

3. Confusion/Discernment

“The breakdown of absolutes and principles leads to a new society that is given to pragmatism, relativism, surrealism, and personalism.” Dr. H. T. Spence, *Confronting Contemporary Christian Music*, p. 66.

“It is all part of a cultural revolution which must take place before the coming of Antichrist. All absolutes must go; the God of absolutes must go as well. Truth must be rendered inoperative in order for a new set of standards and logic to be set up....”

“The very spiritual life of most Bible colleges and Christian universities is being sucked out. It is rare to find a preacher, a church, or a Christian school standing unashamedly for the absolute principles of God’s infallible Word. It is a rare jewel to find a music composer who is not being philosophically influenced by the trends and spirit of our times....”

“But we must take a definite stand in the music against the powerful undercurrents which are pulling our churches out into the immense sea of secular humanity and are eroding godly living.... When the strong stand is no longer evident in the life, the thinking has obviously changed. The professing Christian world is beginning to believe that carnality and the world are not as bad as we thought twenty, thirty, or forty years ago.” Dr. H. T. Spence, *Confronting....* pp. 66-67.

--Desensitizing Christianity

Isaiah 5:20 Woe unto them that call evil good, and good evil; that put darkness for light, and light for darkness; that put bitter for sweet, and sweet for bitter!

- **Proverbs 17:15** He that justifieth the wicked, and he that condemneth the just, even they both *are* abomination to the LORD.

-- **Proverbs 24:24** He that saith unto the wicked, Thou *art* righteous; him shall the people curse, nations shall abhor him:

-Desensitizing Christianity

-- call evil good and good evil?

-send mixed messages

--it all becomes ‘relative’

--absolutes are gone

--your vision is permanently ‘blurred’

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“Much of Christian music today is replete with conflicting messages between the lyrics and the music itself.” Kimberly Smith, *Music and Morals*, p. 42.

(videos)

West coast compare 1a

Ccm reaction

Sad church advertisement

Dark and Sad music compare

“Lyrics, no matter how spiritual, cannot make sensual music morally pure, because the message of the music does not match the message of the lyrics. Putting Christian lyrics to immoral music doesn’t cause the music to become moral any more than attending church makes a person a Christian.” Kimberly Smith, *M and M*, p. 42.

“When we speak, people believe our tone, rather than our words. Most of the time, our words match our tone of voice, and we are believable. Other times, we betray our true feelings by our tone of voice and we send a mixed message. The meaning of the tone of our voice far outweighs our words of the tone doesn’t match what we are saying. ‘I love you,’ gruffly uttered through clenched teeth is far less believable than if it’s spoken in a loving tone of voice. This truth parallels and confirms the preceding discussion that when moral lyrics are paired with immoral music, the immoral musical style carries greater weight.” Kimberly Smith, *M and M*, p. 44.

“Since people believe the tone of our voice more than the words, it’s essential that we are aware of how we sing – our vocal delivery – because if it’s done incorrectly, we draw attention to our vocal style, and a conflicting message is sent that overrides the meaning of the lyrics. Usually, that message is a message of sensuality.” Kimberly Smith, *M and M*, p. 45.

“The secular world understands that musical style and delivery can speak louder than words, and they are truthful about how music affects them. It’s time that Christians are truthful, too. And because we are so influenced by music on many different levels, as we’ve already seen, lyrics don’t always matter. In fact, many times lyrics aren’t even necessary for certain types of music to arouse feelings and actions that are ungodly...I’m well aware that many reading this book will argue that God can use Christian lyrics in people’s lives for His glory, whatever the music, and I agree. And although God can use even the wrath of man to praise Him (Ps. 76:10), does this mean that He condones or excuses our sinfulness? Of course not. Therefore, can we honestly think that God *wants* us to praise Him with sensually suggestive music, or apply musical or vocal techniques that are known to arouse immoral feelings and thoughts in others? Would God consider these practices moral?” Kimberly Smith, *M and M*, p. 46.

“...the motivation for the development of rock music was more than just a new musical style: it was planned musical rebellion against earlier morals and behavior. Early forms of rock music – rhythm and blues – emphasized ‘wild singing, suggestive lyrics, and a loud back beat.’ These musical elements certainly don’t indicate a desire to live a godly life, do they? The intentions of this music are out in the open, and they are immoral.”

“Contrast these to the music of J. S. Bach, whose purpose for composing was to glorify God and refresh the soul of man, creating musical works that were designed to accomplish these goals....Bach, Mozart, Beethoven, or Vivaldi never, ever, sought to musically influence people towards immoral behavior and it is apparent in their music.” Kimberly Smith, *M and M*, pp. 64-65.

--In an interview, Bob Dylan said, “If I told you what our music is really about, we’d probably all get arrested.”

--he just won the Nobel prize for his music.

“Sometimes vocalists also use a gravelly sound, and very often, they ‘scoop up’ or ‘slide down’ to a note instead of hitting it dead on.”

“These are all very sensual and suggestive techniques. ‘Loose,’ as in a ‘loose woman,’ implies that morals have become lax. Vocal techniques that don’t adhere to pure and righteous standards of singing are also lax, or loose. Men vocalists use the same sensual techniques, and I seriously doubt that most husbands would want their wives to have a conversation with a man who uses them.”

“Yet we allow, and listen to, these techniques; we defend and applaud them in our Christian music, even in our worship services. Can this be pleasing to a Holy God? Dr. Garlock rightly identifies such techniques as ‘the voice of the harlot.’ Kimberly Smith, *Let those...*, pp. 21-22.

Dr. Garlock:

“What are the specific characteristics of a sensual sound? What techniques are consciously and deliberately employed by the performer to achieve such qualities in the music? Scooping is one of the most popular methods....”

“Charles Brown, the author of *The Art of Rock and Roll*, calls this practice a vocal slide and makes following remark: ‘Some people have characterized these vocal slides as sexual utterances.’” Frank Garlock and Kurt Woetzel, *Music in the Balance*, pp. 93-94.

“(Donna Summer) gets back to work with the number that made her a bedroom name – the whispery, breathy moan of a song....” *Parade*, 1 November 1981, p. 11.

“Are (BeBe and CeCeWinans) singing about carnal or spiritual love? You can’t tell from the vague references and incestuous tones on this overly plush album.” *USA Today*, 27 December 1994, p. 4D.

“Conway Twitty’s burly voice combined a trademark growl with a seductive purr, promising a behind –closed-doors blend of sensitivity and sensuality.” *Rolling Stone*, 5 August 1993, p. 27.

“The whole genre (reporting on an Amy Grant concert) is an odd pop form, almost by definition a compromised sort of music – how, for example, do you sing about giving your soul to Jesus while making lusty rock music?” *Philadelphia Inquirer*, 23 August 1985.

(video)

sensual singing style

West Coast compare 2 sensual

- **Proverbs 5:3** For the lips of a strange woman drop *as* an honeycomb, and her mouth *is* smoother than oil:

“The Lord urges the Christian to remove himself from it. The world uses it to feed the flesh. Some Christians say, “Let’s use it for ministry.” The soft, breathy, airy moan in the voice gives a feeling of closeness. In *The Art of Rock and Roll*, Mr. Brown speaks of the vocal tricks which Elvis Presley employed. He writes: ‘By softening his voice for certain passages he could create a personal effect, which made the women in the crowd feel that he was singing directly to them.’”

“Sociologists note that there are essentially three zones in which most social interaction takes place. The *social zone* (about one arm’s length) is considered a comfortable distance in which most conversation and personal communication take place. The *personal zone* is closer and is viewed as appropriate for very close friends or family members. The last zone includes only a select few individuals. The *intimate zone* is considered to be a space of one to two inches and touching.”

“When was the last time you had about a four-minute discussion with a member of the opposite sex (other than your wife or husband) only one to two inches apart? That conversation took place the last time you listened to any one of the popular secular or Christian vocalists who employ the previously mentioned technique. It may have been a one-way conversation, yet it took place within your intimate zone. Your intimate zone was violated without your knowledge or consent.” Frank Garlock and Kurt Woetzel, *Music in the Balance*, pp. 95-96.

“Frequently, it is difficult for the listener to tell whether the song is intended to describe a relationship with a lover, friend, or spouse, or with the Lord.” Frank Garlock and Kurt Woetzel, *Music in the Balance*, p. 119.

“Some will say, ‘That doesn’t mean Christian rock is sensual does it? I mean, I’m not thinking wrong thoughts of responding sensually to someone.’ That fact does not mean that the music itself is not sensual. I means simply that those people have become **desensitized** to the music and now can justify listening to worse music. If I push aside the conviction of the Spirit long enough, I will sear my conscience and the conviction will go away. I will then be able to listen to certain types of music with little or no pang of conscience. It is tragic when someone does this because he does not have a repulsion and hatred for sin.” Mike Foster, *The Spiritual Song*, p. 37.

--we must discern/judge in order to keep God’s balance

- **Ephesians 5:10-11** Proving what is acceptable unto the Lord. ¹¹ And have no fellowship with the unfruitful works of darkness, but rather reprove *them*.

“The Lord’s balance includes what many Christians do not want to hear or do: express disapproval of the bad.” Frank Garlock and Kurt Woetzel, *Music in the Balance*, p. 23.

“What can hurt you in your Christian life – that which is good, positive, and wholesome? No. The things which are questionable, in the gray or black category, can hurt your testimony and growth in the Lord. We may certainly conclude then that they need to be pointed out just like the mines in the battlefield.” Frank Garlock and Kurt Woetzel, *Music in the Balance*, p. 24.