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The Power of Sound By Juliet Brooke Ballard

"In the beginning was the Word, and the Word was with God, and the Word was God." With this memorable verse we commence the gospel of St. John. In this verse are packed vast principles of physical Law and knowledge that may be used with tremendous results; but it is so couched that this is not apparent to the casual reader or to one who does not probe or seek. Here is only one of numerous passages in the Bible holding an esoteric meaning for that time when we shall have "ears to hear."

Certainly from this statement in John it seems evident that with the help of the power of the *Word*, or sound, the universe was brought into being and that the Word is one of the mighty forces contained in God. However, even though we may mentally or even spiritually accept such a concept, the practical application in our daily lives needs to be pursued further. The importance of sound in our lives as a cohesive force for holding the universe together is a matter of which we are largely unaware. The part it plays in the intricate cycles within cycles of life may only be speculated on; but certainly this seems to beckon to an unfolding field of research, intensely interesting and of real use.

First, let us examine some instances of sound recorded in the Bible, then seek information in this field from the Edgar Cayce reading. add finally see

what use is being made or sound by our generation.

EXAMPLES IN THE BIBLE

In *Exodus 19*, where there is an account of the events preceding the giving of the Ten Commandments, we find that after the sanctification of the people, on the third day "there were thunders and lightnings, and a thick cloud upon the mount, and the voice of the trumpet exceeding loud." The sound of the trumpet had previously been set by God as the sign to be given to the people to come up to the mount. Continuing, we find that "when the voice of the trumpet sounded long, and waxed louder and louder, Moses spoke, and God answered him by a voice."

Not only did the sound of the Maker precede this momentous occasion; later in Sinai God told Moses (*Leviticus 25*) that in the day of atonement the Israelites were to sound the trumpet of jubilee. This time it would be an answering sound that *people* were able to make.

For the present let us merely content ourselves with observing that sound seems to have been an important accompaniment to those proceedings of deep weight.

Probably the greatest example in the Bible of an immediate, physical result occurring due to sound waves is the incident of the leveling of the walls of the city of Jericho by Joshua and his men (*Joshua 6*). According to God's

instructions, for six days all the men of war marched round the city once a day, accompanied by seven priests blowing on seven trumpets of rams' horns. On the seventh day they compassed it seven times; the priest gave a loud blast on the rams' horns; then, as Joshua had directed, all the people shouted together; and "the wall fell down flat." The mighty power of sound was certainly amply demonstrated in this instance.

For an effect of the playing of sweet music we need only turn to *I Samuel 16*, where the Biblical historian recounts how David drove out the evil spirit lodged in Saul by playing the harp.

In *Psalms 81* we find the injunction to blow on the trumpet "in the new moon, in the time appointed, on our solemn feast day." Again the trumpet call is to play its part in sacred rites. We find that this Psalm was written by Asaph. According to the Edgar Cayce readings, both Joshua and Asaph were incarnations of Jesus. It is natural and to be expected that each should be aware of the great forces surrounding us.

We do not know just who the author of Psalm 98 was; but in it again the importance of sound is stressed, with injunctions for the people to make a loud and joyful noise unto the Lord, to sing a psalm, accompanied by the harp, and to use also the cornet and trumpet. To this is to be added the roar of the sea. Even the floods (fresh water?) are asked to clap their hands.

In *Joel 2:1* is an admonition that the trumpet should be blown as a warning of the advent of the day of the Lord.

In the Book of Revelation John hears in the very beginning of his vision "a great voice, as of trumpet." (*Rev 1:10*) It is only after he does hear this and it has doubtless stirred him that he is in

condition to receive the message. However, the Biblical allusions to sound probably of greatest interest to us are those dealing with the name of Jesus Christ.

"Whatever you shall ask of the Father in my name, he may give it to you." (*John 15:16*) "But these are written, that you might believe that Jesus is the Christ, the Son of God; and that believing you might have life through His name." (*John 20:31*) "And His name, through faith in His name, both made this man strong." (*Acts 3:16*) "Neither is the salvation in any other name; for there is none other name under heaven given among men, whereby we must be saved." (*Acts 4:19*)

Although these four passages imply that faith and trust are important in these instances, to the name itself is ascribed supreme importance. Perhaps this may be clarified further by *Acts 16:18*: "But Paul, being grieved, turned and said to the spirit, I command thee in the name of Jesus Christ to come out of here. And he came out the same hour."

That the vibrations of the name of Jesus Christ are such that the sounding of His name brings strength and help if it is done reverently and with belief, seems an inescapable conclusion. We, too, may call upon this sacred name, as did the Disciples when they ministered; and to us, also, may the doing of great and helpful deeds be granted.

INFORMATION FROM THE READINGS

The careful rereading of that most excellent Searchlight, "Music and What it May Mean to You", by Richmond Seay, (December, 1960) is in order at this point. For convenience a few of the most striking and important aspects of the subject discussed by Mr. Seay will now briefly be recapitulated. That the Word spoken of in John is of

tremendous power is borne out by the incident related of someone asking for this Word and being refused it in an Edgar Cayce reading on the grounds that the person would misuse it. That music is of great importance is stressed in an excerpt from reading 5265-1. Know that they (music, poetry, and art) are of the realms of the Creative Energies, which are of the Maker. Also Mr. Seay tells us of a person who was informed in a reading that she had helped with the development of mantras to be used in healing. A mantra is a kind of Hindu religious formula. The dictionary defines it as a hymn, its power is seen in that it can be used for healing.

This brings us to a very interesting reading (1861-12) which tells how music and higher vibrations can be used For healing:

A. 9. Every individual entity is on certain vibrations. Every *dis-ease* or disease is creating in the body the opposite or non-coordinant vibration with the conditions in a body-mind and spirit of the individual. If there are used certain vibrations there may be seen the response. In some it is necessary for counteraction, in some it is necessary for changes.

Then, the better way is first to develop in your own consciousness, with the various individuals or your own pupils, of your associates or your companion, that vibration which is in rhythm with the vibration of that body.

To be sure, moods often apparently change this vibration; yet by study, by practice, and by application, the vibration of the body may be ascertained.

Thus there are the needs for the aiding in using such for healing, or the dissipating, - that is, the dissipating of suppressions ...

Q. 10. What means of application can be

used?

A. 10. As just indicated, the finding of that to which the body-mind responds; not just what it likes or dislikes, but that which strikes a vibrant chord within the consciousness of the individual, see?

Q. 11. Any specific compositions that can be used for healing?

A. 11. *R* and *O* and *M* are those combinations which vibrate to the center forces of the body itself. In any compositions of which these are a part there will be found that necessary for the individual. What might be healing for one might be distracting for another, to be sure.

The statement is certainly definitely made in the above excerpt that each body is attuned to certain vibrations. However, it seems to us that answer eleven implies that these overall vibrations consist of a complex - just as a musical chord consists of several notes. In other words, different portions of our bodies have different vibrations. We feel this is substantiated in other Edgar Cayce extracts, of which we will quote several.

For the ability of each functioning of the body-forces is to reproduce itself... (3042-1) ...that all of living organism is (of) such vibratory nature that each portion of the system must take from that assimilated to build through its plasmatic cell system that which will rejuvenate, rebuild, resupply, or re-furnish the system with the necessary portions of the organism to rebuild or replenish themselves. 4390-1

In a talk on vibration, Edgar Cayce in his waking moments had this to say: "When the body is building, all the organs vibrate at heir own particular rate. The lobes of the liver, the brain, the heart, the digestive system and each gland of the body - all vibrate at their own individual rates of vibration."

Sound not only has effect on the physical body but can arouse the spiritual centers, too. For a full discussion of this see *Music, Its Secret Influence throughout the Ages*, by Cyril Scott, chapters 16 and 21. Briefly, certain music stimulates these centers. Of course, if we pursue this further, we find that when this happens, disturbing influences which have accumulated in particular centers will come to the fore. With knowledge these can be handled and dissipated, making additional spiritual development more immediately possible. Then the same music merely contributes to our unfoldment. We speculate that these disturbing forces which have to be disposed of are similar in effect to those physical ones which need dissipation when a body is physically being brought into balance. An explanation of this physical situation (to which we draw a parallel) is given in 911-4, A. 5:

“With the recuperations then, it may be expected that there will come the greater periods of irritation mentally and the resistance that that will create even those forces warring against those very best forces that could be magnified by the system, so that contrarywise conditions are manifested.”

We can judge, however, that this resolving of disturbing influences in the spiritual centers is a delicate business, one not to be undertaken lightly, and that it should be pursued slowly.

Edgar Cayce's confirmation of this rousing of the centers is found in his references to the aa-u-umm:

“Such then the entity finds necessary, in giving forth in song, the harmonies of same. Just as has been indicated through this channel for men, the entity will find that there are the combinations of what you call the scale... or those harmonic set to the Aa-

ar-r-e-e-oo-mm - that awaken within self the abilities of drawing that love of the Father as shown to the children of men in the experiences of His own, through their activities in the earth.” (1158-4)

“And In attuning self (in meditation), use your own vocal self; as with oo-ah-ah-um; but do your own vocalling...” (1861-18)

At the June 1961 and 1963 A.R.E. Congress at Virginia Beach, M Seay, a musician and former professor of music, conducted classes in which recorded music of the type mentioned by Scott was provided (1961) and in which the group participated in the repetition of sounds similar to the aa-u-umm (1963). That there were quite pronounced effects on certain members of these classes bears out the thesis in Scott's book which we referred to and also the conclusions reasonably drawn from the Edgar Cayce excerpts on the vowel sounds as to this stimulating of the spiritual centers. That it was necessary to listen subjectively for the results to be immediately apparent is an interesting point. However we believe that sooner or later some would be felt even in a person listening objectively - but just more watered down and coming through more gradually. Also, we are convinced that while the immediate effects are frequently almost entirely physical, there are ones occurring later, perhaps as a result of a chain reaction, such as flashes of insight etc.

We have been dealing with the effects of sound on individuals. In this connection if we return to our Bible references we can see how the children of Israel were to be prepared by sound to enter into a state of greater awareness so they might meet their God - sometimes through sound they made themselves, sometimes through that furnished by the universe.

There are other aspects of sound pointed out in the Edgar Cayce readings that are difficult to classify but certainly interesting and important.

In reading 2779-1 we find that there is a correspondence between musical tone and color. The violin here. "We see...the entity gets the color rather than what is ordinarily called the tonal vibration, see?" Though, of course, the tonal vibration is that which produces color. For, of course, color and tone are just differed rates of vibration. The effect that the speaking of one language or another has on personality is emphasized in 706-1.: "Few people have gathered the import of what the variation would make to an individual to speak French or to speak Japanese, or to speak Sanscrit, or to speak pidgeon-Spanish - or as would be in the various lands. For these have their vibrations, these have their movements as to the motivating influences. And as the entity itself is, through its astrological as well as material sojourns, moved by emotions, it becomes a positive experience in the entity, And for such things, in giving expressions of same to others may the entity gain a great deal in the present."

How does the science of numerology appear in the light of the Edgar Cayce readings? Do they bear out the importance of the sounding of the name for the person addressed. The following three excerpts are of great interest:

(With reference to use of a name chosen numerologically) "It is well with this entity that in the sounding of the name, in, in the writing of same, it always will be included. The vibration, the harmonious effect of same, becomes almost as a shield in the entity's experience, as well as in the numerological effects and their

vibrations upon those the entity may approach...And this is ever a part of the entity's experience as an emissary or messenger to others. Hence it is well that in its own mental and material and spiritual self, there be kept that balance. (1770-2)

Q. Is there ever any advantage or benefit in changing one's name?

A. How did Abraham benefit by changing the name from Abram to Abraham? How did Paul gain by the change from Saul to Paul? How was there difference in the names of the Hebrew children in their varied surroundings? There is buildt about each name that which carries its own meaning or significance, that gives rather the impelling of - and the lifting up to - meeting such conditions. So does the changing or altering of a name set up vibrations that are more conducive to changed surroundings. (452-5)

In the interpretation of the names each entity; each soul is known, in all the experiences, through its activities...as a name to designate from another. It is not only then a material convenience, but it implies a definite period in the evolution of the entity in the material plane. Thus in each experience it bears a relative relationship to the development of the individual entity.. and in the end, the Name is the sum total of what the soul entity, in all of its vibratory forces, has become toward the Creative Force itself. (281-31)

Not only do these references point to a firm basis for numerology; but they also show how powerful is the effect of the spoken word!

CURRENT PIONEERING IN SOUND

At this point, we may well wonder how is our generation using sounds?

Today the effects produced by sound range from increase in the growth and yield of plants to the cleaning of watches and clocks, from the reduction of the bacteria count in milk to music therapy in hospitals. A great deal of this is being accomplished by ultrasonics which uses sound beyond the range of the human ear - but not all.

In *Organic Gardening and Farming*, January, 1968, we find an account the effects of agronomist and corn breeder George Smith to determine just what effect music would have on his plants. He found that the yield in corn with sound was 6 to 10.8 percent more than that in corn without. Whether it was regaled with *Rhapsody in Blue*, twist music, or merely high frequency sound, the corn responded; but the greatest increase was in a plot bombarded with a continuous low tone (450 cycles a second). Mr. Smith intended to continue his research for two more years use *Organic Gardening and Farming* to report it, so further data should be available soon.

In the same magazine, October 1964, we are told of musical radishes! The fifteen year old daughter of a Columbia professor planted four large trays of these during the winter months and accorded to all the same treatment, except that one tray of radishes was deprived of music and the other three were daily taken in turn close to the phonograph where for forty-five minutes they were exposed to the playing of Dvorak's *New World Symphony*, the singing of Lily Pons, and the entertainment of the Beatles, respectively. When the radishes reached maturity, measurements of growth were made. The results obtained, using the entertained radishes as a basis of 100 percent, showed that in the case of those hearing the Beatles, the weight of foliage

above ground was as much as 247 percent, weight of radish and root 322 percent, and number of leaves above ground 142.5 percent. Those hearing Lily Pond showed similar increases but not as large. The Dvorak group showed lighter increases except in the case of weight of radish and root, where here was none.

Now just what factors entered into this difference in results remains, of course, a matter of speculation. (We wonder whether it was not the rhythm of the Beatles that speeded up the cycle of plant life so tremendously?) However, it seems conclusive that there was a measurable and appreciable increase in growth. From such small beginnings, who knows what "plant services" may develop?

Again we call to mind the excerpt quoted earlier that music is of the result of the Creative Energies, which are of the Maker. (5265-1)

Today in hospitals, tentative beginnings (perhaps "experiments" is the better word) - are being made in musical therapy. Recordings may stimulate those depressed or soothe those overly excited. The *Courier Journal*, Louisville, Ky., on January 25, 1965, stated that one woman who had been withdrawn from the world for many years responded at once to the playing of a well-known pianist. The pianist had volunteered to participate in the program of music therapy undertaken by Central State Hospital. The article goes on to relate how music was, according to tradition, used to treat mental illness by Hippocrates, the "father of medicine"; how thirteenth century Arabs included music rooms in their hospitals; and how in the late 1700's, one New York physician examined a patient only after he or she had listened to a violin solo, which the

physician played because he had found that such a solo sometimes obviated any need for treatment!

All of this bears out what Edgar Cayce has to say of the healing that may come from music. It also takes us back to the Biblical incident of David's harp playing and its soothing effects. However, with the number of wonderful recordings available now, the tools of this therapy have increased tremendously in number. So, there may be rapid advancement in this field.

ULTRASONICS

Ultrasonics, "silent sound", is by now a mushrooming business. In the December, 1947 *Readers Digest* may be found a condensation of an article from the September *Atlantic Monthly* of the same year. Even at that time, according to this article, sound waves vibrating millions of times a second were detecting hidden flaws in metal castings as much as ten feet thick. This is perhaps a good place to note that few people hear sound vibrating more than sixteen thousand times a second but that generators were then turning out inaudible ultra sound with a vibration rate ranging up to twelve million a second. To return to the castings, Dr. Floyd Firestone of the University of Michigan had found that flawless castings bombarded with silent sound produce an echo from the other side of the metal which can be caught and amplified. A flaw produces a quicker echo and can be pictured as to position on a screen. The detectors, therefore, have been quite useful in checking marine propeller shafts, locomotive axles, and other large parts.

As the article continues, we find that a sound wave device homogenizes milk and kills many of the bacteria in it. The vibration breaks up the fat globules

into smaller sizes, which remain in suspension. Therefore, smaller curds are formed in the stomach - which makes digestion easier for babies. The destruction of bacteria, of course, makes milk last longer.

In 1947 smooth and permanent mixing of mayonnaise, peanut butter, face cream, paint, and chemicals had been achieved through the use of sound. There is also an allusion here to increased yield in plants due to sound. Some Russian scientists were reported to have treated the seeds with ultrasonic waves and obtained tremendous increases in yield as well as earlier sprouting (of peas) and flowering (of potatoes).

A University of Connecticut botanist had been repeating this work and was obtaining good results.

Ultrasonic waves had also been used in 1947 to perform brain operations on animals without opening the skull. A particular piece of brain tissue could in this way be stimulated temporarily or destroyed. (Does this recall the days of Ra-Ta and the Temple of Sacrifice?)

Now, passing to an article in the *Virginian-Pilot*, Norfolk, Va., Jul 13, 1963, we come to further extension in this new field. Here we are told that ultrasonics is broadening out. Not only are watches, clocks, and other measuring devices cleaned by sound waves with frequencies 20,000 cycles per second and above a concern operator in Norfolk has an ultrasonic cleaning system in its reclamation department, twice as fast and several times more effective than the manual operation.

In addition to the various developments discussed above, we may pause to recall that today by means or sound the depths of the ocean are

measured. The time taken by the returning echo indicates the distance traveled. In the case of a submarine or a school of fish the echo bouncing off of them will return more quickly than those coming from the ocean floor. Where all the echoes return simultaneously, it is obvious there is no foreign body. Actually even the fact that the object is a school of fish as opposed to some inanimate object, is indicated by the fact that a sound returning from the fish is a more diffused one.

THE MUSIC OF THE SPHERES

Along with all these rather physical uses of sound today, there is another treatment of it and one of special significance to those interested in the Edgar Cayce readings. References to "the music of the spheres" occur throughout the folklore of the past, reaching, according to an article in the Norfolk *Ledger-Star* of February 21, 1961, "into literature, history, and philosophy." The readings also tell us of this music.

That scientists would find the music of the spheres did not seem an immediate prospect; but on March 2, 1959, Dr. Donald H. Andrews, professor of chemistry at Johns Hopkins University, reported during radio broadcast that statues "sing" and that those of different shape and mass produce quite an individual sound, due to different vibrations. In April, 1960, an article by Dr. Andrews appeared in *The*

Freeman, in which there was considerable amplification of his discoveries. In it Dr. Andrews explained among other things the nature of the atom. Inside of it, instead of particles, orbiting around, there are waves and ripples which spread out in symmetrical patterns. As these waves flow back and forth and meet and merge with the waves of other nearby atoms music is made which can be heard with what Dr. Andrews calls "a magic hearing aid." He compares this music with that of a great organ or to the symphony of a vast orchestra. It includes harmony, melody, and counterpoint structure. Antiphonal chorus comes from all the other atoms of the universe. Dr. Andrews, therefore, concludes that our universe is best described as "music."

Dr. Andrews tells us of this music under the caption "Music of the Spheres." And so science has at last come upon what the mystic has known these many centuries. For the sleeping Edgar Cayce told us that we may so attune ourselves through meditation that we can hear this music: "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... (2700-1)

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