

Be a Discerning Listener: Music is a Potent Force

by Jeremy James



It was only with the advent of the transistor radio in 1954 that it became possible to listen anytime, anywhere, to a continuous stream of music. And it was only with the arrival of the Walkman in 1979 that it became possible to listen anytime, anywhere, to the music of one's choice. A revolutionary change in human behavior had taken place.

The current generation takes this for granted, but for thousands of years music was only an occasional treat. It was also a live, socially shared experience. Within a very short time this had all changed. Anyone can now listen continuously to the music of their choice, played at any volume, over and over, without any social contact.

Within only a few decades, our experience of music went from being mainly a joyful social occasion to being a kind of aural narcotic which served to isolate us from the realities of the world around us. Up to 1954 our experience of music was directed almost exclusively at producing a happier mood and a heightened state of well-being. Thereafter, over the last seventy years or so, it has become the principal mechanism that most people are using to alter their mood and induce a new emotional state.

Through the immediacy and instant availability of recorded music, society now has continual access to a tool that can influence the deep recesses of our being. Our mind can edit or reject unpleasant visual images or passages of literature that offend our sensibilities, but it has no way to filter or modify the music that we hear. What is more, our ears continue to perceive a musical source even when we are asleep. We can shut our eyes but we can't 'shut' our ears.



The psychological power of music is vastly under-rated

Many countries have an official movie censor who grades the suitability of cinematic material for a national audience, usually by reference to age. Hollywood operated the Hays Code for several decades in order to prevent the big studios from subverting public morals, promoting sexual excess, and glamorising violence. But we have never had a corresponding appreciation of the power of music, of the need to discriminate between music that promotes our well-being and music that pulls us down.

The mainstream media has always avoided this subject. Even academics, such as those in the fields of psychology or physiology, have made little effort to raise awareness of this important subject. The great lie is repeated ad nauseum, that all music is neutral and we can listen without harm to whatever genre or content we choose.

This subject is much too broad to discuss in detail in this paper. We will work on the assumption that our readers already accept that music can affect us for better or for worse and that we are obliged to exercise consistent discernment in our choice of music. The Word of God teaches the need for this when it tells of the gross idolatry imposed by Nebuchadnezzar when he erected his golden statue and demanded that the whole population bow before it whenever they heard his ensemble playing **“all kinds of musick”**. Compare this with the advice given by the Apostle Paul who instructed believers to occupy themselves with **“psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord” (Ephesians 5:19)**

There is a vast difference between “**all kinds of musick**” and “**spiritual songs,**” between music which exalts human aspirations and music which exalts God and His wonderful works. When you “**[make] melody in your heart to the Lord**”, you are engaged in something that the world cannot understand. The music industry exists primarily to stop you doing this.


Christians who still retain a desire to listen to rock music should give it up. Rock music celebrates the rebellion of man against God. The rocker’s philosophy, his whole mental attitude, is summed up in the following verses:

“...they say unto God, Depart from us; for we desire not the knowledge of thy ways. What is the Almighty, that we should serve him? and what profit should we have, if we pray unto him?” (Job 21:14-15)

Christians who retain a fondness for rock music are still nurturing a seed of rebellion, though they would never admit it. If they are unable to remove this secret vice by their own means, then they should ask God to remove it for them.


We will confine ourselves in this paper to an examination of the way the Enemy is using music, à la Nebuchadnezzar, to lure undiscerning audiences into idolatry. Aspects of this have already been addressed in some of our previous papers; so, for a more complete treatment of the subject, we encourage our readers, time permitting, to review the following:

Choral Chaos:
How CCM is Undermining and Destroying True Christian Worship
by Jeremy James




#88

The Corruption of Christian Worship
by Scheming Androgynes
by Jeremy James




#142

Toxic Music
or
True Christian Worship?
by Jeremy James



#132

CCM, Hillsong, and the Organized Assault on True Christian Worship
by Jeremy James



#99

Our Original Parents Lived in a Garden of Music
by Jeremy James



#215

How to manipulate the Musical Scale

Before we look at the main subject of our paper – the consolidation of occult control over the music industry – we would like to draw attention to a phenomenon which does not appear to be widely known but which affects every musical performance.

It is generally assumed that each note in the musical scale has its own frequency, but this is not the case in practice due to variations in the acoustic characteristics of each instrument. Where several octaves are involved the interval between the frequencies that define each note can vary slightly. In order to ensure that all instruments in the orchestra are attuned, a common tuning standard must be used.

The chief instrument for this purpose is the piano and the chosen reference note is the A above middle C (sometimes called A₄). Thus in every system of piano tuning, the pitch of each key on the keyboard must be derived from its relationship to this chosen fixed pitch.

Our ears are acutely sensitive to tiny changes in pitch and the neurological impact of a musical composition can be affected accordingly. This is why some of the great pianists often had their own personal piano tuner who travelled with them on the concert circuit. This person knew how to tune the piano provided at each concert location to exactly match the preferences of the performer. (At least one major performer has her favorite piano transported from city to city to ensure the tuning is optimal.)

The way a piano is tuned by reference to the chosen pitch (such as the pitch of A above middle C) is called a “temperament”. There are several ways to do this and composers have used a number of different temperaments down the centuries. The one most frequently used today is known as “Equal temperament.”

Frequencies for Various Temperaments					
Note	Equal	Kellner	Valotti	Meantone	Pythagorean
C	261.626	262.871	262.515	263.409	260.742
C#	277.183	276.933	277.184	274.692	278.438
D	293.665	294.131	294.000	294.335	293.335
D#	311.127	311.550	311.832	306.943	309.027
E	329.628	329.107	329.256	328.885	330.000
F	349.228	350.494	350.811	352.403	347.656
F#	369.994	369.244	369.578	367.498	371.250
G	391.995	393.239	392.885	393.778	391.113
G#	415.305	415.400	415.776	410.645	417.657
A	440.000	440.000	440.000	440.000	440.000
A#	466.164	467.325	467.748	471.464	463.541
B	493.883	493.661	492.771	491.659	495.000

The chart above shows the specific frequency of each note in each of five temperaments. As you can see, there are very small variations in the pitch of each note across the five temperaments. The only constant note is A₄, where the frequency across all five temperaments is the same, namely 440 Hz (Hz means cycles per second, as measured by a tuning fork with precisely that pitch).

This may all appear rather complicated, but the principle is very straightforward. The moment the reference pitch is selected – the pitch or Hz of A₄ – the pitch of every other note is correspondingly affected.

Who decides?

Does the choice of frequency matter, and who decides what it should be?

In Bach's time the scales were based on note A₄ tuned to about 415 Hz. In Handel's time the frequency of A₄ had risen to 422 Hz. Today it is 440 Hz. This continual upward creep has made concert-hall music sound “sharper” and therefore less soothing.

From a technical standpoint, this gradual shift upward was made possible by the introduction of stronger materials for pianos and guitars which could withstand the increased tension in tighter strings. However, from a musical standpoint, it raises a very serious question. What effect has this had on the music composed by Bach and Handel? Are we right to conclude that its quality has been affected, very probably for the worse?



A ‘silent’ revolution

The ‘Equal Temperament’ system did not come into use until the early 20th century! For almost four centuries Western composers used what is known as ‘Well Temperament’. There are various “well” temperaments and each composer worked with the one which best suited his style and the tone coloration that he wanted to express. When we listen to their works today, using Equal Temperament, we are not hearing their original harmonic intentions. Tonal coloration has been lost. (Note: Harmonics are the sound effects produced when notes blend with one another.)

Today no pianist can play the keyboard music of Bach, Mozart, Beethoven or Chopin the way the composer intended unless he or she can find a tuner who can retune their piano to the original temperament used by the composer. What is more, he or she will likely have no success because virtually all modern piano tuners are trained in Equal Temperament only.



Tuning: Containing the Perfection of Eighteenth Century Temperament, The Lost Art of Nineteenth Century Temperament, and The Science of Equal Temperament, by Owen Jorgensen, Michigan State University Press, 1991.

A monumental work which explains why modern musical tuning is inferior to that of the 18th and 19th centuries. [Note: This book is very expensive and only obtainable on the secondhand market.]

What a great victory for the Enemy! If we were discussing photography we would say he has succeeded in getting everyone to use an inferior lens, where true focal precision is compromised. Musically, the acoustic difference may be small but the artistic and spiritual differences are very real.

Evidence of a co-ordinated, incentivised transition

How did this come about? There would appear to have been an agreement around 1890 or so among a number of influential figures in the classical music field to standardize all performances on Equal Temperament, where A₄ was set to 440 Hz instead of 432 Hz, as proposed by Verdi, or the lower frequencies used by Bach and Handel. In order to do this, the leading music conservatories – in Paris, Vienna, Berlin, St Petersburg, London, etc – must have reached a consensus.

Who co-ordinated this transition and why? Did financial inducements play a role? It would be next to impossible to do this without careful planning and a co-ordinated approach. Also, it appears to have been done without any public consultation or open debate. Those who managed the most prestigious concert halls across Europe and the US must also have given their consent, along with the main piano manufacturers. It is probably safe to say that, if Steinway began using it, the rest had to follow.

A number of leading music theoreticians and critics must also have given it their support, but once again we must ask why? What incentive had they to do so, to overturn centuries of established practice and pretend that nothing untoward had taken place?

The Elite did this for a reason. They wanted to weaken the healing and uplifting power of music. In order to do this to existing instruments they had to sharpen the sound and this meant adopting and standardizing a tuning scale that was inappropriate for a large percentage of classical compositions.



Decades later they made a major breakthrough when they got a huge segment of the listening public to accept a completely new musical instrument – the electric guitar. This artificial device played havoc with harmony and produced a startling variety of discordant notes and chords. We discussed the background and the implications of this in some of our earlier papers. As shown in those papers, the electric guitar is not a musical instrument at all but a primitive synthesizer. So, in addition to removing the most natural and uplifting musical scale, the Enemy is making new ‘musical’ instruments to replace natural sounds with acoustic effects that he can control.

The steady concentration of power in the music industry

This brings us to the concentration of power in the music industry. Virtually every new trend across the industry over the past 75 years has been dictated by just two countries, USA and England. Up to then most of the population of the earth was listening mainly to indigenous music rooted in a local cultural context. As radio, television and movies spread across the world, so did the music which dominated those mediums. Today nearly everyone, especially young people, are following trends set entirely by the USA and England.

The pop ‘icons’ that the industry has created and promoted have become the main purveyors of new music and new lyrics across all five continents. The extent to which their ‘sound’ has come to dominate the listening diet of the world, and the speed with which the contagion spreads – with the same song reaching number one simultaneously in most countries, both east and west – is truly astonishing.

If music enters the deepest parts of our mind, and everyone is listening to the same lyrics at the same time, then this phenomenon provides a powerful means of programming. The Enemy only needs to find a few chords which have a strong appeal and then attach some carefully chosen words to send a ‘message’ deep into the minds of billions of people, all at the same time. (Not millions – billions!)

Power in the real sense

This is power in the real sense, the ability to get everyone singing from the same hymn-sheet as it were, to respond positively and willingly to a set of words which affect them in ways they don’t understand.

An example of this is backmasking, the insertion of a message or a chant into a song which we cannot perceive unless we hear it played backwards. Since our mind is able to detect these hidden lyrics at a subconscious level they have an effect on us.

Barack Obama, that proud servant of darkness, appears to have known of this when he chose his “Yes, we can” slogan and got everyone to chant it over and over. If this slogan is played backwards, it sounds like “Thank you, Satan.” Check the following link and judge for yourself: <https://www.youtube.com/watch?v=Ewo2Orq2Qbw>



The YouTube channel, *Little Light Studios*, posted a discussion which featured a good example of backmasking in modern pop. The song *...Baby One More Time* was a number one in hit for Britney Spears in nearly every country on earth. The video showed a group of schoolgirls being wooed by a number of older boys. It was full of gymslip imagery and seductive poses. The girls were clearly trying to decide whether or not to lose their virginity. When the song is played in reverse, we can clearly hear the words, “Sleep with me, I’m not too young.”

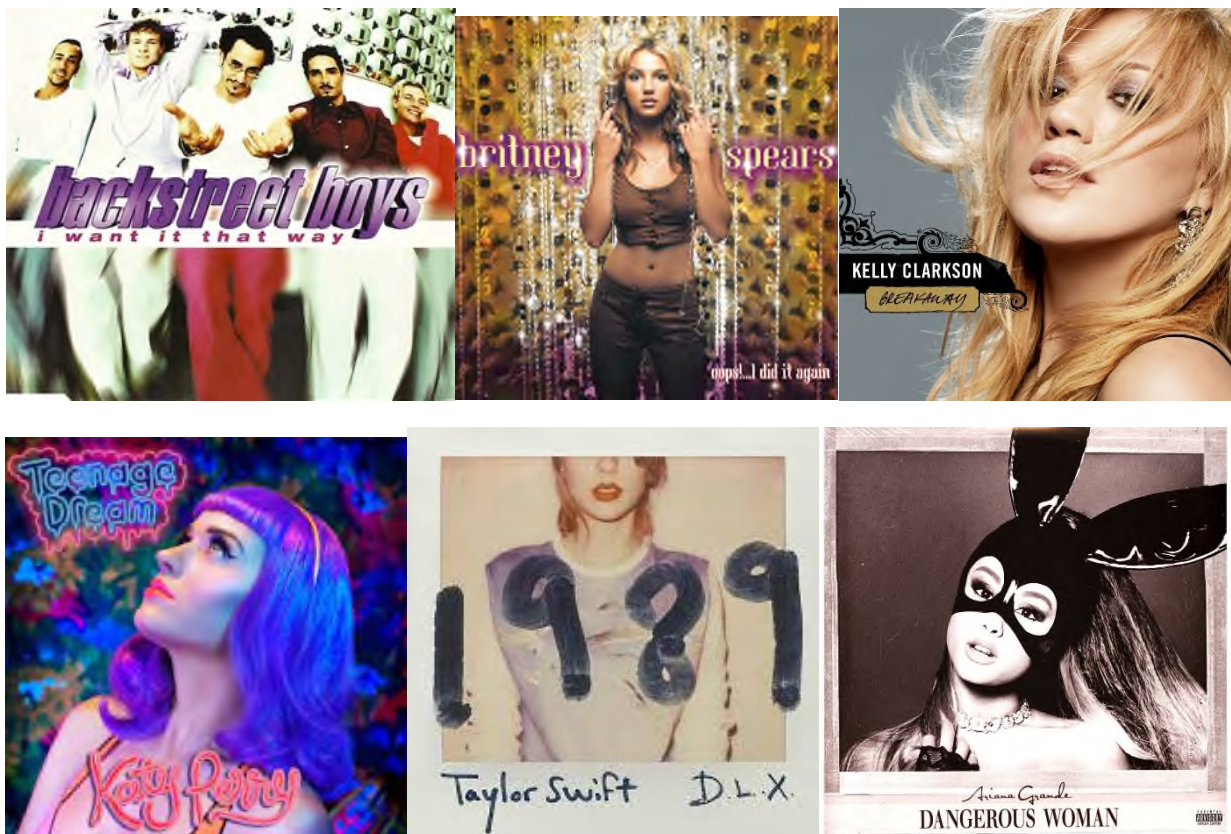
Judge for yourself: <https://www.youtube.com/watch?v=eBbasiGXG5Y>

Max Martin

The same YouTube discussion reviewed the extraordinary influence that one person, a Swedish songwriter, has had over the pop music industry and its development over the past twenty years or so. They include a clip from an interview with Simon Cowell – the lead judge on X Factor – where he makes the following adulatory comment about this songwriter:

“I can’t describe the impact Max has made on the music scene over the years...I don’t think Max is human. I think Max was made in Sweden to make hit records, because nobody human could do what he’s done over the years – it’s literally unbelievable.”

The ‘Max’ in question is Martin Sandberg, who was born in Stockholm in 1971. He issues material under the name Max Martin. This name may not be well known to the public, or even to a great many pop fans, but he is by far the most successful songwriter in the world over the past two decades. Insiders like Simon Cowell, who know how intensely competitive the industry can be, find it hard to understand how anyone can be so successful. This is why Cowell humorously suggests that MM may not be human.



Just a few of the hit albums written by Max Martin

Max Martin has written multiple hit songs, if not entire albums, for virtually every major pop celebrity in recent years. They include:

Britney Spears, Backstreet Boys, Katy Perry, Taylor Swift, Ariana Grande, The Weeknd, Pink, Kelly Clarkson, Justin Timberlake, Ellie Goulding, Demi Lovato, Christina Aguilera, Maroon 5, Usher, Jessie J, Nicki Minaj, Justin Bieber, Celine Dion, Taio Cruz, Adam Lambert, Robyn, Hailee Steinfeld, The Chainsmokers, Shawn Mendes, Avril Lavigne, One Direction, John Legend, Gwen Stefani, and Selena Gomez.

Here is what *Rolling Stone* says about him:

Every pop era has at least one songwriter who effortlessly taps into the zeitgeist, and for the last roughly 15 years, that person has been this Swedish writer-producer. Starting in the Nineties with the Backstreet Boy's "I Want It That Way" and Britney Spears' "...Baby One More Time," among others, Martin helped create the whooshing, hyper-energized sound of modern pop – a talent that has extended to a mind-boggling list of recent collaborations that include Taylor Swift's "We Are Never Ever Getting Back Together," Katy Perry's "Last Friday Night" and "Teenage Dream," Ariana Grande's "Problem," Kelly Clarkson's "Since U Been Gone" and Adam Lambert's "Whataya Want from Me." "I try to make the songs as good as I can – the way I like it, you know?" Martin has said. "And I guess my taste sometimes happens to be what other people, particularly radio programmers, like, too. As you know, a lot of the stuff that was once considered rubbish or 'for kids' is now considered classic."

<https://www.rollingstone.com/interactive/lists-100-greatest-songwriters/#max-martin>

According to *Rolling Stone*, which is possibly the most respected and influential magazine on the rock and pop industry, MM has created "the whooshing, hyper-energized sound of modern pop" and a "mind-boggling" list of successful collaborations. He has also received an impressive list of public accolades from his peers in the industry, fellow songwriters who have expressed their admiration for Max Martin's work and acknowledged their debt to him – see list in **Appendix A**.

Supernatural assistance

The discussion panel on YouTube speculate, à la Cowell, whether MM is receiving assistance from beyond this world. This is not a question that many would have been asking in 1950, but a great deal has happened in the music scene since that time. Many well-known singers and rock celebrities have confessed (or boasted) that their material, both lyrics and music, were inspired by a supernatural source.

Take the case of van Morrison. Here is what *Rolling Stone* said about him in their review of the top 100 songwriters:

Throughout his career – but especially on a run of albums he recorded during the early Seventies that included 1970's *Moondance* and 1974's *Veedon Fleece* – Morrison has always rooted his ecstatic visions in a warm, commonplace intimacy perfect for his music's easy-flowing grandeur. “The songs were somewhat channeled works,” he said when he performed *Astral Weeks* live in 2008. “As my songwriting has gone on I tend to do the same channeling, so it's sort of like 'Astral Decades,' I guess.”

<https://www.rollingstone.com/interactive/lists-100-greatest-songwriters/#van-morrison>



Channeling is a form of mediumship, where the subject invites a supernatural entity to “channel” creative material into his mind. Occultists claim that channeling is the method that Satan often uses to transmit his message to mankind. For example, the entire 24 volumes on theosophy by Alice Bailey, which describe the plan to bring about a New Age, were by her own account channeled works. She even gave the names of some of the entities or demons for whom she channeled.

Artists who admit they receive supernatural assistance

Little Light Studios has another informative video about Satan’s control over the music industry. It includes a number of clips where leading figures in the pop world – Bob Dylan, Kanye West, Jay-Z, Beyoncé, and Katy Perry – admit on camera that they are serving as channels for supernatural beings, and even Satan himself. To view these clips visit <https://www.youtube.com/watch?v=Ry9t9lkc-Ps>

Beyoncé revealed in 2008 that her entity’s name is *Sasha*, while Mariah Carey calls her’s *Bianca*, and Justin Bieber calls his *Shawty Mane*. Performers sometimes refer to these entities as *alter egos*.

The songwriter and performer who has probably been the most explicit about his use of channeling, and most willing to discuss the process itself, is Carlos Santana. In a lengthy article about his life in *Rolling Stone* (16 March 2000), he spoke with evident enthusiasm about his work with “the angels” (as he called them):

The other house [on his property], a little higher up the hill, he calls the church. “Here’s where I hang out [via their CDs] with Jimi [Hendrix] and Miles [Davis] and whoever, and play and meditate,” he explains. The rest of the family likes to be in bed by ten, but Santana is a night person, so he’ll come up here until two or three in the morning. A card with the word *Metatron* spelled out in intricately painted picture letters lies on the floor next to the fireplace. Metatron is an angel. Santana has been in regular contact with him since 1994. Carlos will sit here facing the wall, the candles lit. He has a yellow legal pad at one side, ready for the communications that will come. “It’s kind of like a fax machine,” he says...

We talk of angels and the suchlike. There are few conversations with him that don’t lead to a discussion of angels, or of the spiritual radio through which music comes. Santana has been increasingly engaged by angels since the day in 1988 when he picked up a book on the subject at the Milwaukee airport...”

“...There’s an inner voice, and when you hear it, you get a little tingle in your *medulla oblongata* at the back of your neck, a little shiver, and at two o’clock in the morning, everything’s really quiet and you meditate and you got the candles, you got the incense and you’ve been chanting, and all of a sudden you hear this voice: *Write this down*. It is just an inner voice, and you trust it. That voice will never take you to the desert.”

...He sees Metatron in his dreams and meditations. He looks a bit like Santa Claus – “white beard, and kind of this jolly fellow.” Metatron, who has been mentioned in mystical disciplines through the ages, also appears as the eye inside the triangle...

He moves on to the link between angels and devils. One of his more recent realizations has been that you need both: “The energy of devils and angels is the same energy; it’s how you use it. It’s fuel. There is a saying: If you scare all your devils away, the angels will go away with them. You know, the halo and the horns are the same things...”

... My instructions before I started this CD [his album *Supernatural*] were: Be patient, gracious and grateful. My instructions from Metatron. There’s an invisible radio that Jimi Hendrix and Coltrane tuned in to, and when you go there you start channeling this other music...”

Metatron is one of the names of Lucifer and, as the *Rolling Stone* journalist noted, he is “the eye inside the triangle” -



We can't necessarily conclude from all of this that Max Martin is consciously working with Lucifer, but we would be foolish to imagine that he is the exception. It is very likely that many of these performers and writers believe they are working for good rather than evil and that the “angels” they are channeling are helping mankind. At the same time some of them must wonder who or what is in control. Santana himself concedes this when he says, “The energy of devils and angels is the same energy; it's how you use it.”

Members of the panel discussion on the *Little Light Studios* video made a number of insightful observations about MM, pointing to facts which suggest that the Enemy is using him to generate a new sound in the world of pop music and to inspire or train other songwriters to follow his example. The quotes we give in **Appendix A** are evidence that this is already happening. Everybody wants to write like MM and emulate his “sound”. As Justin Timberlake said on camera, affecting to address MM, “You are a master. Take us to the promised land.” He even made a sign of obeisance:



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The panel noted that he is influencing generations – pop fans, vocalists, songwriters and musicians. The *Top 10* chart sometimes has 5 of his songs at a time, each sung by a different artist. When he writes for different artists, he adopts the song to their style, to their persona. This is a rare skill. He also tells these artists *how* to sing. They are to perform the song exactly the way he wants it sung. It is rumored that he does not allow artists who work with him to write their own songs. If they do, he won't work with them again. This shows how much control he has.

Songs to the gods

The lyrics of most pop songs are normally addressed to a boyfriend or a girlfriend, but in Max Martin's songs this is often left open. The song could even be addressed – without any change to the lyrics – to a deity or god whom the singer worships. As one panel member remarked, “[It could be an] adoration or a love song to the Devil.”

Max Martin is also well known for taking the rock'n'roll riffs of the past and putting them into a pop format by using a synthesizer. This alone marks a major change in the way pop music is developing. The audience for rock music has always been a good deal smaller than the audience for pop music. By incorporating influential riffs from the rock world in this way, a series of chords with a proven psychological or occult effect, he is able to extend their influence to a much wider and much younger audience.

Movie Music and the influence of Hans Zimmer

The Enemy has made a similar strategic change in the world of movie music. Over the past thirty years or so a figure has steadily emerged who has transformed the way music is written for cinema. He is as influential in this sphere as Max Martin is in his. He is also better known to the public. Most people have heard of Hans Zimmer, but they are probably not aware of the extent to which work has influenced other cinematic composers and changed the way the music is shaped from the earliest stages of production to the final form. He has also developed a number of composing techniques that make extensive use of electronic sound technology and facilitate close collaboration with the director and others from the start of a project. These techniques also greatly reduce the time needed to produce a finished work.



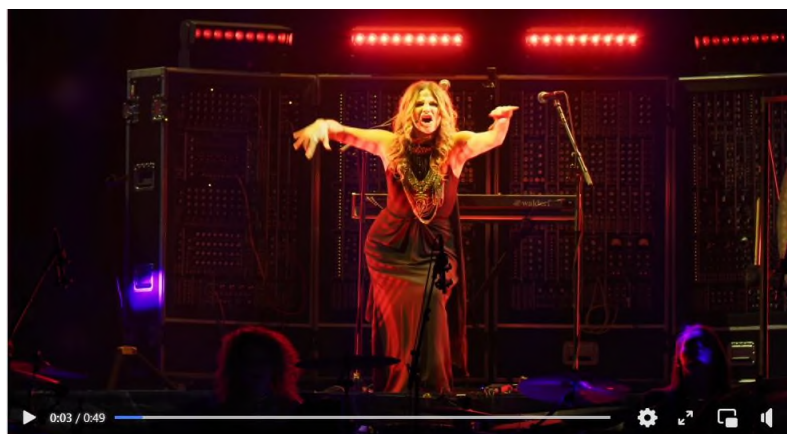
Hans Zimmer on stage (center)

Zimmer has also held masterclasses, workshops, and mentoring sessions at various institutions and events which have further contributed to his influence on aspiring Hollywood music composers. There is no doubt that his impact on the next generation has been significant.

A number of high-profile composers have publicly acknowledged their debt to Zimmer for his influence, mentorship, or inspiration – see **Appendix B**. Below is a list of some of the movie music composed by Zimmer:

Rain Man (1988)	Tears of the Sun (2003)	The Dark Knight Rises (2012)
Driving Miss Daisy (1989)	The Last Samurai (2003)	Madagascar 3 (2012)
Thelma & Louise (1991)	Pirates of the Caribbean (2003)	The Lone Ranger (2013)
A League of Their Own (1992)	King Arthur (2004)	12 Years a Slave (2013)
True Romance (1993)	Batman Begins (2005)	Rush (2013)
The Lion King (1994)	Madagascar (2005)	Man of Steel (2013)
Crimson Tide (1995)	The Da Vinci Code (2006)	Interstellar (2014)
The Rock (1996)	The Holiday (2006)	The Amazing Spiderman 2 (2014)
The Preacher’s Wife (1996)	The Dark Knight (2008)	Chappie (2015)
As Good as It Gets (1997)	Frost/Nixon (2008)	Batman v Superman (2016)
The Prince of Egypt (1998)	Madagascar 2 (2008)	Dunkirk (2017)
The Thin Red Line (1998)	Angels & Demons (2009)	Blade Runner 2049 (2017)
Gladiator (2000)	Sherlock Holmes (2009)	The Boss Baby (2017)
Hannibal (2001)	Inception (2010)	X-Men: Dark Phoenix (2019)
Pearl Harbor (2001)	Megamind (2010)	The Lion King [live action] (2019)
Black Hawk Down (2001)	Sherlock Homes: A Game.. (2011)	The SpongeBob Movie (2020)
Spirit: Stallion... (2002)	Kung Fu Panda 2 (2011)	Dune (2021)

The soundtrack for *Dune* won him his second Oscar. It was highly experimental and marked a deepening of the trend away from natural instruments and traditional orchestral sounds toward sophisticated electronic acoustics, heavy metal, and bizarre adaptations of the human voice. As Zimmer himself said: “I don’t think anyone’s ever won an Oscar before for a score made up of bagpipes, heaving metal guitars and a woman screaming.”



Loire Cotler performing the Dune Suite.

CONCLUSION

Far too many are content to live in a world where the flow of events around them is considered random or accidental. Long-term planning in human affairs is not something they can readily discern, so they conclude it must not be happening. But it is.

The Enemy, too, has his long-term plans. These include, among other things, the exploitation of music as a means of influencing human emotions and exercising a subtle form of mind control over all humanity.

Satan himself would appear to have a special affinity for music since the Word of God says **“the workmanship of thy tabrets and of thy pipes was prepared in thee in the day that thou wast created.” (Ezekiel 28:13)**

He hates the natural order established by God and wants to replace it with a version of his own, one in which man himself will no longer be able to exist in his natural, God-given state.

The destructive process that Satan is following includes the corruption of music and the steady replacement of natural instruments and natural sounds, including the natural sounds produced by the human voice, with unhealthy, if not harmful substitutes. We have seen how he has tampered in a fundamental way with the musical scale and the frequencies most conducive to producing a healing and uplifting sound.



We have also shown in previous papers how he has caused immense harm to the well-being and emotional harmony of young people through the introduction of rock music and its discordant spin-offs. He is now seeking to extend the dissonance and disharmonies of rock music into the world of pop, thereby getting access to the minds and emotions of very young people. The rhythms and chord combinations which he has devised and then channeled through his principal vehicles in the music industry are sexualizing young people, including pre-teens, and inducing emotional states which are wholly inappropriate for their age.

We need to remember that the Enemy has a vast knowledge of music and its impact on the human mind. He can “compose” riffs and rhythms and chord combinations which, when delivered in the right way, can affect our mental state in ways we don’t understand. Given the extent to which he uses repetition, we can safely say that he also aims to hypnotise his listeners and make them more susceptible to selected images and ideas. The marketing of new songs using carefully crafted videos – which are often filled with symbols and subliminal elements – is all part of this process.

A great many of the pop songs that are so widely known today are designed to invite the individual to open his or her mind, heart and soul to an outside influence. They may appear to refer to another person but are in fact directed towards a supernatural being. This being promises to solve all of our problems and bring us more happiness than we could ever imagine. This is how Satan is infiltrating the minds and hearts of young people today and bringing them under the influence of the fallen angels.

Christians need to exercise great discernment with regard to music, both the kind we listen to in a recreational setting and the kind we use in worship. Most churches today are violating the precepts which were established by God to guide and inform human worship. For example, they use drums and/or electric guitars in their services, and they select songs which the congregation is unable to sing.

Unadorned congregational singing is at the heart of true Christian worship. It ought to receive close attention by church leaders in accordance with the edicts of Scripture, and this should be done in the most God-honoring way. Alas, the opposite is happening. Sung worship is heavily controlled by ‘musical directors’, ‘performers’, CCM icons and trend-setters, worldly standards of musical excellence, and pastors who have no heart for this vital subject.

Most churches also use songs which cannot possibly be pleasing to God since they were written for profit. It doesn’t matter how ‘beautiful’ they are – they were written with mammon in mind, not God! When I raise this with believers in my community I generally get a response along the lines of “Hey, I like them and they sound really good!” or “But churches all over the world are singing these songs – how can they possibly be wrong?”

The Enemy is making extensive use of music to mould the minds of men and lure them into his Astral trap. He is certain to use popular music as part of his great End Time deception and is probably keeping in reserve a number of highly attractive tunes which he will use in due course to spread, via beguiling lyrics, the sweetly seductive message of the Antichrist.

Jeremy James
Ireland
August 7, 2023

APPENDIX A

Some pop music composers and songwriters who say they have been greatly influenced by Max Martin

Karl Johan Schuster
Savan Kotecha
Ryan Tedder
Ali Payami
Bonnie McKee
Johan Carlsson
Julia Michaels
Mattias Larsson
Ilya Salmanzadeh
Oscar Holter
Justin Tranter
Carl Falk
Matt Squire
Ross Golan
Peter Svensson
Noah Passovoy
Ilya Toshinskiy
Sia Furler
Sam Hollander
Jason Evigan
Julia Karlsson
Tove Lo (Ebba Tove Elsa Nilsson)
Laleh Pourkarim
Johan Wetterberg
Cirkut (Henry Walter)
Jacob Kasher
Greg Kurstin
The Weeknd (Abel Tesfaye)
Justin Timberlake
Måns Zelmerlöw.

APPENDIX B

Some Hollywood composers who have publicly acknowledged their debt to Hans Zimmer

Ramin Djawadi: *Game of Thrones*, *Iron Man*, and *Pacific Rim*.

Tom Holkenborg: *Mad Max: Fury Road* and *Deadpool*.

Steve Jablonsky: *Transformers* series, *Ender's Game*, and *Deepwater Horizon*.

Henry Jackman: *Captain America*, *Big Hero 6*, and *Kong: Skull Island*.

Brian Tyler: *Fast & Furious* series, *Iron Man 3*, and *Avengers: Age of Ultron*.

Lorne Balfe: *Mission: Impossible – Fallout* and *The Lego Batman Movie*.

Benjamin Wallfisch: *Blade Runner 2049*, *It*, and *Shazam!*

Harry Gregson-Williams: *Shrek* and *The Chronicles of Narnia* series.

John Powell: *How to Train Your Dragon* series and *The Bourne Identity*.

Nick Glennie-Smith: *The Rock*, *The Lion King*, and *The Man in the Iron Mask*.

Atli Örvarsson: *The Hitman's Bodyguard* and *Vantage Point*.

Geoff Zanelli: *Pirates of the Caribbean: Dead Men Tell No Tales* and *Disturbia*.

James Newton Howard: *The Hunger Games* series and *The Dark Knight*.

Heitor Pereira: *Despicable Me* series, *Bee Movie*, and the *Angry Birds* series.

Christopher Lennertz: *Horrible Bosses*, *Ride Along*, and *Sausage Party*.

Blake Neely: *Arrow*, *The Flash*, and *Supergirl*.

Stephen Barton: *13 Hours: The Secret Soldiers of Benghazi*.

Michael Brook: *The Perks of Being a Wallflower* and *Brooklyn*.

- SPECIAL REQUEST -

Time is running out...

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