



Current Musical Principles of KROH

Do our choices in music matter? They do...if truth is more important than opinion.

FOLLOWING A HISTORICAL STUDY of the philosophies and lifestyles of popular music producers, it is not difficult to discern that music is perhaps the most powerful tool to effect personal and societal change ever employed. An understanding and appreciation of this basic fact, combined with the radical change in modern distribution of music and the subsequent loss of local control over content, has enabled the swift and significant degradation in public morality and subsequent, widespread personal behaviors seen over the past 70+ years. Only at our own greatest peril can we forget that humanity has an Enemy who excels in knowledge and corrupt wisdom...seeking every method of separating man from God in both spirit and personal experience. Music which violates Godly principle has no place in the life of those who call upon the Lord for salvation. Unholy music cannot be made holy through the implementation of "religious" sounding words or names. The mere mention of the name Jesus in a song does not sanctify music which fails on other accounts.

IT IS THE HEIGHT OF PRESUMPTION to believe that men and women can come to God in any manner of worship **THEY** choose...and **HE** has to take it!

What you win them with...is what you win them to!

KROH APPRECIATES AND RESPECTS THE CONCERNS OF SPIRITUALLY-SENSITIVE PARENTS AND OTHER INDIVIDUALS. Consequently, our staff have made the effort to thoroughly study and investigate these issues. Since the earliest days of the radio ministry of KROH, this has resulted in the creation of a peace-filled musical environment of Traditional/Inspirational/Light-classical Christian Music. Additionally, carefully screened secular classical music suitable for both active and passive listening has been employed as appropriate.

KROH, THROUGH ITS BALANCED PRESENTATION of quality, principled, music and spoken instructive programming, will be placed among men and women to influence them for their good, minister to their needs, win their confidence and then, through the demonstration of Christianity-in-action, win them to the "God Among Us" who has given more than Man can possibly imagine for our salvation!

THIS BROADCAST FACILITY WILL SEEK TO FULFILL ITS CHARTER AND MISSION IN THE AREA OF MUSIC by being truly educational in its efforts to **enlighten and reform the musical tastes of its listeners.** Pandering to the popular is not the way of the Lord. Unsanctified tastes in music are in no less a need of reform and redemption than physical diet and the choice of one's reading and viewing material. **"I will set no wicked thing before mine eyes; I hate the work of them that turn aside; it shall not cleave to me. Psalm 101:3**

FINE SECULAR MUSIC HAS A SECONDARY PLACE TO SACRED MUSIC ON KROH. Good secular music has beauty of design and coherence of form, and demonstrates a natural balance between the intellectual and the emotional elements of music, and a proper relationship between tension and relaxation, contraction and release, dissonance and consonance, motion and repose. The development of the melody, volume changes, tempo changes, rhythmic changes, modulation or key changes, all characterize good secular music of all periods. Variety is, here, the key.

Prove all things; hold fast that which is good.

1 Thessalonians 5:21

IF THERE WERE no Biblical principles for music...there would be an excuse for much of the music chosen by many people today, Christian and non-Christian alike, but that is not the case. Each of us **IS** what we hear and see! By beholding we **ARE** changed.

SONG IS ONE OF THE MOST EFFECTIVE MEANS OF IMPRESSING SPIRITUAL TRUTH UPON THE HEART. Often by the words of sacred songs the springs of penitence and faith have been unsealed. Our thanks go out to many of our fellow Christian broadcasters who have, through their published statements, aided us in our quest to present the following information in a clear and concise manner. Truth is truth. May we all be faithful to the Living Word who never fails to guide the sincere heart.

AMONG ALL CONCERNS, and perhaps the most weighty of all, is the incontrovertible fact that **MUSIC IS NOT MECHANICALLY NEUTRAL!** Studies conclusively demonstrate that frontal lobe brain function is significantly affected by music. As the seat of **moral reasoning and critical thinking** the impact of this reality cannot be overstated. Additionally, a physiologic response to unsanctified styles of music can easily be confused for a "**spiritual experience**". Some suppose that this phenomenon applies only to "newer" forms of music, but the age of a musical selection is no guarantee of its appropriateness. A great deal of what some might consider "old" music is of the same inferior quality and negative impact potential as much of the newer so-called "contemporary" music. **Each piece must be judged on its own merits or lack of same.**

THE BASIC PARTS OF MUSIC ARE THE MELODY, THE HARMONY, AND THE RHYTHM. The melody, the most creative part of music, is that part which appeals to the spirit, and must be predominant. The harmony, the arrangement of chords which supports and amplifies the melody, is that part which appeals to the mind, and must be in subjection to the melody. Harmony joins the melody and the rhythm. The rhythm, or pulse, is that part which appeals to the body. While present, it must be completely under control, serving to complement the melody and harmony and not be the predominant force of the music itself.

RHYTHM, TEMPO, SYNCOPATION AND PERCUSSION all combine to either present a holy, consecrated offering to God or they prepare the way for apostasy and ruin. The most spiritual-sounding lyrical content cannot redeem a musical style that makes us comfortable in the lounge, rock concert or dance hall where it originated.

BECAUSE MUSIC HAS IDENTIFIABLE EFFECTS (physical, mental, and spiritual) upon its listeners, the types of music one uses are not inconsequential. Music which glorifies God and communicates His Truths must be governed by the principles contained within His Word.

THE LYRICS OF CHRISTIAN MUSIC MUST BE FULLY IN HARMONY WITH SCRIPTURE. (Ephesians. 5:6, Colossians. 3:16). They must be rich in Biblical Truth: songs of praise, worship, repentance, and devotion. Bland generalizations and philosophical musings without reference to Biblical Truth or earthy, casual and shallow sentimental descriptions of divine Truth, can neither please nor glorify God (Romans 8:6-8). The text should clearly point to Scriptural Truth, not lead to error or confusion.

THE MUSIC OF CHRISTIAN SONGS WILL FORCE THE MESSAGE OF THE WORDS INTO ITS OWN MOLD. NOT THE OPPOSITE! A combination of good words (even words of Scripture) with music which distracts, distorts, cheapens, downgrades or nullifies those words produces confusion, of which Satan is the author (1 Corinthians 14:40). Music must support the text in every detail and add interest to the communication, while at the same time avoiding distraction and calling undue attention to itself. (Philippians. 4:8). A well-written musical score demonstrates a Scriptural balance of spirit and understanding. (1 Corinthians 14:15b).

THE MUSIC WILL NOT BE ASSOCIATED WITH THE SOUNDS OF THE WORLD, (Ephesians 5:11, Romans 12:2, Galatians 5:24) the insistent rhythms which are designed to evoke physical or sensual responses. (1 Corinthians 9:27) Christians love not the world, neither the things that are in the world. If any man love the world, the love of the Father is not in him. For all that is in the world, the lust of the flesh, and the lust of the eyes, and the pride of life, is not of the Father, but is of the world (1 John 2:15-16). What we win them with... is what we win them to.

SACRED MUSIC AND THE CHRISTIAN LIFE ARE NOT COMPATIBLE WITH THE WORLDS WAYS. A strict and clear line must be maintained between God's followers and the world. Christian music must cause men and women to lift up their eyes and minds to God (Galatians 1:6-9). The more a person responds to the wrong kinds of music, the less that person will be able to respond to God. The more a person responds to the right kinds of music, the more that person will be able to respond to God. "He hath put a new song in my mouth, even praise unto our God; many shall see it and fear, and shall trust in the Lord." (Psalms 40:3).

THESE PRINCIPLES OF GOOD MUSIC ARE ALSO UTILIZED IN SACRED MUSIC TO ENHANCE, BEAUTIFY, AND INTENSIFY THE COMMUNICATION OF THE SPIRITUAL MESSAGE. Although secular music is not a vehicle for conveying the Gospel, the listener's continued exposure to good secular music will enable him to gain a greater understanding and appreciation of finer music, both secular and sacred.

MUSIC IS AN AWESOME FORCE FOR EITHER GOOD OR ILL DEPENDING UPON THE FAITHFULNESS OF THOSE PRODUCING AND DISTRIBUTING IT! It is unfortunately true that, within much of Christianity, discussions concerning music and worship have generated a good deal more heat than light! We encourage serious study of the significant foundational principles in music evaluation to avoid dangerous substitutes masquerading in pious garb.

THE TIME AND PLACE OF MUSICAL PRESENTATION IS ALSO RELEVANT. We do not accept the proposition that all music is fit for all venues. Music which is acceptable for the home or automobile is not necessarily acceptable for the Sanctuary in corporate worship. To recap, it is the view of KROH that the imitation of popular worldly music to attract listeners OR worshippers dishonors the Creator. It is all too easy, we have found, to mistake a physical response for the infusing and empowering of the Holy Spirit!

YOUNG PEOPLE HAVE A KEEN EAR FOR MUSIC, and Satan knows which organs to excite to animate, engross, and charm the mind so that Christ is not desired. The spiritual longings of the soul for divine knowledge, for a growth in grace, will be wanting.

IF THE INFLUENCE OF POPULAR MUSIC is of such vital consequence to the Christian dare we at KROH regard it as of little importance?

THOSE THINGS WHICH HAVE BEEN IN THE PAST WILL BE IN THE FUTURE. Satan has and will make music a snare by the way in which it is conducted. God calls upon His people, who have the light before them in the Word and in the Testimonies, to read and consider, and to take heed...We need to be on our guard, to maintain a close connection with Christ, that we be not deceived by Satan's devices.

WHEN TURNED TO GOOD ACCOUNT, MUSIC IS A BLESSING. When abused, it leads the unconsecrated to pride, vanity, and folly.

“THEREFORE AT THAT TIME, when all the people heard the sound of the cornet, flute, harp, sackbut, psaltery, **and all kinds of music,** all the people, the nations, and the languages, fell down and worshipped the golden image that Nebuchadnezzar the king had set up”. Daniel 3:7

MUSIC IS THE IDOL which many Christians worship and Satan has no objection if he can make that a channel through which to gain access to the minds of the youth.

Worldly Models or Gods Plan

The minds of our brethren and sisters take too narrow and low a range. They do not keep before the mind's eye the divine plan, but are fixing their eyes upon **worldly models**.

God calls you to look up, where Christ sitteth at the right hand of God, and then work to prepare the minds and characters of your students according to Christ's character.

If **you lower the standard to obtain numbers**, and make this a cause of rejoicing, **you show great blindness**. You should never consider that numbers are an evidence of success, for then Satan indeed is in the ascendancy. **He can boast of very large numbers.** {20MR 187.1}

THE ISSUE OF MUSIC AND ITS EFFECT IS NOT NEW

While the fullest discussion of acceptable versus unacceptable music is beyond the scope of any brief document, a few concise, yet very telling, comments are included below. Lest any observer propose that the **knowledge** of musical construction, and a consideration of its **effects** upon humankind is a **recent** development, the following historical perspectives (among many) should be remembered:

"Let me make the songs of a nation and I care not who makes its laws."

Attributed to Plato - 428 B.C. to 347 B.C.

Plato, *The Republic*. Quoted in Grout, Donald J. *A History of Western Music*. New York: W. W. Norton and Company, 1980, p. 9.

"In short, if one listens to the wrong kind of music he will become the wrong kind of person; but conversely, if he listens to the right kind of music, he will tend to become the right kind of person."

Aristotle - 384 BC 322 BC

Grout, *op. cit.*, p. 8

Of Course I'm Scared

By Dorothy Aitken
Review and Herald - 1976

Chapter 9 – Land of the Waldensians p.55

We were sitting around the campfire in the village square of a little Waldensian village high in the Piedmont Valley of Italy. The young MV's were singing their spirited songs and giving testimonies. Around the outer circle of the crowd the villages gathered to listen and to watch these unusual young people.

An old man standing close to Jim remarked that it reminded him of the good old days when the Waldensians were strong and their young people had not departed into the world.

"We used to believe these same truths." He said, "but, nowadays the young people do not want to sit around campfires or share their faith. They want the bright lights of the cities and the entertainment of the world. **Some of our leaders thought we could hold them by building a dance hall right beside the church, but as soon as the youth learned to dance, they left for the dance halls of the city.** Ah" he sighed "we do not have a future anymore. But you" and he turned determinedly to us "you must pick up the torch where we have laid it down."

"Music and Moods"

by Joe Crews - Extract from "Creeping Compromise"
(First Published in 1977)

No study of Christian standards would be complete without considering the influence of music. Multiplied millions of young people all over the world have been brought under the hypnotizing spell of rock-and-roll. Like a common denominator, it has crossed the boundaries of language, culture and religion to affect more lives than almost any other social force. Even the Christian church has been invaded by so-called "gospel rock" which has become the evangelistic vehicle of church young people in communicating with other youth. But what message is being communicated by the tempo and rhythm of this "now" music? How can we explain the obsessive devotion of so many millions to the same kinds of sounds?

Very few people understand the tremendous power that music exercises over the conscious and the subconscious nature of those who listen to it. It has long been known that martial music, band music, and religious music could produce predictable emotional responses. Moods of listeners have been programmed by certain kinds of music. Vast segments of people have reacted in almost uniform togetherness to the same controlled music. They have been tranquilized into nostalgia or lethargy by soothing melodies, or they have been agitated to actual violence by appropriate "wild" syncopated rhythms.

How does music produce moods? It has now been established scientifically that moods have a biological basis. They are produced by a combination of brain activity, blood circulation and body chemistry. All these functions are affected in an extraordinary degree by music. Medical research has revealed that nerves of the ear have more extensive connections than any other nerves of the body. In fact, there is hardly a function of the human system which cannot be affected by musical tones. Actual tests have proved that music has a direct influence on pulse rate, blood pressure, the nervous system, digestion, muscles, and glands of the body.

Dr. Schoen makes this remarkable statement in his book, *The Psychology of Music*: "Music is made of the stuff which is in and of itself the most powerful stimulant known among the perceptual processes....Music operates on our emotional faculty with greater intensiveness and rapidity than the product of any other act." Page 39.

The most amazing fact of all is how the physical organs react to music. Since the body only functions when the brain commands it to, we know that music, in some way, has to reach the brain first of all. But what part of the brain perceives the music? One of the most important discoveries ever made in this area has established that music is "heard" in that portion of the brain which receives the stimuli of emotions, sensations and feelings.

In fact, music completely bypasses the brain centers involving reason and intelligence. It does not depend upon the master brain to gain entrance into the body. It enters by way of the thalamus, which is a relay station of all emotions, sensations and feelings. Schullian and Schoen describe it thus: "Once a stimulus has been able to reach the thalamus, the master brain is AUTOMATICALLY INVADED, and if the stimulus is continued for some time, a closer contact between the master brain and the world of reality can be thus established." *Music and Medicine*, pp. 270, 271.

Notice that the music has to be "continued for some time" to produce physical reactions through the conscious, master brain. The repetitive, percussive amplification of sound through the electric instruments of rock-and-roll produces a phenomenon which is better described than understood. TIME magazine describes it in these words: "The hypnotic beat works a strange kind of magic. Many dancers become oblivious to those around them. They drift away from their partners. Inhibitions flake away, eyes glaze over, until suddenly they are seemingly swimming along in a sea of sound." The most frightening thing about this whole subject is the irresistible assault of the music upon the emotions and then upon the actions. Since the attack is made through the thalamus, the individual who listens will be affected by the music without even making any conscious decision in the matter. This is why doctors have grasped music as a fantastic new way to reach the minds of the retarded and the mentally ill.

It has opened the door for music to be used therapeutically to communicate with emotionally disturbed patients. Even autistic children are being remarkably stimulated to respond because they do not have to make any kind of voluntary decision—the music reaches the brain center just by being perceived as sound, through the thalamus. Words may mean nothing to the children, but the sensory level is pried open by the music, providing access to the conscious brain.

Now this fascinating fact about music, though beneficial in reaching the mentally disturbed, has also provided a way for Satan to make a sneak attack upon almost anyone who will listen to the wrong kind of music. Without his even realizing it, the listener's mind will be bent to whatever emotional attitude the devil wants to incorporate into the musical beat. Van deWall sums it up in this manner, "Much of what we call irresistible in music is so because we react on this sensory-motor level of functioning." *Music in Hospitals*, p. 15.

Later in his book Van deWall describes how the nerves transmit the music message to the various parts of the body: "Sound vibrations acting upon and through the nervous system give shocks in rhythmical sequence to the muscles, which cause them to contract and set our arms and hands, legs and feet in motion. On account of their automatic muscular reaction, many people make some movement when hearing music; for them to remain motionless would require conscious muscular restraint." Page 106.

With this summary of the subtle psychological effect of music on the brain and the body, we are better able to understand how the rhythm and beat of modern rock music has created so much moral havoc among the young. The incessant themes of illicit sex, drugs, and rebellion have been dinned into the brain, creating an emotional attitude of acceptance toward these aberrations of conduct.

By operating through the thalamus, Satan bypasses the mental and spiritual barricades of intelligent reason, and enters the citadel of the mind—the great control center of all human decisions and action. There, in the mind, Satan has the equipment to translate sensual musical impressions into physical action. Through the telegraphic network of nerves reaching every part of the body, he can communicate the appropriate commands to act in accordance with the emotional stimuli of the music.

It has been no secret that some of the most popular rock-and-roll musicians are not only tied in with drugs but also with spiritualism. Bob Larson has documented the confession of some such performers that their success has been guaranteed by a covenant with Satan. This means that Satan is controlling the production of the music as well as the manner of its communicating with the listener.

No great wonder then, that many rock-and-roll concerts have turned into orgies of obscenity, where both performers and listeners are virtually emotional pawns of Satanic control.

Many have defended rhythmic music on the basis that it correlates with the natural body rhythms in producing more coordinated activity and accomplishment. It is certainly true that specially selected music increases the working capacity of the muscles. In his article, "*U.S.S.R.: Music and Medicine*," Leonid Melnikov enlarges on this remarkable fact. "At the same time the tempo of the movements of the worker changes with the change of musical tempo. It is as if the music determines a good rapid rhythm of movement. Another series of experiments on students proved that not only the working capacity changes under the influence of music, but also the pulse and blood pressure." *Music Journal XXVII*: 18 (Nov., 1970).

Does this bodily response to specifically programmed musical selections mean that all rhythmic musical tones are beneficial to the body? On the contrary, although man has an inherent affinity **for** certain rhythms, there are some broken-meter, harmonic dissonances in the melodic line which are completely out of harmony with natural body rhythms. Such is the typical, insistent tempo of rock-and-roll music.

Alice English Monsarrat in an article entitled "*Music—Soothing, Sedative or Savage*," wrote, "A broken meter in the treble, played over an insistent regular beat in the left hand with gradually increasing rapidity almost to the point of frenzy...is capable of producing the identical disintegrating and almost hysterical effect on an organism; as if a person would try to rush madly in two directions at the same time. Any psychiatrist knows that it is precisely this two-directional pull of conflicting drives of emotions that is helping to fill our mental hospitals with broken wrecks of humanity."

What Ms. Monsarrat is really saying is that to maintain a sense of well-being and integration, people must not be subjected too much to rhythms not in accord with one's natural body rhythms. If the truth were fully known, a vast proportion of the present teen-age restless rebellion might be traced to this constant exposure to incompatible rhythms. The strategy of exploiting the sensual appetites is not a new approach for Satan. He has experimented with teen-age emotions for almost 6,000 years, and is well acquainted with their vulnerability. He has been delighted to manipulate the lives of unconverted young people through rock music, but he is even more delighted when he can intrude his mind-bending, hypnotic music into the church. By his age-old program of gradualism, he has managed to break down the fine sense of discrimination and to reproduce the same erotic musical beat in some Seventh-day Adventist churches. What a triumph for the devil when he manages to compromise the high standards of the last-day church! Any mingling of spiritual and carnal brings a reproach upon the people who are chosen to proclaim God's last warning message.

The only correct attitude for those who are called out of Babylon and the world is to close every door to the deceptive musical snares of our great spiritual enemy. There can be no compromise with the degrading music forms which have been Satan's tools of corrupting and destroying. We are reminded of Christ's words, "For that which is highly esteemed among men is abomination in the sight of God." Luke 16:15. In the light of this statement we should be even more guarded against music which has become so intensely popular with the world. Only a deep heart experience of love for Christ will empower our young people to take an unreserved stand against this "highly esteemed" deceptive instrument of Satan.