

Tools for Developing Your Personal Music Philosophy (part 2)

(Mr. Mac Lynch, Music Director – THE WILDS)

Biblical Philosophy: Philippians 4:8

God gives us certain standards to govern what we should meditate and think on. Below is a listing of His standards from Philippians 4:8 along with the definition/clarification of each item.

“Whatsoever things are . . .

1. **“true”** = unconcealed, not deceitful, manifest, true to Scripture
2. **“honest”** = honorable, nobly serious, grave
3. **“just”** = equitable, innocent, holy, righteous, right conduct
4. **“pure”** = not contaminated; from the same root as “holy”, clean, modest, sacred, blameless
5. **“lovely”** = acceptable, pleasing, agreeable
6. **“good report”** = fair speaking, well spoken of, reputable
7. **“virtue”** = moral excellence
8. **“praise”** = commendation, whatsoever is praise-worthy, a commendable thing
9. **“think”** = to take inventory, to reckon, to take account

. . . think on these things.”

If there are things in our lives that do not satisfy the qualifications above, we should stop and consider why they don't, and why they are in our lives.

Quotations regarding the Secular Music Movement

Simon Frith, Professor of Film & Media at the University of Stirling, Scotland – “Nothing is more singular about this generation than its addiction to music... Today, a very large portion of young people between the ages of 10 and 20 live for music... I suspect that the rock addiction, particularly in the absence of strong counter-attractions, has an effect similar to drugs.”

Aristotle – “Music directly represents the passions or states of the soul - gentleness, anger, courage, temperance... 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.”

David Noebel (*The Legacy of John Lennon*) – “Rock n Roll is musical pornography.”

L.A. Times – “Rock music deals with sex drives and taboo rhythms.”

Beatle John Lennon (*Rolling Stone*) – “Rock and Roll is primitive... It gets through to you. Its beat comes from the jungle – they have rhythm.”

Cheetah Rock magazine – “If people knew what today’s pop music was saying - not what the words are saying, but what the music itself is saying - they would ban it, smash all the records, and arrest anyone who tried to play it.”

Frank Zappa, well known rock promoter (*TIME Magazine*) – “Rock music is sex. The big beat matches the body’s rhythms.”

Manager of Rolling Stones – “Pop music is sex, and you have to hit them in the face with it.”

John Kay, professional rock musician from the 60’s – “We are successful in that we are able to keep the music hard and direct so that it communicates directly with the body... By carefully controlling the sequence of the rhythms, any pop performer can create audience hysteria. We know how to do it.”

TIME Magazine, October 31, 1969 – “Rock ‘n roll has by its very beat and sound always celebrated sensuality.”

USA Today, October 11, 1985 – “The Senate hearing on dirty word rock should have found that the obscenity didn’t start with the words but with the music. One cannot have dirty dancing without dirty music.”

Look Magazine – “It is impossible to deny that rock ‘n roll has a sensual sound.”

Simon Frith (*Sound effects, Youth, Leisure and the Politics of Rock ‘n Roll*) – “The sexuality of music is referred to in terms of its rhythm - it is the beat that commands a directly physical response.”

Musak Inc. – “Unlike drugs, music affects us psychologically and physiologically without invading the blood stream. The subtle influence of music has been harnessed in programs providing controlled stimulus progression for people at work and play.”

Quotations regarding the Secular Music Movement

William Kilpatrick, Professor of Education at Boston College (*Why Johnny Can't Tell Right From Wrong*) – “Rock can't be made respectable...The music will simply subvert the words...No matter how many reforms are attempted, rock...will always gravitate in the direction of violence and uncommitted sex. The beat says, ‘Do what you want to do’.”

Barbara Walters Special (aired March 29, 1994) – Walters asks, “How would you describe what you do?” Garth Brooks answers, “It's sex.”

Simon Frith – “Most rock records make their impact musically rather than lyrically. The words, if they are noticed at all, are absorbed after the music has made its mark. The crucial variables are the sound and rhythm.”

Bon Jovi (*Movieline*, February 1998) – “This is the way I look at se* scenes. I have basically been doing them for a living for years. Trying to seduce an audience is the basis of rock –n-roll. And if I may say so, I'm pretty good at it, so it wasn't much of a stretch.”

Savitt Sigerson, Island Record chairman discussing why Nirvana is “out” and Spice Girls are “in” (*Vibe* magazine, April 1998) – “The second wave of baby boom is changing a lot of things. When the center of gravity of the audience is a horny 15 year old instead of a depressed 20 year old, that's a great change in how you market and who you sign.”

Jan Berry of the old group Jan and Dean – “The throbbing beat of rock and roll provides a vital sexual release for its adolescent audience.”

Plato's Republic – “It is hostile to reason that...even when articulate speech is added, it is utterly subordinate to and determined by the music and the passions it expresses.”

Eddie Van Halen – when asked what his mother would think about the explicit lyrics of lead singer David Lee Roth, he replied, “I don't know what the lyrics are.”

Marilyn Manson, satanic rock artist, has this to say when asked why people allow him to do on stage what he does “All promoters care about is making money.”

Quotations regarding the Contemporary Christian Music Movement

Audio Adrenaline interview (*Pensacola News Journal* Sunday, March 1, 1998) – “What’s the difference between rock and Christian rock? The only difference is the lyrics, and even then, the difference is sometimes subtle.”

Michael Card (*CCM Magazine*, May 1996) – “This (the lyrics) is in fact the only unique, defining characteristic feature of Christian music. Stylistically, there is nothing that sets it apart.”

Stuart Goldman – “In all pop music, lyrics are secondary. Pop is the music of feeling, spoken primarily to the body and only secondarily to the intellect.”

Clay Crosse (*CCM Magazine*, May 1998) – “It really has nothing to do with the music. It’s defined by the lyrics, quite simply lyrics that pertain to and glorify Christ.”

David Winter (*New Singer, New Song*) – “An incessant beat does erode a sense of responsibility in much the same way as alcohol does... You feel in the grip of a relentless stream of sound to which something very basic and primitive in the human nature responds.”

William Kilpatrick, Professor of Education at Boston College (*Why Johnny Can’t Tell Right From Wrong*) – “Rock can’t be made respectable... The music will simply subvert the words... No matter how many reforms are attempted, rock... will always gravitate in the direction of violence and uncommitted sex. The beat says, ‘Do what you want to do’.”

Toby Mckeehan of DC Talk (*Wall Street Journal*, April 9, 1991) – “All our lyrics in the songs are based on the word of God, and they’re set to a beat that you can dance to, even if the words occasionally dampen the mood.”

Robert Berglund, conservative educated musician – “Even they are aware of the meaning of some of the current styles and they only have their musical expertise - not the added advantage of spiritual discernment to rely on. By contrast it seems incongruous that some Christians can disregard and openly refute such judgments.”

James Chute, professional secular music critic for *The Milwaukee Journal* – “Let’s not quibble. The music’s message is clear, and adding the words Jesus Christ to the lyrics does not make one bit of difference. Whether a metal head is listening to Ozzy Osbourne or Stryper, the feeling he or she gets in his gut is one and the same... The music inevitably overwhelms the best intentions of lyrics. In the struggle between the words and the music... music most often has the upper hand. The contemporary Christian musicians would have us believe that changing the words changes the music’s very nature, as if the power of music resides in the words alone; as if music can be completely severed from its cultural and social context and suddenly take on meanings not only removed, but contradictory to those contexts. The words don’t really matter because the message is in the music.”

Newsboys on the making of their album (*CCM Magazine*, Feb. 1996) – “Before we started the record, we decided as a band, we’re going to play everything on this record, and if it #\$\$%&, it #\$\$&*.”

John Styll, President of *CCM magazine* – “Music is the bait for fishing for souls.”

Quotations regarding the Contemporary Christian Music Movement

Steve Miller (*CCM Magazine* Debate) – “Had there been no concerts, out of deference to scattered critics, one wonders if these unbelievers would have ever have been reached. Our guiding principle should always be to build up the brethren, promote harmony, and win the lost.”

Carman (*CCM Magazine*, March 1988) – “For years we have said in Christian music that we want to evangelize the world...I can’t find music used as evangelism in the Scripture...and I’m part of the CCM scene...What I have seen over the years is that when we try to use music as a tool for evangelism, we want to become as much like the people we are evangelizing as we can...”

Robert Berglund (*Pragmatism: But it works...*) – “Church music appears to suffer presently from...musicians who recognize important or defensible goals but utilize a means of achieving those goals that is inconsistent in nature or type with the goal itself.”

CCM Magazine, May 1996 – “This magazine determines its covers based on whose face will sell the most newsstand copies.”

CCM Magazine, May 1996 – “I just think in general, people make decisions based on money rather than biblical principles, because they feel like in the long run it’s going to serve the good. But of course the Bible says you can’t serve God and money.”

Peter King (*CCM Magazine*, July 1996) – “We are trying to make money, we make no bones about it, I don’t.”

Robert Berglund – “Very often the commercial market in the field of church music has dictated directions on the basis of what earns money for artists and music producing companies rather than on the basis of sound philosophical and theological reasoning.”

CCM Magazine, May 1996 – “The world uses this method: they get sexy people and they play on the audience’s weaknesses to sell their product, so why don’t we do that to sell our product?”

Fernando Ortega (*CCM Magazine*, May 2000) – “For me, it’s a stretch to call what I do a legitimate ministry when behind it is this whole capitalistic thrust. The church used to embrace her theologians rather than her celebrities, and the writers of hymns were people trained in theology, not in how to carry themselves in front of a crowd or how to be winsome and dynamic. Christian music now is a celebrity thing.”

Peter King (*CCM Magazine*, July 1996) – “I just don’t see rock music as a powerful Christian ministry, I really don’t.”

Nathan Corbitt (*CCM Magazine* promoter) – “Music can also be manipulative. The power of music to affect the emotions can create an atmosphere in which people respond solely out of emotion. Like people who may be motivated by advertising to change brands because the tune is catchy, people may also be motivated to change religions because they like the music – and they never understand the meaning of their decision.”

Quotations regarding the Contemporary Christian Music Movement

CCM Magazine, July 1998 – “Some charged (when CCM first came on the scene) that this new music was too worldly to be used by God. Others said it fostered musical mediocrity or lacked theological depth. And as artists began making albums and touring, some said these activities promoted the cults of celebrity and consumerism, not the simple message of the gospel. If some of these charges sound alarmingly similar to criticisms people are still making today about contemporary Christian music, that’s because many of these issues have never been resolved.”

Singing Songs of Love, Not God (article in *The Wall Street Journal*, April 23, 1999) – “It’s getting hard to find the religion in religious bands”

“If you had never seen the band before, you wouldn’t know it was Christian,” says Tom Calderone, Senior Vice President of music at MTV, where Kiss Me (by Sixpence None the Richer) is heavily requested. Asked about its Christian affiliation, the band’s label prefers to hedge. “They are Christian and they are artists,” says Jay Swartzendruber. “But are they are Christian band? It’s a marginalizing term.” Call a band Christian and “we’re limited as to how many radio stations will put us on,” worries Bill Hearn, president of EMI Christian Music. Reject the Christian label and risk alienating the religious retailers who account for about half the more than \$500 million the Christian music industry makes in sales each year.

Newsweek, July 16, 2001 – “Are you ready to rip the face off this place? Screams the lead singer of Pillar. A hyped up crowd of teens – 6,000 strong – goes nuts. The aggressive rap-rock band launches into a pummeling kickoff number, the surly singer pounding the stage with his steel-toed boot, sweating right through his baggy Army fatigues and black bandanna. He gestures like a member of some vicious street gang as he screams and roars into the mic, his arm swinging low as if on the way to the requisite crotch grab. This crude move is as integral to rap-rock as the blown kiss is to a lunge act, and is usually accompanied by a testosterone explosion of expletives. The singer’s hand slaps down hard on his thigh – and stays there. Gripping his pants leg with conviction, he screams, ‘JESUS CHRIST!’ Pause. ‘Is he in your heart?’”

CCM Magazine, October 2000 – “Slickly produced, feel-good pop tunes combined with hip choreography and picture-perfect good looks make Plus One a natural fit in a genre of music that’s taken the music by storm. The fivesome appeared on NBC’s ‘Days of Our Lives’. Perhaps most telling of all, when these five young men perform, the girls start screaming before they even sing a single note, often drowning out the music. It’s like a scene straight out of a VH1 ‘Teen Idols’ special.”

Reed Arvin (*CCM Magazine*, July 1996) – “My personal experience in Christian music has not been that it is a ministry...But that doesn’t stop me from having a basic understanding that what drives this industry is money. Period...When I say this industry doesn’t represent Christ, I’m not talking about its intentions; I’m talking about reality. That when I look at the Christian music industry, I don’t see Jesus much.”

John Styll (*CCM Magazine*, May 1996) – Despite the best intentions, the artists and the business system behind them often find that the world changes them more than they change the world. We at CCM magazine struggle with these issues. We wonder if we sometimes contribute more to the problem than to the solution.”

CCM Magazine, May 1998 (in the cover article on Michael W. Smith) – “The language was unbelievable. I was like, Okay God, You put me here for a reason. Unless You prompt my heart, I’m not going to say a thing to these people about You. But I’m gonna live the life. I’m gonna love them. I’m gonna accept them for who they are. So they’d just cuss and talk about sex – the whole gamut. In Ocean City the guy used the F-word about 10 times to introduce me. It was unbelievable. What do you say? ...I appreciate so many different kinds of music. I could be listening to an old Beatles song one day, the new Madonna record the next, then the soundtrack to Schindler’s List and then a Stevie Wonder record. I guess at some point they all fuse together.”

Quotations regarding the Contemporary Christian Music Movement

CCM Magazine, May 1996 – “The Christian music industry and audience at large was and continues to be constantly tempted by the notion that the only road to success is paved with the marketing and imaging practices prevalent in the mainstream entertainment-basically, that sex sells, image is everything, and charisma is just as important as character.”

The Birmingham News, Feb. 12, 1993 – “If you weren’t familiar with Michael W. Smith’s standing in the world of CCM, you might attend one of his concerts and come out none the wiser.”

“Jesus Freak” video was directed by an Englishman named Simon Maxwell, the video director for satanic Nine Inch Nails.

Toby McKeehan (*Billboard*, Nov. 11, 1995) – DC Talk openly admits to watching one of Nine Inch Nails videos, and liked Maxwell’s style. “We have seen some Simon’s work with Nine Inch Nails; his style appealed to us.”

Billboard, Nov. 11, 1995 (describing DC Talk’s video) – “The clips slick style and in-your-face imagery could easily fit between cutting edge videos from Nirvana to Nine Inch Nails...”

Dan Harrell, artist manager for Michael W. Smith, Amy Grant and Gary Chapman (*CCM Magazine*, July 1996) – “I believe that there’s no difference, in a lot of respects, for what a new artist has to do in Christian music today to be successful, than what a new artist has to do on a secular label.”

Peter King (*CCM Magazine*, July 1996) – “I don’t think MTV is evil... You’re making a judgment about somebody you know nothing about. Is there anyone more arrogant and annoying than Christians?”

“Reborn to be Wild” (*Time Magazine*, Jan 22, 1996) – “there is something absurdly fun about hearing words of devotion screamed out over rampaging guitars. Keeping the message pure will be a challenge as the music’s popularity brings fame and...temptation.”

Jim Fischer (one of the founders of *CCM Magazine*) – “Doesn’t it seem that we might be running against God’s intended purposes when we try and make becoming a Christian the exciting, culturally relevant thing to do. And if becoming a Christian suddenly becomes cool, one has to wonder if this is the same Christianity Jesus was talking about.”

Robert Berglund – “If there is a difference between what Scripture defines as Christianity and what exists in the lives of people who claim to be Christians, either the scriptural definition is wrong or the claimants are wrong. Assuming Scripture to be correct, a person’s behavior will either support or betray his commitment.”

“If any style of music-in its embodied or designative meaning - creates feelings, ideas, emotions, values, or moods that are of, by, or for the unchanged way of life, such music is out of place in the changed life experience.”

Quotations regarding the Contemporary Christian Music Movement

CCM Magazine, June 2000 (in an article about Crystal Lewis) – “One person who’s happy to have been a part of that journey is Kirk Franklin, who gave Crystal the song “I Still Believe,” originally written for the Will Smith movie “Wild, Wild West”

CCM Magazine, January 1999 – “Yahweh Rocks” with a picture of Marian Karey and Whitney Houston (page 10).

CCM Magazine, May 1996 (regarding Mark Lowery) – “He speeds from the importance of fried chicken to the importance of the crucifixion without taking a breath, catching even the most concentrated journalist off guard.”

CCM Magazine, February 1996 (regarding Mark Lowery) – “The 45 minute show includes a live concert of Mark’s new tunes and a parody video of Clay Crosse’s ‘I Surrender All’ that Mark uses to mock his own eating habits, ‘I Can Eat it All.’”

Mark Lowery (*CCM Magazine*, June 1997) – “There were some funny things that happened in the life of Jesus, like when he ditched his mother for two days. He was 12 at the time. Mary said, ‘Where have you been?’ He replied, ‘Don’t you know I must be about my Father’s business?’ And she bought it! That line never worked for me; I tried it. But my mama knew I wasn’t virgin born.” (blasphemous!!!)

CCM Magazine, February 1997 (front cover) – André Crouch with the title: “The Second Coming of André Crouch.”

April Hefner, Managing Editor for *CCM Magazine* (*CCM Magazine*, January 1998) – “It’s all a bit crazy when you think about it. I hate to say this, but I guess that’s how I’m starting to perceive God. He’s just a little loopy. A Divine Lunatic in the sky. Some call it grace, I’m starting to think it’s just plain nuts. What else besides pure insanity would cause God to create such a beautiful, elaborate world and then let it be run by sinful men? Who else besides a half-daft creator would put someone as off-center as me on this planet?”

Carman’s video “Live” – sample of dialogue between Jesus Christ and John the Baptist as teenagers:

JOHN: Hey, man, Hey cuz, Watcha doin, man? I ain’t seen you in a long time. Hey, Baby!

JESUS: Hey, what’s up, John? (at this point, Carman does what he calls the “Messiah Walk,” a hip-jive strut.)

JOHN: This is wild, brother, now I don’t know. Man, I never had anybody in my family make it big!

In his video Resurrection Rap, Carman portrays the Lord Jesus Christ as a confused street hippie, while the Pharisees and Apostles black street gang members. The Crucifixion takes place, not on Calvary, but in a back alley gang fight. The Lord is buried in a garbage dumpster. Then satanic tarot cards tell the Calvary story.

MG! The Visionary, CCM hip hop artist (*CCM Magazine*, May 2000), – “The audience has changed. Look around. Nowadays people want to shake their booties. You can’t deny it. Yes, it sounds funny, but it’s the truth. You can mosh, you can slam and rock out. But what music just lets you and actually calls you to groove and feel the soul, feel the natural rhythm God has given us?”

The **Elms** (*CCM Magazine*, January 2003) – “His own band has a foot in both worlds – playing bars...and youth conventions...in support of its recent release Truth, Soul, Rock and Roll.”

(Cites The Stones, Mick Jagger, as his most inspiring influences)

Quotations regarding the Contemporary Christian Music Movement

CCM Magazine, April 2003 – title of cover article about Jaci Velasquez: “Crazy! Sexy? Christian.”

CCM Magazine, September 2002 (title of band and article: “The Rock-n-Roll worship circus.”) – “Welcome to the wild side of worship. We sound like if the Beatles and Pink Floyd got married and had a baby, but gave it to T. Rex to raise and that baby became a Christian.”

CCM Magazine, September 2002 (describing Sixpence - Kiss Me/Dawson’s Creek) – “The original poster band for salt and light”

CCM Magazine, May 2003 (speaking of Tom Shadyac, director of “Bruce Almighty”) – “Some people are surprised when they learn that the director of such outrageous and bawdy comedies is a Christian.”

Editors Note: “It is not our intent to endorse the movie Bruce Almighty. We believe, however, that the movie should be of interest to our readers because it is based on the absurd and comedic notion that man can assume the place of God in any way. The fact that a believer directed the movie makes it even more interesting.”

Tom Shadyac – “I went off into the desert, to this place of quiet and was met there by what I would call an inexplicable spiritual event and received this message from God “Go on young man. You’re doing the right thing. I’m with you.”

CCM Magazine, September 2002 (describing a new song by Sixpence None the Richer) – “The band has given listeners perhaps one of the most elegant and poetic expressions of worship in this era. It describes and almost palpable yearning for the God who is “the scent of an unfound bloom” and a “drink that will knock me down on the floor.”

Bart Millard of the group Mercy Me (*CCM Magazine*, October 2002) – “There is a big movement of worship music right now. And my fear is that it could be creating very shallow Christians, people who worship the act of worship more than they do Christ.”

CCM Magazine, December 2002 – “Royal Ruckus can best be described as a mix of the Beastie boys and Eminem.”

Advertisement: “The ultimate non-stop party CD”

CCM Magazine, November 2002 – new album by T-Bone called “gospelalphamegafunkyboogiediscomusic”

CCM Magazine, November 2002 (describing the group, Superchick) – “While they may appear irreverent and wacky, their spiritual message resonates.”

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The True Spirit of New Age Music

by David & Steve Gordon

There's no question about it now - New Age music is emerging into the mainstream. New artists, record labels, and even radio stations are appearing on the scene each day. People everywhere are discovering the need for peaceful non-hecktic music. A new form of music has arrived, and it holds the promise of bright future possibilities.

The origins of New Age music can be found in the instrumental progressive music from Europe in the seventies. More recently in the eighties, its development has been fueled by increased interest in the metaphysical concepts and the new spiritual awakening.

Actually New Age music has been around for quite a while. For over ten years New Age music could mostly be found in small metaphysical book stores and mail order catalogs. Most of the recordings were created by musicians on small New Age record labels, or by artists who distributed their own music directly to the stores as a small home cottage business.

The music which these people created in a real picture of their own aspirations and consciousness. Their music reflects the inner peace and expanded awareness they have discovered during meditation or through contact with the natural environment. These dedicated musicians were much more concerned with sharing these inner spiritual feelings with others than with fame and a number one record.

As New Age music gains in popularity, many musicians, radio programmers, and business people are hopping on the bandwagon a, hoping to cash in on the next big thing. Many large record labels have hired the same people who make the jingles for soft drink

commercials and TV shows to create "New Age Music" for them. The result has been a huge number of recordings released - everything from acoustic to electronic to light jazz to classical, even some with vocals - all billed as "New Age Music."

At the same time, the musicians who originated New Age music are continuing to produce inspiring new recordings while enjoying the increased popularity of their work. And they have been joined by a variety of aware new artists who are also creating music of the spirit. Some of these artists have been picked up for distribution by larger record companies, but most sell their music at the grass roots level through word of mouth and small metaphysical book stores.

With this wide spectrum of music being called "New Age," how can an interested listener know where to start? This leads us to ask the question, "What exactly is New Age music, really?"

In New Age music, intent is more important than form. It may be acoustic or electronic, or a combination of both; it may contain jazz, classical, or folk elements, or it may be a totally free-form ambient exploration. It may even contain vocals! True New Age music is created with the intent of affecting the very consciousness of the listener; inspiring the mind and uplifting the spirit. If the only intent of the music is to be mellow and non-intrusive that doesn't make it New Age. New Age music is not just another kind of musical entertainment, but an important tool for rediscovering our own highest nature.

As life becomes more complicated and fast-paced, people are discovering the need for peaceful sounds which they can use to create a more healing tranquil environment. They use New Age music not just as background but as an integral part of their personal reality. It becomes interwoven with the

fabric of their day to day lives, helping them to be more centered, energized and loving. Listening to New Age music is a way they can leave behind the surface intellect for a few moments and feel the unlimited peace and joy of their inner being.

The essence of New Age music lies in the power of sound to actually vibrate the body's psychic energy centers and transform our awareness. To awaken within us that spark of universal love and oneness with all that is. New Age music is becoming popular now because more and more people are starting to move beyond bitterness and fear. They are daring to dream of a future of global harmony, full of light and compassion - a world of abundance for everyone, not just a privileged few. This is the true spirit of New Age music: helping us remember that a New Age is not only possible but is unfolding right now, more and more every minute.

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(Emphasis added)

What Is New Age Music?

By Steven Halpern

The past decade has seen an exponential rise in the visibility, viability, and availability of what is commonly known as New Age Music. Although the definitions may vary, one thing is clear: for the first time since the birth of the blues, jazz, and rock, a new genre of music has manifested on our planet.

The Age of Aquarius (the “New” Age) is a time of personal and global transformation, and an opportunity for all of us to open to new levels of awareness. At its best, New Age music reflects our times, and encourages the integration of the inner and the outer being, offering an audio portrait of world peace.

For thousands of years, people around the world have honored and acknowledged the healing and ceremonial, uplifting and relaxing art of music. On one level, New Age music is really a return to roots, an existential exegesis to the primordial power of sound. The fact that certain New Age recordings are used in meditation, relaxation, hospitals, and executive boardrooms represents a long overdue reversal of the trend that limited the role of music to that of “entertainment,” dancing, or advertising soundtracks.

So, just what is New Age music? That depends on whom you ask. But consider: If you ask “What is classical music?” you’d receive a wide range of answers, from Baroque to Romantic, sonata to symphony.

The same goes with rock. Is it hard rock, soft rock, heavy metal, golden oldies, etc.?

That which underlies any musical genre is a school of thought – a collective consciousness that might best now be understood in terms of Rupert Sheldrake’s theory of morphogenetic resonance, or the “hundredth monkey” paradigm . . . but that goes beyond the scope of this introduction.

Suffice it to say that research has proven that music is a carrier wave for consciousness. It’s not just the music itself, in other words, but the vibrational state of the artist when he or she is composing or recording to which we respond.

When you understand that basic “sound principle,” you understand an essential aspect of this art form that has eluded most critics. It is generally recognized that a higher percentage of New Age musicians are into various forms of meditation/holistic health/cosmic awareness than other genres. This is not to say that it’s better, but it is different. A composer who has “composed” him/herself through meditation, yoga, communing with nature, etc. has raised his/her own vibrational rate, and we resonate to this as well as the notes themselves.

Many New Age recording artists freely admit a significant amount of “channeling” as a source of their inspiration, when they are accessing co-operative, co-creative wavelengths and dimensions, networks of an ongoing cosmic symphony.

Such music makes us feel good. It uplifts our life energy and elevates our consciousness.

As Stephen Hill so eloquently states in “Music from the Hearts of Space:” “Such music creates a way to enter a space that is always there, as close as the heart, a slightly different frequency . . . a breath away . . . we enter the space by allowing it to enter us.”

“There are sounds of other dimensions, aural fragrances, radiant liquid pools of sound, shimmering and pulsing, crystal essences that seem like seeds of vast galactic swirls of hidden music . . . taking us beyond ourselves and through ourselves, in which we seem to melt.”

This is music based on harmony and consonance, rather than dissonance and percussive rhythms. It “sounds” and “feels” different than what you hear when you play “radio roulette.”

And as such, the best of New Age music can be used as a form of sonic psychospiritual technology. It provides, as Lee Underwood describes, “emotional, psychological, and spiritual nourishment. It offers peace, joy, bliss, and the opportunity for all of us to rediscover in ourselves our own highest nature.”

The rapid rise of New Age music has inevitably resulted in a variable glut on the marketplace. Many musicians, with good intentions

but limited musicianship, have released the New Age equivalent of “garage band” cassettes, often made even worse by nonprofessional recording and duplication quality.

If that weren’t bad enough, the record industry took notice of the astronomic economic tangent of growth, and jumped on the bandwagon, often hyping their own rock and jazz artists as “closet” New Agers, as a ploy to take advantage of the new marketing possibilities.

Widespread exposure, then, has been a two-edged sword. It has resulted in an exploitation and dilution of the original thrusts of New Age music, but it has also yielded and expansion and extension of its audience. As Underwood articulates, “New Age Pop” has emerged as a natural extension of art and commerce. It now exists on its own, doing what pop music has always done: It stimulates our emotions, and our intellect, and in the process, entertains us.”

What New Age music means to you, and how it can contribute to your life, are open ended questions that clearly require your participation and experience. The possibilities are as endless as the variety in the music.

So stay tuned, and enjoy!

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(emphasis added)

New Age Music

by Jim Berg

In recent years, especially since the publication of actress Shirley MacLaine's best-selling trilogy, Out on a Limb, Dancing in the Light, and It's All in the Playing, the New Age Movement has gained wide acceptance. What used to be viewed as the babblings of a few late-blooming hippies of the 60's is now gaining great momentum. New Age proponents believe they will bring in world peace, personal fulfillment, and, ultimately, the New Age Messiah, as they allow themselves to become "centered" or "at one" with the physical and spiritual universe around them.

In The New Age Catalogue in an introductory article entitled "Defining the New Age," New Age writer David Spangler says the New Age, "is the condition that emerges when I . . . recognize and honor both the intrinsic wholeness of my world . . . and honor each person, animal, plant, or object as unique yet also as a part of myself, imbued with the spirit of personhood, sharing whatever worthiness and sacredness I claim for myself." He continues, "The New Age is often seen as a time of individual empowerment, and New Age literature is filled with books on how to claim one's divinity, to proclaim 'I am God!' and be more creative, abundant, happy, prosperous, and spiritual The New Age is the initiation of the Human Self into becoming a Planetary Self It is a rebirth of our sense of the sacred, an inner impulse to understand and express our own divinity in co-creation and synergy with the divinity within creation and with the Source"

New Age techniques for discovering the personal "wholeness" and cosmic "oneness" include channeling (communication with the spirit world during meditation and yoga techniques), self-hypnosis, crystal healing, divination, lucid dreaming, astrology, "transformational journeys" (called OBEs (Out of Body Experiences), visualization, and many other occult

practices that allow one to tap the "Source."

One of the major media being produced and used by the New Age Movement to facilitate channeling, self-discovery meditation and integration into the cosmic designs of the universe is New Age Music. While it may appear to the uninitiated as simply mellow mood music, to the New Age composer and his fellow New Age believers, it is much, much more. The accompanying articles from the New Age Catalogue testify accordingly.

The association, origin and avowed purpose of New Age Music aids in the New Ager's "worship" of himself and his universe. The music itself often checks according to our musical standards, but for the above reasons it cannot be permitted. This does not imply that any Christian who has had an appreciation for the music itself has fallen for New Age doctrine. To many it is just "nice music."

The following is a list of some of the more well known New Age musicians and their record labels. This list is taken from an article entitled "New Age Music and Video" in The Guide to New Age Living.

William Ackerman (Windham Hill)
Eugene Friesen and Paul Halley (Living Music Records)
Steven Halpern (The Art of Relaxation, Gramavision, Halpern Sounds)
Michael Hedges (Windham Hill)
Paul Horn (Kuckuck)
David Hykes (Celestial Harmonies)
Jean-Michel Jarre (Polydor/Dreyfus)
Michael Jones (Narada, Sona Gala)
Bob and Steve Kindler (Global Pacific Records)
Kitaro (Geffen Records, Gramavision/Gravity)
David Lanz (Narada)
Ray Lynch (Music West)
Najee (EMI America)
Night Ark (Novus)
Shadowfax (Lost Lake Arts, Windham Hill)
Paul Speer (Caetero, Narada/Equinox)
Eric Tingstad (The Art of Relaxation, Narada, Sona Gala)
Vangelis (Barclay, Polydor, RCA)
Andreas Vollenweider (CBS)

George Winston (Dancing Cat, Lost Lake Arts, Windham Hill)
Paul Winter (Living Music)

Even more distressing is the number of "Christian" artists and record labels that have jumped on this bandwagon. They show no concern for the purity of the Gospel in doing so.

Companies like Sparrow Records have added a New Age label, Meadowlark; Maranatha! has introduced their Colours label; and Benson has added the Shalavah label (the biblical word for tranquillity). Their avowed purpose is to "Christianize" New Age music.