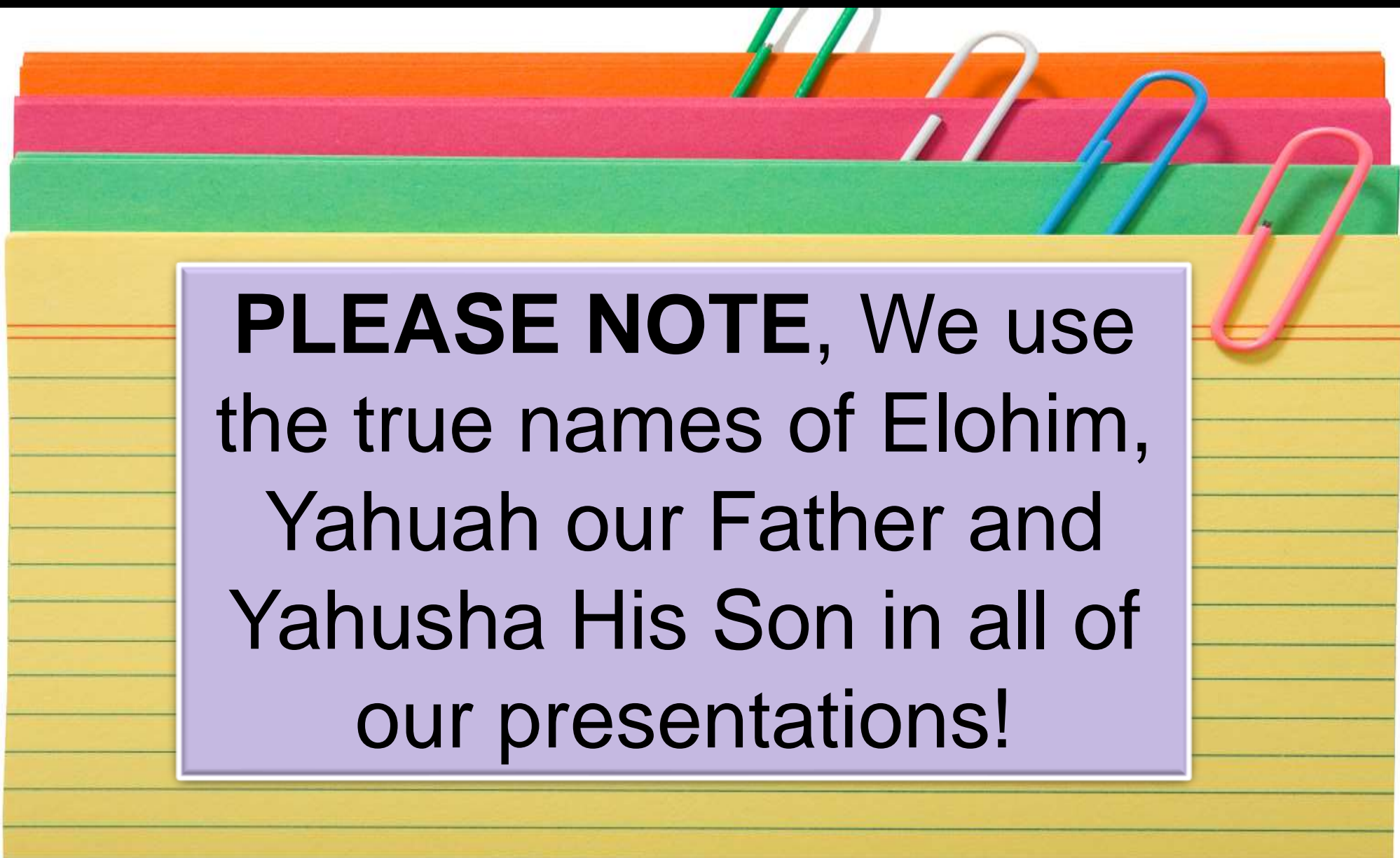




SEALED OR MARKED IN MUSIC!



This presentation originally came from Shauna Manfredine (Lighted Way Ministries, Roseburg, Oregon). It was changed with permission into a different power point presentation and recorded by Walter Tschoepe

A stack of four notepaper sheets in orange, pink, green, and yellow. The yellow sheet is on top and has horizontal lines. Four paper clips are attached to the top of the stack: two green, one white, and one blue. A pink paper clip is also attached to the right side of the yellow sheet.

PLEASE NOTE, We use
the true names of Elohim,
Yahuah our Father and
Yahusha His Son in all of
our presentations!

Music was made to serve a holy purpose, to lift the thoughts to that which is pure, noble, and elevating, and to awaken in the soul devotion and gratitude to our Creator and Savior.

What a contrast between the ancient custom and the uses to which music is now too often devoted! How many employ this gift to exalt self, instead of using it to glorify YHVVH! A love for music leads the unwary to unite with world-lovers in pleasure-gatherings where YHVVH has forbidden his children to go. Thus, that which is a great blessing when rightly used, becomes one of the most successful agencies by which Satan allures the mind from duty and from the contemplation of eternal things.

However, music is one of the most controversial parts of worship to Yahuah, the Creator. **There is music that uplifts and worships YHVH and there is music that He hates, He will reject and leads people to damnation.** This is called Babylonian music and **the call to come out of Babylon includes shunning this type of music.** In order to understand the power of evil music and you are serious to find out, it will be necessary for you to listen to some. You can go to google search to find various sound clips, listen to them, and you will understand.

In order to understand what music contains the seal of YHWH and what music contains the mark of the Beast it will be necessary for me to play a few musical clips.

As it says in Ephesians 5:11 **“Do not participate in the unfruitful deeds of darkness, but instead even expose them.”** In order to expose the deeds of darkness in music, these clips will be kept short and will only be played where they are needed to make sure this important message is clear to everyone.

Ephesians 5:11
states, “Do not
participate in
the unfruitful
deeds of
darkness, **but
instead even
expose them.**”



Having said this, I want to emphasize that this presentation is not intended to throw rocks at people or to put them down, but to show them what kind of music is acceptable, set-apart and what is to be shunned as this is a salvational issue for sure!



**The bottom line
is “who” do we
please, who do
we honor, who
do we obey and
who do we
worship with
our music?**





**For this reason,
it is a good
idea to prove
all things
according to
1Thessalonians
5:21**

Before we deal with music in worship, let's first look at music itself. Many have wondered what is more powerful: the music or the lyrics. Do the melody, harmony and rhythm of music give a message? Is music speaking? Or can it only speak to us when it has words with it?





SHU CHING

12

“For changing people’s manners and altering their customs there is nothing better than music.”

In ancient times, the power of music over people was well known. Consider the words of Shu Ching from the 6th Century B.C.

BOETHIUS



Here are his words, “Music is a part of us, and either ennobles or degrades our behavior.”

Boethius, a Roman philosopher, circa 500 A.D. (De Institutione Musica) also believed the music itself was powerful

CONFUCIUS

14



Confucius (about 500 BC) believed that music was powerful enough to impact a society's laws.

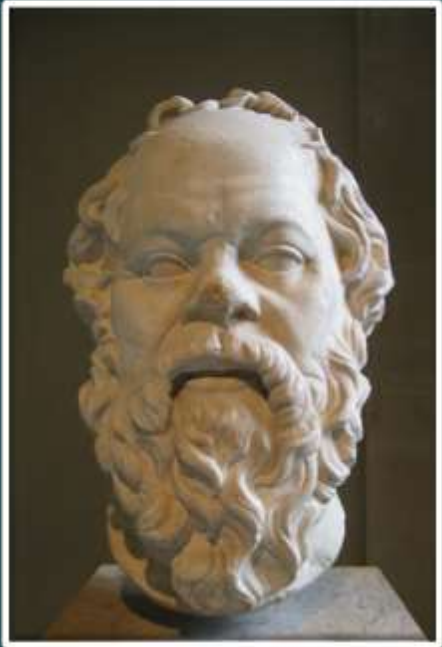
If you would know if a people are well governed, and if its laws are good or bad, examine the music it practices.



ARISTOTLE

Aristotle (300 B.C. The Politics) taught that music had the power to influence the emotions and character of the listener.

“Music directly imitates the passions or state of the soul... when one listens to music that imitates a certain passion, he becomes imbued with the same passion; and if over a longtime he habitually listens to the kind of music that rouses ignoble passions, his whole character will be shaped to an ignoble form.”



He said, Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul... (The Republic of Plato, p. 88)

Clearly, these well-known thinkers from past ages all believed and taught that music itself was a very powerful force. They said it was powerful enough to govern the listeners' laws, society, emotions and even influence their character!

DAVID CROSBY


17

This idea that music is powerful enough to effect the laws of a land and the value system of the people who listen to it isn't only believed by ancient minds. David Crosby, quoted by Peter Herbst in The Rolling Stone Interviews believed that the power of his music was strong enough to spiritually and emotionally steal kids from their parents.



“I figured the only thing to do was to swipe their kids. I still think it’s the only thing to do. By saying that I am not talking about kidnapping, I’m just talking about changing the value system, which removes them from their parents’ world very effectively.”

(“The Rolling Stones Interviews”, Rolling Stone Press 1981)



Does Scripture also
teach that music
has so much power
to influence the
listener?



Yes! Consider the story of David and king Saul recorded in 1 Samuel 16:23. When king Saul was in one of his dark demonic broods - scaring everyone around him, the people would call for David. **By playing soothing and godly music for king Saul, the evil spirit was driven from him for a brief time.**



But when it comes to a choice of what style of music should be played to worship YHVH, there is very little evaluation about whether the music itself is good or bad – we have gotten into the habit of only judging its words.

Many have simply treated music as a matter of taste, so long as the words are good.




The devil has music that honors him, and YHVH has music that honors Him. But many have simply treated music as a matter of taste, so long as the words are good. To get to the heart of the truth on this matter, **we must ask and answer a series of questions:**



**Why do we respond to
music the way we do?
What is the purpose of
music?**

Do people from different
cultures respond to
music differently,
making it acceptable for -
believers of certain
cultures to worship with
rowdy music styles?



Styles of music serve certain purposes no matter what culture you are in. Think about the kind of music you would choose for a romantic anniversary dinner. As I play some romantic mood music for you, consider this: Is it the music or the lyrics which is most important in creating the mood?

The music
itself creates
the
atmosphere.
You can go to
Google
search and
find a sound
clip to check
it out yourself!

24





Before a baby learns the meaning of the words we speak, he first responds to the music or tone of our voice. Does the tone you use when saying the word “no” matter?

When a baby first learns to respond to the word “no” it isn’t the word he’s responding to – it’s the tone. Music also has a tone which conveys meaning far beyond the words.



The tone of the music can totally change its meaning. To demonstrate this consider how a husband might express love to his wife.

What if a husband did this to his wife – (shout I LOVE YOU!)? (Now say I love you in a variety of tones) Was it words alone that conveyed the message? **Or does the music or tone of our voice carry even more meaning than the words?** The words “I love you” change in meaning depending on what tone we use to say them. For this reason, we see that the tone or music of our voice is far more important in conveying the message than the words!

And since this
is so, music
itself must be **a
language** that
is
communicating
something far
more
powerfully than
the lyrics!



So, what is the primary purpose of godly music? Today, most believers would answer that the primary purpose of godly music is worship. But this has only been true in the last 100 years. **Until recently, the primary purpose of music was to TEACH DOCTRINE.** To demonstrate this, consider how much truth is found in words of the old hymns. Then compare that to the amount of truth found in **the more repetitive** modern Christian music.

Now, don't get me wrong, I'm not suggesting that godly music shouldn't be about worship. I am only pointing out that worship was never its primary purpose. **Truth and doctrine were always the focus.**

Hymns written by the Waldensees in the Medieval and Renaissance eras show the emphasis on teaching doctrine



Consider this English translation of just one Waldensian hymn:

“All pageantry not from the Bible Word
Most certainly arrives from Italy!
Of this truth we bear witness, hearts bestirred
As far as Rome itself, the Pope’s city.
Just ask the Pope! He shall himself confess
His celebrations do not come from God,
The Jewish statutes God alone will bless
Where Popes unholy refuse to trod.
He may claim that the Bible is divine, ...

But his grand liturgies are not found there.
He does not say they are not Rome's design,
Invented for the god-man's idol prayer...
Instead of Sabbath, they Sunday hold,
The Passover into Easter transform;
Whitsuntide they boldly make the celebration of the
Fiftieth day (Pentecost)..."

(Bosnia Cathars 1588-1623 Samuel Kohn: Die Sabbatharier in
Siebenburgen Ihre Geschichte, Literatur, und Dogmatik,
Budapest, Verlag von Singer & Wolfer, 1894; Lipzig, Verlag von
Franz Wager, p 80.)

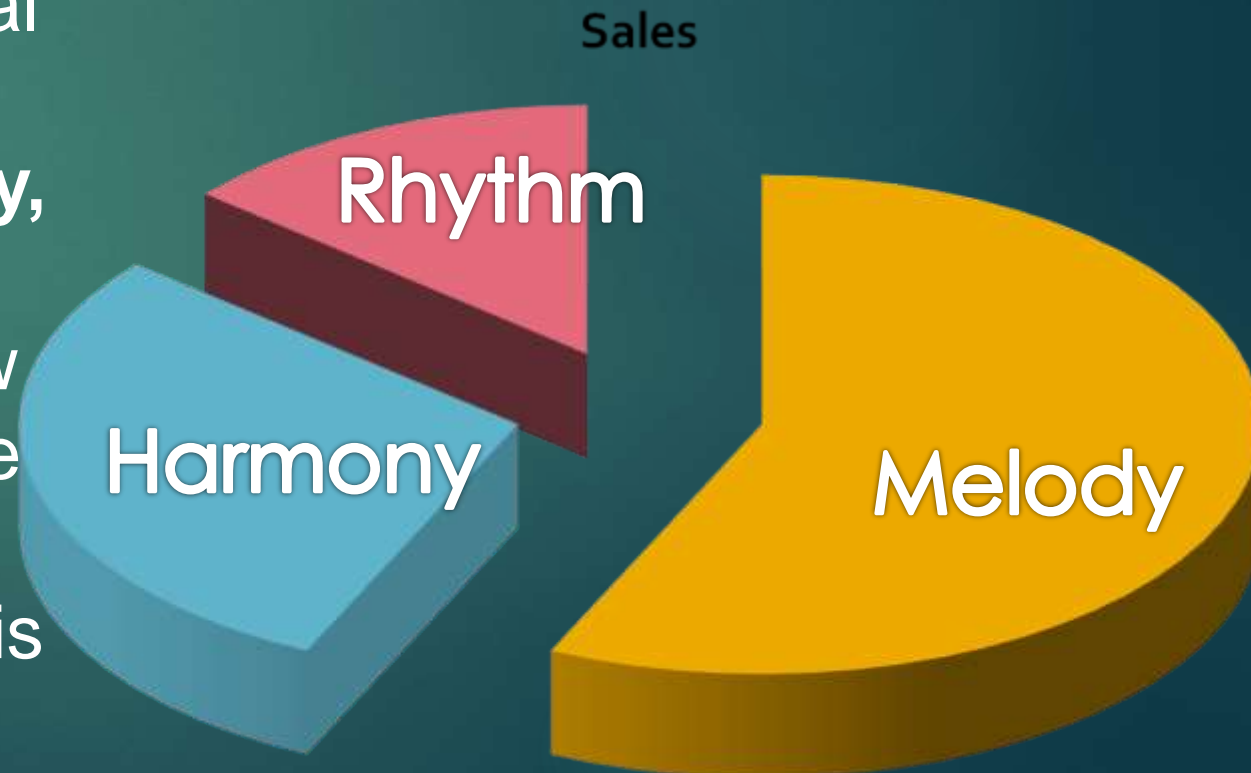
THE THREE ELEMENTS OF MUSIC

32

But not only has Christian music changed in switching its primary purpose from teaching truth to worship, but Christian music has also changed by rearranging the musical elements.

The musical elements are melody, harmony and rhythm. All music has these three elements. But how they are arranged and which of the three is most emphasized determines which spiritual realm it is from.

PAST BALANCE



THE THREE ELEMENTS OF MUSIC

33

Until recently, Christian music had always emphasized the melody. This is the tune of the song. **The melody is the like the intellect of the music. Melody was always most prominent.** Next to melody came harmony. The harmony is the supporting role. It is less noticeable than the melody but makes it richer and more beautiful for being present!

PAST BALANCE

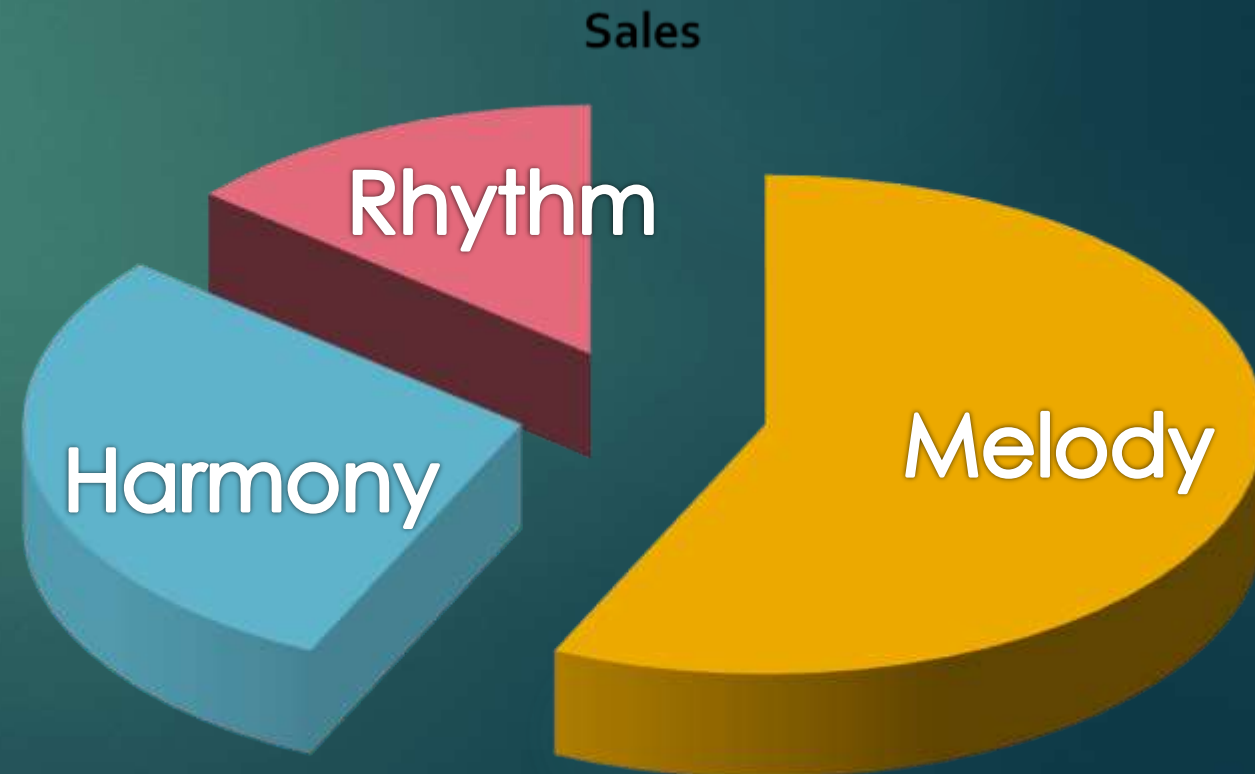


THE THREE ELEMENTS OF MUSIC

34

Finally, Christian music always had rhythm. The rhythm is the spirit of the music. It is the force that moves the music. It is always present in any music but was never emphasized or predominant.

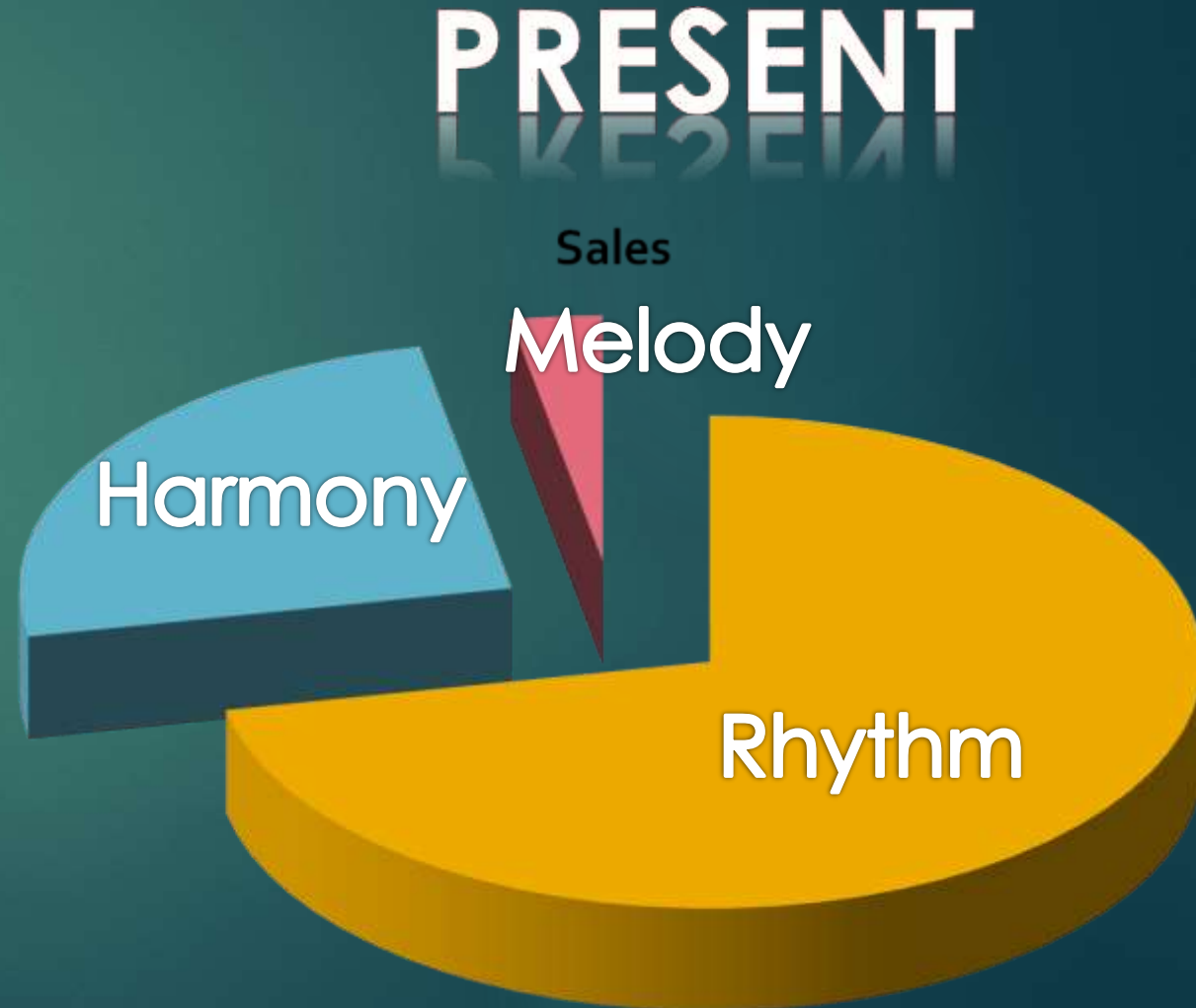
PAST BALANCE



THE THREE ELEMENTS OF MUSIC

35

Modern Christian music has experienced a shift in focus in the musical elements. Rhythm is the most predominant. Harmony is the second most powerful element and melody is barely there, or sometimes absent entirely.

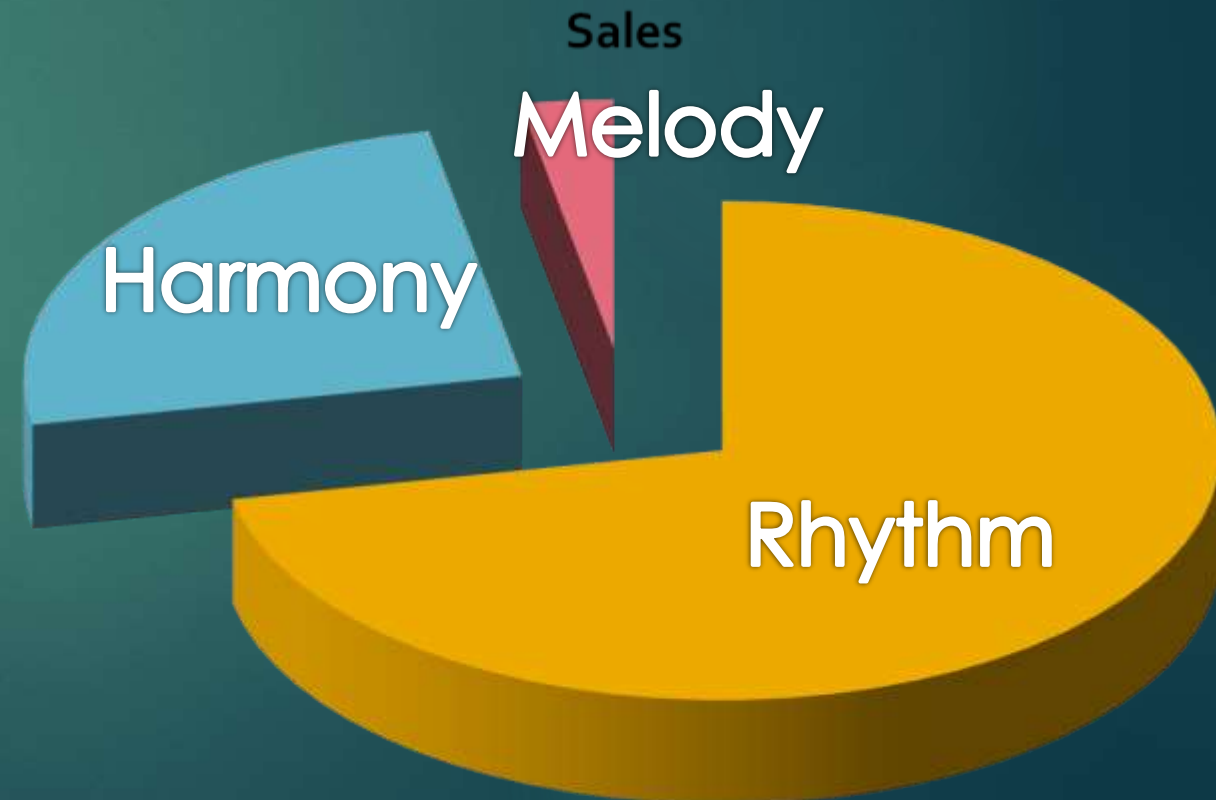


THE THREE ELEMENTS OF MUSIC

36

Remember, rhythm is the spirit of the music while melody is the intellect. Now, we know as Believers that we aren't to let our feelings rule us, rather we are to make choices governed by knowledge. **When we let our feelings rule us, we are easily overcome by the enemy. This is because feelings are easily influenced by Satan.**

PRESENT

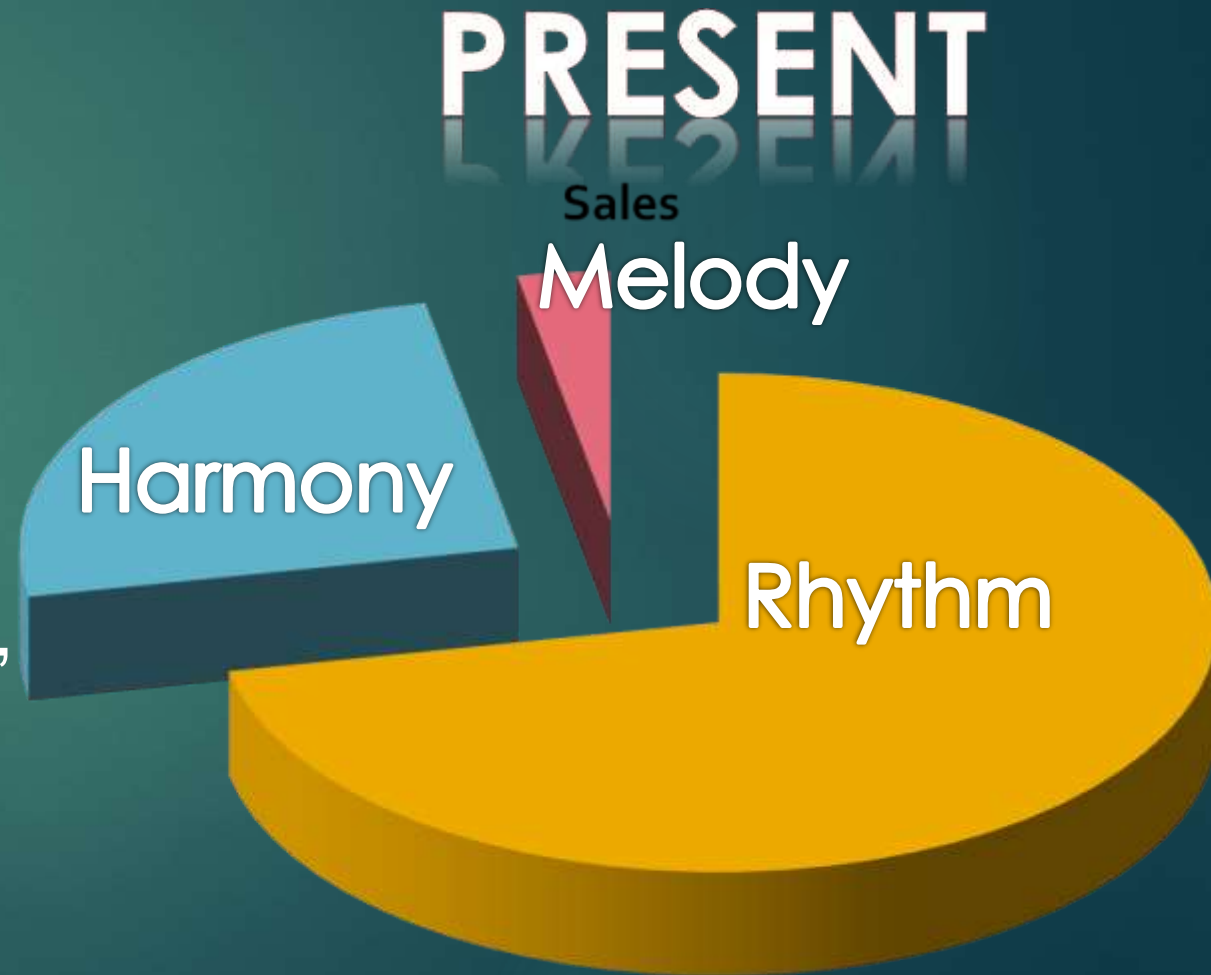


THE THREE ELEMENTS OF MUSIC

37

If the devil lost the ability to control our emotions, he would lose the ability to control us entirely! That's how important playing with our feelings is!

Now, if we can see that our lives are not to be governed by a spirit of emotion, but rather by Scriptural based knowledge and sound intellect, how can we think that reversing our emphasis to focus on the rhythm will have no spiritual effect?





Melody: **We listen to melody** **With the spiritual parts** **Of our brains!**

Music triggers different responses in our brains. Therefore, we respond differently to the music depending on whether melody, harmony or rhythm is most emphasized.



Harmony:
**We listen to
harmony with the
intellectual part of
our brain!**



Rhythm: We respond to rhythm on the primal and physical level. This is why people dance to music that puts an emphasis on the beat!

From the earliest recorded Christian music, we find that YHWH's music was plainly different from the music used by pagans to worship the devil. How so? Because the **pagans put the emphasis on the rhythm and emotion** while the **Believers put the emphasis on the melody and the knowledge of truth**. This is something I hope to prove to you as we continue.



But if this is so, we have to ask ourselves “Does flipping the emphasis from melody to rhythm - from intellect to emotion - change the worship from YHWH to Satan? *Or am I being extreme even suggesting it?*”

That's extreme! You may be thinking... What about the African American culture? The followers of Elohim in this culture are going to emphasize rhythm over melody simply because that's the cultural thing to do!

But the language of music doesn't change by moving from one continent or culture to another.



In Africa, like any other country, the mother sings her infant to sleep with soothing tones. There is no heavy, rhythmic, bump-a-te-bump-a-te-bump in an African lullaby. (play the sample)

There is an African flavor to the lullaby. But it is the same soothing, quiet, gentle type of music that any culture sings to their babies to put them to sleep.



DIFFERENT CULTURES AND A COMMON MELODY

G, E, A, G, E

44

In the same way, no matter where you go, you will find these notes used for the same purpose.

Isn't it amazing that this simple melody is used by children to taunt one another all around the world?

Clearly, it is the MUSIC itself that is communicating a message – it's not just the words!

The human experience includes feeling the same kinds of emotions no matter where we live. We all experience joy, fear, anger and curiosity. For this reason, it shouldn't really surprise us to learn that the styles of music may have unique cultural flavors to them, but still basically remain the same.



The style of the music in an African lullaby has the same tone as any lullaby music anywhere. Not only that, no matter where you are in the world – romantic music has a certain recognizable style. Each culture adds its own flavor to the style – but the style is recognizable all the same. And a heavy emphasized rhythm has no place in romantic or lullaby music no matter where you are on the globe. So where did we get the idea that worship music needed to emphasize the rhythm to suit cultural differences?

This is one reason that music is called a **universal language**. On a deep level, everyone understands the tone of the music, even if they can't understand its words.



This is because, no matter what culture you are in, there are still three parts of music. And these three parts affect all of humanity in the same way. **“Music is a language everyone can understand.”**



In 1 Corinthians 6:19-20, we find that we are all temples designed to house a spirit. We will either have the Holy Spirit, or the influence of demon spirits.

“Or do you not know that your body is the Dwelling Place of the Set-apart Spirit who is in you, which you have from Elohim, and you are not your own? 20 For you were bought with a price, therefore esteem Elohim in your body and in your spirit, which are of Elohim.”
(TS 2009)

In order to answer this question, we must follow the advice of 1 John 4:1. Let us test the spirit of the heavy-rhythm music – popular in the world and in the churches today.

“Beloved, do not believe every spirit, but test the spirits, whether they are of God; because many false prophets have gone out into the world.”

Now before we can begin talking about Christian rock, we need to first look at the forms of secular rock it is imitating.

In secular music we find many modes of music which all share

a heavy emphasis on the rhythm. Some might argue that jazz, country, rave, techno and rock n roll are very different. **Going back to the idea of how a message is conveyed by our tone of voice, it may surprise you to find that they are not different in their spiritual tone.**



Science has revealed that certain sounds can be used **to change our brainwaves**. In fact, in ancient satanic rituals, sound was especially used to alter our states of consciousness. Because of these sounds, and the resulting altered state of consciousness, people were most successful in their worship of Satan.

The use of music in sacred ceremonies and shamanic rituals has occurred since ancient times. It has recently been verified that sound can be used to effect and change our brainwaves. The changes of these rates creates changes in consciousness, allowing mystically altered states to be induced... The relationship between occult wisdom and sound may at first seem far removed. Yet, in the Ancient Mystery Schools of Egypt, Rome, Greece, Tibet, India and other centers of learning, knowledge of sound was a highly refined science.

Jonathan Goldman, *Healing Sounds, The Power of Harmonics*, p. 11

I promised earlier to show you how emphasizing the beat instead of the melody is a practice that comes from paganism. **So, let's take a closer look at this concept.**



Sun worship has been part of pagan mystery religions since ancient times. Music was used to heighten the most demonic states of worship to the sun god. The same kinds of satanic music used in ancient sun worship are found in modern music as well.

So how did pagan sun-worship become part of contemporary music anyway?



SOUNDS OF VODOO

53

John H. Steele in the World of the Unexplained revealed the real reason why primal drummers beat out a heavy rhythm style of music.

“The follower of Voodoo seeks to incorporate a LOA (demon) into himself by writhing and leaping through a dance, while drums bang out complex rhythms. When just the right rhythm is found for an individual LOA, the dancer takes it up, and the LOA enters his soul. His physical and mental powers are immediately heightened; he becomes god-like himself...” John H. Steele, World of the Unexplained, Ripley Museum Inc., 1977, p. 9, 10

When drums were first invented, in Africa, the rhythms beaten out on them were for one purpose – to have an evil spirit inhabit the listener's body.

**But that can't still
be true today?
Right?**



The same heavy, syncopated, rhythms invented in Africa are found in popular modern music. Just as it did in the old times, the music results in demonic possession. Consider the story told by Fayne Pridgon, former girlfriend to the famous rocker Jimi Hendrix...

“He used to always talk about some devil that was in him, you know and he didn’t have any control over it, he didn’t know what made him act the way he acted, and songs just came out of him. He was so tormented and just torn apart and he used to talk about having someone drive this demon out of him.”

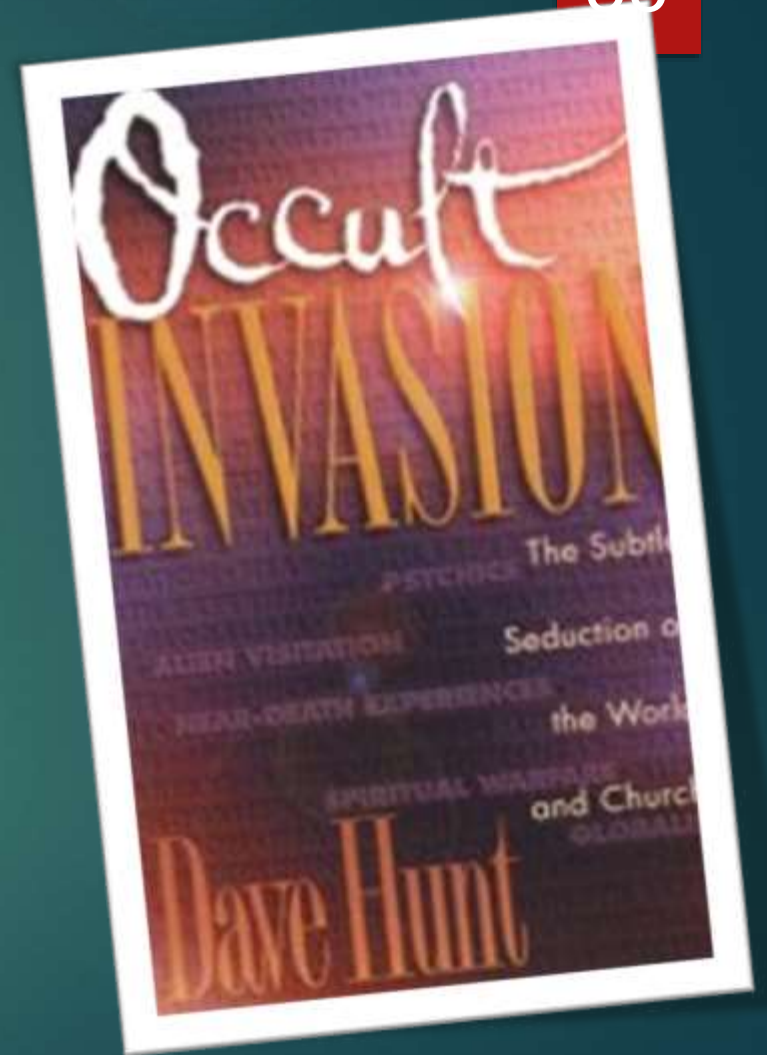
Fayne Pridgon talking about her former boyfriend Jimi Hendrix on the soundtrack to the movie *Jimi Hendrix*,

**HENDRIX
AND
POSSESSION**



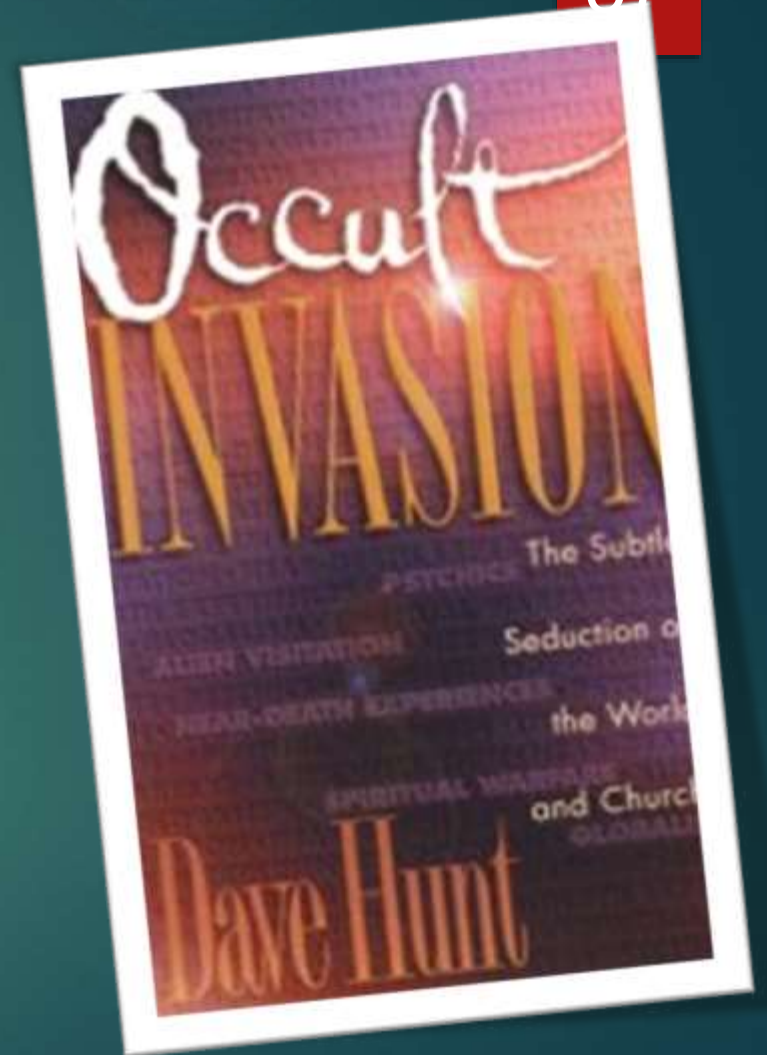
Not only is the heavy syncopated rhythm an important part of pagan practices, even resulting in spirit possession, it also causes our brains to go into a highly receptive hypnotized state.

In Dave Hunt's book called Occult Invasion, we read that rhythmic drumming and dancing put the human brain into the same altered state as drugs, hypnosis and other occult practices.



“The practice of yoga and other forms of Eastern meditation creates the same altered states as do drugs, hypnosis, drumming, dancing, visualization and other Shamanic practices now so widely used in the West.”

D. Hunt, *Occult Invasion*, pg. 227



To understand the true nature of this music lets take a few moments to look at the history and philosophy behind voodoo and its music.



In the occult beliefs of ancient African religions, the “crossroads” is an experience where the physical and spiritual worlds meet. In this experience demons would show themselves plainly to and IN the people.

THE CROSSROADS

59

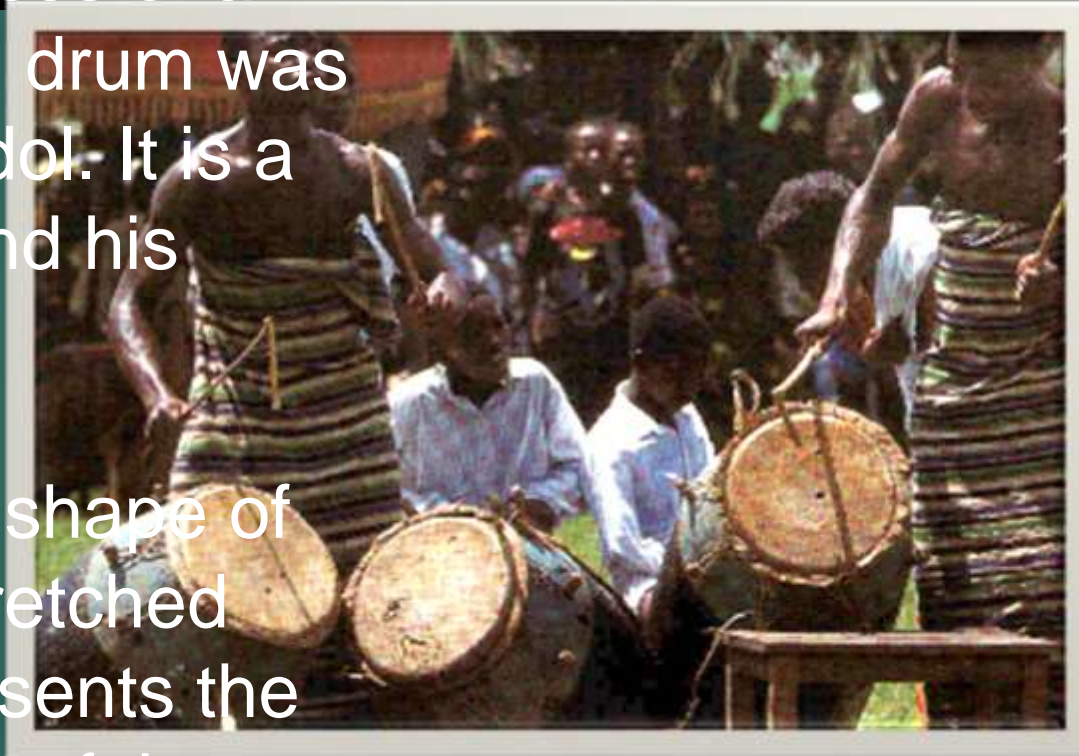
► Michael Ventura, in his book *Hear That Long Snake Moan*, explains that the heavy beat is used to bring a person into a crossroads experience.

To tribal peoples, religious worship is seen as a 'bodily celebration.' This is why the rhythm/beat in their worship music is so accentuated... The goal of African religions is to experience with their bodies, the '*crossroads*' of the physical and spiritual worlds.

Hear That Long Snake Moan by Michael Ventura, *Whole Earth Review*, Spring and Summer, 1987, p. 32

As Brian Neumann explains in his powerful series titled *Voices of a Dying Planet*, the African drum was originally formed as an idol. It is a symbol of the sun god and his unholy bride.

On the end, you see the shape of the sun disk. And the stretched skin over the drum represents the tightly stretched stomach of the mother ready to give birth.



Since ancient Babylon where the unholy trinity first appeared, this was Nimrod, Semiramis and their illegitimate son Tammuz.

61

The African drums are considered sacred. They are washed, put to rest and worshipped as deities. The belief is that the drums are the ears of Gods and that they must be played with the attitude that you are speaking to the gods on behalf of humanity. Religious ceremonies cannot begin until the dancers have saluted the drummers.

Hear That Long Snake Moan by Michael Ventura, Whole Earth Review, Spring and Summer, 1987, p. 31-32

This salute to the drummer is still done in modern concerts. It takes place when the drummer plays a riff of music alone and all attention is on him or her.

As Richard Hodges points out in his book **Drum is the Ear of god**,⁶² drumming is the primary source of demonic or occult power.

Each percussive or vocal part has a slightly different rhythm, which coincides with and sometimes crosses the other rhythms, or the guiding pulse, at strategic moments. The drummers often shuffle their feet or sway their bodies in dance like motions to assist them in maintaining contact with the main beat, *especially when the rhythm is syncopated*. During these rituals that still take place in the Congo and Yorubaland, the intricate layers of the *multiple rhythmic drumming are considered a primary source of occult power*.

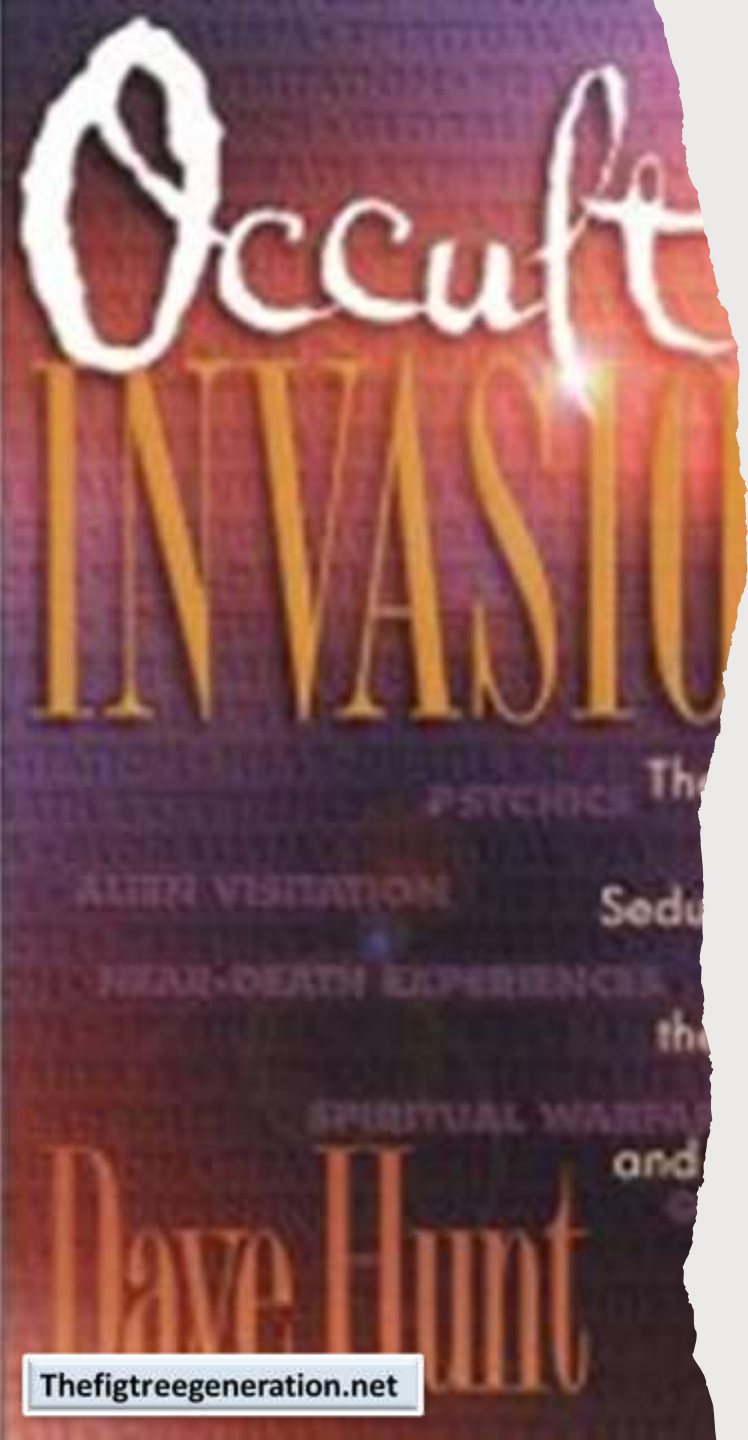
Drum is the Ear of God by Richard Hodges, *Material for Thought*, No. 13, Far West press, San Francisco, 1992

Notice that the kind of rhythm being used here a syncopated poly-rhythm which is emphasized in the music. A poly-rhythm happens when music doesn't have only one beat going on. All music has rhythm . **But, the kind of music used as the primary source of occult power is the kind where the rhythm is heavier than the melody – which may or may not be present – and it has at least one back beat.**

As these rituals intensify, the people (who are dancing) ultimately enter into that deep state of *hypnotic, physical meditation*, the African deities called “vodun” possess them and their bodies then become the *crossroads of the physical and the spiritual worlds*. There are no bystanders at a ceremony, anyone present can become possessed by a “vodun” (or demon).

Hear That Long Snake Moan by Michael Ventura, Whole Earth Review, Spring and Summer, 1987, p. 31-32

We have seen that there is a certain type of music which all cultures use to lull their babies to sleep. We have seen that there is a certain type of music which all cultures find romantic. **Could it be that there is a kind of music that invites demons to inhabit us – no matter what culture we are from?**



Scientists are even quietly admitting that demonic possession DOES result from the altered state of consciousness which heavy-rhythmed, hypnotic music generates.

“That demonic possession can result from entering an altered state of consciousness is being increasingly acknowledged by scientists...”

Dave Hunt, Occult Invasion, Harvest House,pg.69

But is there a direct connection between ancient voodoo practices and modern hip-hop or rock? What do the rhythms of ancient voodoo music have to do with music today?



The satanic music from occult rituals in Africa came to the United States through the slave trade. This is how the occult music began to take root in North America.

In the 1800's, slaves from Africa were sold to the white merchants in the West Indies (Haiti, Cuba) and also North America. The African slaves that were taken from their native lands clung to their drums and religious ceremonies. They passed on their tribal songs and rhythms from generation to generation. Of course, under the impact of slavery, other religious influences, and poverty, their religions were forced to undergo some changes. The result of these changes would eventually come to be known as "Voodoo" (from the word "vodun").

Hear That Long Snake Moan by Michael Ventura, Whole Earth Review, Spring and Summer, 1987, p. 32

On pages 36-37 of his book, Michael Ventura explains how organized voodoo came to America

- Many of the pagan practices that survived in the West Indies were not allowed by the American slave owners... (But Haitian) slaves went to New Orleans in 1792.. This emigration is cited as the beginning of “organized Voodoo” in that city.

Satan deceptively entered Western music without his presence being noticed.

“After 1817... in Congo Square African music was put into a Western form of presentation. Now, the religious African element, still present, became a secret within the music rather than the object of the music. Because the visible elements of ritual worship were now hidden, a much wider audience could accept African music.”



Hear That Long Snake Moan by Michael Ventura, Whole Earth Review, Spring and Summer, 1987, p. 38

The demonic connection between the ancient occult and more modern music and dance is not very hard to find. Even the names confess the truth.

The dances of New Orleans were named for the Voodoo gods of ritual worship. The Samba was dedicated to the god “Simbi”, god of seduction and fertility. The Conga was named after the African demon “Congo”, and the Mamba was named after the ‘Voodoo priestess who offered sacrifices to the demons’ during rituals.

Face the Music by Leonard J. Seidel (Grace unlimited Publications, Springfield, VA, 1988, p. 36)

At first, the slaves sang Christian words to the beat of their African drumming. The Southern Plantation owners began to suspect that there was something distinctly ungodly about the music the supposedly converted slaves were producing.

And, after a while, the argument that the words were good didn't hold up. For a time, slaves were forbidden to use their drums. This ban didn't serve to convert the slaves. Rather, a new sound was created that was intended to produce the same spirit – it was called blues. Through blues, the same poly-rhythms that used to be made only by drums, could be made with other instruments. In this way, the angry slaves were able to continue worshipping their African gods in a new quiet way.

BLUES

***Blues* was the sound the African slaves created once they had been deprived of their drums... Blues, with its *multi-rhythmical combinations* (polyrhythmic), possessed the elusive but essential qualities of “*swing*.” Its beat was so implicit that the blues musician, for the first time, didn’t need a drum... (Its) poly-rhythms, are African in origin.**

Blues may have had to leave the drums behind at first, but it still wasn’t a spiritually clean style of music – not by a long shot.

BLUES

The blues gets its name from an Elizabethan phrase “*blue devils*”, meaning a *fit of bad temper or melancholy* . . . Blues was traditionally a secular music belonging to theatres, clubs, brothels, drinking halls and concerns of the flesh. The subject matter of blues often expressed betrayal, mistrust, perversion and sexual desire. *The sexual nature of many of the songs was deliberately veiled in African colloquialisms and terms.* As a result the white listeners who heard the music could often not understand the full meaning of the songs.

I will demonstrate this terminology in just a moment. But, first, let's digress a moment to think about how blues achieved the African poly rhythm WITHOUT drums. How can this be so? Because the rhythm can be the focus of music even without drums! Oh, and the melody can be the focus even with drums.

March music
uses drums,
but the
rhythm is still
kept third in
the order of
focus, with
melody being
first.

There's a very easy way to check whether the music has the right balance or whether the rhythm is the heavy syncopated rhythm from ancient sun worship. You check the neck. Does your neck start moving and your chin bopping to the beat? If so, that's the mark of Satan's worship music. This has been his mark in music ever since music first became adulterated and used in worshipping him.

But we've digressed a bit. Let's get back to our study of the history of heavy rhythmmed music.

In blues and jazz, the same emphasized poly-rhythms once ~~only~~ created with drums now could be created with other instruments.

And the demonic and sexual presence in the music was only thinly veiled under words and titles most folks didn't understand.

EARLY JAZZ AND BLUES TERMINOLOGY AND MEANING

Funky = “Positive sweat”, or “strong smell.” With strong sexual connotations.

Mojo = “Soul; an object invested with spiritual power and the capacity to heal or influence.”

Boogie = “Devilishly good.”

Juke = “Bad, or devilish.” Hence the term “Juke Box” – the “devilish box.”

Jazz = “An immoral act. Another term for sexual intercourse.”

So, what about Jazz? This is a photo of Buddy Bolton's famous Jazz band. Buddy Bolton is credited as being the father of Jazz. Very few Christians would find anything wrong with Jazz today.

But Jazz is not innocent. In fact, the spiritualist religion of Africa was very present in Jazz. The voodoo was just packaged up in a new way to interest Western people.



JAZZ

One of the most admired things about Jazz is improvisation. Improvisation happened when the musicians played Jazz together without sheet music. A whole group of people could just start playing and could make the music flow together like a well-designed tapestry. But Michael Ventura explains that this supposed talent was not human.

Most people don't have any idea what true improvisation is... it means the magical lifting of one's spirits to a state of trance... It means experiencing oneself as another kind of living organism... It's to do with religious forces. It's about magic and capturing spirits.

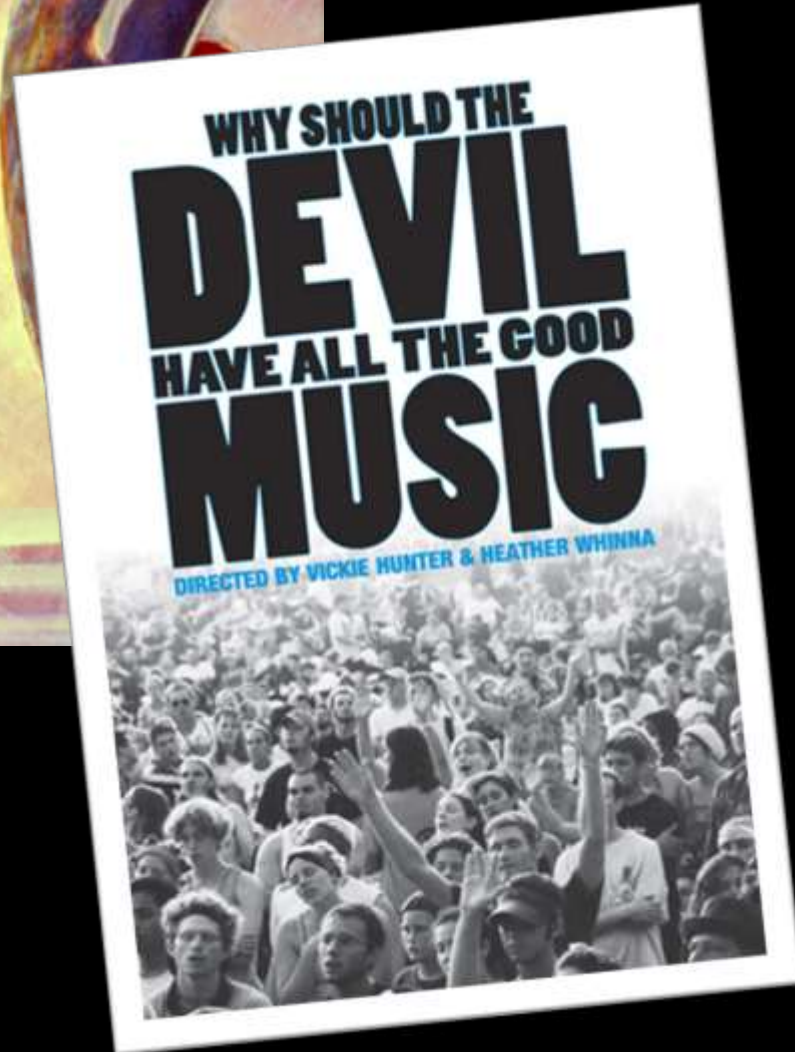
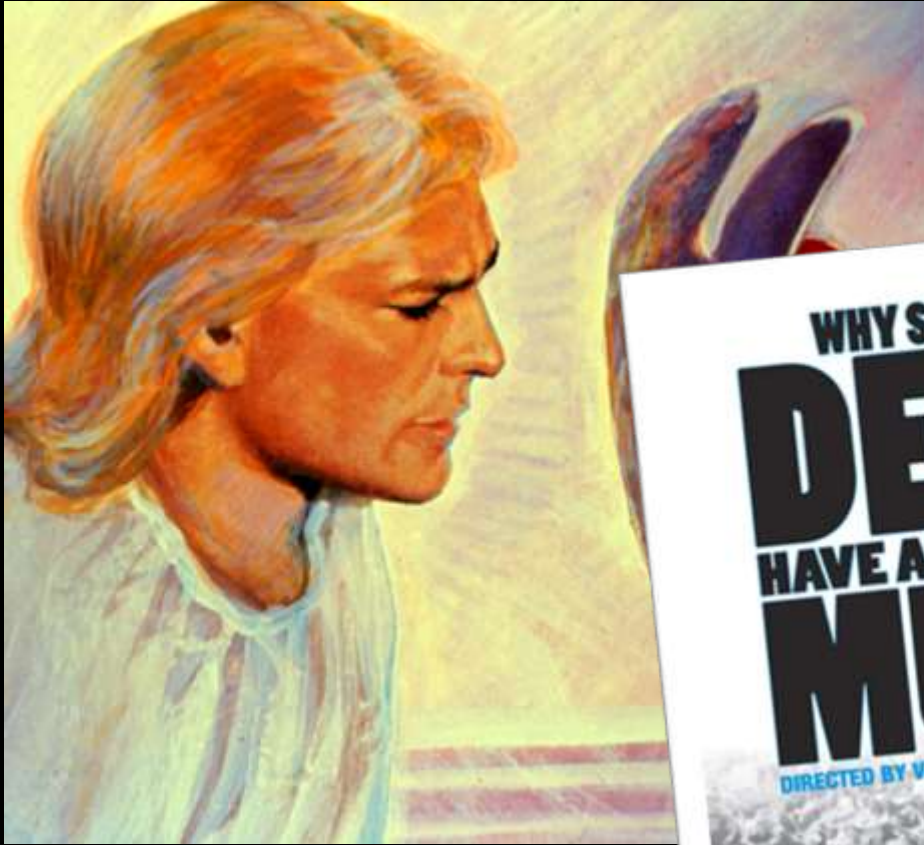
Hear that Long Snake Moan by Michael Ventura, p. 83-84

THE JAZZ BOOK

For this reason, we see that the modern popular styles of music aren't really that different. The syncopated rhythm which is from the occult is the common thread that runs through them all ...

...taking an active interest in jazz means working for a majority, because the popular music of our times feeds on jazz: All the music we hear in TV series and on top-forty radio, in hotel lobbies and on elevators, in commercials and in movies; all the music to which we dance, from Charleston to rock, funk and disco; all those sounds that daily engulf us - all that music comes from jazz (because beat came to western music through jazz). (p. 3.).

Joachim E. Berendt



Thus far we have been talking about popular and ancient music outside of the Christian realm. But our real focus is on the music we use to worship YHVH. Has this occult music come into Christianity? Have some Christians unknowingly used satan's worship music to supposedly worship YHVH?

To answer this, once again we have to return to the time of slavery in America. When the African captives were forced into slavery, they naturally resisted. One way they resisted is by refusing to accept the white man's religion. But, if a slave didn't at least pretend to be Christian, he could be beaten or worse. So, African slaves became good at worshipping Satan while pretending to be Christians. This is how the Pentecostal style of worship began.

The same African rhythms that had come into popular American music through the New Orleans voodoo music came into Christianity through the early Southern Holiness churches.

“The symbols of Voodoo changed, but the frenzy involved in the style of worship and musical expression remained intact. Visible possession by the “Holy Ghost” was as much a formal goal in the religion of the Southern Holiness churches as possession was in Voodoo... physical manifestations of possession, were the same symptoms as manifest by those people who became possessed by the gods in African ritual ceremonies...”

(Hear That Long Snake Moan by Michael Ventura, Whole Earth Review, Spring and Summer, 1987, p. 38)

“Eventually this form of worship was absorbed into the Protestant church liturgy, infusing these voodoo style rhythms into their praise and worship services as well. It was at this time, during the mid to late 1800’s, that America witnessed the frenzy of hysterical revival meetings. This was the beginning of the Holiness movement (incorporating the “holy flesh” concept and other doctrines derived from Voodoo).

Since we have seen how Satan has mixed the sacred with the profane in so many areas of modern Christianity, it should really be no surprise that **the original Christian rock was nothing more than a mix of African spiritualism and witchcraft with Christian worship.**

PAGAN AND CHRISTIAN MEET IN THE HEART OF AFRICA

“Drummers thump out a beat as Reverend Isaac Winker prowls the stage shouting...”

African Independent Churches “mix traditional African spiritual beliefs - like ancestor veneration, witchcraft and the concept of good and bad spirits - with elements of Pentecostal worship, including drums, guitars...”

(TIME, Simon Robinson, 7 Feb 2000, p. 28 - 29)

Okay, so the history of heavy rhythm music shows that it came from the enemy. But, is there any scientific proof to show that a syncopated beat has a bad effect on people today? The answer to this question is yes!



Consider the following quotations:

87

SCIENTIFIC EVIDENCE

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, in his book, Are the Kids All right?

It is with our bodies that we first respond to the rhythm of music.

The Music Within You, p. 161, by musical therapists Carol Merele Fishman & Shelly Catsh

It's because our bodies respond to the rhythm of this kind of music in sensual ways that we can identify the enemy's mark in music by checking the neck. We'll do a fun neck check quiz toward the end to demonstrate this.

But it ought to get our attention to learn that when the rhythm is emphasized in music instead of the melody, the resulting tones put the listener into an almost hypnotic state! That's serious in a place where the enemy is always looking for ways to destroy us. For we can't resist him or even recognize that we should when we're even a little bit hypnotized!

SCIENTIFIC EVIDENCE

The sexuality of music is usually referred to in terms of its rhythm – it is the beat that commands a directly physical response.
Sound Effects, p. 240, by Firth

The perception of rhythm involves the whole organism. The Psychology of Music, p. 139, by Carl E. Seashore

SCIENTIFIC EVIDENCE

90

When *pulsation and syncopation* are used in the music, the effect of the music at a dance is powerful. The music can invariably lead to a state of sexual arousal. The music can be no question that the music itself is a powerful

language. Popular music is speaking to the human soul in a sexual and occult message. We understand the message of the music on a deep level, no matter what culture we are from.

... *artfully used to heighten the sexual tension... drumming may produce these powerful effects by actually driving the brain's electrical rhythms.*

Psychology Today, December 1985, p. 54

Now at this point,
maybe you're
thinking "No way!"
The whole
sensual primal
response thing
isn't enough proof
to convince ME
that music with
the rhythm
emphasized
instead of the
melody is bad.



What would you say if you knew that the **MUSICIANS** who make this music believe it has this much evil power? In other words, as I'm about to show you, modern musicians know what they are doing to people through their ungodly music!



THE IRREFUTABLE EVIDENCE

Let's go back into the history of this music a bit. What about jazz? Did the leading musicians in jazz intend for their music to worship the unholy trinity? Jazz musician, Duke Ellington said,

JAZZ:

Rhythm came from Africa to America. Do you know what it does to you? Exactly what it's supposed to do. Duke Ellington, - the famous Jazz great - in his libretto to, A Drum is a Woman, in which he makes it clear that he means, "a drum is a goddess"



Clearly Duke Ellington knew and believed in the ungodly power of music. He also admitted that the drum was an idol goddess.

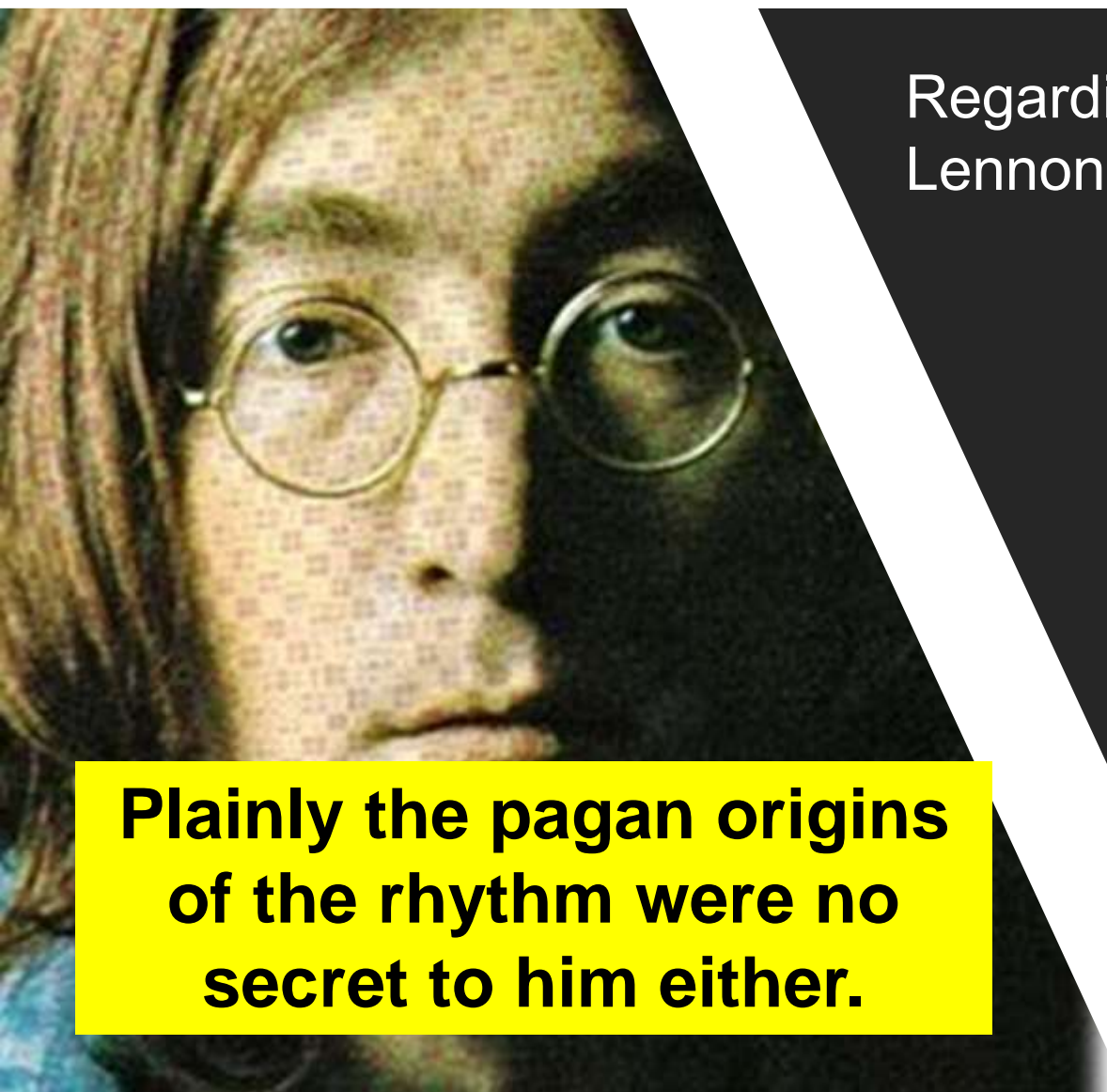
THE IRREFUTABLE EVIDENCE

ROCK 'N' ROLL:

My true belief about Rock 'n' Roll – and there have been a lot of phrases attributed to me over the years – is this: I believe this kind of music is demonic. A lot of beats in music today are taken from Voodoo, from the Voodoo drums. If you study music in rhythms, like I have, you'll see that is true. The Life and Times of Little Richard by Charles White, p. 197



Obviously, rocker Little Richard knew the ugly truth about the beat in Rock N Roll.



**Plainly the pagan origins
of the rhythm were no
secret to him either.**

Regarding the POP of the 60's and 70's, John Lennon had this to say...

60's & 70's POP:

**Rock 'n Roll is primitive and
has no bull – it gets through
to you. Its beat comes from
the jungle – they have
rhythm.** John Lennon, Rolling Stone
Magazine, January 7, 1971

THE IRREFUTABLE EVIDENCE

The satanic secret of Rock N Roll is not only known to the musicians. The industry managers know the truth also. Notice what Malcolm McLaren, manager of the British punk band The Sex Pistols, had to say.

INDUSTRY MANAGEMENT:

Rock 'n Roll is pagan and primitive, and very jungle, and that's how it should be! The moment it stops being those things it's dead . . . the true meaning of rock is sex, subversion and style. Manager, Malcolm McLaren, in Rock, August 1983, p. 60



**THE
IRREFUTABLE
EVIDENCE**

Pop artist, Sinead O'Conner, proudly proclaims the truth that music itself is the most powerful form of communication.

RAPP & HIP-HOP:

Hip-hop (Rap) is the most powerful form of music and communication...

It's very spiritual... It's got so many messages within its rhythms,

within the drumbeats, as well as its words. People don't realize how powerful hip-hop is

musically . . . Music is the most powerful form of communication.

Sinead O'Conner



THE IRREFUTABLE
EVIDENCE

THE IRREFUTABLE EVIDENCE

98

What is going on in rave celebrations is worship, says Nicholas Saunders!

RAVE:

What fascinates me is that the rave culture, **seen as purely hedonistic by the establishment**, is frequently regarded as a spiritual event by those involved. Raves are likened to trancelike tribal rituals **where ravers celebrate their unity and shared uplifted state, giving and receiving freely from one another.**

The Guardian, The Spiritual Aspect of Rave Culture, Nicholas Saunders, 22/7/1995. See also <http://www.ecstasy.org>

THE IRREFUTABLE EVIDENCE

99

What is the purpose of this modern heavy-rhythm music? It has the same purpose it had since ancient times in African voodoo practices – it is about putting the listeners into a trance-like state and having a spiritual experience of a very ungodly nature.

TRANCE:

“Trance music is currently exploding into the Techno mainstream, but it has existed since man could first whack a drum. It's about feeling, euphoria and spontaneous levitation of the senses through repetition and organic sounds. Now, having mated with the sleek machines of Techno, it's about the future.”

http://www.dragonflyrecords.co.uk/index_frameset.htm

THE IRREFUTABLE EVIDENCE

ROBERT PALMER:

In a very real sense rock was implicit in the music of the first Africans brought to North America. And *implicit in their music were centuries of accumulated rites, rituals, and religious fervor.*

Robert Palmer, Rolling Stone
Illustrated History of Rock and Roll



There can be no question that the flipping of the musical elements making rhythm the focus is designed for worship.

Christian Rock *Blessing* OR BLASPHEMY



And who receives that worship? Does the music invented to worship the devil have the ability to become honorable to YHWH by giving it good words? Is there any such thing as “Christian” rock?

The only difference between Christian rock and the modern version is the words. The music is the same African-inspired voodoo music. But, in modern music, the words aren't the source of the music's power. The real power and message was found in the music itself.



Amy Grant

**The Satan
sign
Is plainly
seen at
"Christian"
concert
Could it be
that Satan
is being
worshipped?**



The devil has coveted Yahuah's Rulership and Worship. He wanted to take the worship that was due only to YHVJH. And through music he has accomplished this goal. Before he fell, Satan was the leader of the musicians in heaven. He knows all about music. And by reversing the musical elements, he created music that has his mark.



**This kind of music honors Satan and not Yahuah.
So, let's take a moment and play the check the neck game. Let's see if we can recognize...**

YHVH's music has His seal. His music ALWAYS has this order and emphasis

SEALED OR MARKED

SEAL of YHVH

Enemy's Mark

- Melody

- Harmony

- Rhythm

- Rhythm

- Harmony

- Melody

And the devil's music has his mark. His music ALWAYS has this order and emphasis. And how can you tell the difference? Use the easy test of "check the neck". If the music carries the devil's mark, the sensual sounds will make you want to respond with neck and head movements. Listen to a sacred hymn after you listen to some Christian rock, and you will be surprised.

Do you know how the dictionary defines a bridge? A bridge is designed to connect areas that would otherwise be unconnected. It allows passage from one place to another or from one realm to another. In music, the bridge is used to take us from the realm of YHVH, to the realm of the Enemy.



Bridge – a structure or transition in music that allows passage from one place to another.

Did you know that the Bible talks about Christian rock? Well, it doesn't use the term. But it DOES talk about the concept of how YHVH views it when a foul spirit gives good words.

106

WHAT ABOUT GOOD WORDS?

- **Acts 16:16-18** “And it came to pass, as we went to prayer, a certain damsel possessed with a spirit of divination met us, which brought her masters much gain by soothsaying: The same followed Paul and us, and cried, saying, These men are the servants of the most-high Elohim, which show unto us the way of salvation. And this did she many days. But Paul, being grieved, turned and said to the spirit, I command thee in the name of Yahusha Messiah to come out of her. And he came out the same hour.”

It doesn't honor YHVH when good words are given by a foul spirit!

Just as a foul spirit cannot honor the Most-High Elohim with good words, music which was designed to worship the devil cannot produce heavenly praise.

The truth is that the devil's music is still the devil's music no matter what culture you're in and no matter what words you put with it. The spirit of the music hasn't changed.

WE SHOULD BE GRIEVED WHEN THE SACRED IS MIXED WITH THE PROFANE!

108

- Ezekiel 22:26 “Her priests have violated My Torah and have profaned Mine holy things: they have put no difference between the holy and profane, neither have they showed difference between the unclean and the clean, and have hid their eyes from My Sabbaths, and I am profaned among them.”

Do not be fooled! YHVH is never honored when Satan worship is mixed with His worship. Pure water mixed with mud can never be anything more than muddy water.

Most Christians wouldn't suspect that the call to come out of Babylon might have anything to do with music. But since Babylon is all about false worship, music is right at the heart of it. And if we wish to receive the seal of YHVH, we need to worship Him with clean music that is pure heavenly praise.



**BABYLON IS
FALLEN...
COME OUT OF HER
MY PEOPLE..."**

We need to have our eyes opened. **There is no such thing as Christian rock. In fact, the devil is more honored through Christian rock than regular rock. Why? Because he's got people worshipping him thinking they're honoring Messiah.** And since he fell, this has been the devil's goal – to receive the worship due to YHVH.



**BABYLON IS
FALLEN...
COME OUT OF HER
MY PEOPLE..."**

The kind of music that honors our heavenly King is as it has always been – the kind where the rhythm is quiet and regular – and the melody is strongest accompanied by beautiful harmony. **This is the kind of music that worships YHVH and has His seal no matter what culture you are from or language you speak.**



**BABYLON IS
FALLEN...
COME OUT OF HER
MY PEOPLE..."**

Now, if you've already acquired a taste for the devil's music, please listen to the voice of the Holy Spirit calling you out of Babylon today. By depending on the power of YHVWH when you're tempted, He'll give you the strength to choose and even enjoy music that honors Him. **The Great I AM can change your tastes!**



**BABYLON IS
FALLEN...
COME OUT OF HER
MY PEOPLE..."**

Let us, in the future,
carefully choose the kind
of music that gives glory
to YHVH. May we never
again be found
worshipping Satan
through our music. And
when in doubt, check the
neck!



**BABYLON IS
FALLEN...
COME OUT OF HER
MY PEOPLE..."**

► Please
give us a
thumb up if
you agree
with this
message!



Supreme Provider is Yahusha Messiah



As mentioned in the beginning, this presentation originally came from Shauna Manfredine (Lighted Way Ministries). It was changed into a different power point presentation and recorded by Walter Tschoepe

A serene forest scene with sunlight filtering through the trees, creating a misty and ethereal atmosphere. The sunbeams are most prominent in the center and right, illuminating the fog and the foliage. The trees are mostly bare, suggesting autumn or winter. The ground is covered in grass and fallen leaves.

SHALOM