussion centers around the baptism of children, Elizabeth denying its validity and claiming to have been baptized once in accordance with Christ's command (stanza 15-17). Then follows a question in regard to the priest's ability to forgive sin, with the answer that Christ is the only High Priest (stanzas 18-21). The account then states that no mercy was shown Elizabeth, and she was soon taken to the torture chamber (stanza 22). Here she was informed that, while she had hitherto been treated in a kindly*

*manner, she would now receive more severe treatment unless she repented (stanzas 23–24). Thereupon her fingers were tightly clamped and squeezed until the blood ran from her nails (stanza 26). While she prayed to God for help and the power to endure (stanza 26), her tormenters chided her by saying that calling to God would be of no avail, only repentance could end the torture (stanza 27). Elizabeth, however, continued in prayer, and soon reported that the pain began to seem less severe (stanzas 28–29). More violent torture was enforced (stanza 30), while Elizabeth pled with the men to remember their own wives and children, and their reaction to similar cruelty (stanzas 30–32). Sinking to the ground, she was given up as dead (stanza 33), Again she was commanded to repent (stanza 35). In March of the same year she was sentenced to death (stanza 36) and drowned (stanza 37). The concluding stanza calls upon the reader never to forget Elizabeth's courageous heart.<sup>6</sup>*

---

<sup>3</sup> Retrieved from <http://www.directionjournal.org/1/3/anabaptist-hymn.html>, quoting Rosella Reimer Duerksen, *Anabaptist Hymnody of the Sixteenth Century* (Unpublished Doctoral Thesis, Union Theological Seminary, New York City, 1956), 200–2001.

## Appendix I: Music is Ethereal.

That is, music is "of the spirit-world," or of the supernatural. This should come as no surprise. Most forms of religion include a "spirit-world," and most forms of religion include music, usually employed for the purpose of communication with or worship of the supernatural!

### I. Music is a great facilitator:

#### A. The Israelites in Exodus 32.

This passage has long been used by Conservatives to prove that music can be evil. Citing the "noise of war" phrase in v.18, they conclude that their music must have been something like modern day Rock 'n Roll, which they feel has a war-like sound. Is this what the Bible indicates?

The opposing CCM group declares that this passage says nothing about the music itself but about the debauchery of the people, intimating that the "noise of war" is simply the noise of a raucous party being held at the base of the mountain.

- v.17 – What Joshua heard sounded like war, with words of a song being undiscerned.
- v.18 – What Moses heard was a song, though it sounded like war, at least to Joshua.
- v.19-25 – There were 3 things present for sure, possibly 4:\*

1. Singing 2. Dancing 3. An Idol 4. Nakedness 5. Possibly Alcohol (v.6)

\*Note: At the very least, this is very similar to what one might find at any Rock concert he/she would attend.

- It must be assumed that the dancing was not a "happy jumping around" but an immoral dance. To assume anything else is out of the bounds of the context and is eisegesis.
- This music facilitated/cooperated with "dirty dancing," which indicates that it had a dirty rhythm.
- This music facilitated idol worship, which indicates that it had an idolatrous text (if any.)
- This music (both sound and text) was immoral.

Their music encouraged or combined easily with the other 3 or 4 negative things found. The sound immediately alerted Moses to the fact that evil was being enjoyed. Clearly, this was an immoral music (with or without the text of the singing.) God's people had decided to act as other peoples of the earth, and so used the music of their reprobate cultures. What would that music sound like today? It would need to emphasize rhythm. It would need to be unrestrictive, not inhibiting, and facilitate rebellion and immorality. This is Rock/Pop/Country, etc. music. Taking away the text of the world and inserting a text with which Believers would be more comfortable does not remove the immorality from the music. That is a mixing of the holy and the profane, which reaps confusion, doctrinal shallowness, and a carnal lifestyle.

B. I Samuel 30:16 – Enemies of David, dancing

Lyrics – Wicked – not honoring God, and rejoicing in violence and kidnapping

Music – Wicked – "eating, drinking, dancing."

Notice that this "excess of riot" led these men to a lax defense, rendering them helpless to David and his men as they came to rescue their loved ones. This party atmosphere was not complete without music – "dancing." The self-focus of this army is apparent, as it is in many places where this same list is repeated (Ex 32, etc.) First, "Eating" – of course man must eat, but this is descriptive of an over-eating, or gorging of oneself in the dainties available to him. Rather than exercise any sort of self-control, there is an over-enjoyment of pleasure. Second, "drinking:" this is the priming of the impurity pump, where strong drink is served to weaken the conscience. Third, "dancing:" Here is the outward expression of inward debauchery – the wild, crazed dancing is the spilling out of pent-up immorality and rebellion, fueled and refilled constantly by the sound of the music. Again, there is not text of the song repeated. The child of God is to be always prepared to fight the spiritual battle, yet this love-affair with worldly, carnal musical sound deprives Believers of their spiritual wits, leaving them easy prey for the Enemy.

C. Isaiah 5:11,12 – music involved in sensuality, debauchery, drunkenness

Lyrics – If they existed, they are assumed wicked because they "regard not the work of the Lord."

The lyrics are conspicuously absent, because it is the sound that really matters in this music. The presence of the drinking/drugs is also interesting.

Music – Wicked! This music is easily, preferably, and necessarily combined with this culture of immorality. Rebellion against the Lord and independence of His leading is strikingly apparent: *"I did it my way!"* (Frank Sinatra.)

This is a pattern of wicked behavior coupled with music, with an emphasis on the sound of that music.

D. Matthew 14:6-11, Mark 6:22-28 – Dancing of Herodias' Daughter

Lyrics – Unkown; if there were any, it can be surmised that they were ungodly.

Music – Sensual

The dance was wicked, so to complement Herod's immoral lifestyle (he was living an adulterous relationship with his brothers' wife.) The birthday celebration of Herod included fleshly, lustful practices, resulting in the murder of John the Baptist. This music, along with the sensual dance of a wanton woman, "hypnotized" Herod into entrapment, and dulled his senses to the point that he would acquiesce to the wicked demands of her vile mother. Though he respected or feared John the Baptist in some way, he was so easily manipulated to murder, and only to save face before his friends! This pattern of the party lifestyle (excess, vain mirth, strong drink, music & dancing, and sensuality,) shaking its fist in the face of God is well documented:

"It is as sport to a fool to do mischief:" – Proverbs 10:23

E. Philistines and Samson – Judges 16:23-25

F. Belshazzar and the Temple Vessels – Daniel 5

**II. Some Scriptures detailing ethereality of music:**

1. King Saul and the "Company of Prophets" - I Samuel 10:5-11:
2. King Saul and the "Evil Spirit from the Lord" - I Samuel 16:14-23
3. Elisha and the "Minstrel" - II Kings 3:14-15
4. The Levites and the "Instruments of Musick" - II Chronicles 5:11-13

5. King Jehoshaphat and his "Appointed Singers" - II Chronicles 20:19-22

6. Paul, Silas, and the "Great Earthquake" - Acts 16:25-28

**Why does the "supernaturality" of music matter?** In the realm of the supernatural, there is good, and there is evil. God and His angels are battling even now against the forces of wickedness: Satan and his angels. That this battle is raging, *though mankind cannot see it*, is another Biblical truth. Since music is often used as a "bridge" or "usher" between the metaphysical and material realms in Scripture, it is beneficial to understand what the Bible does say about the spirit realm, specifically concerning angels and demons.

**First, know that "this Scriptural doctrine of the ministry of angels is full of consolation for the people of God."**<sup>4</sup> There should be absolutely no fear on the part of the saint concerning demon possession. At salvation, the Holy Spirit permanently "*seals*" the Believer:

*"In whom ye also trusted, after that ye heard the word of truth, the gospel of your salvation: in whom also after that ye believed, ye were sealed with that holy Spirit of promise,"* (Ephesians 1:13.)

**Second, angels are a blessing to Believers, but should never receive any elevated level of appreciation, i.e., worship.** Angels should never be worshipped in any sense – they are servants of the Lord, and sent to minister on the behalf of the Christian:

*"Are they not all ministering spirits, sent forth to minister for them who shall be heirs of salvation?"* (Hebrews 1:14)

**Third, demons exist – these were angels, but have rebelled with Satan.** While the ex-Heavenly-angel Satan and his demons cannot indwell a Christian, they can apply external pressure for evil:

*"Submit yourselves therefore to God. Resist the devil, and he will flee from you."* – James 4:7

*"Neither give place to the devil."* – Ephesians 4:27

*"Be sober, be vigilant; because your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour: Whom resist stedfast in the faith, knowing that the same afflictions are accomplished in your brethren that are in the world."* – 1 Peter 5:8-9

---

<sup>4</sup> Hodge, Charles, *Systematic Theology*, (Peabody, Mass.: 2008,) p. 642.

*"Put on the whole armour of God, that ye may be able to stand against the wiles of the devil. For we wrestle not against flesh and blood, but against principalities, against powers, against the rulers of the darkness of this world, against spiritual wickedness in high places. Wherefore take unto you the whole armour of God, that ye may be able to withstand in the evil day, and having done all, to stand. Stand therefore, having your loins girt about with truth, and having on the breastplate of righteousness; And your feet shod with the preparation of the gospel of peace; Above all, taking the shield of faith, wherewith ye shall be able to quench all the fiery darts of the wicked. And take the helmet of salvation, and the sword of the Spirit, which is the word of God: Praying always with all prayer and supplication in the Spirit, and watching thereunto with all perseverance and supplication for all saints;"*

- Ephesians 6:11-18

Understanding that the battle is Spiritual is important. Recognize always that Satan is actively seeking the destruction of Believers; not just of their physical lives, but even more so, of their spiritual lives, that he may gain an advantage.

Finally, consider the fact that Satan the Serpent is the same personality as Lucifer the Light-bearer. He is only different in that the same faculties he had before, he now uses for evil. Some characteristics of the pre-fallen Satan are listed in Ezekiel 28:11-19 & Isaiah 14:11-14:

- **Perfection**

**"Thou sealest up the sum"** – Ezekiel 28:12

. Albert Barnes said, *"To 'seal the sum' is to make up the whole measure of perfection."* Lucifer was the capstone of all God's angelic creatures. If all of the angelic beings of Heaven, in all their glory, were numbers in stacked addition, Lucifer's number was the sum total.

**"Thou was perfect in thy ways"** – Ezekiel 28:15

"Satan stood at the zenith of God's Creatures. . . He was perfect in the sense of being completely sound and of having total moral integrity. Here as well as in verse 13 we are reminded that Satan was created, and as creature, he must someday answer to his Creator. In every way Satan was the epitome of God's Creation."<sup>5</sup> *His perfection was unparalleled!* Notice that Lucifer was perfect in his *"ways."* Lucifer had duties to fulfill, activities in which to participate on a daily basis, the same as the angels now. In these he

---

<sup>5</sup> Ryrie, C. (1986.) *Basic Theology* (pp. 142-143). Wheaton, Illinois: Victor Books.

exhibited perfection – he did the right in each situation, and yet, he became lifted up with pride. Satan does have "*ways*," in that he is an active personality just as any living being.

- **Majesty**

"**Pomp**" - Isaiah 14:11 (exaltation, height, loftiness, or pride.)

How high was Lucifer! How exalted a position! Yes, his pomp was self-designated, but it was his original elevation that brought him to conceit. The Lord often uses an opposing idea to reveal important truth, and so He does here: as low, as unimportant, as useless as the grave, so conversely high was Lucifer, Son of the Morning! "How are thou fallen!" So says Isaiah 14:12, which is not a question of the means by which he fell, but is an exclamation at the magnificent height from which he fell, and at the utter depths to which he fell! No other angel could match his glory and majesty! *His prestige was unparalleled!* And yet, he has not fallen as far as he will – for the time will come when "the devil that deceived" shall be "cast into the lake of fire and brimstone...and shall be tormented day and night for ever and ever" (Rev 20:10.) Until that time, Beelzebub, the prince of demons, works his deceit on this earth, and God's people must not be lulled into the sleep of complacency, apathy, and ignorance.

- **Guardianship of and Leadership in Worship**

"**Anointed Cherub that Coverth**" – Ezekiel 28:14

"**O Covering Cherub**" – Ezekiel 28:16

"**Thou has defiled thy sanctuaries**" – Ezekiel 28:18

Lucifer was specifically created by God as a special servant. This is a reference both to his guardianship and to his worship. First, to his guardianship:

*"Before his fall, he may be said to have occupied the role of prime minister for God, ruling possibly over the universe and certainly over this world."*<sup>6</sup>

*"By this the purpose of the Creator is revealed. While Satan doubtless exercised some authority in the earth over the primal creation, the evident meaning of this verse is that Satan was created as a guard or protector to the throne of the Most High...like the golden cherubim, covering the visible mercy seat in the Holy of Holies of the earthly tabernacle, he was created a guard and covering cherub to the heavenly center of Glory."*<sup>7</sup>

---

<sup>6</sup> Barnhouse, Donald G., (1965.) *The Invisible War* (p. 27.) Grand Rapids, Michigan: Zondervan.

<sup>7</sup> Chafer, L. (1919). *Satan* (p. 4). Chicago, Illinois: Bible Institute Colportage Ass'n.

Referencing his worship, Barnhouse says: "...we begin to see him in his priestly function, associated with the cherubim who, even now, lead the worship of heaven (Revelation 4:9,10; 5:11-14,) and who were near the throne of God. The wings of the cherub are out-spread as in the case of the cherubim whose images were placed on top of the Ark of the Covenant . . . [now regarding verse 18] The fact that Lucifer had sanctuaries indicates both worship and priesthood. It would appear that he received the worship of the universe beneath him and offered it to the Creator above."<sup>8</sup>

**"Thou wast upon the holy mountain of God." – Ezekiel 28:14**

**"I will cast thee...out of the mountain of God." – Ezekiel 28:16**

*"The chief of all created beings was set in the government of God as ruler over the creation of God. This is to be seen not only by the royal environment in which he was placed, but also by the express statement that God placed him in power, for this is the significance of verse 14. . . the 'mountain of God' is a symbol for the government of God. . . Herein we see the confirmation of a word spoken by Satan to the Lord Jesus Christ in the temptation. In Luke's account we read that the devil showed our Lord" the kingdoms of this world and said unto Him, 'all this power will I give thee, and the glory of them: for that is delivered unto me; and to whomsoever I will I give it.' (Luke 4:6) In this the father of lies was not lying. God had placed him in the position of ruler and given to him the authority which he exercised and which he later wished to initiate from himself."<sup>9</sup>*

**"Thou hast walked up and down in the midst of the stones of fire." – Eze 28:14**

*"The 'stones of fire,' in the context of Ezekiel, is a reference to the glory of God's throne and the purity and translucence of His whited holiness. Satan's original place as agent of praise privileged him to unparalleled proximity to God's presence (fire in reference to God in scripture speaks of His presence, power, purity, and purging)."<sup>10</sup>*

The commentator Pember corroborates this statement:

*"The Stones of Fire may, perhaps, be explained as follows. We know that the station of the Cherubim is just beneath the glory at the footstool of the throne (Ezek. i. :26). Now when Moses took Aaron, Nadab, Abihul and seventy of the elders of Israel, up the mountain of Sinai to see the God of Israel, " there was under His feet as it*

---

<sup>8</sup> Barnhouse, Donald G., (1965.) *The Invisible War* (p. 28.) Grand Rapids, Michigan: Zondervan.

<sup>9</sup> *Ibid.*, pp. 26-27.

<sup>10</sup> Smith, David, Dr. "RE: Question about "Weaken the Nations"" Letter to Jonathan Stockton. 20 Feb. 2015. MS. N.p.

*were a paved work of a sapphire stone, and as it were the body of heaven in clearness... And the sight of the glory of the Lord was like devouring fire upon the top of the mount " (Exod. xxiv. 10, 17). This paved work of sapphire glowing with devouring fire, is, perhaps, the same as the Stones of Fire and if so, Satan's presence in the midst of them would indicate his enjoyment of the full Cherubic privilege of nearness to the throne of God."<sup>11</sup>*

*Lucifer's purpose was unparalleled.*

- **Beauty**

"Perfect in beauty" – Ezekiel 28:12

"Every precious stone was thy covering..." – Ezekiel 28:13

"Thine heart was lifted up because of thy beauty" – Ezekiel 28:17

"...by reason of thy brightness." – Ezekiel 28:17

Human descriptions fail to paint the proper picture of the beauty of Lucifer. The mistake is often made of employing a base, ugly, frightening caricature of the Evil One. This is not wise, nor biblical. Satan has not yet been brought to his "bed of worms." He has great power in this earth, and retains his beauty, or at least the ability to recreate a form of it. His beauty was such that God mentioned and repeated it. The beauty of Lucifer was nigh unto irresistible, and remains so, but by the saving grace of the Lord Jesus Christ, and by the sealing of the Holy Spirit of the Lord.

*Lucifer's personage was unparalleled.* The truth that "...Satan himself is transformed into an angel of light" (II Corinthians 11:14) should provoke God's people to a wary view of this world.

- **Music – "Tabrets, Pipes, Viols" Ez 28 & Isaiah 14**

Commentators have much to say concerning the other attributes of Lucifer, but almost nothing regarding his tabrets, pipes, and viols, except to say that they were musical instruments. And why is this? Perhaps it is because of musical ignorance. Perhaps it is an accommodation of vast difference in styles and sounds of music, both culturally and across time. Perhaps it is because they find no way of determining what exactly was "piped," "tabreted," or "violed." These obstacles should not be a deterrent to the discussion of these verses. One does not need to have conservatory instruction to understand principles

---

<sup>11</sup> Pember, G. (1876). *Earth's earliest ages, and their lessons for us: Including a treatise on spiritualism* (n.p.) London: S. Bagster and Sons.

from God's word that dictate the response of the Christian to any cultural/time phenomenon. Regarding these musical instruments, the Lord uses three phrases in Ezekiel 28:13 that are important to consider:

**Workmanship** (occupation, business, work, labor, employment)

This gives the understanding that these musical instruments were used in the *worship* of the Lord – not a strange idea, for music in worship of God is found throughout the Old and New Testaments. It is also found in the worship of *other gods*. The same word is used in Nehemiah 11:22: "*The overseer also of the Levites at Jerusalem was Uzzi the son of Bani, the son of Hashabiah, the son of Mattaniah, the son of Micha. Of the sons of Asaph, the singers were over the business of the house of God.*"

**Prepared** (to be established or fixed)

These musical instruments were made a part of Lucifer, and fixed so. They were intended for the permanent use of the worship of the Lord God Almighty.

**Created** (exists only by God)

The Lord created Lucifer just as He created the earth.

This statement is often made: "Music is part of God's handiwork." "Handiwork" is meant to be understood as "visible creation." The reasoning of many is that because God's visible handiwork is amoral – that is, it doesn't "do anything" to be moral or immoral, then music is also amoral. Here is a problem with this logic: while musical notes themselves are not moral or immoral, musical notes *individually* do not make music. They make a tone, or a sound. God created Lucifer with the ability to take tones and make *music*. Again, here is the argument: "Since music is part of God's creation, it can neither be moral nor immoral." This argument is fallacious, because God does not create music (in this use of the word.) Of course, He did create music ultimately, because He created all things and the creative ability of anything that has creativity. While God may make music, and most likely will create *songs*, (Revelation 5,) He has not done that for mankind. Rather, God created the *ability* to make music,

What God has created, either "the created thing itself" or "the ability to create or use the created thing," has been corrupted by Satan and by mankind.

- **Wisdom**

"full of wisdom" – Ezekiel 28:12

He is "Full of" wisdom! Lucifer is filled to overflowing with wisdom – there is no more room for wisdom to be squeezed into him. And this wisdom is many-faceted, as a diamond. Wisdom is not restricted to religious matters, though it is best applied within the realm of God's will. When it is outside of spirituality, it becomes simply cunning shrewdness. Is this not the very definition of Satan? Once, he had the spiritual wisdom of God, but his wisdom is now corrupted – he uses his wisdom for the purpose of evil! This is manifested by his great deceit, his purpose of delusion, and detraction from the worship of the Lord. This is seen even in his *"merchandising."* *The perception by Lucifer was unparalleled.*

- "Merchandising /Traffick" –Ezekiel 28:17,18 – Satan is condemned for his use of the economy, marketing his wares with the utmost subtlety. These words indicate his "iniquitous trade."

**Satan is working to weaken Christianity and Christians in every way possible.** He will not succeed in full, but He continues to try. Sadly, he does work in the lives of many Christians, and against many churches. These characteristics of Satan still exist! Make no mistake: That Old Serpent will use any and all means necessary to *"sift as wheat!"* He is actively involved in guerilla warfare, seeking to increase the population of Hell and to decrease the effectiveness of God's people. He, unlike many Believers, always does his best. The Lord cautions against Satan's "wiles" in Ephesians 6:11: *"Put on the whole armour of God, that ye may be able to stand against the wiles of the devil."* *"The word 'wiles' is perfectly pictured by the serpent which is an expert at covert assaults. . . it further teaches that Satan is the highwayman of hell. He baits traps for the gullible so that he may beat them, rob them, and leave them for dead. The phrase 'wiles of the devil' holds yet another shade of meaning. It refers to taking advantage of a person in a totally unprincipled way. It teaches that Satan does not know what a 'fair fight' is. Satan always devises circumstances to take advantage of his prey when his prey is at its weakest. Please note II Timothy 2:26: ["And that they may recover themselves out of the snare of the devil, who are taken captive by him at his will."] The imagery of this verse tells us just how fair Satan is. The verb-phrase 'recover themselves' means 'to awaken themselves out of sleep.' This tells us that Satan prefers to attack his prey when it is spiritually asleep. He does not play fair... Satan's strategies are despicable. He takes people alive but asleep."<sup>12</sup> It is vitally important to "not be ignorant" concerning the wiles of the former Lucifer! How will Satan attack the Biblicist, Baptist, Believer? Certainly he will use *music*.*

---

<sup>12</sup> Atkinson, D. (2004). *Trinity of Evil: The Strategies of Satan* (pp. 57-58). Kearney, NH: Morris Publishing

## Appendix II: Rock Music and the Occult

"In the world music tradition, we have rather extensive history (extending all the way back to the Greeks) of the use of music to induce certain states- modes were thought to have certain qualities...These types of customs are utilized in Africa, India, South America and within most native cultures (shamanic cultures from Russia to the Americas to the Pacific) have some kind of tradition of sacred song to them. The links run from the Russian shamanic traditions, the Australian aborigines to East Indian Gandharva Veda and Karnatak musics to Hawaiian chanting, to perhaps the most infamous occult music tradition of all, the Yoruban culture in Africa which found its expression as Voudon (Voodoo) in Haiti and Santeria throughout most of the remainder of South America. This tradition has found its way into contemporary culture through jazz, tango, Cuban music, and of course, blues and rock and roll... Blues, rock, and jazz, it must be noted, are many times made in the presence of mind-altering substances. . . Also, the grandfather of these musics is a blend of two musics that have profound occult roots—the Yoruban and the Celtic cultures, for blues came out of Africa, jazz came out of Europe and Africa (adding sex from the whorehouses – in the old days there used to be sacred sex temples in various cultures)— and rock coming out of blues and old country. The blues certainly had its share of occult imagery working for it. There is of course the Robert Johnson legend of him going to the crossroads. This is a place in most cultures where demons gather or the devil appears. According to one sensationalistic television special I saw, the Allman Brothers Band used to spend time at Johnson's grave and apparently picked up some kind of a curse by hanging out there- hence the deaths of Duane Allman and Berry Oakley. Pieces like "Got My Mojo Workin" or even Screamin' Jay Hawkins' "I Put A Spell on You" are obviously huge parts of the history of rock and roll. Even the sex and drugs part of rock represent a sacred tradition, because sex, if used properly, can lead to enlightenment or power, as can alcohol or drugs—but they are considered rather dangerous for unprepared individuals, so a variety of spiritual traditions—in the far east (India with Tantra and Aghora), Shamanic cultures, and even, from what I know of the Santerian—require long periods of preparation before these substances are used for spiritual purposes. Here in the United States, all you need is a fake ID, a drug connection, and (protection,) and you're all set. Anyone who has ever been to a rock concert sober knows the sense of power you feel from seeing thousands of fans masses . . .

Power, intoxication and the creative energy of the universe (sex) are difficult to withstand...Watch an evangelical meeting sometime (or better yet a snake handling session—watch this on TV!)---you'll see, in many cases, the kind of fervor connected with a rock concert, If you witness a coven meeting (which is not as tough to

do now as in the past) you will notice the same kind of energy. I have seen cabalistic and Santerian rituals (no animal sacrifice) that have similar energy. I have been part of Hindu rituals that have the same energy as a great musical experience, and I have been at concerts that have a truly sanctified feeling to them...Some included the desire to communicate and make more money in the process...Some of the classical pieces that were inspired by spiritual concepts, like Messiaen's work ("Quartet for the End of Time" comes to mind, but there are so many more), Dane Rudhyar's pieces, Bach's religious works, Stravinsky's pieces, Penderecki (The Passion of St. Luke), Michael Tippett's The Vision of St. Augustine and King Priam (in both pieces the lead character has a vision of the totality of creation all at once; this is similar to some Hindu concept of God realization); Stockhausen's Hymnen and Mantra, and even Cage pieces inspired by Zen, are truly amazing—they are great pieces of art no matter what the context and I am not even touching upon one tenth of all the great religious pieces...Oddly enough, because spirituality and overindulgence in sex and drugs have both produced some great music, it is tempting to look for a link—and there is. Both elements involve a loss of identity and surrender to something else...God, wine, bliss. Certain types of reggae (such as dub) and certain varieties of psychedelic (and later) rock and jazz showed some extraordinary music that would probably not have been made without the influence of intoxicants. Sometimes intoxicants precipitated a crisis that led to other things. We are all familiar of the various stories of how drugs (particularly alcohol, psychedelics, speed, and the harder drugs -- cocaine and heroin in particular have wreaked havoc on people's lives. This has brought on death (Charlie Parker, Jimi Hendrix, Jim Morrison, Kurt Cobain and Keith Moon to name a select few), ruined or interrupted careers (Syd Barrett, Brian Wilson, Peter Green, Skip Spence, Ginger Baker, and David O'List) or led to lame music (Eric Clapton and Lou Reed)—to name the two people I wished hadn't performed when they were on drugs) and animal abuse (accidentally on Ozzie Osbourne's part, intentionally—for which my estimation of him went down enormously—on the part of John Cale). But Santeria and Voodoo regularly engage in animal sacrifice, and many religions around the world, including Biblical Judaism and certain older sects of Hinduism, engaged in animal sacrifice. But these seem to be used for the release of energy, which I think is totally unnecessary and to be honest, repellant. . .

Linking the pattern back to spirituality, part of the myth of Syd Barrett relates how he was interested in joining a sect of mid-Eastern mystics who practiced astral travel to planets—also practiced in India—but the group felt he was too immature to handle it. He resorted to a diet of LSD in order to produce the effect—explaining the emphasis on the first two Floyd LP's—but burned himself out from chronic use of LSD, from

which he has apparently still not recovered. Syd sacrificed himself to his spiritual and material ambitions in a pattern not very different from martyrs and hasn't rock has its share of "martyrs" to its life style, such as Hendrix, Morrison, Moon, Cobain and Laughner, to name just a few . . .

But there are also stories of marvelous second chances, like John Coltrane's incredible rebirth and spiritual awakening in the 1960's. But these are very rare and Coltrane only had a short span of time in which to spread his new gospel...the ones who exceeded Coltrane's spirituality (like Ayler) were found dead in the East River in the late 1960's under bizarre circumstance . . .

Basically, even though I am not a big fan of some of the music I've discussed here, it does make the entire musical scene a whole lot more interesting. And I really don't want to listen to either basic rock'n'roll or Christian rock (although some of it sounds OK to me) or even new age stuff. I grew up in a time when virtually everything was possible in music. One of the biggest disappointments in the world as it exists today is the fact that the music scene has remained as fragmented as it was in the mid-1970's onward with segregated markets. The thing that we all have to fight is the belief that we have nothing in common with the rest of the world. The universal undercurrent in every spiritual teaching stresses our similarities—the differences are for spice and flavor, not evil."<sup>13</sup>

Below are some quotes regarding the "spirituality" of Rock Music:<sup>14</sup>

Jimi Hendrix said, "I can explain everything better through music. You hypnotize people and when you get people at their weakest point, you can preach into their subconscious what we want to say" (*Life* magazine, Oct. 30, 1969).

The life of Bob Gersztyn illustrates the mystical power of rock & roll. During the Jesus People movement in California in the 1970s he was "converted to Christ," destroyed his rock albums, joined a Pentecostal church, and became a preacher. Today "his religious fervor has mellowed; he rarely attends church and calls himself an 'allegorical Christian'" ("Former 'Jesus freak' traces the evolution of Christian rock," *Religion News*, Apr. 17, 2013). What happened? He says his "horizons widened" in 1987 when he attended a Bob Dylan/Grateful Dead concert. He went to see Dylan, who at the time was professing to be an "evangelical Christian." (He has since renounced that profession.) Gersztyn says, "I was still really into the Christian thing, and being a minister, and

---

<sup>13</sup> Gomes, Gary. (2004, January). *The Occult and Rock Music* (Retrieved from [www.furious.com/perfect/occult.html](http://www.furious.com/perfect/occult.html))

<sup>14</sup> Cloud, David. (2013). *Rock and Roll and Mysticism* (Retrieved from [www.wayoflife.org/index\\_files/rock\\_roll\\_mysticism.html](http://www.wayoflife.org/index_files/rock_roll_mysticism.html))

didn't want to get too close to the Deadheads because I thought God wouldn't be happy about it." He was exactly right about that (e.g., 1 Corinthians 15:33; 2 Corinthians 6:14; Ephesians 5:11; 1 John 2:15-17). The spirit of secular rock is the spirit of the god of this world, "the spirit that now worketh in the children of disobedience" (Ephesians 2:2). This world system is at enmity against God and to love it is to be the enemy of God (James 4:4). God's people are warned, "Be sober, be vigilant; because your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour" (1 Pet. 5:8). By messing around with the devil's music, Gersztyn had a fresh conversion experience in a different direction when he was swept along by the "emotionalism and improvisational spirit." He came to believe that the spirit of secular rock is "not that much different than the Holy Spirit."

It is not surprising that rock & roll has been adapted for contemporary Christian worship because it has the power that contemporary worshippers are looking for: the power to create strong emotional experiences, the power literally to take control of you and to carry you into spiritual realms, the power to create ecumenical unity.

Rock & rollers have long described their music in glowing spiritual and religious terms, but the spiritual fervor described in the following quotes does not pertain to the Spirit of God; it pertains to the "god of this world" who masquerades as an angel of light (2 Cor. 4:4; 11:14).

Rock historian Michael Moynihan says: "In spiritual terms music is a magical operation, a vehicle for man to communicate with the gods." (*Lords of Chaos: The Bloody Rise of the Satanic Metal Underground*, p. 1).

Craig Chaquico of Jefferson Airplane says, "Rock concerts are the churches of today. *Music puts them on a spiritual plane. All music is God*" (Dan and Steve Peters, *Why Knock Rock?* p. 96).

Jimi Hendrix understood the power of rock & roll as mysticism:

"Rock music is more than music, it's like church." (Jimi Hendrix, *The Dick Cavett Show*, July 21, 1969).

"We're making the music into electric church music, a new kind of bible you can carry in your hearts" (Hendrix, quoted in *Crosstown Traffic* by Charles Murray, p. 161).

"... the music is a spiritual of its own" (Hendrix, interview with Robin Richman "An Infinity of Jimis," *Life* magazine, Oct. 3, 1969).

"...Atmospheres are going to come through music, because the music is a spiritual thing of its own ... The music

flows from the air; that's why I connect with a spirit, and when they come down off this natural high, they see clearer, feel different things" (Hendrix, *Life*, Oct. 3, 1969, p. 74).

Bruce Springsteen used to open his concerts with these words: "Welcome to the first church of the rock, brothers and sisters," and has stated that he was dead until rock and roll changed his life. *USA Today* described a Springsteen concert in these words: "Displaying an awesome musical chemistry, Springsteen and his E Streeters at times turned the Meadowlands' Continental Airlines Arena [in East Rutherford, New Jersey] into a raucous revival tent, playing off themes of redemption, salvation and resurrection via rock 'n' roll throughout the nearly three-hour show" (*USA Today*, July 19, 1999, p. 9D).

Robbie Kreiger, guitarist for the Doors, said the band members were "revivalists and wanted our audience to undergo a religious experience." (*Break on Through: The Life and Death of Jim Morrison*, p. 190).

Remembering Bob Marley's rock concerts, Judy Mowatt, one of his backup singers said: "on tour the shows were like church; Bob delivering the sermon. There were mixed emotions in the audience: you see people literally crying, people in a frenzy, on a spiritual high ... These concerts were powerful and highly spiritual. There was a power that pulled you there. It was a clean feeling ... for months and maybe years it stays with you" (Sean Dolan, *Bob Marley*, p. 95).

Grateful Dead concerts have been described as "a place to worship." "The band was the high priest, the audience the congregation, the songs the liturgy, and the dancing the prayer" (Gary Greenberg, *Not Fade Away: The Online World Remembers Jerry Garcia*, p. 42).

A music reviewer described a Backstreet Boys concert as "worship" (*Express Writer*, August 16, 1998).

Jim Morrison of the Doors said, "I fell spiritual up there performing." (*Newsweek*, Nov. 6, 1967, p. 101).

Michael Jackson said, "On many an occasion when I am dancing, I have felt touched by something sacred. In those moments, I felt my spirit soar, and become one with everything that exists." (Steve Turner, *Hungry for Heaven*, p. 12).

George Harrison said, "Through the music you reach the spiritual. Music is very involved with the spiritual, as we know from the Hare Krishna mantra" (Turner, p. 71).

Brian Eno says that when he discovered rock n' roll, it was “a spiritual experience” to him and it occupied the religious part of his life. (Turner, *Hungry for Heaven*, p. 150).

Sting, of the rock band Police, said, “The pure essence of music is very spiritual” (Musician, Feb. 1987, p. 41). He says: “My religion would be music, and I had just received my first sacrament [when he first heard *the Beatles* at age 11.]” (*USA Today*, Jan. 27, 1984, p. 2D).

Dancing at raves “may be construed as the method by which ravers worship the god of the altered consciousness.” (Russell Newcombe, *The Guardian*, Jul. 22, 1995).

A fan of Andrew WK testified: “Andrew WK truly helped me let go. His shows were like church services, I felt rejuvenated, and for weeks following them I was happier and made people around me happier (which in turn made me feel even better)” (Andrew WK Paradigm Shift, <http://www.dontstopthenoise.com/josh.html>).

*Rock My Religion* is a documentary by Dan Graham that describes the nature of rock & roll as religion to multitudes of people.

The memorial to John Lennon in Central Park, across the street from the Dakota building where he was murdered, has heavy religious overtones. A steady stream of fans place flowers and other offerings on the monument, which is inscribed with the title of his song “Imagine.”

The memorial to Elvis has the same type of religious overtones. Some 75,000 people congregated at Elvis’ grave at Graceland in Memphis for a candlelight vigil on the 35th anniversary of his death (“Elvis Week Draws Faithful,” *USA Today*, Aug. 16, 2012). Some fans were teary-eyed as they laid flowers on the gravesite. Sergio Galleguillo of Argentina said, “I felt the spirit of Elvis there, as if he was alive; it really was a beautiful experience.”

“What is undeniable about rock is *its hypnotic power*. It has gripped millions of young people around the world and transformed their lives” (William Schafer, *Rock Music*, 1972, p. 79).

“Rock music is an ideal vehicle for individual or mass *hypnosis*” (Andrew Salter, cited in *Pop Goes the Gospel*, p. 20).

“Rock music in particular has been demonstrated to be *both powerful and addictive*, as well as *capable of producing a subtle form of hypnosis* in which the subject, though not completely under trance, is still in a highly suggestive state”

(John Fuller, *Are the Kids All Right?* 1981).

“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, *New Singer, New Song*).

“Heavy rock is body music designed to bypass your brain and with an unrelenting brutality *induce a frenzied state* amongst the audience” (Dave Roberts, *Buzz* columnist, Christian rock magazine in Britain, April 1982).

“Don’t listen to the words, it’s the music that has its own message. ... *I’ve been stoned on the music many times*” (Timothy Leary, New Age guru and promoter of LSD, *Politics of Ecstasy*).

“[Rock music] is the strongest drug in the world.” (Steven Tyler of Aerosmith, *Rock Beat*, Spring 1987, p. 23).

“Rock ‘n’ roll is *like a drug*. When you’re singing and playing rock ‘n’ roll, you’re on the leading edge of yourself. ... It’s like there’s somethin’ alive and exposed” (Neil Young, cited by Mickey Hart, *Spirit into Sound*).

Janis Joplin, who died young from the rock & roll lifestyle, describes her first big concert in these words: “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, so vibrant, loud, crazy” (Joel Dreyfuss, “Janis Joplin Followed the Script,” *Wichita Eagle*, Oct. 6, 1970, p. 7A).

*Another element of mysticism in rock & roll mysticism is the widespread use of drugs.* In this connection consider Aldous Huxley (1874-1963).

Huxley was a British-born mystic who believed that he was enlightened through drug usage. As a young man he “discarded dogmatic religion altogether” (Anne Bancroft, *Twentieth-Century Mystics and Sages*, p. 8). He leapt from one mystical path to another “like a grasshopper.” He studied hypnosis, psychic phenomena, meditation, automatic writing, and other things, but he was particularly drawn to Hinduism and Buddhism. In 1925 he visited India. He knew J. Krishnamurti and Swami Prabhavananda.

In the 1930s, while studying Vedantic Hinduism under the direction of Gerald Heard, the founder of Trabusco College in California, Huxley wrote *The Perennial Philosophy*. In this he discussed the teachings of various mystics and described his religious views at that time. He said they were based “on direct experience,” which is the

mystical approach. But it was in 1952 when Huxley claimed to have finally achieved enlightenment. This was through the ingestion of mescaline. He said that this experience cleansed the “doors of perception.” He continued to use drugs, including LSD, to the end of his life. On his deathbed his wife gave him LSD and sat beside him reading the very occultic *Tibetan Book of the Dead*.

In his books *The Doors of Perception* and *Heaven and Hell*, Huxley described his drug experiences in terms of spiritual enlightenment. He thought that the brain acted as a filter or a “reducing valve” that did not allow man to readily connect with the “mind at large.” Through drugs, yoga, and ascetic practices the brain’s filtering function was weakened, allowing the individual to tap into the “truth.”

Huxley has had a great influence on rock & roll and on the modern world at large. The 60s rock group The Doors were named after his theory. They, too, used music and drugs as a door to “another world,” to “break on through to the other side.” The band’s lead singer, Jim Morrison, was described as an electric shaman.

“When the Siberian shaman gets ready to go into his trance, all the villagers get together... and play whatever instruments they have to send him off. ... It was the same way with The Doors when we played in concert... I think that our drug experience let us get into it... [the trance state] quicker” (Doors keyboardist Ray Manzarek, cited by Jerry Hopkins and Daniel Sugeran, *No One Here Gets out Alive*, pp. 158-60)."

"Music has always been linked with religious ritual and ceremony. In Sumer, Mesopotamia, five thousand years ago, musical instrument and hymn singing were part of the pagan temple rituals. In China, two thousand years ago, boys and girls sang alternately and together in fertility cults and sexual rites symbolizing the jewelism of yin and yang. In India, fifteen hundred years ago, the magic musical rajases were performed, and even survive unto this day."<sup>15</sup>

The *source* and *fruit* of music are some important considerations. After those, the *facilitation* (what it encourages) of the music should be, at the very least, fearfully considered. The *performance* and *culture* of the music should also come under heavy scrutiny. These "secondary" considerations are practical to the Believer, as they are simply the application of Biblical discernment, "*proving what is acceptable to the Lord*" (Ephesians 5:10.)

The source of Pop/Rock, and its many forms, is *idolatry*. Whether it is animism, Satanism, new-ageism, mysticism, humanism, or another "ism," music that stems from idolatry has been existent in many cultures. It is a "base," sound, in that it is not musically excellent. It is a sound that was/is conducive to the worship of any god apart from the One True God. This has been proven by a review of history, by the experience of listening to tribal music (used in the worship of gods) from around the world, and by recognizing the truthful nature of the

---

<sup>15</sup> West, Graham. (Taminda: Australia.) *The History of Western Music*, retrieved from [www.tbcc.org.au/videos](http://www.tbcc.org.au/videos)

descriptions of the lost world regarding the popular music. It has been most proven by the fact that in Scripture, there was music that came from and produced idolatrous practice.

"POPular" music bears many fruits. Here are just a few: rebellion, immorality, adultery, lasciviousness, fornication, revelings, violence, an altered state of mind, lessened inhibitions, strifes, covetousness, sorcery, filthiness, foolish talking, pride, and blasphemy.

## **The Occult Influence on Rock Music**

**By Eric W. Brown, Northeastern University**

From its very beginning, rock music has been associated with the occult, both in reality and in the minds of the establishment. These two relations often differ strikingly, but they both have their effect on the music produced, as well as the society around it.

The study of the influence the occult has on rock music is hampered by the fact that both the occult and rock music have nebulous definitions that readily vary from one person to another. For the purposes of this paper, the rock music of a given era will represent the general genres of music popular with youth culture in that time period, and the occult will represent the belief or use of any supernatural entities or influences. Thus, psychedelic music is a facet of the rock music of the late sixties and the early seventies, and punk is a facet of the rock music of the late seventies and the early eighties. Further, the belief in fate, the devil, or futuresight all fare as the occult.

Rock and roll's origins can be found in the tribal music of Africa. This music was originally part of the ritual worship of the assorted tribal gods. Among the slaves who were brought into the New World, the old ritual tribal music quickly changed into more acceptable forms like church music and the blues, as the act of worshiping pagan gods was usually viewed with disfavor by the ruling whites. These new types of music, combined together and further altered by the influence of Voodoo ceremonial music and popular white music, eventually became rock and roll.

From the very start of its popularity, rock and roll was accused of being the devil's music by the establishment. It would have been far more accurate to have labelled it Damballah Ouedo's music instead, for at this point in time, the worship of this Voodoo god had had a far greater impact on rock and roll than the worship of the devil.

Throughout the fifties and into the early sixties, the occult influence on rock and roll waned as rock and roll itself became more mainstream. Rock and roll was still young, and during this period it established a firmer foothold. It would fully need this foothold in the years ahead.

The sixties was a period of great unrest in the United States. Youth culture sought a different way of life, and found marijuana and newly developed drugs like *lysergic acid diethylamide (LSD)*. These drugs were not fully understood, and it was commonly believed that they could expand the human conscious and provide their users with mystical experiences that could increase their understanding. Many of the earliest experimenters with LSD (most notably Timothy Leary) considered the drug to be a gift to humanity -- from what is uncertain. Regardless of its source, LSD had a major effect on rock music. The sound and content of songs changed noticeably as the creative force behind rock music became charged with the force of the supposed mystical images generated by the hallucinogenics, giving birth to psychedelic rock music. This movement toward hallucinogenic use had its roots both in the musicians themselves and in dedicated musically minded outside businessmen. For example, one of the biggest producers of LSD (a shadowy figure who is still known only as Owsley) sponsored the rock band The Grateful Dead in a deliberate campaign to promote the idea of consciousness expansion through the use of LSD.

With the widespread use of LSD and other hallucinogenic drugs came a new interest in the Eastern religions, particularly Hinduism and Zen Buddhism. This interest not only made noticeable changes on what was played, it to a small extent changed what it was played with. George Harrison "discovered" the Indian sitar while learning about Eastern religious thought, and the Beatles' song "Within You Without You" on the Sgt. Pepper's Lonely Hearts Club Band album resulted. It is also interesting to note that the cover of this album contains pictures of a few Indian gurus as well as Aleister Crowley, self claimed master of black magic.

The growth of psychedelic music was neatly complemented by the development of the Moog synthesizer, an instrument capable of making truly bizarre sounds that were apparently just the thing to listen to while going on a hallucinogenic induced consciousness expanding trip. Songs like the Monkees' Moog accompanied "Daily Nightly" that invoke confused images in lines like:

Lost in scenes of smoke filled dreams,  
Find questions, but no answers.  
Sparks will rise and sometimes see  
Phantasmagoric splendor.

seem to be ideally designed for someone wishing to be in an altered state of consciousness.

It was also during this period that one of the biggest concerns of the establishment became a reality. When the underground filmmaker Kenneth Anger convinced Mick Jagger of The Rolling Stones to write the song "Sympathy for the Devil", Satanism had its first marked effect on rock music.

As the seventies came into being, there seemed to be a plethora of small occult influences and one dominant one: unity of religion. That is, the concept that all religious teachings are just different ways of expressing the same few ideas. Rock performers as diverse as Steppenwolf and Cat Stevens produced songs with lyrics to this effect. The Steppenwolf song "Spiritual Fantasy" has the lines:

... the wise men came together  
And they found that all the teachings were the same.

The Cat Stevens' song "Jesus" equates the teachings of Jesus and Gautama Buddha.

There were other influences, too. The idea of a nature god is one. The piper mentioned in Led Zeppelin's "Stairway to Heaven" is probably of this variety. The use of supernatural creatures was another, as can be found in Warren Zevon's song, "Roland the Headless Thompson Gunner". The "Eagles Hotel California" makes several indirect references to Satanism. Eventually, Satanism became the dominant occult force in rock music and has remained so to the present time. Satanism, however, is not so much a religion as an assortment of individual ideas as to what Satanism should be, since all of the original Satanists' writings have perished. Thus, the Satanist influence on rock music tends to manifest itself in a negative attitude toward established religions, especially Christianity, but to a lesser extent other religions as well (including notably the Wiccan faith).

It may not be immediately clear why the occult should have any influence on rock music at all, but there are at least four reasons.

The first (and foremost in the past decade) is shock value. Rock music has always been at odds with the establishment, and often the most successful musician is the one who stands out most clearly in opposition with established society. Thus, by adopting Satanist ideals and all of their negative connotations, a rock musician can automatically set himself apart from society and get free (albeit inadvertent) publicity from lobbyist groups like the Parents' Music Resource Center, that specialize in discovering hidden messages in recordings and attempting to censor everything they consider unfit for the public ear.

A second reason is artistic value. The very same motives for including references to occult themes in classical literature holds just as well in popular music.

A third reason is the rock performer's search for individual identity. This is related to the first reason, but is not as strong. Rather than trying to shock an audience with an outwardly negative occult frame like Satanism, a musician might just want to ensure his audience that he is his original by adopting passive (but unique) occult images.

A fourth reason might be the independent rise in popularity of fantasy, horror, and science fiction literature. These books could be building up an appetite for the occult throughout society. The underlying reason for the influence of the occult on rock music could be a millennial effect. If it is assumed that the imminent changing of the millennium will have the same effects as the previous one, a general increase in the occult even in mainstream society is to be expected. If a millennial effect is active, the abovementioned fourth reason is not independent but related to the occult in rock music.

Rock music has throughout its entire history been influenced by the occult, and the causes of this influence are just as much a part of society as they are a part of the rock music itself.

### Bibliography

1. Drury, Nevill; *Inner Visions*; Routledge & Kegan Paul, London, 1979, Chapter 6
2. Ebon, Martin; *The Satan Trap: Dangers of the Occult*; Doubleday & Co., Inc., Garden City, NY, 1976, Chapter 4
3. Godwin, John; *Occult America*; Doubleday & Co., Inc., Garden City, NY, 1972, Chapters 11-12
4. Lyons, Arthur; *Satan Wants You: The Cult of Devil Worship in America*; Mysterious Press, New York, NY, 1988, Chapters 1 & 11
5. Stokes, Geoffrey; *Rock of Ages: The Sixties*; Rolling Stone Press, New York, NY, 1986, Chapters 19-22
6. Webb, James; *The Occult Establishment*; Open Court, LaSalle, IL, 1976, Chapter 7
7. Weldon, David; "Revisiting the Horrors Beneath the North Shore"; *Saugus Observer* vol. 7 #s 51-52, vol. 8 #1, Saugus, MA, August 1989
8. Wheatley, Dennis; *The Devil and All His Works*; American Heritage Press, New York, NY, 1971, pp. 267-288
9. Wilson, Colin; *The Occult: A History*; Random House, New York, NY, 1971, Chapter 3

### Albums

1. The Beatles; *Sgt. Pepper's Lonely Hearts Club Band*
2. Cat Stevens; *Buddha and the Chocolate Box*
3. The Eagles; *Hotel California*
4. Elton John; *Goodbye Yellow Brick Road*
5. Jethro Tull; *War Child*
6. Kansas; *Point of Know Return*
7. Led Zeppelin; *Led Zeppelin IV*
8. Mike Oldfield; *Tubular Bells*
9. The Monkees; *Pieces, Aquarius, Capricorn, & Jones Ltd.*
10. The Moody Blues; *In Search of the Lost Chord*
11. Pink Floyd; *Dark Side of the Moon*
12. The Rolling Stones; *Beggar's Banquet*
13. Steppenwolf; *Steppenwolf the Second*
14. Warren Zevon; *Excitable Boy*

## Appendix III: The Doctrine (Teaching) in Contemporary Christian Music

### Theology (the Doctrine of God)

#### I. A Gnostic View of God (That is that God is not so much an Individual as He is an "idea" or "force.")

- "It is amazing what *The Divine* can do with a little tiny thing when you stop pretending and start believing."<sup>16</sup>
- Leonard Sweet
- CCM Artist John Michael Talbot records that he prayed "God, are you a he, a she, or an it?" when he "saw a Christ figure standing over" him (*Come to the Quiet*, p. 5)... "I saw an image that looked like Jesus--it was a typical Christ figure--an incredible sight. He didn't say anything--he was just there. ... I had been reading about Jesus and feeling him in my heart, but at that moment I actually experienced his touch. I knew it was Jesus" (*Troubadour for the Lord*, p. 46).<sup>17</sup>

#### II. An Acceptance, Affirmation, and Assimilating of a Charismatic Pneumatology (Doctrine of the Holy Spirit)

III. A De-emphasis of Jesus Christ (emphasizing "God" and/or not using the name of Christ.) Even when the name "Jesus" is used, the idea portrayed is a "hanging out with publicans and sinners" "accepting all people without condemning their sin" person. He is portrayed as caring nothing about sound doctrine, as not being worried about "externals," instead being very "gospel-centric."

#### IV. A Wrong View of the Worship of God

- A *Worship Leader Magazine* banner read this way: "In *Worship Leader* magazine, you hear from the leading thinkers, artists, and pastors on how we can more effectively worship God." – Greg Laurie<sup>18</sup>
- Worship is the Basis for Theology – if an activity feels worshipful, or if it garners a religious experience, it is deemed "worship" and becomes "truth."
- "Worship" is not an act directed at something (Someone) without, but an experience to be had (which may in some way involve Someone or something,) within.

---

<sup>16</sup> Retrieved from <http://crowdermusic.com>

<sup>17</sup> Retrieved from [http://www.wayoflife.org/index\\_files/john\\_michael\\_talbo.html](http://www.wayoflife.org/index_files/john_michael_talbo.html)

<sup>18</sup> Retrieved from <http://surphside.blogspot.com/2010/03/calvary-chapel-continues-its.html>

### Anthropology (the Doctrine of Man)

I. The Sinful, Wicked, and Utterly Lost state of mankind before Salvation through Jesus Christ is not clear.

II. The View of life is Man-focused, not God-focused

- Without distinction between lost/saved, Casting Crowns markets their new album "Thrive" with this sentence: "Life can be so challenging and it's easy to become overwhelmed. What a gift to be reminded we were made to thrive!"<sup>19</sup>

### Soteriology (the Doctrine of Salvation)

I. Salvific Baptism "ok"

II. Often a "universalist" idea of salvation

III. Salvation is often better described as "Believing in God."

### Ecclesiology (Doctrine of the Church)

I. A total and aggressive Universal Church teaching

II. Often equates "the Church" with "the Kingdom"

### Eschatology (Doctrine of Last Things)

- A Belief that Christians are now part of or are ushering in the Kingdom on earth, among many other un-Biblical teachings.

This is all "cap-stoned" by Ecumenism ("coming together," "unity," "fellowship," and "association")

The following is an illustration of how a lack of separation weakens all doctrine:

National Worship Leader Conferences:<sup>20</sup> (from the NWLC website, unless noted.)

IV. Virginia 2015

- **Mia Fields:** *"Since writing and recording as part of the worship team at Hillsong Church in Sydney, she's collaborated with top Christian artists such as Michael W. Smith, Meredith*

---

<sup>19</sup> Retrieved from <https://www.castingcrowns.com/about>

<sup>20</sup> Retrieved from <http://nwlconf.com/mia-fieldes/>

*Andrews, Francesca Battistelli, For King and Country and Matt Maher.*" Hillsong Church is a Charismatic mess and Matt Maher is an unsaved Catholic.

- **NCC Worship:** *"NCC Worship is the worship arts and ministry team for National Community Church, a multi-site congregation that meets in theaters throughout the Washington, D.C. area."* The NCC Doctrinal Statement reads *"There will always be peripheral doctrines upon which Biblically rooted and committed Christ followers disagree, and we welcome dialogue on many issues related to Christian doctrine."*<sup>21</sup> They have a woman pastor on the staff. A visitor to this church left this remark concerning it: *"I like the idea of church being somewhat modern. I can pray and dance a bit; feels like an upscale night club at the beginning. But as you actually continue the service they bring up some Bible topics and towards the end you feel spiritually uplifted and closer to smth sacred and miraculous."*<sup>22</sup>
- **Michael Farren:** *"...writer of the anthem LET IT RAIN, spent 16 years as the lead vocalist of the worship band Pocket Full Rocks, leading worship at churches nation-wide...Michael's work has been recorded by artist such as Michael W Smith, Natalie Grant, New Life Worship, Jaci Velasquez, Big Daddy Weave, Aaron Shust, Tricia Brock, Aaron Crabb, Brian Free & Assurance, Karen Peck & New River, and Phillips Craig & Dean. He is also the writer of Finding Favour's radio singles SAY AMEN and SHAKE THE WORLD. With worship hits such as LET IT RAIN (Michael W. Smith) and LET THE WORSHIPERS ARISE (Phillips Craig & Dean), Michael's songs have found a place in churches around the globe. Farren enjoyed his first #1 single on Christian radio with EVERY TIME I BREATHE recorded by Big Daddy Weave, which also earned him his first ASCAP Christian Music Award...In addition to his writing and recording credits, Farren has produced projects for Dustin Smith (Rushing Waters), Jennie Lee Riddle (People & Songs, Opus 1), Finding Favour, Shelly E. Johnson, Krissy Nordhoff (writer of YOUR GREAT NAME), John Waller, Hearts of Saints and is currently producing new albums for Integrity Music artists Travis Ryan and Christine D'Clario...Michael works as a writer/producer, while also serving as a worship pastor for*

---

<sup>21</sup> Retrieved from <http://theaterchurch.com/>

<sup>22</sup> Retrieved from <http://www.yelp.com/biz/national-community-church-washington-5>

*Gateway Franklin in Franklin, Tennessee.* Gateway Franklin is a Charismatic church (believes in healing, tongues, and also has a woman pastor on staff).<sup>23</sup>

- **NewSong:** *"When we started talking about what we wanted to do next, there really was no question," said Lee. "We've led worship at so many churches and conferences over the years, it's in our DNA. We're basically a band full of worshipers, so it makes sense on so many levels." Artists who have been part of the Winter Jam tour know this too, as NewSong makes worship a top priority each Sunday on the road. Bands, bus drivers and an army of crewmembers and backstage personnel gather weekly for what has affectionately become known as "Jam Church." These intimate, personal times of worship are an integral part of the spiritual health of the tour, especially for artists who take the stage to minister night after night to thousands thirsty for Hope."*
- **Tasha Cobbs:** *"...Dove, Stellar, and Grammy Award winner, Tasha Cobbs was born the only daughter to Bishop Fritz and Lady Bertha Cobbs and raised in Jesup, GA...Faithful and submitted, Tasha served her biological father, Bishop Fritz Cobbs for years at her home church before relocating to Atlanta in 2006. She now serves her spiritual father and Pastor, Pastor William H. Murphy, III at the dReam Center church of Atlanta where she is one of the Campus Pastors. She also serves as the Worship Leader for the Young Adult Division of the Full Gospel Baptist Church Fellowship International – presiding Bishop, Bishop Paul S. Morton, Sr. She is a teacher. Although young in age, she has knowledge and wisdom well beyond her years. She has a deep revelation of Worship and she shares that revelation with worshippers around the world. As a Worship BRIDGE Tasha shares her God-given insight with worship leaders across the world on how to effectively and consistently access God's Presence." The "dReam Center Church" records this for their doctrinal statement: "The dReam Center Church of Atlanta is called to change the world's expectation of the church, by emerging as a generation of honor and influence. We embrace the foundational truths recorded in scripture and yet we remain relevant and necessary for mankind's evolution and growth. We are to encourage, teach and train men to discover and execute their God-given assignment to subdue and dominate the earth. Our*

---

<sup>23</sup> Retrieved from <http://www.gatewayfranklin.com/about-us/what-we-believe/>

*expression of worship is aligned with the times, but founded and rooted in the Gospel of Jesus Christ.*<sup>24</sup>

- **David Crowder:** *"As part of the David Crowder\*Band, they were named one of the "most thoughtful, progressive and exciting acts in contemporary Christian music" by The New York Times, garnering two GRAMMY® nominations, nine Dove Awards, 22 Dove nominations and selling nearly two million albums and three million digital tracks during their career. The band released their final collection of new music with the GRAMMY® nominated project, Give Us Rest (A Requiem Mass in C [The Happiest of All Keys]). The record entered the Billboard 200 chart at No. 2 and gave the band their highest debut in their 12-year career. Continuing to perform as part of the Passion movement, participating in university student gatherings in the US and around the world." The Passion movement was founded by Louis Giglio: "Right along that time, he [Louis Giglio] said, 'I have this vision for this thing called Passion. I'd really like you to be involved.' I thought that this would be amazing. The first Passion was in 1997 in Austin, Texas. They'd have these big sessions and then they'd break out into smaller groups of three or four hundred people. I led one of those. It was kind of a time to let what we heard settle and talk about it. I did that each year at the Passion events."*<sup>25</sup> (The Passion Movement is an ecumenical, gathering headed by Louis Giglio. It is also heavily gnostic – they employ "Lectio Divina" at the Passion Conferences. Lectio Divina is a contemplative reading/prayer which stems from the Catholic monks. Guigo, a 12th century monk, wrote The Ladder of the Monks, which taught this practice as the gateway to Heaven, a gnostic idea of experience and "uniting us to God." Louis Giglio invited John Piper and Beth Moore to lead in this in the 2012 Passion Conference, closing it out himself with this narrative: "How many of you heard the voice of God speak specifically, clearly, directly, and personally, to you? Can you just put a hand up? I'd like you to share it. Can you put a hand up for a minute? Just want you to look around; that's people saying, "God Almighty (pause) the Maker of heaven (pause) the one Who's sitting on the only throne (pause) that's not under threat (long pause, audience cheers)—He spoke to me. He spoke to me." "God spoke to me." (long pause) Don't let the voice of the darkness, tell you that you are not (pause) worth (pause) that God

---

<sup>24</sup> Retrieved from <http://www.thedreamcenterchurch.org/>

<sup>25</sup> Retrieved from [http://christianmusic.com/chris\\_tomlin/chris\\_tomlin.htm](http://christianmusic.com/chris_tomlin/chris_tomlin.htm)

*would not speak to you. (pause) Don't let him tell you, you don't matter. (pause) God spoke to you.*<sup>26</sup>

- **Anthony Evans:** “The expansion of Anthony Evans’ world started when he appeared on Season 2 of the hit NBC singing competition show *The Voice*. Picked by Chris7na Aguilera to join her team, Evans’ run on the show was highlighted by a “battle round” performance that many still view as one of the greatest vocal moments of the series. As he advanced on the show, supervising director of casting for NBC asked him, “Why are you 30 years old and I’ve never heard of you?” The question resonated with Evans in a way that evoked not pride, but humility. “That was the first time I’ve had somebody ‘broader’ than Christian music say something that made me think, Anthony, your ability was not just made for inside the 4 walls of a church.” As it turns out, *The Voice* was just the beginning. After his run on the show ended, he got a call from L.A. producer Adam Anders asking him to come back to Los Angeles for a few months to record guide vocals for CeeLo Green. Three months turned into two years as Evans worked with the likes of Celine Dion and Mariah Carey and was eventually hired to return to *The Voice* as a talent producer. One surprising thing Evans found in L.A. was that truth can come from unconventional and unexpected sources. “You never know what could open up your eyes” is the opening declaration of “I Found You,” a song dedicated to a group of new friends who have shown Evans grace, compassion, and, yes, sometimes convincing truth. “One in particular is the polar opposite of me – I am not sure he would feel comfortable going to church– but we would have conversations, and I promise you, he would be speaking truth to me like we were at church. This song is about people who have, in unconventional ways, pointed me to God.” “I Found You” is evidence of an extraordinary new sound for Evans. The song was written as a fairly gentle ballad, but in the hands of producer Max Stark, it has become layers of loops and EDM fit for a club, which matches the Real Life connection in the lyric. Stark is a young product of the Musicians Institute in Hollywood, and Evans was initially hesitant to work with him. “I found Max through a connection from *The Voice*,” Evans recalls. “I had second thoughts. I didn’t know how it would end

---

<sup>26</sup> Retrieved from video in which Louis Giglio closes *Lectio Divina* session. <http://apprising.org/2012/01/06/beth-moore-and-john-piper-lead-lectio-divina-lite-at-passion-2012/>

up, so I hired Max to work on only one song. He completely smashed that song, and it quickly went to 10 songs!”

- **Zealand:** *“The music and heartbeat of Zealand is about stirring people’s hearts to be zealous for the land...the LIFE that God has for each of us! Zealand delivers energetic, powerful music that declares strong truth with confidence. The mission of Zealand is to zealously declare the goodness of God through energetic music, provocative lyrics and authentic experience. We feel it’s after our times of corporate worship that the truer and deeper worship happens. It’s when we leave the experience with our eyes wide open acknowledging and choosing God and His ways within the reality of our everyday lives. That’s worship. We want to see authentic worship happen and have it continue after the music is over and the lights are down.”*
- **Jesus Culture:** *“The Jesus Culture band was formed organically through the momentum of a movement whose focus is to equip a generation to be influencers of society. It’s hard to separate the team from the movement, as they really are joined together with one focus: to bring people into an encounter with God’s love through worship and to disciple them to transform society. The Jesus Culture band is fronted by Kim Walker-Smith and Chris Quilala with Ian McIntosh playing keys, Jeffrey Kunde as the lead guitarist, Brandon Aaronson as the bassist, Josh Fisher as the drummer, and Skyler Smith as acoustic guitarist. Each member of the team knows the weight of the call God on their lives and they live devoted to a lifestyle of worship, hoping that their music can help lead all those who hear it into an experience of His presence that won’t leave them the same.”* Publically mentioned as promoters of bad doctrine by even John MacArthur, they were founded at Bethel Church in Redding, California. The doctrinal statement on the website makes these statements: *“We embrace the biblical government of apostles, prophets, evangelists, pastors and teachers...All ministry flows from the prayer ‘Thy kingdom come... on earth as it is in heaven.’ We equip and send the church to carry on the signs and wonders that followed Jesus.”*
- **Charles Billingsley: from his website:** *“Perhaps one the most popular songs on this album lends a portion of its name to the title: “Jesus, Only Jesus.” This track blends the powerful voices of Billingsley along with some of his good friends: worship leader Travis Cottrell, singer/songwriter Michael O’Brien, and Grammy and Dove award-winning recording artist Guy Penrod. Billingsley says, I haven’t done much of the group thing since I was in NewSong,*

*so this is a neat group dynamic. I've never sung with these guys before. We're all buddies, but we've never sung together, and it was just fun. More than that, I got to see the guys' hearts. It's one thing to learn the song and sing along...but then you finally know the song and move into another level where it becomes a worship experience, and I got to watch that in the eyes of all my buddies...and it blessed me."*

- **Dr. Reggie M. Kidd, a speaker:** "Baptism is..a sacrament...sacraments are a means of grace. Baptism is a vehicle which God uses to communicate the gospel of Jesus Christ to us, both child and adult."<sup>27</sup>
- **Buddy Owens a speaker:** "*pastor of Spiritual Growth at Saddleback Church in Lake Forest, California. He is the author of The Way of a Worshiper: Discover the Secret to Friendship with God, and the General Editor of The NIV Worship Bible.*"
- **The City Harmonic:** "*Born out of a church unity movement in the blue-collar steel town of Hamilton, Ontario, The City Harmonic formed in 2009 after members Elias Dummer, Eric Fusilier, Aaron Powell and Josh Vanderlaan began leading worship for inter-denominational student events. By 2011, the band had won its first Gospel Music Canada Covenant Awards, including one for Modern Worship Song of the Year for the anthem "Manifesto," a rallying cry for believers around the world...*"
- **Bryan & Katie Torwalt:** "*Bryan and Katie Torwalt met in 2006 at the Bethel School of Supernatural Worship in Redding, CA. Bryan is from Canada and Katie a Californian. They both led worship separately while dating long distance for 2 1/2 years. They got married in 2009. The experience of their worship together is a powerful and unique mixture of their anointing and history with God. They live to see the earth transform to Heaven's likeness and for this generation to encounter the real Jesus. They believe that in God's presence, sickness is healed, prisoners are set free, and minds are restored. Their songs carry hope and life that flow out of every note and lyric.*" The Bethel School of Supernatural Worship is having a conference this year that carries this promo: "*More than ever, we are sensing a leading to find those who influence the worship ministry in various church movements. Our passion is to lead them into open heaven encounters that will ultimately have great impact on the local church. If this is your heart we invite you to see your gifts grow that you may be used to bring*

---

<sup>27</sup> Retrieved from [http://thirdmill.org/articles/hun\\_brewer/TH.Brewer.Infant.baptism.pdf](http://thirdmill.org/articles/hun_brewer/TH.Brewer.Infant.baptism.pdf)

*His Kingdom to earth. We are looking for gifted worship leaders, songwriters, musicians, singers, dancers, and artists whose mandate is to change the world for God. As usual, there will be instrument classes, guest speakers, extended worship times, band sessions, creative expressions and more. We also want to teach participants how to express their gifts with Holy Spirit leading in a “strong presence” environment. The Lord will be bringing the worship experience “up a notch” and we want to equip worship leaders for that purpose. We are desperate to see His glory as never before. Come improve your worship skills under an open heaven. Our dream is that during this life-changing experience, you will find your song, your voice, and increased anointing this year.”*

- **Keith & Kristin Getty (at previous conferences)** : *“anyone who is a worship leader is providing a grammar for God’s people as to how they understand faith.”*
- **Shane & Shane:** *“Putting their convictions into practice, the result is The Worship Initiative. What began as an organic spark of an idea has developed into an online resource and community for all things worship. More than just a digital jukebox for worship geeks, however, The Worship Initiative is a one-stop shop for training, a hothouse environment where all—musicians, worship leaders, budding songwriters—can grow and flourish in their craft and creativity and devotion to the Lord. “Just making music and playing concerts, I know that there’s a small aspect of discipleship involved in that,” Shane Barnard says. “But we want to encourage people to go to the Fountain, enjoy the Fountain, drink from the Fountain. That’s the ethos of The Worship Initiative. Not just training in songwriting and musicianship.” “We want to set the table for people to experience the Lord on a daily basis. We want this record to really encourage people in their walk.” Also on the record is “God of Ages Past,” a song inked by Barnard that is essentially a vulnerable chitchat with God, one that doesn’t shy away from authentic questions. Barnard muses: “It essentially says ‘If you really are my only hope, if you really are all that I need, if you really are the One that satisfies my heart, if those things are all true, then soften this cold, hard heart. Because I’ve got a long way to go to believe that kind of a thing.” Many of the songs on this record are staples from Shane & Shane’s set list at the Porch, where they lead worship every week for a few thousand souls at Watermark church in Dallas... the core of The Worship Initiative is about two men who are highly skilled in their craft and*

*who are pouring their lives into others for the sake of the Kingdom. Shane Everett sums it up: "We wanted to create an opportunity for people to love Jesus in what they do."*

- **Leonard Sweet:** In October 2012, the Gettys joined hands with emerging heretic Leonard Sweet at the National Worship Leader Conference in San Diego. Sweet calls his universalist-tinged doctrine New Light and “quantum spirituality” and “the Christ consciousness” and describes it in terms of “the union of the human with the divine” which is the “center feature of all the world’s religions” (Quantum Spirituality, p. 235). He defines the New Light as “a structure of human becoming, a channeling of Christ energies through mindbody experience” (Quantum Spirituality, p. 70). Sweet says that “New Light pastors” hold the doctrine of “embodiment of God in the very substance of creation” (p. 124). In *Carpe Mañana*, Sweet says that the earth is as much a part of the body of Christ as humans and that humanity and the earth constitutes “a cosmic body of Christ” (p. 124).<sup>28</sup> – From Dr. Cloud
- **Matt Maher:** “Sometimes in order to move forward, you have to look back and remember where you’ve been. It was in that spirit that Matt Maher birthed his latest album, *Saints and Sinners* (Essential/Sony). The garage-turned-studio behind Maher’s home became a haven of reflection as he tirelessly transformed it into a creative songwriting space. “Every day, I’d go out there and dream a bit and ask, ‘God, what do you want to build here?’” Maher recalls. “I thought a lot about the nature of what it means to build something, and I didn’t have a clear sense of where I was headed. I found myself in a place of unknowing,” Maher says. “So I naturally started gravitating toward writings and quotes from people having experienced the tension between certainty and mystery”...With songs loosely crafted and ready for the studio, Maher collaborated with longtime friend and producer Paul Moak (Third Day, Mat Kearney) to bring to life the themes of unity and the struggle of living in the “in-between.” This duality was not only explored lyrically but also sonically as the two men creatively experimented in-studio on “*Saints and Sinners*.”... The lives and work of other influencers became the blueprint for additional cuts, like the album’s driving first track, “*Future Not My Own*,” which is based on a prayer inspired by martyr Oscar Romero. “This prayer really brings to light that we’re

---

<sup>28</sup> Retrieved from [http://www.wayoflife.org/index\\_files/getty\\_townend\\_contemporary\\_hymns.html](http://www.wayoflife.org/index_files/getty_townend_contemporary_hymns.html)

announcing a kingdom that's here, that's coming, and that's being built, that we won't see the finish of. That's a huge aspect of being a part of the Church, the body of Christ."... "Firelight" is inspired by the ministry of Mother Teresa. Maher's inspiration for the idea of a firelight comes from her saying, "If I ever become a saint - I will surely be one of 'darkness. I will continually be absent from heaven - to light the light of those in darkness on earth."<sup>29</sup> "Canadian contemporary Christian artist Matt Maher is saying that people should not be afraid of anything because of the simple fact that Jesus Christ lives. "In July 2012, the Gettys joined Roman Catholic Matt Maher on NewsongCafe on WorshipTogether.com. They played and discussed "The Power of the Cross," which was co-written by Getty-Townend. The 10-minute program promoted ecumenical unity, with Maher/Townend/Getty entirely one in the spirit through the music. Major doctrinal differences are so meaningless that they are not even mentioned. Spiritual abominations such as papal supremacy, the mass, infant baptism, baptismal regeneration, and Mariolatry were entirely ignored. Jude 3 was despised and Romans 16:17 completely disobeyed for the sake of building the one-world church through contemporary Christian music. "As part of the "Because He Lives" devotionals, Maher said that it is a very human tendency for people to not want to face the future and to postpone certain inevitable things such as change, a new season, or even death. "We are sometimes so afraid of the uncertainties of life that we'll even go as far as to postpone our own growth," Maher wrote on his Facebook page. He then shared the Bible verse 1 John 4:18, which Maher considers as the antithesis of fear. It says: "There is no fear in love; but perfect love casts out fear, because fear involves punishment, and the one who fears is not perfected in love. Maher further explained that people who try to hold on to the past will only become more anxious about the future, and that is where all the fear comes from. "Sometimes we live too much in the past and it makes us fearful about moving forward," he said. The same can be said for people who try to live too much in the future, he said. Since predicting the future is impossible, it makes people fearful. Maher said that fear only happens whenever people lose sight of God, because if people live in the present and live through Christ, then there is no more reason for fear. "To live in the present moment, in

---

<sup>29</sup> Retrieved from <http://www.mattmahermusic.com/matt>

the presence of the risen Christ, is the reason every fear is gone. It's saying, 'What I currently have in the present is so precious to me and is so freeing, because in the presence of Christ, Who is love, perfect love casts out fear,'" said Maher."<sup>30</sup>

**More Comments on the Ecumenical and Loose Doctrine of the CCM world:**

Prior to recording *Sovereign*, Smith toured the world extensively sharing the gospel in such remote locales as Bahrain, Malaysia, Sri Lanka and Abu Dhabi. "It rocked my world and it inspired me big time," he says of his travels. "I had some of the most memorable moments of my entire life on this world tour. In Bahrain, I had to be invited by the king to get in. They've never had a Christian concert ever, but there are a lot of churches there. Somehow a Hindu, a Catholic, a Muslim, a Protestant and a Jew all formed this committee and wanted me to come to Bahrain and do a concert of peace."<sup>31</sup>

"Having always been committed to building the local church, we are convinced that part of our purpose is to champion passionate and genuine worship of our Lord Jesus Christ in local churches right across the globe. Looking to the future, we hope to do our part in resourcing local church worship teams across the many denominational faces of The Church, as we all learn from each other..."<sup>32</sup>

**This contemplative, mystical doctrine/philosophy permeates the CCM culture:**

From Kari Jobe's website: For more than 15 years, well-respected worship leader Kari Jobe has been using her gifts to lead people into the presence of God... "We all have such a heart to connect people to the heart of God through music, and it's powerful," she offers. "To all write together, I think it's just a huge picture of how we're supposed to do Kingdom together. If we, as worship leaders, are connecting and writing songs for the Church, then the Church needs to do Church together, too... We're hungry just to see God move in a more powerful way in church—not just people coming to church for the sake of it, but coming hungry for more of His presence."<sup>33</sup>

---

<sup>30</sup> Ong, Czarina, (2015, April 13<sup>th</sup>). *Matt Maher says that people should not be afraid of tomorrow because Jesus lives.* Retrieved from <http://www.christianitytoday.com>

<sup>31</sup> Retrieved from [www.michaelwsmith.com](http://www.michaelwsmith.com)

<sup>32</sup> Retrieved from [www.hillsong.com/music](http://www.hillsong.com/music)

<sup>33</sup> Retrieved from [www.karijobe.com/about](http://www.karijobe.com/about)

"I have won and I have lost. I got it right sometimes but sometimes I did not. Life's been a journey. I've seen joy, I've seen regret. Oh and You have been my God through all of it."<sup>34</sup>

**Lauren Daigle:** "There's a continuing theme on this record—trust," says Daigle. "My heart's cry is that people feel empowered as a body of Christ. It's just heavy on my heart for all of us to rise up in unity and recognize the goodness of God. My hope is that people are empowered by knowing who they belong to, knowing that they are the son or daughter of God, and in response to that being able to worship fully, worship with complete abandon."... Lauren Daigle has a passion to see lives changed and knows that music is a powerful vehicle."<sup>35</sup>

**Amy Grant:** "If Amy Grant continues on her journey to advocacy for LGBT people, she will be in good company. In recent years, more and more Christian artists have proclaimed support for LGBT equality. Last year, American Idol champion Carrie Underwood voiced her support for marriage equality. Jennifer Knapp, a popular Christian singer, came out as gay just three years ago, and has started a gay Christian non-profit, Inside Out Faith. Chely Wright's documentary, *Wish Me Away*, was nominated for a GLAAD Media Award. They are also joined by evangelical pastors Rob Bell and Jim Wallis."<sup>36</sup>

Homosexuality is more and more accepted by the CCM world: "In *The Gospel Sound*, which first appeared in 1971, Anthony Heilbut said, "The gospel church has long been a refuge for gays and lesbians, some of whom grew up to be among the greatest singers and musicians."

Douglas Harrison, a homosexual who grew up Southern Baptist, said, "... you can't swing a Dove Award without hitting upon evidence of the longstanding, deep-set presence of queer experience in, and its influence on, Christian music culture at all levels" ("*Come Out from among Them*," *Religion Dispatches*, April 30, 2010).

In 1998, CCM star Kirk Franklin said that "homosexuality ... is a problem today in gospel music--a MAJOR CONCERN--and everybody knows it" (*Church Boy*, pp. 49, 50).

James Cleveland, who has been called the "King of Gospel," was a homosexual who died of AIDS. Marsha Stevens, author of the popular song "For Those Tears I Died (Come to the Water)," co-founded Children of the

---

<sup>34</sup> Retrieved from [www.coltondixon.com](http://www.coltondixon.com)

<sup>35</sup> Retrieved from <http://laurendaigle.com/site/about/>

<sup>36</sup> Murray, Ross, (2013, April 23<sup>rd</sup>). *Pop and Christian Singer Amy Grant Does First Gay Press Interview*. Retrieved from [www.glaad.org](http://www.glaad.org)

Day, one of the first Contemporary Christian Music groups associated with Calvary Chapel. In 1979, Marsha broke her sacred marriage vows and divorced her husband of seven years, with whom she had two children, because she had “fallen in love with a woman.” Eventually Marsha “married” Cindi Stevens-Pino who she calls “my wife.” She started her own label called BALM (Born Again Lesbian Music) and performs between 150 and 200 concerts a year. She has a program called “upBeat” through which she produces a praise and worship album annually with a variety of singers and songwriters. Marsha Stevens’s lesbian praise music ministry is recommended by Mark Allen Powell, Professor of New Testament at Trinity Lutheran Seminary and the author of *An Encyclopedia of Contemporary Christian Music*. He states: “The Mother of Contemporary Christian Music continues to capture hearts for Jesus. Argue interpretations of Scripture and debate the ethics and origins of homosexuality all you want--no one with sensitivity to things of the Spirit can deny God is using Marsha Stevens to bring the love and mercy of Christ to people whom God apparently has not forgotten.”

Popular CCM singer Ray Boltz announced his homosexuality in 2008. He divorced his wife to live with a man. Today he “tours the country playing at liberal churches and gay-pride events that receive him and his gay Christian message” (*Jesus Rocks the World: The Definitive History of Contemporary Christian Music*, vol. 2, p. 173).

Other homosexual CCM artists are Anthony Williams, Kirk Talley, Clay Aiken, Doug Pinnock of King’s X, Amy Ray and Emily Saliers of Indigo Girls, and Jennifer Knapp.

In June 2013, popular CCM singer Sandi Patty performed with the homosexual Turtle Creek Chorale at the Meyerson Symphony Center in Dallas, Texas. In July 2012, the Chorale had attended the Gay and Lesbian Association of Choruses (GALA) in Denver (“Turtle Creek Chorale’s 2012-2013 Season,” [Turtlecreek.org](http://Turtlecreek.org)).

In April 2014, Dan Haseltine of the popular CCM band Jars of Clay announced his support for “gay marriage.” He wrote the following in a series of Twitter posts: “Not meaning to stir things up BUT... is there a non-speculative or non ‘slippery slope’ reason why gays shouldn’t marry? I don’t hear one. ... I’m trying to make sense of the conservative argument. But it doesn’t hold up to basic scrutiny. Feels akin to women’s suffrage. I just don’t see a negative effect to allowing gay marriage. No societal breakdown, no war on traditional marriage. ... I don’t think scripture ‘clearly’ states much of anything regarding morality. ... I don’t particularly care about Scriptures stance on what is ‘wrong.’ I care more about how it says we should treat people” (“Dan Haseltine,”

MetroWeekly.com, April 22, 2014). Haseltine tried to back peddle a bit after his Twitter comments were made public, but he did not renounce the concept of a “homosexual Christian” or reject same-sex “marriage.”

In August 2014, Vicky Beeching, British CCM musician, announced that she is a lesbian. Beeching, who has led worship music at many North American churches and whose “lyrics are sung by millions in America’s Bible Belt,” says, “I’m gay; God loves me just the way I am.”

“I think God has very much walked me through this, hand in hand. I do not feel I left God in back there, in the evangelical church. I feel like he’s become closer and closer. I feel I was in the desert, making this decision, and he’s been in the desert with me, that this is something he’s led me towards, something I am supposed to do” (“Vicky Beeching on Coming Out,” *Christian Today*, Aug. 14, 2014). She says that “the well-known Biblical texts from Leviticus, for example, should not be used to condemn ‘permanent, faithful, stable same-sex relationships.’” Beeching, who grew up Pentecostal and is now Anglican, says that she begged God to take away her sexual attraction to females beginning when she was 13 years old, made confession to a Catholic priest, and sought deliverance through a charismatic exorcism.<sup>37</sup>

A big issue with the CCM culture here is not only that these people came out as homosexual, but that they did so and remained (or at least expected to remain) in the movement! The CCM culture is marching down the path of embracing homosexuality. Matthew Turner says, “Though their motives are seemingly very different, Merritt and Smith might be on to something. While widespread change of any kind among religious folks is painstakingly slow, among those making faith-based music there does seem to be a growing shift of support for LGBTQ people and causes from Christian artists.”<sup>38</sup>

### More Quotes from "the Horse's Mouth"

“Every line I write, I’m thinking about how to serve humankind, whether they’re people who share in the faith I have or not,” he says, citing one of his chief influences, reggae icon Bob Marley. ‘Marley was a writer who understood spirituality, society and music. We might not see things exactly alike when it comes to our faith, but I learned a lot about how to write socially and spiritually connecting songs to people’s lives,’ Toby says. ‘That is the purpose of the music that I make’...Toby believes that’s already happening. The way he sees it, faith songs are

---

<sup>37</sup> Cloud, David (2013.) *Contemporary Christian Music and Homosexuality*. Retrieved from [http://www.wayoflife.org/database/ccm\\_and\\_homosexuality.php](http://www.wayoflife.org/database/ccm_and_homosexuality.php)

<sup>38</sup> Turner, Matthew (2014, October 19<sup>th</sup>). *Is the Christian Music Industry Softening on Gays?* Retrieved from [www.thedailybeast.com](http://www.thedailybeast.com)

breaking into the mainstream. 'The wall is coming down for sure. I'm watching bands that have these delicate, wonderful messages of hope and faith in their music. There is real purpose in that,' he says. 'Gospel/Christian artists are an important part of society and our voice needs to be heard, for all the right reasons.' Thus, TobyMac's latest album. With its messages of perseverance, determination and hope, the record is further proof that music can better lives, reassuring listeners that it is indeed possible to find grace, if only they keep their *Eye On It*.<sup>39</sup>

Chris Tomlin: "Born and raised in East Texas, Chris Tomlin grew up on a steady diet of country music, learning his guitar chops by playing along with Willie Nelson records. Not that you would ever guess it from listening to the gentle smoothness of his vocals. In fact, the ten songs on *The Noise We Make* tend to have a lot more in common with the evocative arrangements and stylings of bands like U2 than they do with any of their more country cousins."<sup>40</sup>

Rebecca St. James: "Rebecca St. James has since taken an unparalleled course in Christian music. As the industry's innovative 'new voice' as a teen in the mid-90's, she blazed a trail in the contemporary Christian genre for many other talented female artists to come. She has received countless industry awards, including the prestigious GRAMMY®, garnered number one singles and has consistently topped both radio and sales charts, with career album sales in the millions of album units."<sup>41</sup>

Matt Maher: "Since his 2008 major label debut, Maher has become a staple in the artistic and songwriting community. A five time-GRAMMY® nominee, he has garnered multiple radio successes writing and recording songs like "Lord, I Need You," "Hold Us Together," "Christ Is Risen," "All The People Said Amen" and "Your Grace Is Enough." Maher has penned songs recorded by Chris Tomlin, Crowder, Third Day, Matt Redman, Hillsong, Passion and Meredith Andrews, among others. Maher continues to perform and speak as a part of global high-profile events, including the upcoming World Meeting of Families, marking Pope Francis' first visit to the US this year."<sup>42</sup>

"There's no denying the power of music to impact lives. During nearly two decades in the spotlight, the members of Third Day have seen that truth become evident over and over again and they testify to that power on their latest album *Miracle*. Faith, passion and rock 'n roll swagger coalesce on the band's 12th album, a simmering brew

---

<sup>39</sup> Retrieved from <http://www.tobymac.com/about-toby-mac>

<sup>40</sup> Retrieved from [http://christianmusic.com/chris\\_tomlin/chris\\_tomlin.htm](http://christianmusic.com/chris_tomlin/chris_tomlin.htm)

<sup>41</sup> Retrieved from <http://rsjames.net/about/>

<sup>42</sup> Retrieved from <http://www.mattmahermusic.com/matt>

of potent rock anthems infused with the substantive, life-affirming lyrics that have always been the bedrock of the band's music.

Produced by rock legend Brendan O'Brien, well known for his work with Bruce Springsteen, Pearl Jam, Train and the Killers, *Miracle* finds the band exploring new sonic territory. "To have something new to say and to say it in a different way is really exciting," says lead vocalist Mac Powell. "It's reinvigorated us as a band."

*Miracle* becomes the latest collection in a long, impressive body of work that has earned Third Day four GRAMMYs (11 total nominations) 24 GMA Dove Awards (42 total nominations) 1 RIAA Platinum album and 8 RIAA Gold albums. Over the years, the Georgia-based band's music has provided a vibrant soundtrack in the lives of this generation of believers. "Show Me Your Glory," "I Believe," "Cry Out to Jesus," "Mountain of God," "Call My Name," "Born Again" and "Trust in Jesus" are just a handful of the Third Day hits that inspired and uplifted audiences around the world."<sup>43</sup>

An interview of Ernie Haase by Andrew Greer: Signature Sound has literally introduced the gospel quartet to the twenty-first century. But not without its share of naysayers. How do you handle the criticism? "It all starts with love. I love the music. All I have ever wanted to do is share the music with as many people as possible, using not only my talents but also the personality God gave me. Everything else has blossomed from the love of this musical genre and being true to myself on stage. Do I listen to feedback? Yes! I used to allow people to take me on a roller coaster ride of emotions that was unhealthy. Good comments would take me high; bad comments would bring me crashing down fast. I have matured over the last few years. I don't tend to ride the highs and lows. I'm not completely "there", but by God's grace I am getting there."<sup>44</sup>

Chris August: "Chris August has struck a balance in a beautiful tension. The soulful singer-songwriter who cites influences from Stevie Wonder to Boyz II Men accepts the call to speak the truth and pour every ounce of his being into his music, without taking himself too seriously. This equilibrium is evident on the award-winning artist's new record, *The Upside of Down*."<sup>45</sup>

"When the name of Christ is constantly reduced to 'you' and 'him,' and artists look and act no different from their secular counterparts, then it is nothing more than nonreligious ear candy. I'm getting into you/ because you got to

---

<sup>43</sup> Retrieved from <https://www.thirdday.com/about>

<sup>44</sup> Greer, Andrew (2014, July 28<sup>th</sup>). *Ernie Haase: The Full Interview*. Retrieved from [www.ccmagazine.com](http://www.ccmagazine.com)

<sup>45</sup> <http://www.chrisaugustmusic.com/>

me/ in a way words can't describe ... " sings Christian alt-rocker Matt Thiessen from the band Relient K, crooning his way onto MTV on their big-time crossover hit "Getting Into You." The song has both an angst-filled urgency and poetic grace. It's filled to the brim with melodic twists that stick in your head. And, it's definitely a cool song. Unfortunately, it also seems to continue a disturbing trend. By watering down the message of salvation, the band has pushed into the mainstream and garnered a legion of ecstatic fans, while almost completely missing the opportunity to share their faith. A Relient K concert? Lots of jumping around and screaming, but very little spiritual insight and outspoken biblical exhortation. Most songs are so blatantly secular that it makes Bruce Springsteen look spiritual. And it's not a new trend. Christian music mainstreaming is an attempt to attract new fans to religious-oriented music as a way to sell more records. Some call it evangelism; others call it heresy. A funny song about chapstick and chapped lips by Relient K will attract secular music fans to the full album so they can eventually find deeper truths in other songs. At least that's the theory."<sup>46</sup>

Mumford & Sons: Matthew Schmitz, in a critique said: "In subject and in style, the music of Mumford and Sons is nostalgic and subjective rather than historical and committed. Traditional folk and roots music, when it is not merely humanely, honestly simple and silly, is about spiritual, sexual, and political yearning. Praising Christ, lamenting death, demanding justice. The singer has an existential position—as sinner, laborer, husband, wife—from which they sing. And the audience must take sides. *For* revenge of an infidelity, *for* redress of an injustice, *for* the glory of God."<sup>47</sup>

Lecrae: " Lecrae is quickly developing into one of the biggest music stories of the year and his Cinderella rise has been noted everywhere from Rolling Stone, XXL Magazine, Vibe Magazine, The New York Times, The Atlantic and the cover of The Huffington Post Magazine to industry trades such as Billboard Magazine, Variety and Vulture. His performance on The Tonight Show Starring Jimmy Fallon, perfectly timed with his album's release, had fans buzzing as he performed multiple hit records from Anomaly. He's performed at the BET Experience, co-hosted The Dove Awards, co- headlined the highest ticketed tour in the country (Winter Jam) and received a nomination for Best Impact Track at this year's BET Hip Hop Awards. Sway Calloway, MTV News Executive Producer and host of his own nationally syndicated radio show, The Wake Up Show, recently proclaimed Lecrae as the "Evolution of Hip-Hop." And yet there's still so much more on the horizon for Lecrae" "People struggle

---

<sup>46</sup> Brandon, John (Retrieved from [www.ministrytodaymag.com](http://www.ministrytodaymag.com))

<sup>47</sup> Schmitz, Matthew (2012, October 1<sup>st</sup>). *Against Mumford*. Retrieved from <http://www.firstthings.com/blogs/firstthoughts/2012/10/against-mumford/>

with categories. Categories make us feel comfortable because it's how we make sense of things in our minds," Grammy-award winner Lecrae Moore ponders. But sometimes, when you discover something really special, it defies category. Lecrae finishes his thought, "Sometimes, there's transcendence."...And that's exactly what happened on Tuesday, September 9th of this year when Lecrae released his seventh studio album, *Anomaly*, and made history! The album officially debuted at #1 on the Billboard 200 Album Chart as well as several other Billboard charts including, Digital Album, Rap Album, Christian Album and Gospel Album. For the first time in Billboard chart history, an artist occupied the No. 1 album spot on both the Gospel Albums and Billboard Top 200 list. And it's only the fifth album ever to be on both the Christian Albums chart and the Billboard 200. *Anomaly*, isn't the first No. 1 album for Lecrae: It's actually his sixth. But unlike the past five albums, *Anomaly* branches out from the Gospel and Christian charts at No. 1 on the Billboard 200.<sup>48</sup>

From Wikipedia: "The Christian music industry is a small part of the larger music industry, that focuses on traditional Gospel music, Southern gospel, contemporary Christian music, and alternative Christian music. It is sometimes called the gospel music industry, although this designation is not a limitation on the musical styles represented. Christian artists generally use secular styles, pairing them with lyrics that display faith and spirituality to varying degrees. Generally speaking, the industry is influenced by mainstream culture. Musical trends, for instance, follow those of the secular scene, though usually a few years behind.[1][2][3] The Christian music industry carries the distinction of being the only music subculture whose content is labeled by its lyrical dimension rather than its music.[citation needed] Still, music within the industry is sold by its musical style rather than lyrical content. Christian music's critics point to the divergent interests of commercialization and ministry, which have, according to some, polar opposite goals. Aspects of Christian music have long struggled to gain general acceptance, even within the Christian community. What some see as secularization and a lacking of direct theology, others see as artistic ministry. This opens up questions of the definition of "Christian music" that have lingered over the industry since its inception."<sup>49</sup>

Both personal testimonies of salvation and the plan of salvation are conspicuously absent from the websites of all of these popular CCMusicians, and of many more. Michael W. Smith, Steven Curtis Chapman, Casting Crowns, Newsboys, TobyMac, Chris Tomlin, Lecrae, MercyMe, For King & Country, Jeremy Camp, Francesca Battistelli, Skillet, Keith & Kristyn Getty, Jars of Clay, Tenth Avenue North, Jars of Clay, Jason Castro, Matt

---

<sup>48</sup> Retrieved from <http://www.lecrae.com/bio/>

<sup>49</sup> Retrieved from [http://en.wikipedia.org/wiki/Christian\\_music\\_industry](http://en.wikipedia.org/wiki/Christian_music_industry)

Redman, Big Daddy Weave, Unspoken, Meredith Andrews, Matt Maher, Plumb, Hawk Nelson, Matthew West, Vicky Beeching, NewSong, Danny Gokey, Daniel Crowder uses the phrase "born again," but is vague as to what that is.

The philosophy of many of these artists is a "Universal Fatherhood of God," that is, in essence, "all men are the children of God, and some just don't know it."

David Crowder: "I was born half Baptist (the East Texas, King James carrying, pipe organ, hymnal singing, Southern, type Baptist) and half Pentecostal (the Holy Ghost, jumpin' and shoutin', hand-waving, prophecy, Southern, type Pentecostal). Later, I was born again.

The son of an insurance salesman and a social worker, fructifying in the piney woods of Texarkana, I was as muddled as the name of my town. We drove a light blue Ford Thunderbird; not the old, classic kind, but a brand new one that had a sticker on it. The one with the electric windows and mirrors and the headlamp covers that flipped open when you turned on the headlights and an in-dash eight-track player. My dad and mom both used Aqua Net hair spray. He parted it on the right side and always carried a comb. She got permanents and had curlers that heated up every Saturday night while we all watched The Lawrence Welk Show and Hee-Haw. The eight-tracks in rotation were Elvis, Willie Nelson, Olivia Newton John, and Bill Gaither. Everything I've ever done musically can be traced back to there -- that Ford Thunderbird, those sounds, the view out of those windows, and my brother punching me in the arm on the way to Sunday morning Church. That is all metaphor and all true.

I didn't mean to write and sing songs for a living. Doesn't seem like much of a thing to get paid for. I'd guess the odds are about the same as winning the lottery or getting struck by lightning. Given my nepotistic hookup, my assumption was that I would move back home after college to sell insurance for my dad and eventually take over the family practice. Who doesn't love a good actuary table? And yet, one late October night, on an apartment balcony in Waco, Texas, just off of the Baylor University campus where I was student, a friend spun yarns that fell on me like a blanket and the course of my life was altered. He was an itinerant pastor of a rural church just outside of town. "So, I get a call at two in the morning," he says. "It's Carl Reeves on the phone, 'Pastor. We need you. You gotta get out here, now.' And so I go. I get in my truck and I go," he says. "It turns out Carl has a cow that has taken sick and he wants me to pray for it. To get in the mud, put my hands on this cow and pray for divine

intervention on behalf of this bovine beast. And so, there I am. In the mud, chasing this cow around, trying to get my hands on the thing long enough to spit out a prayer."

Right then, I was being rescued. I had left the church and this was the beginning of my way back. As it goes with hypocrisy, judgement, dogmatism, and all the rest of it that Jesus put to death, it's hard to see in yourself what you readily see in others. And into my cynicism and anger my friend began to dream aloud, "What if church really was like family. What if we pretended the, 'brother and sister, son and daughter,' stuff was real. What if relationships were thought to be rare and valuable things. What if it was just a bunch of people that loved each other and were simply trying their best to follow this Jesus we read of in scripture. What if we pretended, the 'love your neighbor as yourself,' thing was a better way to live. What if we got in the mud for each other at two in the morning? What if the cow dies and it's ok because we are there, in it together. What if we pretended we are all sinners. What if we pretended grace is real. What if the word 'pretend' felt less powerful than the word 'believe' because we did actually believe. What if..."

In the year of our Lord, nineteen hundred and ninety-five, we started a church. It was my task to collect sounds and words that would give expression to our communal experience there in Waco, Texas and a year or so into our endeavor I began to write original compositions, organic things with the stuff of our local soil in them. In the year two thousand, at the dawn of a new millennium, the devastation of Y2K upon us, with great hope, The David Crowder\*Band was formed. We recorded six full length albums reflecting our colloquial journey as a community and we carried the songs of our journey back and forth, as delicately as we could, across the United States of America and around the world. It was miraculous. To find myself in such exotic locales, as Tokyo, Japan, or, Omaha, Nebraska, standing on stage, the son of an insurance salesman, discovering that these little songs with Heart-Of-Texas roots had gotten there before I had. It is amazing what The Divine can do with a little tiny thing when you stop pretending and start believing.

I was sitting in the front of a tour bus, in the, "jump seat," right next to the driver watching the white lines of the interstate stop reflecting the light of the headlights and start reflecting the light of the sunshine. You'll find me there most mornings. It was the last tour of The David Crowder\*Band and I had no idea what was coming next. I just knew there was a period, a full stop, at the end of that sentence. We were topping a hill while the sun was breaking over tree tops on a tiny West Virginian coal town. It was cinematic. Quaint. The dominant architectural feature, bathed in sunlight, pointed to the sky determined and defiant, was a steeple. We don't build churches like

this anymore. Now they look like office complexes. Now days we insure there is approachability, a commonness, a familiarity. Here, in the early morning sunshine, I imagined a harder time, where life and death lived closer together. When a simple structure in the middle of a town could point to something higher, more transcendent, a thing coming that would make it right. A thing so overt that it couldn't be missed. When everything in earth is groaning, "There must be something more," there is an answer. A monument to the dream of God, a thing unmistakable, sitting in the middle of town. In that moment, topping a hill in rural West Virginia, with new sunshine in the early morning air, I knew I wasn't done making music and I knew I wanted whatever I made next to feel like that. A thing pointing up in the middle of all this. Neon Steeple is a collection of songs and sounds looking forward to the past and counting the present as sacred. It is a longing for belonging, a search for home. It is a collection of choruses that believe that this is not all there is. There is more, there must be. It is the sound of the Appalachians and Ibiza. Folk music and EDM. The music of the People. Folktronica. Digital and Analog. The Ones and Zeros and the Handshake. The Banjo and the 808. Neon is an inert noble gas that is obtained from the distillation of liquid air, what we breathe in and out to stay alive, just thicker. You can drown in it. This is metaphor. Neon, a stereotype, a thought that may be adopted about specific types of individuals or certain ways of doing things that may or may not reflect reality, that's utilitarian function is usually selling some product or way of life that distracts a human from the thickness, the weight, the heaviness of the here and now. Neon Steeple is both a critique and a hope. The meta-narrative of scripture is about innocence lost, it is about displacement, about things not being right and a search for belonging and home and forgiveness and reconciliation, the tension of death and life, what it means to be alive. The story is not about making bad people good, it is about making dead people alive. The story sold is rarely that. What if we started believing?"<sup>50</sup>

Lauren Daigle: "I hope that as these songs hit peoples' ears, they don't hear my voice, they don't hear really good production, so they can say, 'Whoa Lord, I'm encountering YOU right now,'" says Daigle. "That's my heart's cry for How Can It Be. That people are moved and lives get changed because they get to encounter more about God and see His character."<sup>51</sup>

Mike, from Big Daddy Weave: "I was really at a low point," he says, "struggling with my imperfections. I was in my garage; my man cave where I work out. I felt like God said to my spirit, 'Why don't you let me tell you what I think about you and what I like about you?' He started with, 'I love your heart for people,' and went from

---

<sup>50</sup> Retrieved from [www.crowdermusic.com](http://www.crowdermusic.com)

<sup>51</sup> Retrieved from [www.laurendaigle.com](http://www.laurendaigle.com)

there. I was like a broken heap on the floor of my garage. The things he was talking about are not future tense things like a lot of people, the I think 'If I could get to this point and look like this and achieve that I would be all right.' He has this 'I love who you are right now' mentality. 'I accept you right now. You need to accept you right now.' At that point, I couldn't write from that hurting place anymore. I thought, 'I've got to worship now.'