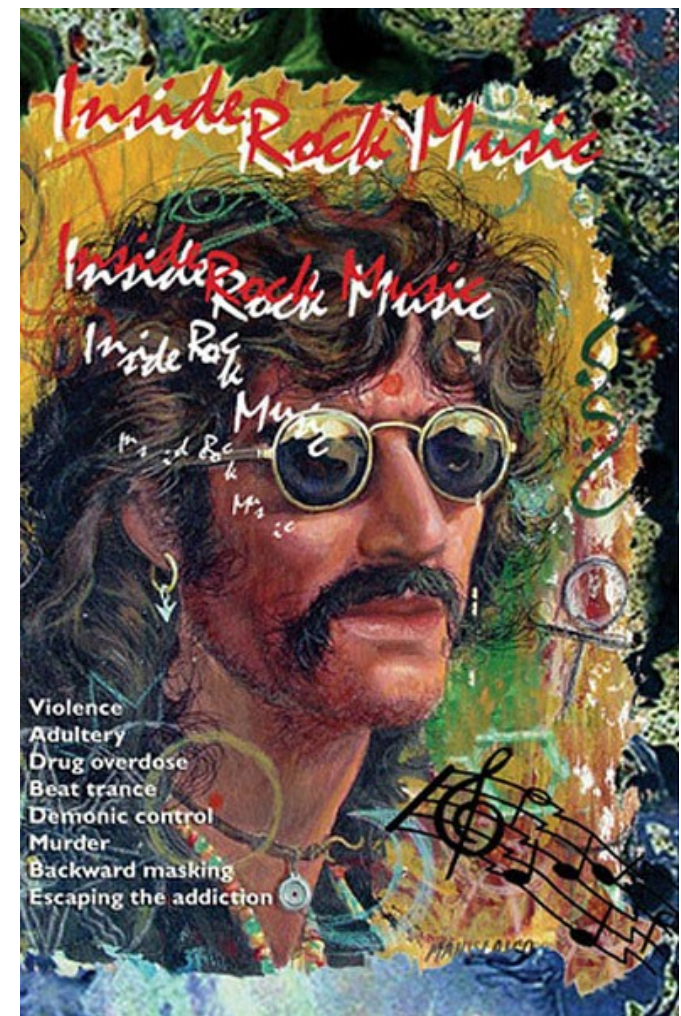


Psychiatry, Vol. 40, 1943, p. 317. Dr. Adam Knieste, a musicologist who has given careful study to the effects of music on human behavior, describes it this way: **"Music is a two-edged sword. It's really a powerful drug. Music can poison you, lift your spirits or make you sick without knowing why. Whereas mellow tones can relax you, in contrast, loud, grinding music can cause blood pressure to rise, leading to headaches and an anxious feeling."**—Dr. Adam Knieste, quoted by David Chagall, in Family Weekly, January 30, 1983, p. 14. Elsewhere in the same article, Chagall quotes Eddy Manson, Oscar-winning composer, on the powerful relationship between music and sex: "Even the sex drive is kindled by the right music" (p. 15). Writing in a Northwestern University Press publication, Alan Merriam, a cultural anthropologist, declares: **"There is probably no other human cultural activity which is so all-pervasive and which reaches into, and shapes—and often controls—so much of human behavior."**—Alan P. Merriam, The Anthropology of Music, 1964, p. 218. Donald Grout, a musical researcher, explained how music can change people: "Music . . . directly affects the passions or states of the soul—gentleness, anger, courage, temperance, and their opposites and other quality. When one listens to music that imitates a certain passion, he becomes imbued with the same passion. **If over a long time he habitually listens to the kind of music that arouses ignoble passions, his whole character will be shaped to an ignoble form.** In short, if one listens to the wrong kind of person—he will become the wrong kind of person."—Donald Jay Grout, A History of Western Music, rev. ed., 1973, p. 7. **The ancients understood this also.** About 500 B.C., Confucius wrote: **"If one should desire to know whether a kingdom is well-governed, if its morals are good or bad, the quality of its music will furnish the answer . . . Character is the backbone of our human culture, and music is the flowering of the character."**—Confucius, quoted in The Wisdom of Confucius, ed. Lin Yutang, 1938, p. 272. Plato said that good

music should be encouraged and bad music—which led to bad thoughts and actions—should be outlawed (Gretchen L. Finney, Musical Backgrounds for English Literature, p. 52). Gordon Epperson agrees: "Music is the expression . . . of the emotions; an aural image of how the feelings feel, how they operate."—Gordon Epperson, The Musical Symbol: An Exploration in Aesthetics, 1990, p. 75. **Music has a powerful effect on the listener.** Clynes calls the effect "sentics." "It can touch the heart as directly as can a physical touch. A caress or an exclamation of joy in music needs not to be consciously translated into a touch, caress, or a physical 'jump for joy' to be perceived as of such a quality. It does so directly through perception."—Manfred Clynes, Sentics: The Touch of the Emotions, 1978, p. 41. **To find out how large groups of people would respond to the same music,** Dr. Alexander Capruso, director of Syracuse University School of Music, tested over a thousand non-music students. Using several different types of recordings, he played them for groups of 100 or more at a time. To his surprise, **he found that the mood of an entire group could be changed by changing the music.** Another researcher went even further. Using 90 different records, Bingham tested over 20,000 persons. The results, he found, were essentially the same as Dr. Capruso's. **There are four primary aspects to music: the music (the sounds), the lyrics (the words), the way it is played (the performance), and the effects it has on those who play it and listen to it. The total effect is powerful. In the book, you are going... For the whole story, please contact us for your free book - Inside Rock Music. FOR MORE INFORMATION, AND OR ANYTHING ELSE, PLEASE CONTACT: MOBILE: 0404 881 885. INTERNATIONAL: 61 404 881 885. WEB SITE: www.freeliteraturemultimedia.org EMAIL: freeliteraturemultimedia@gmail.com POSTAL ADDRESS: P.O. BOX 220, MUNDARING, WESTERN AUSTRALIA, 6073.**



"Rock music can make it easy for you to go somewhere you want to go, but know you shouldn't."—Lawson, Rock is Here! p. 70. **"The same exact rhythms are used** in each of the three religions named above, in African and Indian music, in rock music, and in music used in meetings of faith healers. **The god comes, whenever he is called by anyone using those rhythms . . . "Does the god come to celebration-type worship services, when the god's rhythm is played in Christian rock music, even though the people present do not realize that they are calling a god? There is quite a strong consensus that the god does come."**—

Demon Possession and Music, by Dr. Juanita McElwain. **CONTENTS of the book**

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INTRODUCTION The following appeal
was given by a young man, at an
international Christian assembly, to
church leaders, pastors, and youth
leaders representing ninety Christian
organizations. They were asked to wake
up to the devastation that rock music is
having on the youth of the churches:

"Back then, it wasn't a question of whether
the music was right or wrong, because that
did not matter to me. **Somebody could
come to me and say, 'This worldly music
that you have now given yourself over to
is wrong.'** However, I could not agree with
him, because I had to listen to it. I had no
choice . . . "After years of rebellion and doing
things that were very damaging to myself
and to those around me, I finally got back
under my parents' authority and God's plan
for music. **"I saw that rock music,
rebellion, and immorality were hooked
together, and that only when you get rid
of the wrong music can you get rid of the
immoral desires and wrong feelings to
which I was in bondage.**" As I talk with
others about music, they tend to argue, just
as I did. However, when it comes right down
to it, I can look them in the eye and say, 'Are
you experiencing victory in your life morally?'
After talking to hundreds that listen to this
music, not one has said to me, 'Yes.' **"I bring
you a plea, a cry from my generation,**

**from the generation that was brought up
in this music, and for the next generation
that is coming along,—stop this music!
Help us! Or a moral decay will overwhelm
us—such as we have never known
before!"**—David Hill, testimony presented to
a gathering of Christian pastors and youth
leaders, at a CoMission Christian
Conference, at the Moody Bible Institute,
March 30, 1992. **NOT MORALLY NEUTRAL**
**Some say that music is never bad or
good, but just something pleasant to be
experienced. In defense of that idea,**
Maurice Zam, former director of the Los
Angeles Conservatory of Music, wrote: "Let
us emancipate ourselves from the myth that
music has anything to do with morals. Music
is as amoral as the sound of a babbling
brook or the whistling wind. The tones E, D,
and C can be sung to the words, 'I love you,'
'I hate you,' or 'three blind mice.' "—Maurice
Zam, quoted in Chicago Tribune, August 19,
1993. **Dana Key heartily agrees.** He says it
is not the sound of the music itself, but only
the lyrics—the words—that count. "The
'goodness' or 'badness' of instrumental
music is based on the performers'
competence and skill. If the music is played
without skill it is bad. If it is performed
skillfully, it is good."—Dana Key with Steve
Rabey, Don't Stop the Music, p. 69. **Writing
in Moody Monthly, Don and Dave
Wyrzten, declared:** "The morality or
immorality of the sounds needs to be located
in the hearts of the composer, the performer,
and the listener, not in the music itself."—
Don and Dave Wyrzten, Moody Monthly,
September 1985. The Wyrztens are saying
that the music itself is always wonderful; the
only thing that can be bad is the hearts of
those who play or hear it. **They continue:** "If
music is neutral with the morality rooted in
the message, the artist intends to convey
rather than the form itself, there is no such
thing as a particular satanic sound."—Ibid.
**Thomas Dorsey, the well-known Gospel
musician, put it this way:** "The message is
not in the music but in the words of the song.
It matters not what kind of movement it has,
if the words are Jesus, Heaven, Faith, and

Life, then you have a song with which God is
pleased."—Thomas A. Dorsey, quoted in
Oral L. Moses, "The Nineteenth-Century
Spiritual Text: A Source for Modern Gospel,"
in *Feel the Spirit: Studies in Nineteenth-
Century AfroAmerican Music*, ed. George R.
Keck and Sherrill V. Martin, p. 50. **You have
just read the major argument in defense
of rock music.** Regardless of how it is
played and what the words say, how
bewildering the sounds and wild the music,—
it is claimed that the music is always good,
with no moral effect upon the listener, either
positive or negative. It is of interest that
among those who primarily maintain this are
the ones publishing, promoting, performing,
and making money on what has become
known in the world as "rock music," and in
the churches as "contemporary Christian
music" (CCM). **But there are other
musicians, highly trained in the field, who
present a clearer picture of the situation:**
"Dr. William J. Schafer tells us that '**rock
music is communication without words,**
regardless of what ideology is inserted into
the music.' And Professor Frank Garlock
says, '**The Words only let you know what
the music already says** . . . The music is its
own message and it can completely change
the message of the words.' "To those who
would propose the argument that music in
itself is neutral and that it is the words that
make it either moral or immoral, Dr. Max
Schoen in his book *The Psychology of Music*
says, '**Music is the most powerful stimulus
known among the perceptive senses.** The
medical, psychiatric and other evidences for
the non-neutrality of music is so
overwhelming that it frankly amazes me that
anyone should seriously say otherwise.' "—
Dr. Ruben Gonzalez, *History of Rock Music*.
Dr. Howard Hanson, famed composer and
former head of the Eastman School of Music
in Rochester, New York, wrote: "Music is
made up of many ingredients and, according
to the proportion of these components, it can
be soothing or invigorating, ennobling or
vulgarizing, philosophical or orgiastic. **It has
powers for evil as well as good.**"—Dr.
Howard Hanson, *American Journal of*