

NEW AGE MUSIC

THE EVOLUTION OF MUSIC PARALLELS THE EVOLUTION OF MAN

Love is the keynote, Joy is the music, Power is the strain, Knowledge is the performer, The infinite All is the composer and audience.

We know only the preliminary discords which are as fierce as the harmony shall be great; but we shall arrive surely at the fugue of the divine Beatitudes. - Sri Aurobindo

O music! Thou who bringest the receding waves of eternity nearer to the weary heart of man as he stands upon the shores and longs to cross over! Art thou the evening breeze of life, or the morning air of the future one? Jean Paul.

In the approaching New Age art and science will take their place beside religion as equal media for the expression of the triune spirit of man. They will no longer be set apart as at present, when religion is looked upon as sacred; art and science, as secular. This arbitrary distinction has grown up during the course of our material civilization and will, therefore, pass with it.

In the New Age people everywhere will enter into a realization of their human solidarity. Unity will be their keyword, and racial consciousness will be furthered by music. Musicians will be inspired to make unity the central theme of their compositions. This will be particularly noticeable in national anthems that will be not only national but international anthems.

It is upon the patriotic folk songs of a people that the signature of the Race Spirit is impressed. They capture the very soul of a people and impart to it added life and vigor. Well was it said that anyone who had ever heard the French singing the Marseillaise will never doubt that the nation will someday be renewed in splendor. A national anthem is infused with ideals, aspirations and hopes whereby a nation can move securely and rapidly in the direction of its own destiny. By frequent repetition it welds a people into unity of thought and purpose; hence, its constant use in such crises as war and disaster, when solidarity of action backed by faith and hope becomes all-important. In the power of music, nationalism will gradually merge into internationalism. Harbingers of this merging are Ernest Bloch and Ludwig von Beethoven.

We have endeavored to show that through the ages the evolution of music

has kept pace with the evolution of man. It will necessarily continue to be so in the future. This being true, a knowledge of future evolutionary trends will indicate new developments in musical expression. Such a trend is found in the late Ernest Bloch's rhapsody, America, a composition which sounds forth the dream of universal brotherhood and portrays the eventual triumph of idealism.

Ideals for future realization also found musical expression in the inspired works of Beethoven. Perhaps his two greatest are the Missa Solemnis and the Ninth Symphony, both of which call the world to peace and human brotherhood. To forward the realization of these hopes was the aim and purpose of this great composer's life and work. The last movement of his Ninth Symphony, with its diving Ode to Joy proclaims the fruition of the ideals he served with such majestic power as to literally open the heavens and make audible the proclamation of the Christ: "Behold, I make all things new."

The three most important events in human life are birth, marriage and death. Now, due to man's ignorance regarding the verities of existence, it is marriage only that is celebrated with music. In the New Age, however, a spirit will be ushered into physical expression upon the wings of melody; and when its earthly stay is ended, it will be to strains of music that the spirit will gain its final release.

MUSIC'S SUPREME MISSION

If the mind and the body are to be well you must begin by curing the soul. Plato

Music originated in the efforts of nascent humanity to reproduce the sounds of nature: harmony, melody and rhythm. In their early development human beings were both clairvoyant and clairaudient. They could hear the keynote of the wind, of the beating surf, of a crashing storm. Their first chants were composed of a mingling of these varied tones - chants later transcribed in their folk songs.

The latest findings of material science are arriving at the same conclusions as those of primitive man. There is a scientific statement to the effect that this earth is a vast harmonic wave system which is built and sustained by unheard music. All great musical composers have been connected, consciously or unconsciously, with this source of music - a fact which enabled them to become masters of their art. Their compositions contain specific messages brought through from high realms for the definite purpose of bettering world conditions and bestowing upon mankind greater illumination.

The works of Bach play directly upon man's mind to stimulate his mental faculties and quicken his spiritual processes. Haydn produced miracle music that opens doors to angelic communication. Debussy's productions build a bridge between the actual and the ideal. Ravel's invite a hearer into fairyland. Schubert and Schumann iterate a message from transcendental realms. To anyone writing or teaching along musical lines the works of these two composers offer assistance and inspiration. Sibelius and Grieg are both music poets. They describe not only the outer beauties of nature, but marvels of hidden revelations unseen and unheard by the average person.

The author once wrote in an article titled Rhapsody of Spring: "We noted a wild peach tree adorned with pink and white blossoms. As Angels blessed each tiny worker its robes assumed tones of pink and white and it went unerringly to poise itself upon a flower petal bearing its own distinctive hue.

"The motion and movements of both Angels and nature spirits are in complete accord with the glorious symphony of nature that becomes clearer and more powerful as the season advances. Finally the etheric pattern for all the plant kingdom is complete. Its forces then merge into and unite with the outer physical form of tree and vine. Not until this occurs does man become aware of the miracle of spring. It is this amazing revelation of the inner workings of nature that is brought to the soul of mankind through the music of Sibelius and Grieg."

The music of Mendelssohn touches the very soul of beauty. It is filled with that high truth of which Keats sings when he asserts, "Beauty is truth, truth beauty." Cesar Franck brings a fragrant benediction that plays upon man's devotional soul. This is particularly true of his organ music. Compositions of Scriabin should be a revelation to those working with the inner forces of sound and color. Smetana, the Czech composer, is a true New Age musician. He envisions a glorious day when there shall be no barrier between man and man, nation and nation. Verdi reveals that he is a great lover of his kind. His music not only invites to romance but it envisions the glory of the brotherhood of man. Mozart's music will, in the coming years, be used in connection with discoveries relative to the subconscious mind.

Richard Wagner composed true initiatory music, written for the purpose of awakening certain centers latent in the body of man. These centers, when

fully functioning, will lift the human race far beyond our present concepts. Wagner's Parsifal treats of the Christ Mystery. For this reason, Wagner wished that Parsifal would never be presented outside of Beyreuth. He desired each performance to be a veritable initiatory experience, and hoped that every person witnessing a performance had made a spiritual pilgrimage to his theatre for this express purpose. However, his wish that the sacred character of this music drama be safeguarded by confining its performances exclusively to his Temple of Music in Beyreuth did not long remain in effect. Even at the risk of its performances being tainted by the prevailing secularism, the demand of music lovers that this consecrational music-drama be made accessible to a much wider audience than would be possible by its retention at Beyreuth alone, seemed to justify over-riding the composer's wish in the matter.

Truly, Wagner was a musical prophet who lived before his day. In the New Age now dawning music will again be a ritual of Initiation, and Wagner's music will come into its own.

As we have stated frequently, Beethoven's is cosmic music. His is truly "space music." In the years to come, as man ventures farther and farther into space to discover the myriad wonders to be found therein, an entirely new evaluation and a deeper, more profound appreciation will be awarded to the sublime music and the high mission of this great and noble soul. The magical power of Ludwig von Beethoven's music, together with his lofty inspiration, have set their impress upon this earth planet for all time.

To resurrect humanity from the limiting conditions into which it has fallen is the true mission of music, for it has power to restore man to his all-but-forgotten divine estate. It has been one of the principal factors operating in Western nations to save the human spirit from succumbing completely to the benumbing effects of a materialized and mechanized civilization. ✱ ✱

It may here be added that evidences we find in the arts and elsewhere of a decline in virtues of the heart do not necessarily mean retrogression. Humanity ever continues to develop such virtues to a higher degree of expression, but historic and evolutionary progression is never in a straight line. The ascent follows a cyclic movement of ebb and flow. When we discover the falling off of a certain unfoldment it may be we are witnessing simply the slack that follows and precedes the stress by which we mount ever upward on the spiral of growth.

HARMONY, MELODY AND RHYTHM

Their Significance in the Life of Evolving Mankind

Alan Hovhaness, an American composer of Armenian birth, writes interestingly of the power of ancient music and of the resurrected power which will be found in music of the future: "Armenian music belongs to the ancient world when ragas, melody lines, and talas, rhythmic lines, were main pillars of universal music. When music was melody and rhythm, when each melodic combination was a gift of the gods, each rhythmic combination was a mantram to unlock a key of power in nature, then music was one of the mysteries of the elements of the planetary systems, of the worlds, visible and invisible.

"The cycle of Western civilization since the Renaissance has developed outer laws of music and the outer forces of nature. This knowledge is limited. It pierces no veil and brings no well-being to the inner life - it offers no remedy for the disaster of inward disintegration - it leaves the human nucleus unthreaded, uncentered, unrevealed with no hope of recovering the form or the central sun of existence.

"The laws of raga and tala bring about attunement with the inner forces of nature, freedom from the limitation of consciousness of life and death, indifference to the storm of broken threads. If it be the end of a cycle, it is nothing. There have been and will be far nobler cycles."

In his brochure Mr. Hovhaness deals with ancient music and the significance of melody and rhythm. These are but two of the three component parts of music. The third, which is harmony, is of a later development. In relation to man's threefold being, harmony is of the heart as melody is of the head and rhythm is of the limbs. Harmony develops as the heart quality comes into expression. It is of the spirit and is central to our very being. In an orchestra melody is carried by the wind instruments, harmony by the strings, rhythm by the percussion instruments. Violins, the principal carriers of harmony, found their place in orchestras later than did flutes and drums.

An interesting fact in connection with the above observations regarding strings came from an orchestra leader a few years ago when he decried the "conspicuous dearth of first class string players." Later, a two-column article appeared in the New York Times dealing with the decline in both the standard and the number of players of stringed instruments, and how this

disconcerting trend could be reversed. The educational, artistic and economic factors involved were fully discussed. But as one might well expect, the underlying spiritual causation, always present though not always discernible was not touched upon.

Reasons for this reported weakness in the string section of orchestras is not difficult to determine. When aggressive materialism makes such assaults on civilizations as it has in our time, the heart quality is forceably depressed. Again when discord replaces concord on such a world-wide scale as it has, musically speaking the strings suffer. These spiritual weaknesses have been reflected in a decline of those instruments in an orchestra which express the warm, harmonizing elements of human nature. Such a condition is not accidental. It does not happen without due cause. Every physical effect has a spiritual origin, could we but trace the connection.

Powers possessed by those who have attained to Mastership will eventually become common to the people at large. Initiates of Egypt's Golden Age foreshadowed this development in their thirteen-stringed lyre, the strings being attuned to the twelve spiritual centers and the ego of an illumined one.

THE HEALING POWER OF THE NEW AGE AQUARIAN MUSIC

In the Aquarian Age healing miracles will be performed by groups scientifically organized in harmony with the vibratory rhythms of the heavens. A circle of twelve healers each one in attunement with one of the twelve zodiacal signs, could perform wonders. It is along such lines that the magic of "musical medicine" will come into its own. Application of such healing potencies will not be limited to man's mind and body, but will be an agency for building and healing his soul as well. Also, it will become a more and more prominent feature of rituals observed in Temples and Initiation. Specific rhythms will be utilized to stimulate vital currents of the head centers, thus aiding in the development of extended sight and hearing. Possessing these augmented faculties, a practitioner will be able to hear the "tones" of the several bodies of man and, if any of them are out of harmony, to prescribe corrective measures.

Still more powerful musical vibrations will aid in liberating an individual's spirit from his body, not by death but through Initiation, if the time is ripe for such development. As he gains in ability to work consciously

either in or out of his body, man will become more and more cognizant of his immortality here and now.

A certain type of Temple music will be used to facilitate the clearance of karma and the recovery of memory regarding past lives. This activity will be keyed to the musical note of the heart. Truly it is written: "Music is the mysterious key of memory, unlocking the hoarded treasures of the heart." And again, in the words of Edward Bulwer Lytton: "Tones, at times, in music will bring back forgotten things."

The rhythm of the human heart is attuned to the keynote of the indwelling spirit. The more soulful a person becomes, the more rhythmic is his heart action. Consequently, the materialistic thinking of our present civilization has brought with it a heavy harvest of heart afflictions. The initial note of the incarnated ego centers in the heart and finds its echoes in the pulsings of the blood, in the currents of the nervous systems, and in the circulatory and fluidic functions of the body. The human body is an orchestra each organ an instrument, complete within itself. Herein is to be found the basis for musical therapy. In the New Age music will be the most important and successful of all therapeutic methods. ✱

The highest mission of music is to serve as a link between God and man. ✱ It builds a bridge over which angelic and fairy hosts can come closer to humankind. New Age music will erect firmer structures for such communion than have been possible in the past. Debussy and Ravel have produced compositions especially designed to serve this purpose. The grandest music of the present age was written out of the Christian impulse to voice the love that binds the heart of man to the heart of God. ✱✱ Music of this latter type will reach new heights in time to come. Then love will encompass the earth and the brotherhood of man will be realized in truth and in deed.

Popular music of today is keyed primarily to the sense life, while in lyric notes of melody the soul finds expression. Harmony is the keynote of the spirit. It was to initiatory harmonies that St. Cecelia, patron saint of music, referred when, unsatisfied with earthly music, she cried out, "Oh, that I might but hear the song of praise that those Holy Three sang in the glowing flames of Creation's Song."

OUTSTANDING EXPONENTS OF NEW AGE AQUARIAN MUSIC

Choral music is a communal activity. Solos serve to further individualization. Hence, as a community life grows stronger choral singing

will increase. It will be a natural and spontaneous outpouring of group experience and effort.

An augmented musical scale will be another New Age development. We are now familiar with the pentatonic (five tone), the septatonic (seven tone) and the chromatic (twelve tone and half-tone) scales. As future unfoldment will increase the range of human hearing, additional tones will be employed to meet expanding musical needs. Scriabin and Debussy are pioneers in this field.

In his fascinating book on music, Cyril Scott states that the Russian composer Scriabin is a bridge-builder connecting the angelic with the human world. There is no doubt but that rapture of vision and exhilaration of soul were his during the inner-plane journeys he has described in his beautiful Poem of Ecstasy. This composer was a true exponent of New Age music. At the time of his death in 1915, at the early age of forty-four, he was working on what he hoped would be his masterpiece: a composition correlating music with color. A portion of the work was to be performed by orchestra and chorus. Then the same part was to be thrown upon a screen as a symphony in color. In this manner music and color were to alternate throughout the entire composition. To this combination Scriabin planned to release at various intervals rare and exotic fragrances. It is evident he was reviewing some of the ancient Mystery Temple rites wherein music, color and scent were combined for the purpose of developing certain types of ecstatic vision.

Scriabin looked upon members of his audience as "experimental initiates." By thus lifting their consciousness he hoped they might contact higher spiritual realms, learn something of the reality and permanence of them and, by means of exalted vision, bring back something of the glories there to be found. He was also working upon a composition which, he expected, would loosen the bond that links an ego to its physical encasement, thereby making it possible for it to take soul flights - or, as the Masonic Fraternity designates such "wages of the Master," to "travel in foreign countries." Another of Scriabin's ventures was an attempt to create music that would easily sever the bond between spirit and its body at the time of the transition called death.

Scriabin was a true messenger and prophet of the Aquarian Age. He was rediscovering the latent powers and magic of music, color and perfume,

knowledge lost with the passing of ancient Mystery Temples but to be put to use again even more effectually during the coming age. It is significant to note that long years after Scriabin's death the motion picture producers are experimenting with the release of varying fragrances appropriate to scenes being enacted. It will be interesting to watch the transplanting of this revived art to popular entertainment and educational media. Certain it is that with Scriabin's demise there passed from this plane one of music's highly inspired exponents.

The New Age will not only uncover a new octave in music but also a new and higher octave in color. Nicholas Roerich, possibly the most famous of modern painters, has given an intimation of this in some of the magnificent canvasses whereon he depicts varying degrees of initiatory attainment.

In Science and Music the late Sir James Jeans observes that a "fifth-three note scale would give far purer harmonies than the present scale and we can imagine some future ages finding it worthy of adoption in spite of its added complexities, especially if mechanical devices replace human fingers in the performances of music...If ever music becomes independent of the human hand," he writes further, "may not the race then elect to use a continuous scale in which every interval can be made perfect?"

Given in this volume is a quotation from Mozart wherein he refers to the wonders of the music of the future. He mentions a higher and wider scale which will introduce many sounds the human ear is now incapable of hearing. Among these new sounds will be the glorious music of angelic chorales. As men hear these they will cease to consider Angels as mere "figments of the imagination." Their music will uplift, inspire and heal. Then it will be understood whence Richard Wagner received his inspiration for the Holy Grail motif he used in Lohengrin and Parsifal. They are direct transcriptions from angelic choirs.

Going still higher, one will be able to catch the great songs of praise and rejoicing sent forth by vast assemblages of celestial Beings in rank above rank and sphere above sphere, such as those which witnessed the coronation of the Blessed Virgin. It is then that an inspired one will realize the origin of the magnificent chorale with which Beethoven concluded his Ninth Symphony, for this is also a transcription of the music of heavenly choirs.

Much is heard today about space travel. In the New Age man will not

only have ability to travel amid the stars, but he will be able to hear their sublime music. Each and every star possesses its individual keynote; and this mass harmony of cosmic music will be an inspiration to great composers of that era. Richard Wagner introduces a strain of this music in the final scene of his dramatic Ring Cycle. To this strain of unearthly sweetness. Wotan listens as he watches the destruction of things-as-they-are while across the rainbow bridge he sees the beauties of a day-that-is-to-be.

The keynote of New Age music is transmutation. It plays its part in carrying forward nature's evolutionary processes in gradually transforming the old order into new and nobler forms.

As previously stated, Beethoven and Wagner were both musical prophets. They belonged to no specific time or race; the message they gave is universal and their music immortal. Beethoven's mission was to bring down fragments of pure cosmic music. His is truly Music of the Spheres, the echoing of planetary harmonies. Only when man will have learned to travel through interplanetary space will he comprehend the magnificence of this great composer's music.

Wagner's music sounds the keynote of the Mysteries. It was his mission to reawaken mankind to the reality and importance of the Mystery Schools. This knowledge was temporarily lost under the wave of materialism which has engulfed the modern world. Wagner musically proclaims the glories of the Mysteries and points a way whereby men may one day be emancipated by their light.

The horizon widens as the New Age draws nearer. It is beckoning us onward and upward. It holds a glorious promise of a radiant future that awaits us. We are still a "little lower than the angels" and "it doth not yet appear what we shall become."

TRANSFORMATIVE MUSIC LIST

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65. Golden Lotus by Mindy Klein. 12 Maple Avenue. Kentfield, Calif. 94904.
A highly spirited musical experience where ancient Indian musical traditions blend together with the harmonies and polyphonic innovations of the Western musical world. Very joyous and emotionally uplifting.
66. Lullaby from the Womb Dr. Hajme Muroaka. Capitol Records.
Designed to create peace and tranquility in the newborn baby and mother.
67. The Wind Harp . Chuck Hancock and Harry Bee. United Artists.
Natural sounds of the spirit.
68. Nada by Peter Michael Hamel. Wergo SM 1013 Spectrum
Profound classical new age space music.

69. Haleakala by Chaitanya Hari Deuter. Kuckuck Schallplatten Habsburgerplatz 2
8000 Munchen 40 (089) 332078 #2375042
Inspired German genius hits new heights in musical expression.
70. Spiritual Mind Treatments by Ernest Holmes. Science of Mind Publications
The definitive statement of the Law of the Mind designed to create
healing. Ernest Holmes is the founder of the Science of Mind.
71. Bhagwan Shree Rajneesh - Rajaneesh Foundation. P.O. Box 22174 San Francisco,
California, 94122.
Profoundly sensitive rendition of the cosmic word.
72. Dancer P.O. Box 3 - 3 Palomar Arcade Santa Cruz, California 95060.
Joyous, fun-filled, high energy dance music for the New Age.
73. Music for Zen Meditation by Tony Scott.
74. The Cosmic Beam Experience by Francisco