

The Musical Scale and the Scheme of Evolution

Compiled by
A Student of Max Heindel



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DEDICATION

This small volume is dedicated to Max Heindel in appreciation of the marvelous teaching given by him to his sincere students, who can never begin to express their gratitude by means of words.



Max Heindel.

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FOREWORD

The subject matter contained in this booklet was compiled from the writings of Max Heindel and contains much valuable information relative to how our solar system and all there is within was created by the great solar Being we recognize by the sacred name of God. Hitherto unknown information is given relative to the various life waves that have come into existence including our own, their past and future evolution, their ultimate destiny, and the part that music has played from the beginning in the development of the great cosmic scheme, and which it will continue to play, until the final tone is sounded and perfection realized.

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The Musical Scale and the Scheme of Evolution

CHAPTER I

AS IT WAS IN THE BEGINNING

The whole solar system is one vast musical instrument, spoken of in Greek Mythology as "the seven-stringed lyre of Apollo." The signs of the zodiac may be said to be the sounding board of the Cosmic harp and the seven planets are the strings; they emit different sounds as they pass through the various signs, and therefore they influence mankind in diverse manner. Should the harmony fail for one single moment, should there be the slightest discord in the heavenly band, the whole universe as such must crumble—Max Heindel.

THE method used by the creative Hierarchies in assisting man to develop his potential powers was planned according to the vehicles needed by him to contact the various regions where the work connected with his development was to be found. The vehicles needed were a physical body, a vital body, a desire body, and a mind; and the method

used by the Great Ones to build these vehicles was and is correlated to the different evolutionary Periods of the Earth, each of which was and is permeated by a particular keynote.

Architecture, which has to do with the building of forms, was the first lesson given to mankind. Man commenced this task in the Saturn Period when he started to assemble the material necessary with which to build a physical body. His consciousness being in the deepest trance state, he worked automatically under the direction of the Lords of Flame, the Leo life wave, whose keynote is B \flat major. Architecture is therefore correlated to the Saturn Period of the earth's existence and the physical body which started to develop at the beginning of that period became impregnated with that particular tone. All architectural construction from the tiniest cell to God, is based on Cosmic law and is worked out according to certain prescribed patterns; and any deviation from the plan is the cause of malformations and incongruities. Such deviations have the same effect as striking a false note in a musical chord.

Sculpture, which determines the contour of forms, was the second developmental task given to mankind. This work had its beginning in the Sun Period of the world's existence when the formation of the vital body became necessary to give shape to the physical form. Man's consciousness at that time was a deep sleep state, and he therefore did his work automatically under the direction of the following life waves: the Lords of Flame (Leo), the Lords of Wisdom (Virgo), and the Cherubim (Cancer). Sculpture is correlated to the Sun Period, and the vital body; and this vehicle always determines the direction in which a

given force is used, and therefore it endeavors to give the correct shape to all forms. The keynote of Leo is B \flat major, that of Virgo is C natural, and Cancer's keynote is A \flat major.

Painting was the third art man began to develop. It owes its impetus to an attempt to reproduce the pictures seen in the Moon Period of the earth's existence which man faintly remembered through the medium of his dream picture consciousness. The work of the Moon Period was done automatically under the direction of the following life waves: the Lords of Wisdom (Virgo), the Lords of Individuality (Libra), and the Seraphim (Gemini). Virgo's keynote is C natural, Libra's is D major, and Gemini's is F \sharp major. Painting is correlated to the Moon Period and the desire body, both of which began their development during that time.

Pythagoras, an occult teacher, asserted that the world was called forth from chaos by sound or harmony, and constructed according to the principles of musical proportion; that the seven planets which rule the destiny of mortals have a harmonious motion and intervals corresponding to the intervals of music, rendering various sounds so perfectly harmonized that they produce the sweetest melody, which is inaudible to man only by reason of the greatness of the sound, which his ears are incapable of receiving. Pythagoras made the distance from the Earth to the Moon a whole tone; from the Moon to Mercury a half tone; from Mercury to Venus a half tone; from Venus to the Sun a whole tone and a half tone; from the Sun to Mars a whole tone; from Mars to Jupiter a half tone; from Jupiter to Saturn a half tone; from Saturn to the zodiac a whole tone and a half

tone. This forms an interval of seven tones, the basis of the universal harmony.

Max Heindel says that Pythagoras was not romancing when he spoke of the music of the spheres, for each one of the heavenly orbs has its definite tone, and together they sound a celestial symphony. He corroborates what Pythagoras stated by saying that each star has its own keynote, and travels about the Sun in such varying rates of speed that their position cannot be duplicated but once in approximately twenty-six thousand years. The harmony of the heavens changes at every moment of life. As it changes so do the people of the world alter their ideas and ideals. The circle movement of the planets around the Sun, to the tune of the celestial symphony created by themselves, marks man's progress along the path of evolution.

Echoes of that heavenly music reach us here in the Physical World. They are our most precious possession even though they are as elusive as a will-o'-the-wisp and cannot be permanently created. In the First Heaven these echoes are, of course, much more beautiful and have more permanency; and in the World of Thought, where the Second and Third Heavens are located, is found the sphere of tone.

In our earth life we are so immersed in the little noises and sounds of our limited environment that we are incapable of hearing the music produced by the marching orbs. The real musician, however, whether consciously or unconsciously, does tune in, so to speak, on the Region of Concrete Thought where he may hear a whole sonata or symphony as a single glowing chord which he later translates into a musical composition of superb harmony, grace, and super-

nal beauty. Man has been likened to a monochord—a musical instrument with a single string which stretches from earth to the farthest confines of the zodiac.

Man's will owes its origin to God's will; and the musician, by means of his own will power, *hears* this power of the will of God permeating the solar system expressed in sounds and tones. And through his own creative ability, born of will and imagination, he is able to reproduce in sound and tones both the will power tones of God, which created the solar system, and His imaginative idea tones, by means of which He materialized it (the solar system).

Architecture, sculpture, and painting were all *impressed* on man by great spiritual Beings, and these arts then became part of his nature. But it is through the power of man's own will that the musician has become able to perceive the tones expressed by the will of God, and to a certain extent reproduce them himself. This is the origin of our physical world music, which is man's own creation.

Music produces tone expressions of both God's and man's highest power—the will, and therefore we can readily see what a terrible causation man is building for himself in desecrating it, by introducing all kinds of discords, screechings, piercing noises, moanings, and nerve racking inharmonies into it. A knowing philosopher well expressed a great Cosmic truth when he said, "Let me write the music for a nation, and I care not who makes its laws." The term musician herein used does not apply to the ordinary singer or musical performer, but to the master creators of music such as Beethoven, Mozart, Wagner, Liszt, Chopin, and others in the same class.

Architecture may well be likened to frozen music, sculpture to imprisoned music, painting to music struggling for release, and music to the free, floating manifestation of sound.

CHAPTER II

MAN'S MONOCHORD

THE single string of the monochord finds its counterpart in man's spinal cord, the lower part of which is connected with the organs of reproduction, and the upper part with the brain, which physical organ is related to thought. Working particularly with this cord are the Lucifer Spirits, who govern that part of the cord which controls the motor (action) nerves that expend the *dynamic energy* stored in the body by the blood. The section of the cord which governs the function that has to do particularly with the upkeep and welfare of the body is under control of the Angels. The part of the cord that marks and registers the sensations carried by the nerves is controlled by the Mercurians. The spinal spirit gas which fills the central canal of the spinal cord is the field of action of the great spiritual hierarchy from Neptune.

The Lucifer Spirits do their work through the power of the keynote sounded by Mars. The Angels do their work through the power of the keynote sounded by the Moon. The Neptunians do their work through the power of the keynote sounded by Nep-

tune. The vibrations produced by these four key-notes are continually impinging on the spinal cord, and the spinal spirit essence in the central canal of the cord.

In the masses of humanity the spinal spirit fire is asleep, so to speak, and will remain so until the Spirit is able to get better control of two of its vehicles, the desire body and the mind; for this fiery essence is a life force which either builds or destroys depending on the way that it is used.

According to the foregoing it is plain to be seen that the planets which most closely affect the spinal cord, man's monochord, in a material way are Mars, Moon, and Mercury; and that in the most advanced of the Aryan race the vibration of Neptune is just beginning to be felt.

Music is composed of three primary elements, namely, melody, harmony, and rhythm. Melody is composed of a succession of harmonious sounds sensed by the auditory nerves which are connected with the brain—a physical organ that contacts the mind. It is therefore through the mental body that the Spirit is able to sense the melody produced on the physical plane. An idiot or insane person does not respond to melody. Harmony consists of an agreeable blending of tones, and is related to the feelings or emotions. Feelings or emotions are expressions of the desire body and therefore harmony may have an effect on both man and animals, as both have desire bodies. Rhythm is measured and balanced movement and is expressed by the life force which actuates gestures and other physical motion. The vital body absorbs a superabundance of vital force (solar energy) which it passes on to the physical body to keep it alive and

functioning. Hence rhythm is correlated to the vital body. Plants have a vital body and are therefore sensitive to rhythm.

Man has within his brain seven cavities which during life are ordinarily considered empty. In reality, however, these cavities are filled with a spirit essence, each cavity having its own tone and color. The tones produced by these cavities are correlated to those of the Seven Spirits before the Throne—Uranus, Saturn, Jupiter, Mars, Earth, Venus, and Mercury. The cavities or ventricles beginning with the front of the brain, are (1) olfactory ventricle, (2) lateral ventricle, (3) third ventricle, (4) fourth ventricle, (5) pituitary body, (6) Pineal gland. The seventh cavity is the skull and it combines all of the elements into one grand whole.

The solar system is one vast musical instrument. As there are twelve semitones in the chromatic scale,



so in the heavens we have the twelve signs of the zodiac, and as we have the seven white keys or tones on the keyboard of the piano, so we have the seven planets. The signs of the zodiac may be said to be the sounding board of the cosmic harp and the seven planets

are the strings; and therefore they influence mankind in diverse ways.

In the Bible we note how the seven-stringed harp of David represents astrologically the keynotes of the sevenfold planetary chain. The keynote of each planet is composed of the quintessence of its aggregate sounds. An amalgamation of the sorrows and joys of our earth, the sounds of its winds and seas;

the rhythm of all its living forces combined, form its tone or keynote. In like manner and on an ever ascending scale, sound the notes of the entire planetary chain, their union constituting the sublime Music of the Spheres . . . "There's not the smallest orb which thou beholdest, but in its motion like an angel sings." So wrote the great poet-initiate, Shakespeare. This celestial music is the product of that Word of which St. John wrote when he said: "In the beginning was the Word, and the word was with God, and the Word was God . . . and without him was not anything made that was made." (John I: 1-3)

CHAPTER III

THE POWER OF MUSIC

Music is thus, in her health, the teacher of perfect order, and is the voice of the obedience of angels, and the companion of the course of the spheres of heaven; and in her depravity she is also the teacher of perfect disorder and disobedience—Ruskin.

IN music between melody and rhythm we find harmony, which may either rise and blend with the vibration of pure thought, melody, or descending it may mingle with the purely activity movement—impulse. If the pure melodic element, which carries the will vibration of God and the Spirit in music is omitted from a composition then the guiding power

is not there to control the activities of the desire and physical bodies, and then the desires which revel in excitement take charge, and being without the guiding power of reason, disaster is likely to be the result. It is the probability of harmony blending with impulse that explains the reason why it is possible for modern, so-called music which tends to bring confusion instead of unifying coherence, to come into existence.

Even before World War I, the psychic conditions were so evil that man's emotions were unconsciously stirred to such a high pitch that they were compelled to find an outlet in some intensified form of action. As the Lucifer Spirits revel in, and grow through the intensity of feeling, that was their opportunity to step in and insinuate into the human consciousness a heightened form of rhythmic activity; and as a result ragtime made its appearance. War came on. The emotions soared still higher and bewildering conditions introduced the blues—moaning, wailing, groaning, but feverishly surging on and on. The downward tendency was now in full swing and jazz made its appearance in so-called music—recklessly fantastic and deliriously grotesque. Swing, a step lower, followed jazz; then jitterbug, in all its dizzy, maniacal, mass hysteria swept the country. Since then blatant, more or less demoniacal noises have gradually taken the place of celestial music, and the frayed, overstimulated nerves of the victims of these excruciating noises, fast becoming shattered, have caused a variety of hopeless forms of dementia. Now unless some force is set into action that will literally shock the masses into a quieter, more thoughtful frame of mind, even worse conditions will prevail.

If this cannot be done, or is considered inadvisable by the great Ones who are directing man's evolution, then some form of escape will have to be provided for the worthy ones, and the rest will simply be wiped out by a tremendous cosmic conflagration of some sort; and at a later date—possibly another day of manifestation—these unfortunate ones will be given an opportunity to retrieve their losses.

Facing such tremendously appalling facts, in what direction does it behoove man to look for the quickest obtainable remedy? Is it possible, by searching either in the past or in the future, that one may find a clue which, when applied, will save the situation?

History is forever repeating itself. Lemuria was destroyed by volcanic cataclysms when the masses of its people ceased to progress. Atlantis was destroyed by water when its people became so immersed in evil that they were no longer amenable to the instructions given to them by their wise leaders. Aryana rose from out of the great depth, and mankind was given another opportunity to proceed with their evolution. Now, again man finds himself slipping perilously near the end of a downward grade. Pythagoras, one of the greatest of seers, told his students that the lyre was the secret symbol of human construction—that the body of it represented the physical form, the strings the nerves, and the musician who played it, the Spirit of man. "Playing on its nerves," he said, "the Spirit has created a harmonious, normal functioning, which, however, may at any time be easily changed into discord if the nature of man becomes defiled." Note the concealed warning.

Again, Plato, a great Greek philosopher, and stu-

dent of the Mysteries, deprecates the idea that music was intended solely to create cheerful and agreeable emotions, but maintained rather that it should inculcate a love of all that is noble, and an aversion for all that is mean, degrading, and low, and nothing could more strongly influence man's innermost being than melody and rhythm. He was so firmly convinced of this fact that he averred the introduction of a new and presumably enervating musical scale would endanger the future of a whole nation; that it was not possible to alter a key without shaking the very foundation of the state. Plato further affirmed that music which ennobles the mind (melody) is of a higher kind than that which merely appeals to the senses. He strongly insisted that it was the paramount duty of the Legislature to suppress all music of a lascivious character, and to encourage only that which was pure and dignified. The greatest care was to be taken in the selection of all instrumental music, because the absence of words rendered its significance more or less doubtful, making it difficult to foresee whether it would exercise on the people a benign or a baneful influence; popular taste, always being tickled by sensuous and meretricious (gaudy) effects, was to be treated with deserved contempt. Here we have the answer to the sensible way of changing undesirable conditions:: Replace evil practices all of which produce more or less calamitous results with positive, high vibrating activities which induce the greatest amount of good to the greatest number of people.

In discarding the ragtime, jazz, swing, bebop, et cetera noises, nothing of real music would be lost. In their appeal to the sensual, sentimental desires through an excessive variety of so-called harmonic

combinations, of discordant successions of intervals between notes arising out of the complexities of modern key-relationships, and the distracting chords resulting, no *new* elements have really been introduced, but merely a confusion and an overelaboration of the *old* ones. In the equally *overemphasized* rhythmic musical element found in certain kinds of popular so-called music, the real musical experience cannot descend through harmony into artistic movement activity but is, as it were, forced down into purely physical gyrations inelegant in the extreme.

The three primary divisions of music—melody, harmony, and rhythm—are correlated to the three primary powers of God, namely: will, love-wisdom, and activity. Will, which includes intellect and reason, united with love-wisdom produces a mode of activity correlated to the poised, balanced, celestial rhythm (activity) of God which marshaled the atoms of our solar system into the matrix of the various forms prepared for them by the energy-love powers of the Creator. Divorce will (melody) from love (harmony) and unite love with activity (rhythm), and the two, being bereft of the guiding power of will (intellect and reason), may produce any sort of monstrosity which the evil forces may desire to bring into being. Unchecked, their malevolent activities will in time certainly wreck a nation. No attempt to revolutionize the art of music can produce desired results unless it begins with the artistic principle of coherence and a correct balancing of the three elements of which music is composed, namely: melody, harmony, and rhythm.