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Music and What It May Mean to You

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We once heard a well known Presbyterian minister say during the course of a sermon that the Bible has more in it about music than it contains about preaching and praying. Indeed, this article and many more might be devoted to Biblical references to music and sound.

It is generally conceded that the Gospel according to St. John contains more of the spiritual teachings of Christ than the other three Gospels. The Cayce readings advised a great number of people, including this writer, to read and apply principles found in this Gospel. It is, therefore, interesting to note that it begins with this statement: "In the beginning was the Word, and the Word was with God and the Word was God." And this Word was certainly a sound of some kind - a sound that could be employed to bring about the creation of the Universe and all of its planetary systems.

Someone who had read of this Word of Power asked for this Word, in a reading, and the information was refused on the grounds that this person would misuse it.

The potency of sound is aptly demonstrated in the destruction of the walls of Jericho, and we need only to mention the important place that music had—and still does have—in the Jewish service. Anyone can easily trace and find information about music and its various

uses, from the Bible.

The Edgar Cayce readings gave music a most important place in our lives. Someone asked if music, art and poetry had any value within themselves, or were merely illusory. The answer came back: "Know that these are of the realms of creative energies." (No. 5265-1) To those of us who have studied the effects of music and art, this is one of the most striking and impressive statements on this subject to be found, not only in the reading but anywhere else. It might be cited as the basis for this discourse.

From information given in our own Life reading, music played an important role in prehistoric and ancient civilizations. We were told that both in Atlantis and in Persia five worked with music and *electricity*, for healing purposes - a significant statement since at the time this reading was given the term *electronics* had not come into general usage. However, it may be assumed that *electronics* was meant because electronics deals with higher rates of vibratory energy. We would hazard the guess that Atlantean music might have been a composite of music from many or most of the civilizations then extant, combining the characteristics of both Oriental and Occidental influences. There are references in the readings to the use of the crystal and atomic power on Atlantis, showing a very high degree of

civilization, as is ours today. It would therefore be a mistake not to assume that all phases of art, also, were not in a high state of development there. The potency of music to produce higher states of consciousness is stressed in the readings; therefore the opposite can be true, and the misuse of music to produce negative emotions—fear, bestial desires, hypnotic suggestibility with its yielding of the will, imbalances of all kinds—was undoubtedly one of the aspects of sin contributing to the destruction of Atlantis.

If Atlantis probably combined Oriental and Occidental musical development, let us examine what is known about such music. While we in the West divide our scales into whole and half tones, the music of ancient India was in quarter tones. To western ears, this music would sound off-pitch, and our professional musician and critics would scarcely classify it as being music. Quarter tones, however, are said to produce the higher spiritual states of consciousness and, coupled with mantras or chants for various purposes, are a contributing factor towards the balance of aesthetic and material values, in India and other Oriental nations. We do not need to go into the details of the differences between Oriental and Occidental cultured for these are quite well known.

The dictionary defines a mantra as a short chant of rhythmic nature, a formula or charm used in Hindu invocations. One person was told in a reading that she had helped with the development of mantras to be used in healing.

The readings indicate that music must have been employed quite extensively in Egypt, for many were told that they assisted the Priest or played a part in the services of the Temple

Beautiful and Temple of Sacrifice, by employing music for healing, cleansing, producing higher states of consciousness, etc. In one reading it was indicated that the healing was done by means of the organ, and we are given to understand that color was also used. This same person was told that she had been "The Music and Flower Lady" many times, and she was adept at arranging flowers, even to making those "foolish arrangements for those who have passed on. These need flowers when they are here—not when they are in God's Other Room!" (No. 5122-1)

Ancient Egyptian music was mostly in third-tones, and this tended more towards the mental than to the spiritual. We are not implying that there was a lack of the spiritual, but only that in Egypt there was much greater material and scientific development than in India, for much of the Atlantean culture came over to Egypt,

It is safe to conclude that these early civilizations had a far greater understanding of the actual influences and values of music than we do today, in our Western civilizations. This is borne out in the readings, and from other psychic sources. Nevertheless, this writer found it somewhat difficult to get concrete answers during readings, when he undertook to ask specific questions of Edgar Cayce as he lay on his couch, as to *how* he might use music in healing as his life reading had said he could do. The best answer we could get was that the Om should be used. We heard this sound, as given by Mr. Cayce in trances as *Aum* or, more properly as a long-drawn-out *Arm*. We asked if any particular pitch should be used for this, and were told that any pitch which was most convenient would do. The reading added that music containing this sound of *Aum* would have the greater healing

influence. We are not proud of the fact that we haven't devoted as much time to using and experimenting with the *Arm* as we should have. Perhaps some of our readers would like to try it.

It is well known that Mr. Cayce in his normal waking state had very little knowledge of many of the subjects that he discussed in his readings. The same holds true about his knowledge and appreciation of music. This writer was privileged to know Mr. Cayce and have many conversations with him; and in his latter days we did discern a keener interest in music. One wonders if he did not hear much more than the average person in music. since he was able to see things other people couldn't see, in his waking state. He could see auras,, and individuals from higher dimensions upon occasions.

Music and Vibration

All forms of art do affect us through the psychic centers or sympathetic nervous system, but music has possibly the most pronounced effect in the long run, although it is the most subtle of all the arts. It is a demonstrable fact that any given musical note contains many over notes or sounds or vibrations within it. The great Greek mathematician and philosopher, Pythagoras, was the one who said that the whole Universe was composed of *number* and *sound*. We understand this to mean that not only do musical notes have given rates of vibrations per second but that everything else in the Universe also has its own peculiar vibrations.

Incidentally, the readings for this writer pointed out that all diseases have their vibrations, too, and that if he wished to do so, he might use music and sound as a healing agent. Unfortunately we did not have the means at our disposal to determine the exact rate of

vibration for any given disease, and thus it has not been possible to make practical application of this somewhat vague information. It is notable that certain branches of the healing profession are working with the problem of using short waves, or higher rates of vibration, to break down disease and other ailments. Our more orthodox medical men are slow to experiment with such ideas; yet with so much experimentation going on the time may come when all healing professions will concede the value of higher vibrations and short waves.

Enrico Caruso used to delight in breaking glasses by singing into them. If we could establish the proper sympathetic vibratory rate of the largest building imaginable, it would not come down in pieces of brick, stones or steel, but there would be only dust !

It has long been known - and this is substantiated in the readings that each musical note has its corresponding color, and also its sympathetic mental and spiritual influence upon man.

Pythagoras devised a formula which ultimately resulted in the formation of the scale we now have in the Western world, in Europe and Western culture: composed of whole and half tones. This use of such a scale has resulted in a greater degree of material development and expansion. And so it is that each nation has its own characteristic music. However, certain musical characteristics are often found to have an affinity in two or more countries separated by distances of half way around the globe. For example, the same five-toned scale used in China and Scotland. It is not our intention to go into the implications of this and other such examples but they are apparent, at least.

Music, as it is generally accepted,

is composed of three elements: rhythm, melody and harmony. Someone has stated that melody is man's cry unto God and that harmony is God's answer to man. The rhythmic pattern of any music furnishes its movement, regular or irregular. The speed at which a well known composition is sung or played has much to do with its effect upon the listener. We have become accustomed to hearing our favorite pieces performed at certain tempos and any change or variation from what we have set up in our minds as standards of comparison changes the overall effect. It is quite noticeable that the general quickening of pace in our modern living has produced a correspondingly faster tempo in performances of standard works. This can easily be verified by listening to a Beethoven symphony or sonata recorded twenty-five or thirty years ago by a distinguished interpreter of that era, and then listening to the same work played by one of our dashing younger technicians of today.

A story is told that someone brought a composition to the great composer, Handel, for his examination. After looking it over, Handel raised a window and put the manuscript outside, on the ledge. Upon being asked why he had done this, Handel replied, "It needs more air." So it is that the melodic line of any musical work does supply the air. Melody is more obvious in certain compositions than in others but, despite the contentions of some of our present-day composers, musical works, in order to endure for any length of time, must contain melodies whether they be simple ones or more complex in form.

Conventional music history usually maintains that harmony did not exist in Oriental and ancient music. Nevertheless, if we are to believe the information that has come through the

Edgar Cayce readings and certain other psychic sources cited later in this article, there was some form of harmony to be found in the music of Atlantis and also of Egypt. One reading (No. 3418) states that the entity was in Egypt and a part of the activities of the Temple Beautiful being one who used music and the dance to portray to others "the workings of the mind—from emotions that arise from bestial desires, to the appreciation of music in all of its *beauty, harmony and rhythm*, building of self in body, mind and soul." Here the word beauty seems to refer to melody as one of the three elements of music.

Harmony, of course, is the combining of tones to produce chords. Hymns sung in our churches are usually in what we know as four-part harmony: soprano, alto, tenor and bass. It is not within the scope of this discussion to go into technicalities of how harmony was evolved, except that mathematics played a large part in this.

This brings us to a rather important statement made in the readings, in answer to a question about the study of music. "If you learn music, you will learn mathematics. If you learn music, you learn history. If you learn music, you learn something about everything, unless it is something bad." (No. 3063-1). We are undertaking to show something of the importance of the influence of music in various phases of our civilization and culture so we can easily see the significance of this statement, as well as another one (No. 4081-1) for a child of ten, which said, "Music should be a part of each child's development."

It is entirely probable that music sustained as great a loss as did other phases of art and culture by the wanton destruction of the great library at Alexandria, Egypt. It is also equally

probable that information about music is hidden in the Pyramid. The readings mention the Vatican as containing much valuable knowledge that will be brought to light in the future, and it is reasonable to assume that musical information and data will also be found there.

While we are forced to await the rediscovery of all such knowledge, the Higher Powers and Forces are bringing through such knowledge as man is ready to receive and make use of. When we realize that the Universe contains a record of all that has taken place in the past, and that Edgar Cayce drew upon this Akashic Record in giving the readings; it should not be difficult to understand that others also might be able to obtain knowledge about music and art from this source.

In addition to information in the readings, we are indebted to the English composer and writer, Cyril Scott, who is perhaps better known for his Theosophical writings than he is as a composer. In his book, "Music, Its Secret Influence Throughout the Ages," (Rider & Co., London), Mr. Scott draws heavily upon information obtained through Nelsa Chaplin, a young lady of considerable psychic development. From what Mr. Scott has to say about Mrs. Chaplin in his book, it would appear that she was able to obtain her information without going into a trance state. Mrs. Chaplin wanted to devote her life to music, and was a good pianist, but was prevented by the condition of her health and karmic circumstances.

As described by Cyril Scott, she was able not only to see the beauty in the colors of a sunset but also to hear the sounds that the various tints and shades produced. For Mrs. Chaplin, a sunset must have produced a great symphony of sounds beyond our fondest imagination. It would also be reasonable

to think that she was able to hear and feel far more than the average listener, in a performance, let us say, of a Beethoven symphony. Perhaps this was the "Music of the Spheres" mentioned so often in the readings, in mystical connection with all of the arts and of nature, as well as man's inner nature.

"The entity gained much, and this is expressed in the present by its interpretation of those promptings which come by listening to the voice within, and activities pertaining to spiritual attitudes . . . as when it listens to the *music of the spheres*, or of the stars, or of nature itself. And thus may the entity attune itself to that which may arouse the greater awakening. . . ." (No. 2700-1)

In another reading, No. 2708-1, it is stated that music is a *life giving flow*, being "that upon which the greater interpretation of the soul and mind may be based, in attuning the body to the infinite."

Nelsa Chaplain was said to be able so to attune the body, and to contact many of the great masters on other planes, including the Master Jesus, who is supposed to have assisted her in healing work, though we understand that she did not make any public demonstrations or acknowledgments of this; but just carried out whatever she was told to do, without any fanfare.

One of Mrs. Chaplain's main sources of musical knowledge was claimed to be from the Master Koot Hooni, who is well known in Theosophical circles and whom Edgar Cayce personally told the writer he had seen on several occasions. Of course, the Master K., as well as others who visited Mr. Cayce, was of the Great White Brotherhood. According to Mr. Scott's book, Koot Hooni is a reincarnation of Pythagoras who contributed so much to

the development of the scale we now have.

Mrs. Chaplin is said to have been transported to Koot Hooni's residence in India, where she heard him improvise on the organ. He also communicated with her in her own home, to give her instruction. Mrs. Chaplin undertook to convey by her piano playing something of what she heard from the music of other planes, or spheres. She was told to bring forth the book, "Music, Its Secret Influence Throughout the Ages," and Mr. Scott went to her home to transcribe the information she gave, or to obtain necessary corrections after the completion of various chapters. He says that Mrs. Chaplin was able to contact the Akashic records very readily and he gives her full credit for the material given in this book.

Influence of Certain Composers

We can only briefly mention a few composers and give short descriptions of the influences they exerted, or reflected, as based on information given in the Scott book. It will be seen, however, that this information tends more to corroborate than to conflict with what we have from the Edgar Cayce readings.

An interesting comparison is made of Bach and Handel, both of whom were born in 1685, within four miles of each other, although they never met. Handel's music reflected mostly the conventional religious and social epitome that brought on the Victorian Era in England, where he spent most of his life. In Bach's compositions, especially in his fugues, there is a lively interchange of melodies; and this interchange, or interweaving, actually promoted the exchange of ideas that brought about the German School of Philosophy. And although we do not think Bach intended it so, there is now a

tendency to play his music in the driest and stiffest manner - using, too, the instruments of Bach's day that he himself disliked.

Somewhere in the Cayce readings a comment is made that Beethoven thought more highly of himself than he should have. (No. 3633-1) We are inclined to agree with this. Through his improvisations on the piano, which resulted in his sonatas and symphonies, Beethoven's music tended to have a psychoanalytic effect. Those who heard him felt some kind of emotional release, and that is why women frequently shed tears when listening to his music. This effect is carried a step further by Chopin who not only was the apostle of refinement, but also had much to do with the eventual emancipation of women.

Richard Wagner was possibly the first composer to bring through some of the Devaic influence. In his music dramas he undertook to combine music with the other arts to bring about more democratic ideas and to achieve the redemption of the World by Love, as is illustrated in the closing scene of "Gotterdammerung." A very high point of such Devaic influences is to be found in Wagner's "Tristan and Isolde" and in his last work, "Parsifal." The music here has a tremendous spiritual import.

Cesar France was said to be under the direct influence of Koot Hooni, and his music forms the bridge between the physical and the spiritual planes. It has great healing value. His organ works are particularly effective in Communion Services. His choral work, "The Beatitudes," has a special impact. One wonders when a recording of this work will be available.

Debussy - and other composers influenced by Debussy - was under the Nature Spirits, or Devas. It will be

recalled that Mr. Cayce contacted these little folk and we are given to understand that there are nature spirits in almost any aspect of Nature - the trees, the water, tile flowers, etc.

Alexander Scriabin, the Russian composer, was a Theosophist, and he undertook to bring out certain mystical influences in his last three symphonies. These were "The Divine Poem," "Poem of Ecstasy," and "Prometheus," In the latter two, a deliberate attempt is made to awaken the spiritual centers and forced, in any listener who will try to hear this music in a subjective mood rather than listening to the melody the harmony, the orchestration, etc. The most advanced of these three works is "Prometheus", of which a recording is no longer available enough meditation, with puni1;y. tat available. Perhaps one will be issued following the New York Philharmonic's performance of "Prometheus" in 1961.

Scriabin - as was and is the case with most other composers — was not aware of receiving impressions from the Devas; but he was not able to protect himself from the Dark Forces. e did not live to complete a projected work, in which he was going to combine music with color and with perfume, or possibly incense to awaken other senses and produce a much wider influence.

In conclusion, we do no wish to infer that the music of all of the other great composers has no value. To the contrary, all great music affects us through our subconscious mind and sympathetic nervous systems. We may listen to music for its technical interest in composition and performance; and we may also relax and listen subjectively, so that we receive its true spiritual meaning through the overtones and harmonics - which we might not hear with the physical ear! There is a

spiritual ear, remember. Or perhaps we have a holdover from some other life in which we were attuned to some other scale, of quarter-tones or third tones. By listening subjectively, a sympathetic vibration may be set up with modern day music.

Much is said in the Edgar Cayce readings about meditation, and in some readings individuals were told they were able to hear the Music of the Spheres if they attained deep enough meditation, with purity of motives and service to God. A few were told that they had heard the Music of the Spheres in another life, so, could again.

It is very interesting to learn from the many readings given for individuals who were musical, that certain instruments were more effective than others. In some future article, perhaps this can be explored further. A reading for one child recommended study of the piano or banjo (2780-1), apparently to appeal to the sense of rhythm, and through that to melody and harmony. In another reading, (No 3234-1) it was said that the entity perfected stringed instruments and used the organ, for spiritual purposes. Reed instruments rather than stringed ones, were recommended for No. 1566-1; and in No 276-3, it was related that the reed or flute was used to make merry the hearts of many!

In reading No.. 5752-1, explaining psychic sources and how they function, it is explained that these lie latent in one form or another, in every individual, waiting only for wakening. Sensitivities of perception in the organism are called "akin to the soul."

Each person can find, in some form of music or musical instrument, that which arouses the spiritual self. Thus each one of us can "find hours often in the present when music . . . that

brings association with those forces of the celestial as well as the mental and spiritual, will be a greater channel through which the entity may . . . give expression to the messages, the lessons, which will be of so much help and hope in the minds of others." 2156-1

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