

## MUSIC, THE KING OF BABYLON AND WORSHIP

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***Dan 3:1** Nebuchadnezzar the king made an image of gold, whose height was threescore cubits, and the breadth thereof six cubits: he set it up in the plain of Dura, in the province of Babylon.*

***Dan 3:4** Then an herald cried aloud, To you it is commanded, O people, nations, and languages,*

***Dan 3:5** That at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of musick, ye fall down and worship the golden image that Nebuchadnezzar the king hath set up.*

### **Music: for whose pleasure?**

The King of Babylon, Nebuchadnezzar, clearly understood music to be a vital accompaniment to worship. The Cambridge Dictionary defines music as, ‘A pattern of sounds made by musical instruments, voices, or computers, or a combination of these, intended to give *pleasure* to people listening to it.’ I believe that God made all things for his pleasure. The same Dictionary defines pleasure as, ‘Enjoyment, happiness, or satisfaction, or something that gives this.’ The sounds of nature – the wind, rivers, birds, animals and man – were intended to produce sounds for God’s pleasure. This is why Satan is so desirous of controlling and monitoring the gift of music.

***Rev 4:11** Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created.*

One way to approach the topic of music is to compare it with the process of learning the spoken word in human languages. Languages are also patterns of sounds made with the vocal chords. Similarly, music produces sounds that, although no human can decipher, brings pleasure to the soul and spirit. The difference, however, is that human languages must first be processed and understood in the brain, while music bypasses the mind and goes straight to the spirit. For example, a person speaking in a foreign language may make no sense, but the same speaker could begin singing melodiously in that alien language and elicit warm and positive feelings in her hearers. So what happened? Music transcended the cognitive, critical faculties and played its magic on the soul. It was precisely this knowledge that the King of Babylon wished to exploit by creating a link between music and worship of his image. This is not the first time that music and idol worship went together.

**Exo 32:18** *And he said, It is not the voice of them that shout for mastery, neither is it the voice of them that cry for being overcome: but the noise of them that sing do I hear.*

**Exo 32:19** *And it came to pass, as soon as he came nigh unto the camp, that he saw the calf, and the dancing: and Moses' anger waxed hot, and he cast the tables out of his hands, and brake them beneath the mount.*

## **The minstrels of God**

There is clearly a tug of war between God and Satan in selecting certain individuals upon which the gift of music is bestowed. These individuals are then given the responsibility to create music that either brings the glory of God down upon the worshippers or opens a door of unprecedented misery and curses in the case of Satan. Let us take a look at David, the King of Israel, first. David was selected by God to understand and wield the weapon of music in a way that was not seen before among God's people.

**2Sam 23:1** *Now these be the last words of David. David the son of Jesse said, and the man who was raised up on high, the anointed of the God of Jacob, and the sweet psalmist of Israel, said,*

The Hebrew word for psalmist is *zâmîyr*, which means a song to be accompanied with instrumental music, according to Strong's Hebrew and Greek. Not only did he kill Goliath, but he was the only man in Israel whose musical anointing was so powerful that he subdued the evil spirit that troubled King Saul. In this, we witness the power of God-anointed music. As the Spirit of God came upon David, he played musical notes that gave pleasure to God. The demon fled because music became a mighty weapon of praise in David's hands.

**1Sam 16:15** *And Saul's servants said unto him, Behold now, an evil spirit from God troubleth thee.*

**1Sam 16:16** *Let our lord now command thy servants, which are before thee, to seek out a man, who is a cunning player on an harp: and it shall come to pass, when the evil spirit from God is upon thee, that he shall play with his hand, and thou shalt be well.*

**1Sam 16:23** *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.*

When David became King, he elevated music to a national passion. It became a vital part of his governmental organization. He basically created a department of music, instruments and praise. He was intimately familiar with the necessity of divinely inspired music in the Kingdom of Israel. He determined to employ music as a secret weapon in war.

**1Chron 15:16** And David spake to the chief of the Levites to appoint their brethren to be the singers with instruments of musick, psalteries and harps and cymbals, sounding, by lifting up the voice with joy.

**1Chron 15:28** Thus all Israel brought up the ark of the covenant of the LORD with shouting, and with sound of the cornet, and with trumpets, and with cymbals, making a noise with psalteries and harps.

**1Chron 23:5** Moreover four thousand were porters; and four thousand praised the LORD with the instruments which I made, said David, to praise therewith.

1 Chronicles 25:3 has a significant phrase.

**1Chron 25:3** Of Jeduthun: the sons of Jeduthun; Gedaliah, and Zeri, and Jeshaiah, Hashabiah, and Mattithiah, six, under the hands of their father Jeduthun, **who prophesied with a harp**, to give thanks and to praise the LORD.

Jeduthun was a Levite who saw visions and prophesied when playing with the harp. There is a mystical element to music that facilitates contact with God. God-ordained music metaphorically produces sounds that serve as a vehicle carrying the musician into the very throne room of God. Our doubts, worries, questions and cares of this life form a formidable wall that imprisons our spirits that long to fellowship with Jesus. Music bypasses this wall of confusion suspending the critical faculties. Perhaps this is why the prophet Elisha once asked a minstrel to play before he could prophesy.

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

The Hebrew word for minstrel is *nâgan*, the same word used for David. It referred to someone who skillfully played a tune with stringed instruments. The hand of the Lord was what this unnamed minstrel who played for God to touch Elisha. God used this minstrel to condition Elisha to hear the Word of God. Music ushered Elisha into the presence of God from where the message came that the Moabites would be destroyed by Israel. Hence a musician played a vital role in Israel's deliverance. Music functioned like a red carpet that brought God's people into his throne room. When the Levites played all manner of musical instruments and David danced with all his might, God's presence entered into Jerusalem, unlike the first time when God killed Uzzah.

**Psalms 100:4** Enter into his gates with thanksgiving, and into his courts with praise: be thankful unto him, and bless his name.

## HARVESTING SOULS THROUGH MUSIC

***Ezekiel 28:13*** You were in Eden, the garden of God; Every precious stone was your covering: The sardius, topaz, and diamond, Beryl, onyx, and jasper, Sapphire, turquoise, and emerald with gold. The workmanship of your timbrels and pipes was prepared for you on the day you were created (NKJV)

***I Samuel 10: 5*** After that you will go to Gibeah of God, where there is a Philistine outpost. As you approach the town, you will meet a procession of prophets coming down from the high place with lyres, timbrels, pipes and harps being played before them, and they will be prophesying.

Timbrels and pipes were instruments used in playing music. The prophets in the days of King Saul often employed them. A timbrel is a tambourine. According to Ezekiel 28:13, musical instruments were prepared for Lucifer on the day he was created. It appears that as we approach the end of days, Lucifer has turned to music to enslave as many souls as he can. The secular music scene began to take on global proportions in the 1960s in tandem with the introduction of television. This is referred to as the 'British Invasion'. Bands like the Beatles and the Rolling Stones took the USA by storm.



What happened in the last 50 years or so is the unleashing of Satan's power through the agency of music. What I wish to do in this study is to walk you through some agents and the manner in which he has used them to harvest millions of souls in these last days. There are 3 main ingredients that seem to converge repeatedly in regard to these agents of the music revolution: music, drugs and occultism. In what follows, I will give some examples from the book *Dead Gods: The 27 Club* by Chris Salewicz (2011).

*The 27 Club refers to the disproportionate number of musicians who died at the age of twenty-seven, their legend as cultural deities secured forever... Amy Winehouse, the most recent, passed away in 2011; Nirvana's Kurt Cobain in 1994; Jim Morrison of the Doors in 1971; Jimi Hendrix and Jankis Joplin in 1970; Rolling Stones' founder Brian Jones in 1969; and the inspirational and innovative pioneering bluesman Robert Johnson in 1938 (Salewicz, 2011, s. vii).*

Let me go straight to the first example: **Brian Jones** who founded the Rolling Stones.

*In many ways Brian (i.e. Jones of Rolling Stones) created the template for the British musician who adopts a 'rock 'n roll lifestyle', with all its inbuilt self-destructive potential. 'He was certainly ahead of everyone in terms of drugs and drink and possibly sex...' (Page 180).*

### **Brian Jones (1942 – 1969)**

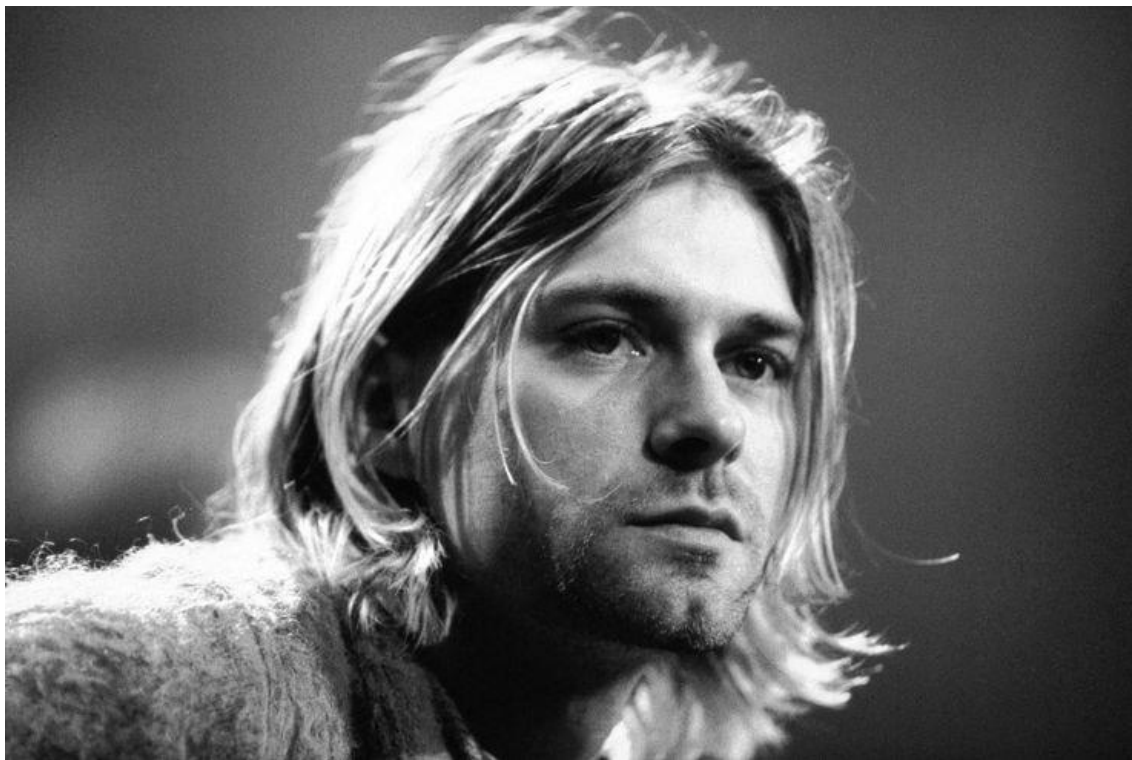


**Brian Jones of the Rolling Stones**

In the three citations below, we see the convergence of the three ingredients mentioned above.

- The record's instrumental line-up includes lutes, harpsichord, dulcimer, marimbas, sitar and bells – all played by Brian (page 186).
- Brian had purchased a personalized number plate for his luxury transport: DD 666. It was as though he was thumbing his nose at the deity (page 187).
- As well as capturing the isolation of Brian Jones, strumming a guitar that was unconnected to the control room, Godard also caught on film the evening when Anita Pallenberg joined Keith, Brian and Suki Poitier to chant the backing vocals to 'Sympathy for the Devil' (page 205).
- Like many children of the age, Marianne Faithfull was big on throwing the I Ching, the ancient Chinese oracle. Concerned about Brian while she was Mick one night, she threw three coins the requisite six times (666) and came up with the hexagram whose explanation was: Death by Water... Two weeks later, on 3 July 1969, Brian died by drowning (pages 211 & 212).

### **Kurt Cobain (1967 – 1994)**



**Kurt Cobain of Nirvana**

The second musical agent who died at the age of 27 is Kurt Cobain of the band *The Doors*. Of interest is Cobain's belief that an invisible friend called 'Boddah' guided him. Cobain used to smash up his guitar. Contrast this with David who made 4000 harps for the Levites.

- Kurt Cobain's mind was opened up to music while smoking marijuana and listening to his father Don's Black Sabbath, Led Zeppelin, Kiss and Aerosmith albums (page 68).
- Kurt Cobain was afflicted with stomach pain that evaded medical understanding. He sang directly from that pain (page 92).
- He also became legendary for smashing up guitars. In his suicide note Cobain wrote to his imaginary friend 'Boddah', 'I have not felt the excitement of listening to as well as creating music, along with really writing ...for too many years now.'

## **Jimi Hendrix (1942 – 1970)**



**Jimi Hendrix**

- Like many lonely kids, he also created an imaginary friend, whom he called Sessa; he was his constant companion (pg. 224)
- It was now that Jimi began to practice intensively on his guitar. On occasion, he would also purchase illegal amphetamines – the first time he had used drugs (pg. 236).

- Word soon spread about this extraordinary black guitarist who even played with his teeth. It was unlike anything else, a glorious noise that challenged all notions of electric music (pg. 243).
- The group's performance climaxed when, in a now celebrated moment, Jimi torched his guitar with a lighter fluid as they played 'Wild Thing'... (pg. 250)
- We're making our music in electric church music...a new kind of Bible, a Bible you can carry in your hearts, one that will give you a physical feeling...You hypnotize people to where they go right back to their natural state...When I get up on stage – well, that's my whole life. That's my religion. I am electric religion.' (pg. 259).
- While in Morocco an elderly woman gave him a tarot reading – the Death card came up, freaking Jimi out (pg. 260).

### **Janis Joplin (1943 – 1970)**



**Janis Joplin**

- We thought of her as benignly bisexual – she had both a girlfriend and a boyfriend, said Anna Hull, who knew her then (pg. 281).
- Later she went out with another editor from the *Texas Ranger*, Bill Killen. He liked to take girls to graveyards in his hearse (pg. 283)
- In Brazil, she became intrigued by the local Santeria, that marriage of Catholicism and African animism (pg. 325)



- Through studying Rosicrucianism and the I Ching, which were perhaps guiding her to such an internal revelation (pg. 327).
- The autopsy that was performed the next day ascribed her death due to ‘acute heroin-morphine intoxication due to: injection of overdose (pg. 336).

### **Amy Winehouse (1983 – 2011)**



**Amy Winehouse**

- In 1997, when she was fourteen, Amy began to smoke serious amounts of weed. There were also worrying instances of self-harm – gouging cuts into her arms with a knife, for example (pg. 13).
- Her grandmother, Cynthia, introduced Amy Winehouse to Tarot cards. Amy had tattooed her name on her right arm. Amy was certain that she would die at the age of 27, something which her mother, Janis, confirmed (page 38).
- The autopsy following her death revealed that during the evening of 22 July 2011, Amy Winehouse had literally drunk herself to death. Her body contained lethal amounts of alcohol – five times the UK drink-driving limit – and her bedroom had been littered with empty vodka bottles, the debris of her last lonely binge (pg. 53).

In the last study, I showed how God carefully selected David upon whom he bestowed the gift of music through which he blessed all of Israel. What we observe is that Satan also mimics God in his selection of individuals through whom he harvests souls to perdition.

## HEAVEN – THE ORIGIN OF MUSIC

**Rev 5:8** *And when he had taken the book, the four beasts and four and twenty elders fell down before the Lamb, having every one of them harps, and golden vials full of odours, which are the prayers of saints.*

**Rev 14:2** *And I heard a voice from heaven, as the voice of many waters, and as the voice of a great thunder: and I heard the voice of harpers harping with their harps:*

**Rev 15:2** *And I saw as it were a sea of glass mingled with fire: and them that had gotten the victory over the beast, and over his image, and over his mark, and over the number of his name, stand on the sea of glass, having the harps of God.*



Philosophers and thinkers of the present and past have been puzzled and fascinated by the nature and power of music. Darwin wrote: ‘As neither the enjoyment nor the capacity of producing musical notes are faculties of the least use to man ... they must be ranked among the most mysterious with which he is endowed.’ The Harvard linguist, Steven

Pinker, does not believe that music, or any of the arts are direct evolutionary adaptations.

The German philosopher, Arthur Schopenhauer<sup>1</sup>, wrote concerning music:

So easy to understand and yet so inexplicable, is due to the fact that it reproduces all of the emotions of our innermost being, but entirely without reality and remote from its pain ...Music expresses only the quintessence of life and of its events, never these themselves.

Music affects us on three levels: auditory, emotional and motoric, writes the British neurologist Oliver Sacks and refers to the German philosopher Friedrich Nietzsche who wrote, 'We listen to music with our muscles'. The above citations indicate two things about music: that the greatest minds fail to understand the origin of music, but clearly appreciate its immense impact on humans. When the Lord wished to rebuke his generation for not responding appropriately to the power of the Gospel, he invoked the power of music. In other words, it is human to respond to music because we are made in the image of God, and music is obviously intrinsic to God's nature.

**Mat 11:16** *But whereunto shall I liken this generation? It is like unto children sitting in the markets, and calling unto their fellows,*

**Mat 11:17** *And saying, We have piped unto you, and ye have not danced; we have mourned unto you, and ye have not lamented.*

In other words, it is human to respond to music because we are made in the image of God, and music is obviously intrinsic to God's nature. Thus, if our purpose is to make more sense of this otherworldly phenomenon called music, we will need to consider what the Bible says about music in heaven. The three Scriptures from the Book of Revelation that I began with indicate that heaven is a place teeming with harps, and they are the 'harps of God'. Music seems to be as natural to heaven as air is to earth. Everyone seems to be engaged in some musical activity there.

**Rev 14:3** *And they sung as it were a new song before the throne, and before the four beasts, and the elders: and no man could learn that song but the hundred and forty and four thousand, which were redeemed from the earth.*

**Rev 15:3** *And they sing the song of Moses the servant of God, and the song of the Lamb, saying, Great and marvellous are thy works, Lord God Almighty; just and true are thy ways, thou King of saints.*

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<sup>1</sup> Norman, J., Welchman, A., & Janaway, C. (2010). Schopenhauer: 'The World as Will and Representation': Volume 1.

Between 1919-1950, the American Pentecostal missionary, Harold Baker, opened an orphanage in Yunnan province in China. He recorded some of the incredible experiences of the children during this time in the book *Visions Beyond the Veil* (1973). The effect is best conveyed if his own words are reproduced verbatim:

*Often in these experiences with the angels, our children were given harps and taught to play them and sing as the angels did. They were also taught to blow the trumpets and were instructed in the music and language of heaven. When we saw the children, with closed eyes, all dancing about the room in rhythm, we found that in vision they were dancing with the angels in heaven and keeping time to the heavenly music. When we saw them apparently blowing a trumpet or going through the motions of playing a harp, we found that in vision they were joining the heavenly orchestra in the praises of the King. We could not see the heavenly harps or trumpets. We could not see the angel's joyful dance or hear their song. We could only hear the children singing heavenly songs. It was a daily sight to find some child off in a corner by himself, lying comfortably on the pine needles, going through the motions of playing a harp. Upon going near we could hear him singing a new song we had never taught him. Approaching still nearer, we would discover that words were as strange to us as the tune. The singer was singing in the heavenly choir. His song was one the angels taught him (page 71).*





The amazing thing about music is that it belongs in the domain of the mind and spirit, and not in the instrument. The instrument cannot do a thing on its own; humans imagine and compose music from some mysterious source in their being and reproduce the melody and harmony on the instrument. To me, this mysterious domain is heaven. How else do we explain that the musical genius, Ludwig van Beethoven (1770 – 1827), composed some of his most admired works (e.g., the Ninth Symphony) when he was almost totally deaf in the last 15 years of his life? It appears that our sense of music is not dependent on hearing sounds here on earth, but the sounds that heaven plays on the strings of our souls.



Oliver Sacks notes how music creates a communal, bonding effect. This is why religious groups, countries and even the military (marching to music) all have their songs and anthems (never seen people singing and fighting). He says, ‘so rhythm binds together the individual nervous systems of a human community. Heaven, then, is saturated with music because it is the DNA of unity and love.