

### 2. Contemporary Music is from a Satanic Beat

When it comes to off-beats, we must ask ourselves, “Where do these rhythm beats come from, and how did they get into our music?” Classical music and hymns definitely do not have any off-beats to it. There is evidence that the off-beats of worldly music are from a Satanic rhythm — African voodoo.

Jeff Godwin gives facts and footnotes of famous rock musicians who studied the ancient beats in Satanism. Such rock stars were Brian Jones (Rolling Stones), John Phillips (The Mamas and the Papas), Paul McCartney (The Beatles), Mick Fleetwood (Fleetwood Mac), and Jimmy Page and Robert Plant (Led Zeppelin). These musicians wanted to achieve rebellious rhythms in off-beats; so they involved themselves with Satanic masters in order to gain freedom in rhythms (Jeff Godwin, *Dancing with Demons*, pages 126-128)

Little Richard, one of the famous creators of rock music, said, “My true belief about Rock n’ Roll — and there have been a lot of phrases attributed to me over the years — is this: I believe this kind of music is demonic . . . A lot of the beats in music today (20th century popular music) are taken from voodoo, from the voodoo drums. If you study music in rhythms, like I have, you’ll see that is true . . .” (Charles White, *The Life and Times of Richard Little*, page 197).

Dr. William Sargent, head of the Psychological Medicine Department at St. Thomas Hospital in London, made this statement about pop and soft rock music: “ . . . the Beatles and African witch doctors all practiced a similar type of brainwashing.” (*Wichita Beacon*, Feb. 17, 1965, page 11A).

The people who would know how the rhythm beats of music are really like would be the drummers. Mickey Hart, drummer for the Grateful Dead, has extensively studied the origins of Rock music. He says that Rock and Roll is “the latest extension of the African backbeat” (Hart, *Drumming at the Edge of Magic*, page 64) and that the “mother rhythms from West Africa mutated into rock and roll” ( *Ibid*, page 91). He found that jazz, blues, rock and roll, and other styles of back-beat music were traced to the rhythms of witch doctors and voodoo practitioners,

“When the slave ships began playing the waters between the New World and West Africa, everyone thought they carried just strong, expendable bodies. But they were also carrying the Counterplayer culture -- maybe even the mother goddess culture--preserved in the form of drum rhythms that could call down the Orisha from their time to ours. In the Caribbean and South America, slaves were allowed to keep their drums and thus preserved their vital connection with the Orisha, though the sudden mingling of so many different tribes produced new variations like candomble, santeria, and vodun. And out of this severing came jazz, the blues, the backbeat, rhythm and blues, and Rock and Roll —some of the most powerful rhythms on the planet. It is hard to pinpoint the exact moment when I awoke to the fact that my tradition -- rock and roll -- did have a spirit side, that there was a branch of the family that had maintained the ancient connection between the drum and the gods” ( *Ibid*, pages 209, 210, 212).

Many contemporary musicians do not agree worldly music is from African voodoo beats. They will consider this as a racist statement. But remember Little Richard, a black rock creator, admitted that rock music was from African voodoo. Furthermore, Rocki (Kwasi Dzidzornu), a black session drummer and a recorder with famous musicians (Rolling Stones, Spooky Tooth, and Ginger Baker), understood that the worldly music of Jimi Hendrix was related to voodoo music. Rocki, a son of an actual voodoo priest, believes the popular music of Jimi Hendrix was from African voodoo. Hendrix’s biography, which was not written by a Christian, gives this statement:

“He [Hendrix] had gotten a chance to see Rocki and some other African musicians on the London scene. He found it a pleasure to play rhythms against their polyrhythms. They would totally get outside, into another kind of space that he had seldom been in before. . . . Rocki’s father was a voodoo priest and the chief drummer of a village in Ghana, West Africa. Rocki’s real name was Kwasi Dzidzornu. One of the first things Rocki asked Jimi was where he got that voodoo rhythm from. When Jimi demurred, Rocki went on to explain in his halting English that many of the signature rhythms Jimi played on guitar were very often the same rhythms that his father played in voodoo ceremonies. The way Jimi danced to the rhythms of his playing reminded Rocki of the ceremonial dances to the rhythms his father played to Oxun, the god of thunder and lightning. The ceremony is called voodooshi. As a child in the village, Rocki would carve wooden representatives of the gods. They also represented his ancestors. These were the gods they worshiped. They would jam a lot in Jimi’s house. One time they were jamming and Jimi stopped and asked Rocki point-blank, ‘You communicate with God, do you?’ Rocki said, ‘Yes, I communicate with God’” (David Henderson, *Scuse Me While I Kiss the Sky*, pages 250, 251).

A black drummer knew worldly music was associated with African voodoo. You think Rocki, a black drummer, is a racist for making such remarks? You think Little Richard, a black rock creator, is a racist for making such remarks?

These documented facts are not fraudulent; worldly music has the back-beat patterns which undoubtedly come from African voodoo as proven from psychologists and music creators. Although contemporary Christian musicians are not consciously serving Satan, they are opening up to Satan an avenue of infiltration into churches with the devilish off-beats. I don't care if the music you listen to is hard rock, soft rock, rap, bebop, swing, jazz, etc. They all use off-beats, which originated from Satanic witchcraft. Worldly music is clearly of the devil.

(Please click on this link for Part 3: [http://bbcenglish.org/index.php?option=com\\_content&p;view=article&id=383](http://bbcenglish.org/index.php?option=com_content&p;view=article&id=383):

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