

Our Original Parents Lived in a Garden of Music

by Jeremy James



When God created “the universe” He actually created the Earth. The vast empty “universe” that science speaks about does not exist. It was dreamt up by Satan to drown out the wonders of Creation and to mock the Bible.

The stars, the sun and the moon are all “lights” in the heavens, not gigantic astronomical phenomena billions of light years from the earth. They move beneath the dome or Firmament that God created and serve the purpose specified in His Holy Word. The Earth itself is stationary and flat. It **is** the universe, the place that God created for mankind.

To many Christians this is a fabulous tale which modern science has debunked over and over. They scorn a literal reading of Genesis and miss much of what the Word of God has revealed for our benefit and our understanding.

The Earth does not drift like a tiny speck in a massive, dark, lifeless vacuum! The whole idea is absurd, a blasphemous charade built on clever lies and phony science. The Satanic world system is held together by lies of this kind.

Understanding the Book of Genesis

As the Book of Genesis tells us, Creation has two main components, the Earth and the Heavens. The Firmament is the great partition between the lower heavens and the Third Heaven, where God Almighty has set His throne.

We need to think seriously about this because it shows how insanely deceitful the Great Deceiver has been. Many of his lies are outrageous and yet they work because they have been fed very slowly into the minds of men. If he could destroy the wonderful spiritual perfection of our first parents with a handful of lies, then why do we imagine he is incapable of inventing a great many more lies – equally potent and equally dangerous – to deceive **us**, their fallen descendents?

We have already written several papers dealing with the Cosmology of the Bible, so we will not explore the subject further in this paper. However, once we take God at His Word – and stop bending it to fit a secular worldview riddled with distortions and lies – we can begin to appreciate just how incredibly beautiful and intelligible the works of Creation must have been to Adam and Eve, our original parents.



God saw that it was good

God designed the world to be intelligible, to be enjoyed, and to reflect the glory of our Creator. Five times in the first chapter of Genesis, as He accomplished each phase of His work, we are told that “God saw that it was good.” When God says something is “good”, then it is utterly perfect, so filled with beauty and inner adornment that it leaves one breathless.

It is probably impossible for us in our fallen condition to comprehend how the world must have looked to Adam and Eve before they sinned. We have strong evidence for this in Genesis 1:31 -

**“And God saw everything that he had made,
and, behold, it was very good.
And the evening and the morning
were the sixth day.”
(Genesis 1:31)**

The LORD said that His work, on completion, was “very good”. This would seem in some sense to lift it beyond what it had been at the end of Day 5, before man was created. No matter how we choose to interpret this expression, it indicates that the perfection of Creation could be comprehended only by man, and only in his sinless state.

Sin damaged our faculties and inflicted permanent damage on the world itself. Today we gaze upon a sin-damaged world, a world that lacks its original perfection. In spite of this we can still see in the bountiful wonders of Creation a spectacular manifestation of God’s infinite power, wisdom, glory and sovereignty.



Walking with Adam

There are a couple of passages in Genesis where the Word of God appears to invite us to imagine Adam walking among the trees and tending to the animals. If we dwell on this scene we will detect two aspects of his experience which are not made explicit in the text. The first is the pleasure and delight he must have taken in the sweet fragrances that wafted through the Garden, the sumptuous scent exuding from the profusion of blooms and woodland blossoms. The second is the exquisite symphony of sound that must have rippled all around him as he walked among the trees and shrubs of his luxuriant domain.

The Garden would have teemed with birds, animals and insects, each of which made exactly the sound that God intended. Adam and Eve would have enjoyed an almost continuous stream of delectable music, an undulating pastoral chorus unlike any ever encountered by a modern explorer or naturalist. Audible throughout the day, and perhaps into the night as well, it was probably at its most profound in the early morning and in the cool of the evening.

The LORD God placed our first parents in a world filled with the most soothing, delightful and uplifting sounds we could imagine, an environment infused with musical harmony.

Please think about this, dear reader. Most Bible commentaries pass over this aspect of Genesis without comment, which is a great shame.

It is said that the Malabar whistling thrush, the slate-colored solitaire, and the golden oriole produce some of the most beautiful natural sounds in our world today. In Ireland we are sometimes blessed to hear the European blackbird at his very finest, a song of heart-stopping beauty. Yet these and other birds, such as the nightingale, the woodlark, and the marsh warbler, offer but a pale echo of the glorious oratorio that Adam and Eve must have heard almost continuously.



God loves Music

We know that the LORD God of heaven loves music because He has filled the whole of His habitation with songs of praise. If we could hear it, the Hallelujah chorus of the seraphim and angels on high would doubtless be astounding to our ears – **“Holy, holy, holy, is the LORD of hosts: the whole earth is full of his glory.” (Isaiah 6:3)**

If the role of music in heaven is to celebrate and extol the glory of God, then we would expect our music here on earth, at its best, to have a similar role. The Bible gives little indication of this until David arrives on the scene and, as a man after God’s own heart, proceeds to teach mankind how to relate to God in a personal way. His songs or Psalms were revolutionary, both in how they enabled the individual to talk with God and in the way they allowed all who loved God to come together and worship in unison.

The Psalms were like a transition between the Law of Moses and the – as yet ungiven – Gospel of Christ. The man after His own heart was blessed with four special gifts from God, all related to music. Firstly, he could play the harp to an exceptionally high standard, such that when the King needed a harpist to produce sweet, melodious music, his advisors immediately sent for David. His second great gift was his fine singing voice, which he needed to complement his role as a leading court musician. The third gift was his musical understanding, without which he could not have designed or invented the musical instruments that were later used in Temple worship:

“...and four thousand praised the LORD with the instruments which I made, said David, to praise therewith.” (1 Chronicles 23:5)

“...the Levites also with instruments of musick of the LORD, which David the king had made to praise the LORD, because his mercy endureth forever...” (2 Chronicles 7:6)

“...and invent to themselves instruments of musick, like David;” (Amos 6:5)

The fourth gift, of course, was his ability to write sacred songs or Psalms and to compose for each an appropriate melody and musical score.

When filled with the Holy Spirit he could use these gifts to remarkable effect. Many of his compositions were the inspired Word of God and selected, along with the inspired works of other Psalmists, for inclusion in the Bible.



The Sung Liturgy provided by God

The Psalms transformed Temple worship. As a sung liturgy given directly through the Holy Spirit, the Psalms brought the worship of God to a whole new level. For over four hundred years – across the entire nation of Israel – sacrificial offerings and their associated ceremonies had been the main focus of communal worship. The Israelites shared time with God primarily through the meals eaten in His presence, where approved portions of the sacrifice were consumed in a communal setting. A husband, his wife and their children, along with their relations and friends, could all come together for this purpose.

The Psalms became a new or additional type of sacrifice, namely the sacrifice of our lips, the sacrifice of praise:

“By him therefore let us offer the sacrifice of praise to God continually, that is, the fruit of our lips giving thanks to his name.” (Hebrews 13:15)

“The voice of joy, and the voice of gladness, the voice of the bridegroom, and the voice of the bride, the voice of them that shall say, Praise the LORD of hosts: for the LORD is good; for his mercy endureth for ever: and of them that shall bring the sacrifice of praise into the house of the LORD.” (Jeremiah 33:11)

The centrality of music in Levitical worship from the time of David, and its careful incorporation into the program of sacred activities in the Temple itself, is proof that music performs a vital and vitalizing role in our relationship with God.



Hammered dulcimer.

The invisible, universal influence of music

On several occasions in the Word of God we are shown how music affects mankind. Nebuchadnezzar erected a huge golden idol in Babylon and decreed that his subjects were to bow down before it whenever his signature music was played – his leitmotif, as it were.

This was performed on **"the cornet, flute, harp, sackbut** [a type of stringed instrument], **psaltery** [zither], **dulcimer, and all kinds of musick"** (Daniel chapter 3). The word 'drum' does not appear in the Bible, but the phrase "all kinds of musick" – other unspecified instruments – very likely included drums and percussion instruments such as rattles.

Why would Nebuchadnezzar use a musical consort for this purpose if it did not augment in some way the sinful act of idolatry?

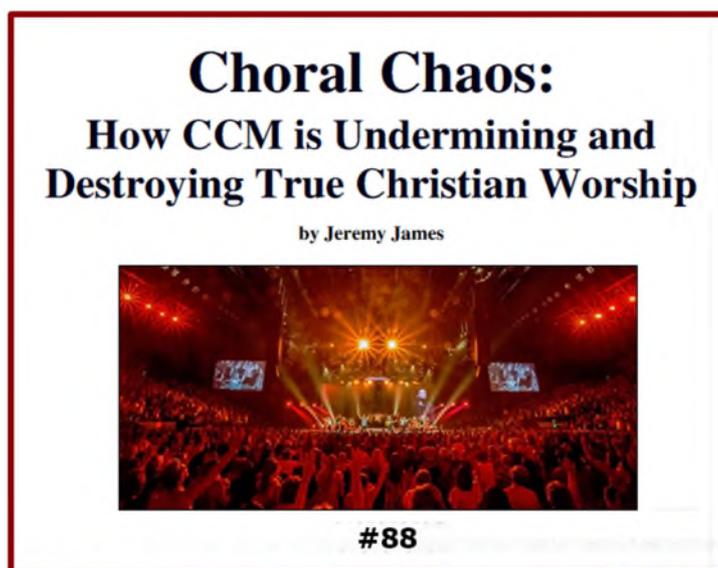
We know the instruments as such were not offensive to God since the list includes a harp, psaltery and dulcimer. However, we may reasonably infer that the music they produced must in some way have exalted Nebuchadnezzar, the idol, or possibly both.

It is notable that Daniel lists the instruments in detail in four separate passages. A single mention would have been sufficient had we needed to know only which instruments were used. Through this repeated emphasis, the Holy Spirit is telling us that music, of itself, has a powerful effect on our spiritual condition. It can honor the Adversary in the act of idolatry, or it can praise the LORD in the act of worship.

The Enemy hates harmonious music

If harmonious sound is so important for our well-being that our first parents were amply supplied with it, and if singing is a central element of Christian worship, then we can be certain that the Enemy has taken steps to corrupt and control it.

We have already written about this in four previous papers – #88, #99, #132 and #142 – and we would encourage our readers to review them. The war on Christianity includes a vicious campaign against spiritually uplifting music, against harmony, against soothing chords and melody, and against hymns and songs of praise which honor our heavenly Father and nourish our soul.



Where it is not possible to corrupt an uplifting composition, every effort will be made to corrupt the way it is performed. This can include the use of transgender and homosexual performers, the addition of drums and percussion, and the replacement of natural instruments with electronic counterparts.

As we have shown in a previous paper, the electric guitar is the Enemy's violin, a device which offers an astonishing number of ways to inject discordance into the simplest of sounds. It is especially dangerous in the hands of a performer who allows supernatural entities to work through him during his performance. The Enemy gave the world his version of the *Star Spangled Banner* via the guitar of Jimi Hendrix at Woodstock in 1969, and, we surmise, his version of Beethoven's piano sonata no.32 via the guitar of Jimmy Page in *Stairway to Heaven* in 1971.



If we are to enrich our lives through music, using care and discernment, we need to understand an important principle which the Word of God addresses in a very dramatic way.

For much of his adult life, Saul was tormented by demons. His arrogant and rebellious nature left him open to demonic influence. As the Bible says, rebellion is as the sin of witchcraft (1 Samuel 15:23). God even sent an evil spirit to test him, perhaps to make him re-evaluate his past actions and recognize the harm he had caused himself:

“But the Spirit of the LORD departed from Saul, and an evil spirit from the LORD troubled him. And Saul's servants said unto him, Behold now, an evil spirit from God troubleth thee.” (1 Samuel 16:14-15)

“And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him.” (1 Samuel 16:23)

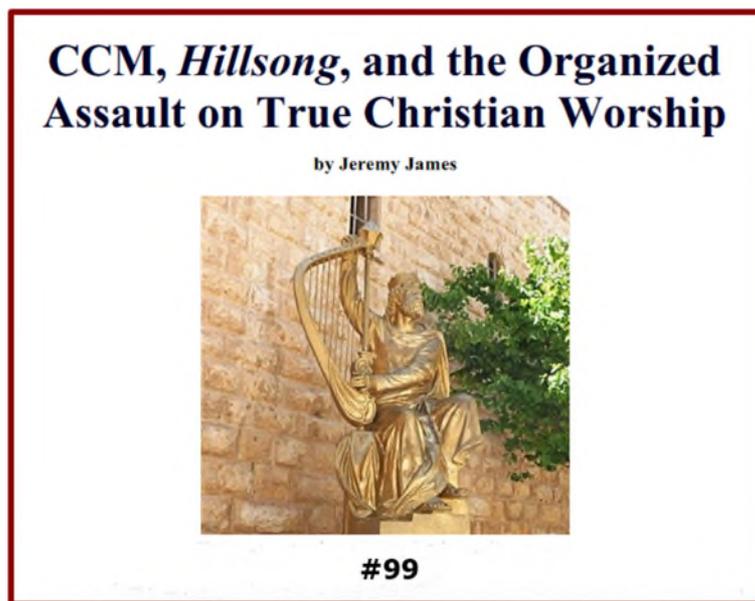
But God, in His mercy, also sent a remedy. He could continue to suffer torment from the demon sent by God or he could keep his sanity by submitting humbly to the godly music produced by a young shepherd boy. The choice was his.

We could speak at length about this remarkable episode but the main thing to note – in the context of our paper – is the impact of David’s voice and harp on Saul’s supernatural oppressor. The young man was bathing the royal court in a soothing musical harmony – and demons hate harmony. As a result the evil spirit sent by God was made to suffer a torment of his own and had to depart!



Rock music destroys our capacity to enjoy harmony

It is no accident that the arrival of rock music coincided with the emergence of a general disbelief in Satan and his power to harm the church. Few Christians today will acknowledge the demonic roots of rock music, but many believers in the 1950s could see where it would lead. Unfortunately the church did not heed their warning. The younger generation was allowed to feast on confusion, the acoustic pastiche we call rock music. Over time its dissonant, rebellious beat destroyed their capacity to seek and enjoy harmony.



The Enemy is no fool. If he launched an outright attack on harmonious popular music, he would have met with stiff resistance. So, over the course of the 1960s, he also provided a number of very pleasing melodies and entrancing musical arrangements to embellish the pop charts and keep his customers happy. All the while the brand of rock on offer at open-air concerts and music festivals was growing more and more raucous and discordant. By the mid-1970s, when the soothing melodies were all gone, heavy metal bands were dominating the charts and selling albums by the million.

Pastors should have been preaching about this, but they saw it as a 'phase'. Alas, an attraction to rock music, once it has been established, will never leave the individual without a struggle. Unless we make an effort to rid ourselves of this debilitating habit, we will retain a perverse attraction to dissonance, to sounds that are held together by a common strain of discord and rebellion. Young adults who continue to feed this strange carnal appetite will increasingly gravitate towards situations which are of no benefit to them spiritually. The godly hymns of a hundred years ago will mean nothing to them – just as the Enemy intended.



‘Classic Christian Rock’ – ‘best debut albums’

Disharmony is harmful

There is a well-known connection between promiscuous sex, psychotropic drugs and rock’n’roll. Christians can see the dangers posed by the first two, but not by the last, and yet the last is heard almost everywhere today, even in our churches. The electric guitar is synonymous with rock music, the ‘rock’ sound, and the abrasive chords on which this genre thrives. Once again we refer readers to our paper #99 for an examination of the electric guitar and the harm it does to our mind and emotions [We include a relevant extract from that paper in **Appendix A** attached].

Demons hate anything that reflects the natural harmony established by God. Since these same harmonies are the foundation of our health and well-being, the Enemy has been using rock music to break down our natural, God-given defenses. We barely know how our mind and emotions work – despite the proud claims made by modern science – therefore we are ill-advised to tamper with these delicate internal states and their underlying physiology. Rather, we should be seeking, as far as we can, to live as God intended.

Let’s examine another lesson from God’s Word. When the three kings set off on a campaign to conquer Moab, the prophet Elisha followed in their supply line. Due to poor planning, they were running low on water and their situation began to look perilous. The three kings – Jehoram of Samaria, Jehoshaphat of Jerusalem, and the king of Edom – decided to seek counsel from Elisha. The prophet, apparently, was unwilling to comply with a request from the king of Israel: **“What have I to do with thee? get thee to the prophets of thy father, and to the prophets of thy mother.”** His parents, of course, were Ahab and Jezebel, and the prophets in question were servants of Baal.

After he calmed down, Elisha agreed to give counsel from the LORD, but only out of respect for Jehoshaphat, king of Judea. Before doing so, he called for a minstrel:

““But now bring me a minstrel.” And it came to pass, when the minstrel played, that the hand of the LORD came upon him.” (2 Kings 3:15)

Given the circumstances, we can assume that Elisha needed to compose himself before seeking the Word of the LORD. We can also assume that the king of Samaria, scion of two of the most wicked figures in the Bible, had been initiated into the same cult of Baal. If so, he would have enquired of demons and practised sorcery. Therefore the minstrel, through his music, would seem to have performed not one but two tasks – soothing the prophet and banishing for a time whatever demons were clinging to Jehoram, the king of Samaria.



The minstrel, Elisha, and the three kings.

The corporate chokehold on music

This brings us to the role of music in our modern world, where a small number of corporations control an immensely influential and profitable industry. Companies like Apple and Spotify meet the listening needs of millions of people every day. In doing so they shape and define their musical tastes and satisfy an appetite which is largely dictated by the industry itself.

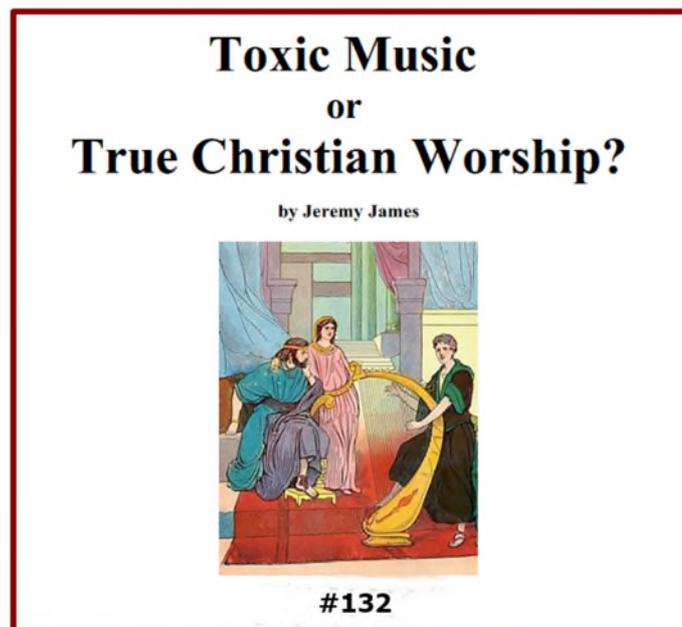
Where content is concerned, we again find a small number of corporations exercising enormous control over the music that most people listen to. Companies like Sony, Warner, EMI and a few others decide the shape and direction of virtually every aspect of the industry. The advent of video-related content has led to a fusion of two powerful media which together are moulding the minds and emotions of teens and young adults everywhere.

Pioneers in the creative use of music in movies

				
Bernard Herrmann	Alfred Newman	Franz Waxman	Herman Steiner	Dimitri Tiomkin

This effect is especially pronounced in the movies, where the psychological impact of carefully integrated images and sound has been studied in depth. The moguls now know how to ‘work’ or manipulate an audience in ways that the average person would never suspect. For example, they can build into a movie franchise a number of subtle hooks or cues which implant in the viewer a desire to see the next movie in the series. This helps to explain why Hollywood makes so many highly successful movie series – Star Wars, Batman, Iron Man, X-Men, Spiderman, Transformers, Toy Story, The Matrix, etc. The audience has been subtly programmed to come back for more.

The German composer, Richard Wagner, did something similar – albeit of a primitive kind – when he had a Parisian instrument-maker design a tuba for him which had some of the acoustic characteristics of a horn. He then used it in clever ways as a signature sound in his famous Ring Cycle. Later, when Richard Strauss, another gifted composer, wanted to win favor with the wealthy Wagnerians in Germany, he did so by including the ‘Wagner horn’ in some of his symphonic works.



Music that expresses the “dark side”

The manipulative power of music is being exploited in movies today, not simply to evoke emotions that empathize with the on-screen narrative, but to influence our perception, and even our willingness to accept new ideas.

We could give many examples of this but perhaps the best known is the music composed for the *Star Wars* series of movies. An associate professor of music at Tufts University has made an analysis of this music and published his findings online in a work titled, **Complete Catalogue of the Musical Themes of Star Wars** (Frank Lehman, updated 15 January 2020). He is also the author of *Hollywood Harmony*, a comprehensive study of music in cinema, which was published by OUP in 2018.

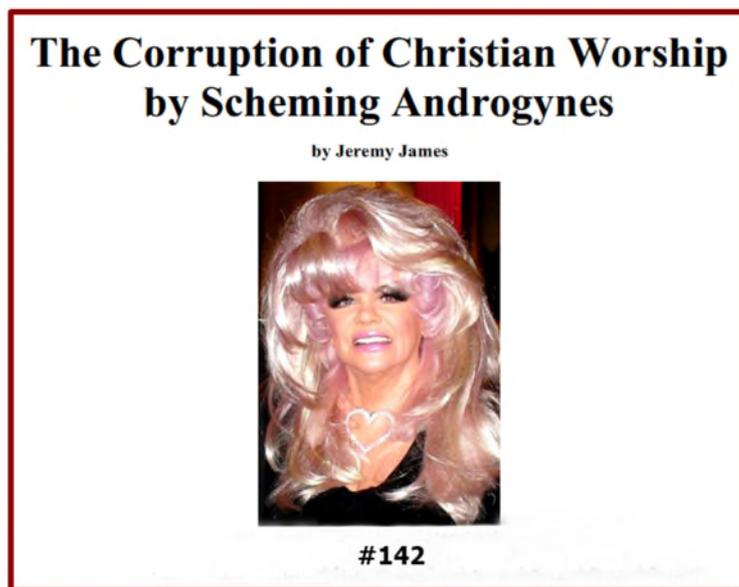
In December 2019 he published an article in *The Washington Post* – **How John Williams’s Star Wars score pulls us to the dark side** – which revealed how modern musical theory is being used to produce movie scores with themes and leitmotifs which lodge firmly in the minds of movie-goers. Speaking of John Williams’ skill in this regard, he said: “Film music is inherently and unapologetically manipulative, and for decades Williams has proved himself Hollywood’s master musical manipulator.”



Scenes from Episode VII of *Star Wars* were filmed on the Skellig Islands off the west coast of Ireland. Of all the locations that they could have chosen, this one was especially pleasing to those who worship the Force. When Europe was overrun by barbarians in the 6th century A.D. and Christianity in the west looked set to disappear, a colony of Irish monks found refuge on these islands and, incredibly, used them as a base from which to rejuvenate other parts of Europe. These remarkable men kept alive the light of the Gospel when the powers of darkness seemed sure to prevail. Using the *Star Wars* franchise, the Luciferians brought these islands once again to the attention of the world, but this time to show that they had now been reclaimed by servants of Baal.

Having analyzed the themes and motifs that Williams had used to great effect in the *Star Wars* series, he could see how the composer was able to make evil seem intriguing, if not appealing: “Listening to these nefarious themes with the ear of a music scholar offers a lesson in the real power of the dark side, showing us how music can repel, deceive and, with the right compositional tricks, even charm.”

Note what Lehman is saying here. The music is not merely depicting the dark side but employs devices which characterize how the dark side operates. It’s as though an ugly mask is removed to reveal a face that is just as ugly.



For example, he referred to the work of another musical theorist who, having examined the imperial march of Darth Vader, concluded that it was “a deviously sophisticated tune, full of rhythmic quirks and harmonic corruptions.” Among the various motifs assigned to Vader’s grandson was a motto dominated by an obtrusive tritone, “the most demonic of musical intervals.” The emperor Palpatine, an exceptionally evil individual, is given a leitmotif that is constructed “in a kind of violation of natural musical law.” Lehman quotes the assessment of another theorist: “The music gives the impression that only a very powerful sorcerer, perhaps only a god, could animate these chords thus.”

In his closing comments, Lehman addressed the way music is being used in the movies, notably in the *Star Wars* series, to shape and mould our perception: “As scholars of music and propaganda have shown again and again, music is as powerful as spoken rhetoric when it comes to opening people up to political messaging.”

He cited as an example the Palpatine leitmotif. John Williams put the instruction *liturgico* in the orchestral score of this leitmotif, indicating that it should be performed 'like a prayer.' Lehman found that a religious sensibility was evident throughout much of the music in the series but that the brand of religion in question was occult: "The ultimate appeal to evil in this series, it would seem, hinges on a feeling of religiosity. A promise of occult knowledge, presented with just the right musical halo, is all it takes."

The Enemy knows how to exploit the lust and vulnerability of mankind, how to prise open the darkest aspects of our nature and make them seem attractive. He uses music for this purpose to great effect. Just as Lehman said, "A promise of occult knowledge, presented with just the right musical halo, is all it takes."

CONCLUSION

Given the course of recent events on the world stage, we may shortly enter a phase in human history where former certainties will disappear, where disorder will reign and many will despair. The world will seem completely out of harmony. Plunged into such stressful conditions we will need uplifting music more than ever before. It would seem prudent, therefore, to build up an archive of recordings now that will stand us in good stead, if and when these events come to pass.

While we are not qualified to suggest what this archive should comprise we include in **Appendix B** a list of works which we believe are worth considering.



Believers should also have many recordings of traditional Christian hymns, not only for the upliftment they bring to each of us individually, but for the comfort they will give to groups of believers and lost souls who will come together to sing and enjoy these works of praise and worship.

David survived in the wilderness under the most trying conditions for over a decade. His trust in God was central to this but his love of music and the strength he drew from it must have played a valuable role. Many of his Psalms were written during this period.

The Word of God reveals the importance of music and musical harmonies for our joy and well-being. From Genesis and Exodus, the Psalms and the Temple singers, to the Apostolic period and the Book of Revelation, we find music and song are elevated to a very special place. When Paul and Silas were imprisoned in Macedonian Phillipi, their feet locked in stocks, they prayed and sang praises to God! -

“And at midnight Paul and Silas prayed, and sang praises unto God: and the prisoners heard them. And suddenly there was a great earthquake, so that the foundations of the prison were shaken: and immediately all the doors were opened, and everyone's bands were loosed.” (Acts 16:25-26)

The Book of Nehemiah tells us that the joy of the LORD is our strength. We must take all reasonable steps every day to find this joy. How much easier our task becomes when we learn to harness the great gift of music which God Almighty gave Adam and Eve in the Garden!

Jeremy James
Ireland
January 21, 2020

Other relevant papers in this series:

- #88 Choral Chaos: How CCM is Undermining and Destroying True Christian Worship
- #99 CCM, *Hillsong*, and the Organized Assault on True Christian Worship
- #132 Toxic Music or True Christian Worship?
- #142 The Corruption of Christian Worship by Scheming Androgynes

- SPECIAL REQUEST -

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**Extract from our earlier paper, #99,
*Toxic Music or True Christian Worship?***

We must approach God on His terms, not ours. If He has set out standards and guidelines for worship – no matter where they may be found in His Word – it is incumbent on us to search them out, study them carefully, and apply them.

The Word of God clearly tells us that where musical instruments are used in worship they should comprise only the following: harp, psaltery, cymbals, and trumpet. Neither a flute nor a drum were used in Temple worship – so they should not be used today in our church service.



The silver trumpets

We also know from references in the Bible to cymbals and trumpets – whether *shofar* or silver trumpet – that they were used by only in certain circumstances (notably the silver trumpets) or served mainly as a means of keeping time (the cymbals).

Both the harp and the psaltery were stringed instruments with a resonating cavity. The harp was plucked, while the psaltery was probably struck. The Word of God mentions an “instrument of ten strings” which, as we noted earlier, would appear to be a harp.

Having regard to their tonal range, the modern instruments that would seem to meet this generic definition are: the harp, the violin, the viola, the cello, the acoustic guitar, the zither/dulcimer, and the piano.

In listing these instruments we are not trying to be prescriptive. We simply wish to show how Biblical principles can and should be applied in our modern world.

Most churches today are using a piano and standard guitar in worship. This would seem to be fully consistent with what the LORD has asked us to do.

Other churches include a drum of some kind – which is not Biblical.

And many are now using an instrument which violates nearly every principle of Biblical worship – the electric guitar.

To understand why the electric guitar is so harmful to Christian worship, we need to go back and identify the element, if any, that is common to all Biblical instruments. This common element is so obvious that we may not even notice it – in the case of every musical instrument approved by God, the music or sound originates in the air. This might hardly seem like a characteristic worth noting since the Israelites had no means of generating sound other than through direct contact with the air – whether by blowing, plucking, shaking or striking. However, its significance leaps off the page in an age where another possibility exists.

Breath

To fully appreciate why this matters, we must look at the exceptional spiritual potency of 'breath' in God's Word:

“And the LORD God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.” (Genesis 2:7)

“The Spirit of God hath made me, and the breath of the Almighty hath given me life.” (Job 33:4)

The Word of God connects breath with life itself. Man has breath because God breathed life into him!

When we worship God we engage in the most exalted of all human activities. And we do so through our breath!

The Word of God itself is God-breathed! This is why it is central to Christian worship.

The angels too were made by God's breath:

“By the word of the LORD were the heavens made; and all the host of them by the breath of his mouth.” (Psalm 33:6)

The Word of God reminds us that our next breath is in His hands, that we continue to live and breathe solely through His gracious will and infinite mercy:

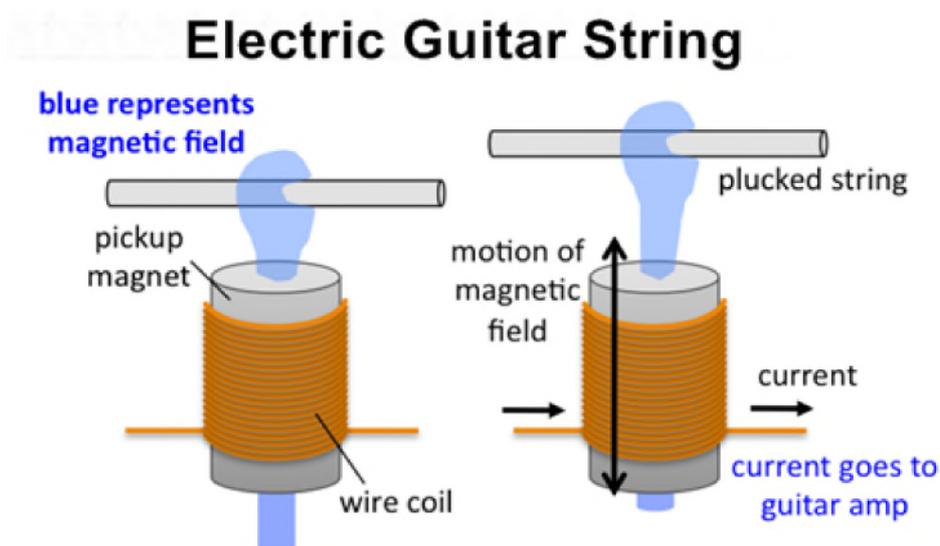
“In whose hand is the soul of every living thing, and the breath of all mankind.” (Job 12:10)

Neither can we forget that, in the fullness of time, “with the breath of his lips shall he slay the wicked.” (Isaiah 11:4)

All of the musical instruments of Christian worship create sound through their impact on the air around them. Even our voice! Our breath and our worship are intimately connected.

The Electric Guitar

The electric guitar was invented in the 1940s and acquired its modern form in the 1950s. It comprises a fretted stringed instrument which uses a simple electromagnetic device to convert metallic vibrations into sound. This device is known as a magnetic pickup. In accordance with a principle known as electromagnetic induction, the vibrating steel strings induce a weak electrical current in the pickup. The slightest movement in the string generates a corresponding electrical impulse which can be converted into sound through a loudspeaker. Since the electrical signal is generally too weak to feed the loudspeaker, a booster device known as an amplifier is used to increase the strength of the electrical impulses.



We can see from this that an electric guitar has two sound-generating sources, namely the pickup, which turns metallic vibrations into an ever-changing sequence of electrical impulses, and an amplifier, which can be designed to modify the electrical impulses in a specific way, thereby altering the sound produced by the loudspeakers.

The player does not produce any sound. Rather, he produces vibrations in a set of steel strings. Neither the air around the instrument nor the structure of the instrument have any material effect on the vibrations. An electric guitar would still give much the same sound if played in a vacuum. Equally, its strings would produce much the same vibration even if they were attached to a concrete block.

The sound itself is produced by the loudspeaker. This 'sound' is the original sound. It is not an amplified version of an antecedent sound. The name 'amplifier' is often misunderstood since many mistakenly assume that it amplifies a pre-existing sound, but it doesn't. It only amplifies an electrical signal. The 'voice' of an electric guitar is not in the guitar at all, but in the loudspeaker.

The term 'electric guitar' is a misnomer. It is not a modified or 'electrical' form of acoustic guitar or anything of the kind, but a set of steel strings linked to three separate electromagnetic components: the pickup (many electric guitars have up to four pickups), the amplifier, and the loudspeaker.

The so-called electric guitar is not a musical instrument at all but an early form of electronic sound synthesizer consisting of four components. Academics from the University of Massachusetts stated the following in a paper published in 2013 by the Acoustical Society of America :

The electric guitar is a complex mechanical, electrical, and acoustic system, invented less than a century ago. While more traditional instruments such as voices and violins, trumpets and tympani, piano and piccolo might possess innate traits that most listeners easily identify, the electric guitar is a sound synthesizer capable of a vast range of sounds. The guitar, the amp, and the recording techniques used enable the performer and the engineer to define and refine elements of tone, almost without limit. The electric guitar has no single reference tone quality, but instead invites, and even inspires performers and recordists to create new sounds and explore alternative timbres as desired.

[***Electric Guitar - A Blank Canvas for Timbre and Tone***

by Case, Roginska, Mathew, and Anderson.]

Indeed its great appeal lies in the fact that it is not a musical instrument, but a portable, low-cost means of generating an extremely wide range of synthetic sounds, most of which cannot be produced by any other means and which have no natural or instrumental equivalent.

The electric guitar – or portable steel-string synthesizer – is a revolutionary device since it frees the performer from the acoustic limitations of natural instruments. A large proportion of the sounds that it produces are completely alien to the world we know around us. Its sonic effects are both novel and unpredictable, capable of cutting sharply into our emotions, changing our mood, and disrupting our normal physiological state.

Rock guitarists strive to develop a personal sound by using pickups and other devices with distinctive electronic characteristics, as well as a personalised amplifier that 'distorts' or adds 'coloration' to the input signal. It is sometimes impossible for one rock guitarist to reproduce the work of another unless he knows which devices and settings were used in the original. Even then, it may not be possible because the original amplifier had an unusual defect which imparted a distinctive coloration to the sound.



Solid-body “Log” guitar by Les Paul, made from a 4x4 wooden post to which a timber neck and pickups were attached. The curved sides were for appearance only.

From all this we can see that the electric guitar has nothing in common with the musical instruments approved in God's Word. It does not have a fixed timbre. It does not have a fixed tonal palette. It does not emit a readily identifiable reproducible sound. It is capable of producing an almost unlimited range of sounds, most of which are discordant and alien to human experience. It is not even a single 'instrument' but four unrelated components, only one of which is 'played' by the performer. And last of all, it has no 'breath' – all of its sounds are synthetic.

Satan's Sound Machine

It is hardly surprising that such a strange device should cause a revolution in music. Rock and Roll would never have started without it. Modern rock music is substantially a product of the electric guitar. An industry that revels in its rebellious, iconoclastic attitude is fuelled by sounds that only a portable synthesizer can produce. It is impossible to envisage a rock concert without an electric guitar.

Christians need to consider these simple facts very carefully: “The thief cometh not, but for to steal, and to kill, and to destroy” (John 10:10). If the most popular expression of rebellion in the world today – the ubiquitous rock concert – depends on this unnatural device, then what place can it possibly have in the church of God?

It belongs rightly in the church of Satan. Rock concerts celebrate everything that the powers of darkness want to promote among young people. The strange sounds produced at these events enter into their minds and hearts and change them spiritually. Satan understands the chemistry of sound! He is able to use it like an acoustic tool to cut through the delicate moral fibers that restrain our fallen nature.

It is astonishing that so many Christian pastors have almost no understanding of the spiritual damage caused by rock music. In their ignorance they even allow the principal instrument of its destructive work to enter the church and – incredibly – to be used in worship!

Luciferians are thrilled with the inexplicable ignorance of these supposedly Christian pastors. A tool that these agents of Satan have used mightily over the past sixty years to undermine society and subvert our children is now being used widely in Christian worship! They are helped in this wicked enterprise, not only by the bewildering ignorance of undiscerning pastors, but by the widespread acceptance of rock music generally within society.



David Bowie, 1973

“Rock has always been the devil's music. You can't convince me that it isn't... I honestly believe everything that I've said. I believe that rock & roll is dangerous. It could well bring about a very evil feeling in the West... And that's where I see it heading, bringing about the dark era... I feel that we're only heralding something even darker than ourselves.”

- David Bowie, interview in *Rolling Stone*, February 12, 1976.

Here is how one Luciferian exulted in the influence that the powers of darkness can exert through the electric guitar:

“There is a collective, magickal and spiritual significance attached to the Electric Guitar. For the Spiritual Guitarist, it is the numinous Instrument of Lucifer, the Hammer of Thor, the Thunderbolt of Zeus, the Caduceus of Hermes, the Sword of the Warrior, the Stone of the Philosophers, and the Wand of the Magician. It has become the major Weapon of Sound in Musick and a dynamic symbol for the Spirit of Freedom and Independence since around the middle of the 20th Century, and it will continue to do so into the future!” - David Cherubim, *The Spiritual Guitar Guide*, 2003

Mark those words well! The Luciferians know just how much damage they can do through music, provided they have to hand an instrument that can make the necessary synthetic sounds. Naive and gullible Christians have no understanding of this! They ignore God's Word and foolishly imitate the ways of the world.

Satanists know that, when used in a certain way, music can be used to summon demons. Rock guitarists do this all the time. By the same token, music of the right kind will drive demons away. The Bible refers to this in the first book of Samuel, where David played on the harp and caused the evil spirit to depart from Saul:

“And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him.” (1 Samuel 16:23)

Our churches today are being infiltrated by seemingly upright people who serve the powers of darkness. Nothing pleases them more than to confuse and mislead God's people. They promote poor Bible translations, contemporary Christian music, fads and fashions of every kind, popular speakers, new age practices, ecumenism and interfaith dialogue, moral ambivalence, experimental worship, meditation, yoga, and much else besides. One of their main aims is to undermine and destroy true Christian worship. They know the strength and joy that Christians draw from Biblically based worship, and they hate it. They rightly celebrate the day a church starts using an electric guitar.

Electronic Keyboards

We must draw attention to another implication for the modern church of the rules and guidelines set out so clearly in God's Word. For many years churches have been replacing pianos with electronic keyboards. This is wrong! Pianos have a natural sound, while electronic keyboards do not. Like the electric guitar, the electronic keyboard is a sound synthesizer, **not** a musical instrument. However, they are not nearly as damaging as electric guitars since their tonal range is fixed. Nevertheless, they conflict with God's Word and should be thrown out.

This is probably more than many professing Christians can bear: “Hey, he actually wants us to get rid of our electronic keyboard!” No, 'he' wants you to obey God's Word – and His Word makes it abundantly clear that synthetic music is not acceptable in worship. Since that is the case, electronic keyboards should be replaced by a piano.

APPENDIX B

Candidate works for possible inclusion in a personal Music Archive

Many well-known classical pieces have not been included in this list of possible candidates since most readers and lovers of beautiful music will already be familiar with them, e.g. *The Four Seasons* by Vivaldi, *The Peer Gynt Suite* by Grieg, *Ma Vlast* by Smetana, and so forth.

We have aimed to provide a number of uplifting works, not so well known to the general public, which continue to be rewarding no matter how often one listens to them. In doing so our main selection criteria have been performance standards, recording standards, and the known appeal of these works to a wide audience over many generations.

Many are available online on YouTube or Spotify, though not necessarily performed by the same artists. They can also be downloaded from YouTube by using MP4 to MP3 conversion software. We recommend **ClipGrab**, an easy-to-use freeware product which appears (for now) to not have any security issues.

The website **usedcdsearch.com** offers a comprehensive marketplace for pre-owned classical CDs, often at greatly discounted rates compared to the full retail cost.

Allegri:	Miserere – Tallis Scholars
Bach:	B Minor Mass – Eugen Jochum (1958) St John's Passion – Karl Richter St Matthews's Passion – Karl Munchinger Christmas Oratorio – Karl Munchinger Cello Suites – Pierre Fournier Motets – Harry Christopher Arias – Emma Kirkby Goldberg Variations – Andras Schiff Partita No.2 for Violin – Kyung-Wha Chung
Beethoven:	Piano Sonata No.21 ('The Waldstein') – Annie Fischer Piano Sonata No.23 ('The Appassionata') – Claudio Arrau Piano Sonata No.32 – Maria Pires Symphony No.6 ('The Pastoral') – Karl Böhm Violin Concerto – Anne Sophie Mutter
Bruch:	Violin Concerto No.1 – Maxim Vengerov
Byrd:	Three Masses – Willcocks/Kings College Cambridge

Canteloube:	Songs of the Auvergne – Victoria de Los Angeles
Chopin:	Nocturnes – Claudio Arrau Etudes – Daniil Trifonov
Copland:	Billy the Kid – Aaron Copland & LSO
Dvorak:	Symphony No.7 – Witold Rowicki Symphony No.8 – Rafael Kubelik Symphony No.9 – Rafael Kubelik Cello Concerto – Rostropovich & Ozawa Quintet in E Flat Major Opus 97 – Takacs Quartet
Fauré:	Requiem – Willcocks/Kings College Cambridge
Franck:	Symphony in D – Pierre Monteux
Grieg:	Sonata for Violin & Piano No.3 – Dumay and Pires
Handel:	The Messiah – Colin Davis Arias – Emma Kirkby Arias – Anne Sofie Von Otter
Korngold:	Violin Concerto – Gil Shaham
Mahler:	Ruckert Lieder – Anne Sofie Von Otter
Mozart:	Arias – Frederika von Stade String Quintets – Arthur Grumiaux Violin Sonatas – Perlman & Barenboim Oboe Concerto – Neil Black Lieder – Barbara Hendricks & Maria Pires C Minor Mass – Raymond Leppard Piano Sonata No.8 K.310 – Pires Sonata for Two Pianos K.448 – Argerich & Barenboim
Prokofiev:	Symphony No.1 – André Previn Symphony No.7 – André Previn Piano Concerto No.1 – Martha Argerich Violin Concertos No.1 & No.2 – Kyung-Wha Chung The Lieutenant Kijé Suite – André Previn Sinfonia Concertante – Rostropovich & Ozawa
Rachmaninov:	Rhapsody on a Theme of Paganini – Daniil Trifonov
Rimsky-Korsakov:	Scheherezade – Seiji Ozawa Capriccio Espagnol – Valery Gergiev
Rossini:	Arias – Agnes Baltsa
Saint-Saens:	Symphony No.3 – Daniel Barenboim Violin Concertos No.1 & No.3 – Kyung-Wha Chung Introduction and Rondo Capriccioso – Itzhak Perlman Havanaise – Itzhak Perlman

Schubert: Die Schöne Müllerin – Barbara Hendricks
Impromptus D899 and D935 – Maria Pires
Lieder – Kathleen Battle

Shostakovich: Ballet Suites 1-3 – Neeme Jarvi
Cello Concerto No.1 – Rostropovich
Piano Concerto No.2 – Cristina Ortiz
Violin Concerto No.1 – Maxim Vengerov
Symphony No.4 – Mariss Jansons
Symphony No.10 – Von Karajan

Sibelius: Violin Concerto – Hilary Hahn

Strauss, Richard: Four Last Songs – Elizabeth Schwarzkopf

Stravinsky: Violin Concerto – Arthur Grumiaux
Song of the Nightingale – Antal Dorati
Petrouchka Suite – Simon Rattle

Tallis: Spem in Alium – Tallis Scholars

Tchaikovsky: Piano Concerto No.1 – Martha Argerich
Violin Concerto – Viktoria Mullova