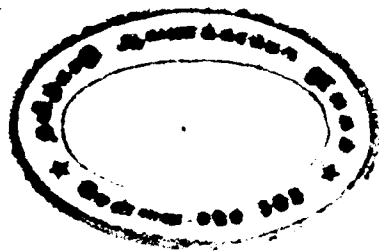


THE REBIRTH OF HINDU MUSIC



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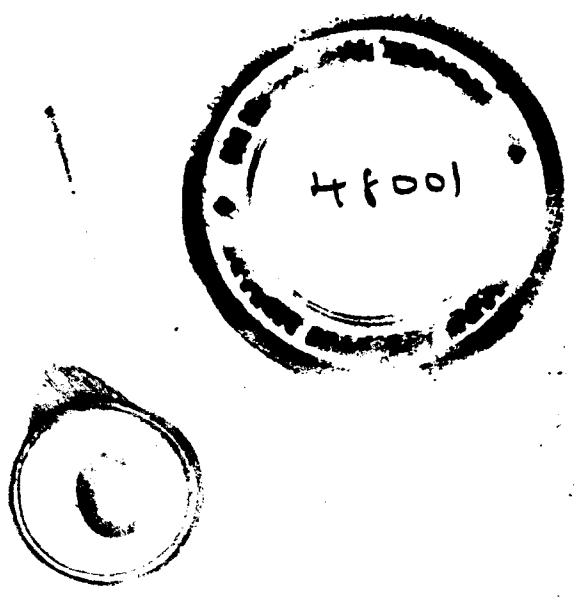
THE REBIRTH OF HINDU MUSIC

BY
D. RUDHYAR

"There dwelleth in the heart of every creature, O Arjuna!
Ishwara, the Master, whose magic power causeth every
thing and creature to revolve mounted upon the
universal wheel of Time."—*Bhagavad-Gita*, XVIII

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THIS BOOK IS DEDICATED TO
MY FRIEND AND CO-WORKER
RAGINI DEVI
WHO CALLED IT FORTH



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THE AGE OF PURIFICATION

THESE are the times that call upon all men, Eastern or Western, high or low, for purification and rebirth. The stream of the ancient Aryan wisdom and culture has nearly dried up in the wastes of modern India. The ideals which a Pythagoras, a Plato, a Paracelsus tried to impress upon the young European civilization have been distorted and often befouled. A machine-intoxicated world, lost in periphereic and sensorial activities, has forgotten how to look within at the centre, where *Ishwara*, the Self, abides for ever, where only may be grasped the true intonation of the music of the Heart, the solar tones of the 22 srutis which are the direct revelation of Tone.

When knowledge decays, when dharma is no longer perceived, civilization becomes rapidly distorted, then disintegrates, and music, which is the clearest mirror of civilization, loses its true intonations, its inner strength of tone, and becomes a mere repetition of formulas and modes which have lost their *vital* meaning and no longer rouse in Nature and in man powers and visions, but only please the senses or thrill the intellect. Feats of virtuosity are applauded. The singer, having lost the sense of the real dharma of music, ceases to be satisfied with the performance of tones or melodies which are *true*, and wants to produce what is original. The saddest page of all time is written in the history of Indian culture, as musicians hypnotized by the false or incomplete knowledge of Europe, a knowledge at any rate leading to an entirely different type of musical expression, bow before the dreadful harmoniums which are cursing the land of the Rishis, which no European musician of the slightest distinction would even tolerate in his home.

There is only one great and universal purifier: spiritual knowledge. Sri Krishna proclaimed this one great truth five

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thousand years ago, and it is true to-day as ever. Humanity needs spiritual knowledge. Civilization can only be regenerated by spiritual knowledge. No rebirth of music will be possible without it. Spiritual knowledge is Truth, absolute because changeless; it is *Satya*; and in our present Kali Yuga no purification can take place which is not based on *Satya*, which is not the individual's or the race's effort toward the new *Satya Yuga*, or Golden Age, which is to succeed our age of darkness, our age of confusion and decay indeed; but this is *also* the time of our motherhood when we may carry in our own soul the seeds of the coming era and be purified thereby.

It is true that during the fall season which is the Kali Yuga of the year, the tree after having donned its yellow robe sheds its leaves which decompose and return to the soil as chemical elements, and the cycle of vegetation is closed; but it is then also that amidst the decay of greens and even of fruits, the seeds of the year to come, of the new cycle of vegetation, are sown. On the surface of the earth seeds and decayed leaves mix; but the seeds which are strong are not touched by decay. They are *in* Kali, the great Mother-Earth, but not *of* Kali Yuga. They fecundate the soil, they take from the soil chemicals for growth. Yet they remain what they always are, the vehicles of this or that vegetable species, the instruments through which the Genius of the species or *Deva* manifests, as the deva of a *rag* or tone manifests through the *vina*.

The seeds are true. They are not often beautiful outwardly, as beauty is understood to-day; but they are true and changeless. For the seed of this plant this year and the seed of that other plant of last year are really one, as the sun of this spring and the sun of any other spring are one. The

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form is unchanged; the vitality is unchanged; the taste is unchanged. The seed falling in the soil during Kali Yuga and the seed germinating in another yuga are the same; that which is now was in the beginning. That which is the beginning and end of all things is *true*. Jesus said: "I am the alpha and the omega," the first and the last letter. Likewise the music of the racial beginnings and that which is seen as the seed during the last period of the cycle are true music. They are made of tones in which the devas may incarnate; in other words, of tones which are alive with the power of the Spirit because they are true. Hindu music wants to find the seed-tones which it has nearly lost, which it has practically lost as far as the general run of public performances is considered. But it will not find them by asking the West for them; for the West has forgotten for nearly twenty centuries the existence of tones which are living seeds and living souls. Music to the West means something else than what it meant to India in her greatest periods, as we shall see presently; and to confuse the two *dharma*s or the two paths of Indian and Western music is the worst thing which could happen to Indian musicians, and it has happened already in more ways than one.

European music proper had its source in the great Reformation of the sixth century B.C. initiated by Pythagoras, the Teacher of Ionia or Greece, *Yavanacharya* as India knows him, or *Pita Guru* as his name really was, the Father of all Western teachers or *gurus*. With Pythagoras not only European music, but what to our present humanity Western civilization and music represent, begins; European civilization being but the first act of the vast drama of Western civilization which is now being centred in the American continent. This first act, like many

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first acts, has proven to be really nothing but a transition, a heterogeneous mixture of pseudo-Eastern and pseudo-Western ideals distorted by the Feudal States and an ambitious and political Church. Perversion began when Pythagoras' School at Crotona (Southern Italy) broke down, was destroyed and Pythagoras' teachings became distorted by students who knew very little of them and cared still less about preserving them integrally. Esoteric groups remained and never disappeared entirely from Europe. Platonists, Neoplatonists, Gnostics, the few true Alchemists and Rosicrucians and many other groups of so-called "heretics" lived throughout the centuries, but as more or less secret organizations, hunted down by the Church, burnt alive, defamed up to the present day; while official Europe lived in wars and hatreds, untrue to the spirit of Christianity as Greek culture had been untrue to the Pythagorean spirit.

The Pythagorean system of music, misunderstood and perverted, blended with Asiatic reminiscences, became the Greek music of classical times. The Gnostic chants and sacred melodies of a Bar Daisan, an Arius, a Mani and many other Spiritual Teachers who were also musicians, were stolen by the Fathers of the Catholic Church and after a few alterations became liturgical hymns and mediæval plain-chant in general. They lost their deeper cosmic significance and became mere melodies, patterns of musical notes, more and more intellectualized as centuries rolled by. In the twelfth and thirteenth centuries a few great musicians, mostly unknown, contemporaries of the equally unknown architects who built the wonderful Gothic cathedrals, began a definite school of polyphony on Pythagorean principles, a school very much misunderstood so far, the main figure of which was Perotin. But polyphony soon took another

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turn which, though it might have been a necessity then, yet led music toward a ceaselessly greater degree of intellectualization. With European classical music, with the works of Bach, Europeanism in music comes to its culmination, romanticism which followed after Beethoven being a rebellion against Europeanism and in a sense the Kali Yuga of European music, a crisis of birth which has led to the first manifestations of a new Western music, first with the great Russian composer Scriabin, then with a few young American pioneers little known as yet.

Europeanism in music typified by Bach, by tonalities and the principle of equal temperament, by fugues and counterpoint, by the development of instrumental music and of large orchestras, etc. fulfilled a mission. Though it has been but the *intellectual shadow* of the spiritual reality which would logically grow out of the true Pythagorean ideals and which, we hope, the future will reveal to us in America, yet it prepared the way for what may come, and great musician-souls have composed great works in spite of the limitations and crudity of the materials they had to use. A New Music of the West is going to manifest soon, not in a Europe becoming more and more artificial, spiritually dead and reactionary, but in the New World where a new civilization is slowly being built, unnoticed as yet by the general American people at present stultified by commercialism and concentration on material prosperity and material technical organization.

But neither musical Europeanism nor even the new efforts in America have any *essential* message for Indian musicians at the present time. The West ought to concentrate upon the regeneration of Western civilization, and India on the reformation

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of her own half-forgotten civilization of pre-Christian centuries. Confusion of duties is dangerous. However, the case of a Westerner is different in this that he will find that all true spiritual teachers of the West have studied and been initiated into the archaic Aryan wisdom of the Rishis, that therefore as soon as he wishes to go to the source of knowledge *directly*, he must travel in the spirit, if not in the flesh, to the Mountains wherefrom the Aryan race, of which he is a part, originated: he must go to the Seed, and the Seed is in Asia, not in modern India proper.

It is not in India proper if we consider the greater cycle of the present humanity; but if we restrict ourselves to the last five thousand years which, in a sense, mark a new period in human development and can be considered as a complete whole, as the prologue and thesis of this Kali Yuga, then we find that in India lived and taught those Great Beings who are the Souls and Original Impulses of the yuga, and from whom the Truth and Tone of the cycle emanated, as the form and vital energy of the plant emanates from the seed which is a little sun incarnated into the earthly soil, the Spirit in the body. We are speaking here of Sri Krishna, Gautama the Buddha and Sankaracharya. The former died in 3102 B.C., the latter two lived twenty-five centuries later being contemporary with Pythagoras. Another great period we find about and after the close of the fourteenth century which marks the universal Reformation of modern time, in Thibet and India as well as in Europe, shortly after which a new era begins with the discovery or rather rediscovery of America in 1492.

These cycles and many others less important, constitute the frame-work of our recent civilization. Civilization cannot be

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understood without the knowledge of racial cycles and of their basic meaning; and music cannot be understood outside of civilization. The history of music is the history of man and vice versa. Man is the tone-producer and his deeds are utterances; all these life-utterances constitute the individual rag of the individual born out of the *rakti* of his own heart wherein his own soul dwells in silence, or rather in the unmanifested Tone, the inaudible AUM. So Sri Krishna is portrayed as the flute-player improvising in the many rags and dancing, the dance of life materializing the tones. What the flute symbolizes in the body, all mystics and students of occultism know. It is said also that the first cry of a child gives out the tone of his own being, that it is the first manifested AUM—first the inrushing of the whole universe into the lungs as magnetic air stamping upon the child's blood the vibrations of the stars, then the response of the being, the first emotion of selfhood, the first assertion of the *ॐ* in sound, *the seed-tone of all human songs.*

In India the seed-tone of this present era was sounded, and Indian musicians must reawaken in themselves the memory of it if they want to be true to their souls as Indians, but still deeper, if as individual selves. For thus only can they perform their musicians' dharma; for thus only can they fulfil in the great World-Music the part which is theirs by nature and birth-right.

Here truly spiritual knowledge proper as well as musical knowledge is meant. But how can these two be separated in a musician who is true to his or her higher destiny? Have not the great Indian singers of the past been men of great spiritual stature, ascetics and *yogis* or disciples of great saints? Does not the very term *sruti* mean divine revelation, the word of

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the Guru, as well as the very cells of the musical organism? Does it not indicate clearly enough that music is a divine revelation, greater in a sense than that which can be uttered by words, as it may reach beyond words to the very centre of the Heart Doctrine? Tones originate in the heart, as the old Chinese ceaselessly repeated; for in the heart of Man is the little sun, the little blue flame of the real sun, Ishwara, that is the *swara* or tone of the Self: *Ich, I*.

Spiritual knowledge alone purifies. It burns the dross of generations; it clarifies the water which travelling far from the mountain-source has accumulated so much filth. Indian musicians can come to the source if they only want to know and to dare, because this source is at the centre of their heart. They have let the source dry up and now, as they come asking other races for water and knowledge, what they receive is the water which once was pure at the source, but now is corrupted and can no longer quench. Dig deep down where the well spouted with the pick of concentration; study by the power of life still more than by the mere reading of books, the key to which is nearly lost; and the true Incantation of the beginning will be heard which will reopen the world of tones that are living and thus have the power to regenerate living beings.

Go back to the source. It is the eternal Reality, the changeless Substance. It is never far away, only we shut ourselves from it because we are afraid and because we are weak children of a weakened humanity. We have neither muscles nor spiritual will. How then could we sing? For singing means both muscles and spiritual will, in all the many meanings of the terms. The source of music is the Self, *Atma*, the Breath-Motion; and what is the substance of music if not sound?

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Spiritual knowledge for a musician means therefore the knowledge of the Self and the knowledge of sound. Of the latter Western scientists have learned a small, very small chapter which they call the science of acoustics. But curiously enough this science of acoustics which deals with sound cannot even tell what is the nature of sound, as we shall soon see. Sound must be understood in all its aspects, metaphysical as well as physical. It is the *Ra-Ho-Rakti* of the Egyptians, the Sun-God, *phoné* with the Greek but also the song of the Sirens who are the Greek *Gandharvas* revealing to men the secrets of wisdom, the *Fohat* of Thibetan wisdom, and in a sense Rudra, or *Rudh-Ra*, the red Power of the incarnating soul and of Cosmic Desire; the twenty-two *srutis* being related to the eleven *Rudras*, and to the eleven-year cycle of solar magnetism (sunspots cycle as it is known by Western science).

Where is this spiritual knowledge of sound, this ancient *Guhya Vidya*, one of the aspects of the *Atma Vidya*, or science of the Self? The science of sacred *mantrams* is undoubtedly preserved in some sanctuaries, but the science of music which is the *evolutionary* aspect of the great Vedic science of invocations, where is it to be found? The *Gandharva Veda* and the *Gandhara Grama* are lost; but is not also the rag *Dipak* lost? The science of descending music and of the incarnation of the soul is forgotten, as also that of ascending music, the music which is Fire, ceaselessly rising—forgotten or rather deported out of the reach of materialistic and selfish generations who do not even understand why certain rags must be sung at certain hours or seasons, and who would likely play with fire in a powder factory. Thus the need for purification based upon knowledge, through which only a still deeper knowledge

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may come together with the power to utter tones which are seeds and to improvise upon modes or rags which are the true images of the cyclic changes in Nature as in man, and *not* mere moods.

What is the way to knowledge? Study and meditation; first the study of laws, then the meditation on that which moves according to laws, and on the Mover of all things.

Because the ancient Hindus gave names to all forces of Nature and represented them, or rather the Spirit manifesting through them, as divine personages, masculine or feminine, the modern musician is more or less afraid or ashamed of believing what the supposedly wise Westerners have scorned as fairy tales. He cannot go beyond the allegorical garb to the law which it reveals, and he has no other way save either to depend on handed down knowledge accepted on faith but neither criticized nor philosophically understood, or else to swing to the cult of European material gods and read the ancient texts in the light of a europeanized intellect. While the latter may be able to think in terms of laws, yet those laws are not universal, because they rest merely on sense-experience or intellectual speculation, because they posit as an evident fact a false unity of musical substance and knowledge, a unity rooted in the fallacies or at best half-truths of Europeanism. What Europe understands as sound is merely the shadow or material shell of the true Sound, of the Aryan *Vach*. It is godless, soulless and toneless sound, as European feudal society was, and still is, merely a form, a body without a soul.

It is true that since a century or two very fine experiments have been made in Europe concerning the production of the *physical* vibrations of sound. But while a few phenomena

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have been studied, the interpretations proposed have been mostly inadequate, not to say naïve; and some of the best acousticians in America to-day admit the fact. Helmholtz, sadly worshipped by several Hindu writers on music, analyzed fundamentals, overtones and the like, but does he really explain satisfactorily the production of overtones? Not in the least. How can laws then be deduced from an unknown something!

But if the Hindu musician would go to his archaic records of Aryan wisdom, study with a dis-europeanized mind what is said of sound, of the Soma sacrifice, of the *nadis*, of the various kinds of breaths, of the various conditions of Vach—even if these subjects seemed too forbidding; if he would ponder upon the meaning of the *srutis*, of the three *gramas*, descending and ascending; if he would try to understand the old mythological tales about gods and devas, especially those related to music and the Gandharvas; if he would only study the root-meaning of musical Sanskrit terms and thus get a glimpse of the mysteries hidden in the names of the elements of music;—then the real and universal laws of music would be revealed to him, and thus the very laws of cosmic evolution.

It is not that the author of this small and very limited work claims to have any extensive knowledge of the above-mentioned subjects. A European by birth, American by self-adoption, he has but gleaned a few ideas and truths here and there; but these have already been such an inspiration, not only to his creative work as a composer, but to the work of life itself, that he feels most certain that, for those who by birth, education and temperament are so near the archaic doctrines, the harvest which would follow such a philosophical and scientific study would be immeasurable. It would open the gates of Sound

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within and would release vital powers which, if offered upon the altar of racial and musical rebirth, would really mean a new life.

But the purification must be threefold, of mind, soul and body. Hindu music must be purified of everything which came from Western invaders, even since the time of Alexander. It must be mentally pure from all the accretions and deposits of the mediæval period with its incoherent emotionalism. It must free itself from European trends of thought and special attitude to music. The European sense of music is most valuable at least in part. But it is valuable *only* for Westerners at present. We say "sense of music," because that is what is at stake. The crude fallacy of trying to see major scales in Hindu rags, though amazingly widespread, is not so dangerous as the subtle insidious turn of mind which seems manifest among a certain class of Hindu musicians; and which creates a distrust of the ancient Aryan doctrines and a more or less conscious feeling that modern European methods must be followed if real musical knowledge is to be found, that the basic classical concepts of musical note, interval, mode, melody have something absolutely true, true for India as well as for the West.

This is not so. Classical European music is merely European and nothing else. It stands or falls with European ideals and civilization. The very foundations and substance of Hindu music are absolutely different from those of European music. There is practically *not one* principle of European music which could be transferred to Hindu music without poisoning it. There is, as we shall see later, an absolute of music, the law of sound, which is universally true. Pythagoras taught it,

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as undoubtedly the Hindu Rishis did. But Europe has perverted this law, if not altogether forgotten it. A few Europeans, like Miss Kathleen Schlesinger, whose work when finished and completed will be invaluable to Hindu musicians, are reaching toward this musical absolute, toward that which is at the root of the true music of the West (of which European music as a whole was but the shadow) and of the true music of the East, West and East being taken here as the two abstract poles of human civilization. But these are solitary exceptions, rebels against the false doctrines of Europe, now becoming worse than ever in the sphere of music under the leadership of the new generation of reactionaries, which to-day are dominating European music, as the neo-feudalistic system of fascism is pervading the sphere of European politics under one name or another.

Let us free Hindu music from the poison of European intellectualism; but this must mean to free also the soul of the musician from the fear of being true to the past of Aryavarta, from the petty emotions of success and applause and from commercialism. Reinststate the singer in his or her dignity as the arouser of spiritual forces. Thereafter bodily purification will follow and the discarding of all harmoniums which are like cancerous growths in the body of Hindu music. These harmoniums are truly symbolic. In Europe or America, instruments of the type which is found in India are seen practically nowhere save at cheap out-of-door religious meetings, especially those of the Salvation Army, an amazing product of the Anglo-Saxon race, and in motion picture studios for the sake of convenience. Yet European merchants are finding pleasure and wealth in dumping these vile products into India, as they have dumped alcohol into all countries to which they brought the blessings of "civilization" so-called.

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The important point however is not that French or German traders discovered such a sad way of making money, but that Indian musicians have been blind, or rather deaf enough mentally if not sensorially to tolerate such an invasion; that they have so completely lost the deeper sense of music, of the magic of sound and rags, as to welcome the hideous and false intonations of harmoniums. Verily the need for purification is from within, not from without. *Karma* works in mysterious ways. Who knows how far Hindu musicians were responsible many centuries ago for the perversion of Greek Pythagorean music or of any other stream of music then moving Westward. And now the boomerang comes back to him who projected it first. The impure seed of long ago brings its long-delayed fruit. The spiritual failures of the past are neutralized by the degenerescence of to-day. The reformation therefore must needs first be complete purification.

There is only one true purifier: spiritual knowledge. The reformation must therefore be a reformation by knowledge; but not the knowledge of recipes given by somebody to someone else, not even that which is based on merely repeating accurately what one has heard without knowing the why or the wherefore of the utterances or of the song. What the Indian musician needs to-day more than anything else is the knowledge of the *fundamentals of Tone and Sound*; of the true science of sound and the true philosophy of music. This will in time lead to the knowledge of the instrument: the human body in relation to the deeper aspects of tone-production, if to the study of the laws of matter or substance is added the concentration upon the Spirit, upon *Ishwara* dwelling in the human heart, the fountain-head of all human tones.

LIVING TONES OR INTELLECTUAL NOTES?

EVERY complex organism is made up of a multitude of units, a human body of cells of various types, the universe of solar systems of various orders. The many units considered as a whole form the substance of the organism. The same is true of music. Every race or every great racial cycle witnesses the growth, maturity and decay of a certain musical culture or musicality, which is in every way similar to an organism; that is, it has a certain substance and an animating Spirit or soul. The soul of the old Aryan or Chinese or European musicalities is an aspect of the Race-Soul evolving during these periods, an aspect of the Aryan or Chinese or European civilization. Philosophers and musicians have at times speculated about them. But very few are those who have concentrated upon the *substance* of the various musicalities, upon the units or cells of the body of this or that music. Because many have failed to understand the specific character of the musical substance, they have been led into misconceptions or superficial speculations as to the Spirit of the musical culture functioning through such a substance.

To put it in simpler language: we speak about symphonies or choral works or cycles of Hindu melodies; we contemplate the inspiration which produced them, the spiritual power in the individual composer or in the race which manifested through the works, but we do not give much thought to the musical units of which these works are constituted. We almost take it for granted that these units are sounds used either in melodic succession or simultaneously in harmonic and polyphonic combinations. We do not realize that there are sounds and sounds, as there are individuals and individuals; that exactly as a society fails or triumphs upon the merit of the human

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individuals who compose it, so a musical work, Eastern or Western, is ultimately what its units are, whether we call these units musical notes as in the West, or *lyus* in China, or *swaras, surs*, or what not in India.

But, one may object, is not the sound produced by a string instrument of the violin type for instance the same whether you call it *Do* or *Sa*, whether played by a European or a Hindu musician? To which we will answer: what do you mean by being the same? Are an uncultivated and dumb peasant and a real yogi the same thing because both bodies appear somewhat alike in feature and general ethnical type? Was Krishna the same as any plain shepherd boy? You call Krishna an *avatar*, a manifestation of the Supreme Spirit. But for the ancient Hindu musicians, and still for a few living ones apparently, the tones they uttered or produced were also avatars of cosmic deities or forces of Nature. Western intellects usually scorn such ideas: for them a sound is the result of the impact of air-vibrations upon the ear. Obviously it is that, and in many cases indeed nothing but that; yet potentially every sound is a tone, as every human organism is a god incarnate and not only a mass of cells, of tissues and bones, more or less badly managed by a brain-born intellect.

But what do European theorists know about a sound? Nearly nothing. They see that something occurs in the air when you hit a gong and they can trace and follow the disturbance thus caused until it reaches the ear and the hearer notices a sound. The only thing they can analyze is this disturbance of air; but, as we shall see later, they are at a loss to explain what takes place when instead of air the sound travels through a mass of metal of any length. As for

LIVING TONES OR INTELLECTUAL NOTES?

the sound itself, it does not really exist for them. Hardly does it exist either for the majority of composers or hearers.

A single sound has very little meaning for most Westerners. All that they may say of it is that it has a lovely quality or that it is harsh, pleasing to the ear or displeasing. But what really matters to them, and to a vast number of Hindu musicians as well we must add, is only the relationship between this sound and other sounds, in other words a certain sequence or group of sounds. Music is often called the art of ordering sounds. But while much attention is given to the process of ordering, hardly any stress is laid to-day upon the sounds themselves, their nature and their inherent power. European music has gone so far in this direction, impelled by various factors necessary to its development, as to have become a sort of *applied algebra*; that is, a series of formulas and equations, the terms of which, the musical notes and scales, are considered as mere abstractions almost totally devoid of the living quality of tone, which is resonance.

As a matter of fact, European music went one step further. It practically ignored sounds altogether, and considered only the relationship between sounds. It ceased to be a music of sounds, still less a music of living tones: it became a music of intervals, therefore a combination of abstract patterns—a decorative art, like the art of rug-weaving or tapestry. The European notes of music are merely the edges of intervals. They have in theory hardly any substance at all: they are exactly like mathematical points which have no dimension and therefore are mere abstractions. It is true the musician knows that a sound will be produced corresponding to the note, but the mathematician also knows that a point *has* dimensions on paper,

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that every point or line is a surface. Yet he does not think of it as a surface, but as a point. Likewise the polyphonist of Europe, especially during the period of scholasticism in the fourteenth and fifteenth centuries, does not think of musical notes as tones which are entities of a certain character and pitch but only as dots in series. The shapes of the sequences of dots, what they call melody but what in fact is only a series of abrupt jumps from dot to dot, is the main thing.

Music of patterns, I said; therefore Western music is essentially an art of space, not of time; an art based on geometrical principles and not on the occult science of numbers, numbers which are not merely speculative concept but living realities of the world of pure energy, monads in themselves. In Europe however this Geometry of Music, which is one of the two great aspects of music, has been conceived exactly as geometry has been understood: from a purely intellectual point of view. In archaic times the geometry taught in the sanctuaries, and also by Pythagoras, was another thing altogether; exactly as the Pythagorean monad was different from the number 1 of modern arithmetic. It was one of the deepest keys to the mystery of Life and had to do with the surveying and parcelling of Space—space being no mere emptiness as now conceived but the very fulness of being, what the Gnostics called the Pleroma. On such a kind of mystic geometry of Life the true and yet unrevealed music of the West will some day be founded. Our European music is nothing of the sort, it is the mere shadow of such an ideal reality; and it is so because its units, the musical notes, have no meaning in themselves, are spiritually and in classical times even emotionally dead.

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Take a note B for instance. It can be anything. It has no pitch in itself. It can be a low B or a high B; any instrument can produce it and in all cases it will still remain B. Moreover take a work of music, transpose it a third higher, and few people will notice the difference; even if they do, they will not consider that the music has changed, for B will retain its peculiar relationship to the notes which came before and after; the pattern of the music will not have been altered in any way—any more than that of a rug changes whether you hang it on a high wall or a low wall.

In other words B as a musical note has no *definite* connection with any particular sound or pitch; it has not even any symbolical meaning, either in relation to the performer or to some general cosmic harmony. It has no relation to anything save to the other abstract notes preceding or following it or being produced at the same time. European music proper is a music the actual sound of which matters little, and in some cases not at all; a music of intellectual, empirical proportions. A proportion between what? an interval between what? The answer is a secondary matter. It may be one thing or the other. Therefore it cannot be anything *living*.

Any living organism has a certain key-vibration of its own which may perhaps raise or lower itself under certain unusual conditions, but the idea of "transposing" the atomic vibrations of a cat a fifth higher would certainly appear singular. Would the cat still remain a cat? One might answer: who would notice it if the entire universe were keyed up in the same manner? which may or may not be a satisfactory answer, according as one believes in a metaphysical system or another. But mark this well: when a European musician

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transposes a musical work indifferently a third or fifth higher, he does not transpose *himself* a third or fifth higher; which proves conclusively that he does not think or feel music in terms of life, in terms of subjective, sonorous experience, but as an objective pattern which can be shifted around at will. The musician may react sensorially and emotionally to it; but, and here is the important point, he will react to it *as to a form*, not as to a living energy, not as to a soul.

European music is an architectonic of sound, a by-product of architecture. Its notes are like stones; its structure is symmetrical and rigid like a French garden of the seventeenth century. It is Aristotelean and scholastic, rational, balanced, well proportioned, but not alive. Its notes have no individual power of life. They do not grow into a fuller life, nor multiply themselves into secondary sounds. They are cut and dried figures, rocks. The melody does not flow between those rocks, but jumps mechanistically from the one to the other, fearful lest it should fall into the dark abyss of "wrong notes".

For between European notes there is but musical emptiness. Whereas Hindu melodies glide between tones which are like pulsating hearts, European melodies follow the motion of a man's walk, which is essentially a succession of arrested falls. There is no continuity to be found, only automatism. Melodies do not grow like trees, or flow like the blood uniting the cells and organs of the body. There is no circulation of sound, no flesh; only a skeleton. European music is like an X-ray photograph. It shows only bones. It is a music of holes, some larger, some smaller, yet all equally empty, like bare rooms where no one is living—soulless, as far as its substance is concerned at any rate. Mind erected the majestic

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walls of its structures, but no woman came to dwell therein and to transfigure the emptiness of its holes into a home effulgent with love. At one time the structure shone with some inner and calm light as if it were some great convent filled with cells physically bare in their austerity yet devotionally alive—at the time of Palestrina, Vittoria; but this was only for a short while, a foreshadowing of the greater realizations of a future civilization when religion will not soothe and appease, but rather transfigure man into a living god.

A sensorial intellect transfigured into a divine mind; a *tamasic* or *rajasic* personality transformed into a living god; a European note of music transmuted into a real swara in which dwelleth *Ishwara*, the Self, or from which at least radiates the power of Will, *Ichcha*, of some cosmic Intelligence;—these are basically one and the same process. But how many modern Hindu singers know the mystery of Tone?

A tone is a living cell. It is composed of organic matter. It has the power of assimilation, of reproduction, of making exchanges, of growing. It is a microcosmos reflecting faithfully the macrocosmos, its laws, its cycles, its centre. Concentrate on a cell, and the mysteries of the universe may be revealed to you therein. Concentrate on a tone, and in it you may discover the secret of being and find *Ishwara*, the Christ within. A tone is a solar system. It is composed, as we will see later, of a central sun, of planets, and of a magnetic substance which circulates rhythmically within the limits of the system and relates itself to the magnetic substance of some vaster system. Because of this, a tone is not a mere mathematical point without dimensions or density, but it is a living reality, a sound. It is defined by various sets of characteristics, pitch and quality being

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only the outer one. It is situated in time and space, related to the entire universe, affected by season, day, hour, by the magnetic condition of the solar system at the time it is born (*i.e.*, produced by the musician). All these elements are either glorified, essentialized and made patent by the will-power or emotional energy of the singer or instrumentalist, or else remain as unrevealed potentialities if the tone-producer does not energize them into activity. For the self within the tone can only become fully active when the Self within the tone-producer is also active.

Thus a tone is not only a living energy but also a symbol, because of its having an inherent meaning. The note B to the European is a symbol, but in the strictly mathematical and abstract sense of the term; it has no spiritual or universal content, only a conventional significance. But the tones of the Hindu grama have really universal meaning or at least they *had* universal meaning. It is not a mere fanciful imagination which attributed each swara to a god or goddess, which gave it a corresponding color, specific temperament, a planet, climate, day, hour; nor can we call a fairy tale the tradition which relates every tone to an animal species, as we shall see presently. All these correspondences—if the archaic and *true* ones are considered and not, as usual, their various perverted substitutes—were real; they were based on the knowledge of cosmic laws, on the laws of tone and sound, as well as of the occult physiological nature of the human body.

These cosmic correspondences are not to be found only in India as every one knows. In China, music was built also on real tones; but these were somewhat different from Hindu tones; or at least they became so after the musical reformation which

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took place around the third century B.C. and after which we see the classical system of the Cycle of Lyus fully operative. Each of these twelve lyus had a definite cosmic significance and was related to modifications of the two great principles, *yang* and *yin*, positive and negative, masculine and feminine; as also to seasons, months, days, hours, etc. But Chinese music was founded upon the principle of duality and most probably was the outcome of a direct Pythagorean influence, whereas Aryan-Hindu music rests upon the principle of unity, of the Self; sound or tone being the power, or *sakti*, of the Self, *i.e.*, Swa-ra, *ra* being always connected with the creative power of Will or cosmic desire.

But even Western music originally knew of such cosmic correspondences and had its real modes, very much similar to the Chinese in their origin and function, and essentially based on spiritual Alchemy. It was so at least in Syrian music which is the very source of all Christian mediæval hymns and chants.

One of the greatest minds of Syria, Bar-Hebræus, a man of encyclopædical knowledge and great power who lived during the thirteenth century, in his book *Ethicon* ("On the natural cause of modes") states that all ecclesiastical modes were built at first upon the various combinations of the "four qualities which are: cold, hot, humid, dry". By relating these four qualities two by two we get four dualities; but by considering that in each duality one of the elements predominates in turn, we get eight modes—the original eight modes of plain-chant. If moreover we add to these, four more combinations in which the two elements are perfectly balanced we get in all twelve modes, which Bar-Hebræus tells us were used by the *Persian musicians* (probably of the old Magian-Chaldean tradition).

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Every one of the eight ecclesiastical modes was especially adapted to the great feasts of the Catholic ritual throughout the year. For instance it is said: "Because the biting hot element is to be sensed in the fifth mode, the Canon of the Ascension has been composed in that mode, for, that very day when our Lord parted from His disciples and ascended into Heaven, they became enkindled with the fire of love, burning with the desire of Him and consumed with love for Him, and without the weight of their bodies they would have fled through the air with Him." He concludes with these illuminating words: "Such are the foundations upon which the artful ancients built the modes. But those who followed after them did not reach to the height of their knowledge. They have desired to attain fame while developing this art and they have composed Canons on any mode whatsoever, even if they did not correspond."

Words of universal application these are! The same could be said of Chinese or Hindu musicians. Lack of knowledge and desire for personal fame brought degeneracy in all epochs and in all lands. Christian music became degraded with Christian teachings in general. Its cosmic, alchemical foundation being destroyed, it soon grew more and more intellectual and sensorially inspired, till tones of power became mere musical notes, as the magical incantations of old were turned into empty formulas repeated mechanically by an ignorant priesthood, with a very few exceptions everywhere.

Here again we come against this duality of knowledge and selflessness. Where knowledge is lacking and ambition or vanity prevails degeneration necessarily sets in. Music falls into the personal art of ordering in striking, pleasant and original ways devitalized tones—very much in the way in which the art

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of cooking is to-day based on combinations of devitalized food-products. The tonic power of food is lost as well as the tonic power of sounds. In order to have foods which can be used at any time, in and out of season, which can be indulged in abundantly, which tickle the sense of taste, the wholesale denaturation of cereals, of fruits, of vegetables, takes place, and meat is served to coarsened appetites—as well as strident and blatant brass bands which delight not only Western patriots celebrating wars and festivities, but also Eastern potentates. Purification means to free one's æsthetic or physical diet from such perversions, to go back to Nature and Nature's laws—metaphysical as well as physical Nature. Regeneration means that the tonic power of that which feeds the spiritual, moral and physical nature of man is absorbed, so that the Self and life may sing again in the tones we hear and in the things we eat, or read, or love—in all that we assimilate, in all, therefore, that we become "similar to".

To get at the *tonic power* in all that comes out of us as well as in all that we put into our body (physical, emotional or mental)—this is what has been called *Syntonism*. On the receptive side Syntonism deals with Food in the most universal sense of the term, that is with the law of assimilation: what you assimilate so you become. On the creative side the Syntonic Reformation finds its most patent and most symbolical manifestation in a regeneration of music, both Eastern and Western, for the one is the complement of the other. Music must regain the tonic power which it has lost, or of which it knows but a materialistic emotional shadow; and this can be attained only by means of self-purification and knowledge—very much what Mahatma Gandhi means by *Satyagraha*, if we understand him

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aright, the self-purifying effort toward Truth, the truth of one's own selfhood, the tone of one's own being.

For the centre of the Syntonic Reformation is the individual; in the realm of music, the musician. What musicians of old lost by lack of sufficient knowledge and because "they have desired to attain fame," musicians of to-day must regain by real and selfless study, by a life-concentration on Tone, on "Ishwara, the Master, whose magic power causeth all things and creatures to revolve mounted upon the universal wheel of time". On these famous words of the *Bhagavad-Gita* is founded the entire reformation of music which the world needs to-day. For Ishwara is Tone; His magic power is what we called "tonic power" in all things and in all types of music which are *real*. As we understand the revolutions of the "universal wheel of time," that is of the cycles of Life and lives, we at the same time master the laws of musical composition, we become able to produce tone-organisms which are truly organic and vital, whose tonic power may regenerate our fellow-men and rouse in them the fire. In other words we shall know how to call down Ishwara into our songs by the magic of the lost Gandhara Grama, and how to kindle in others the flame of spiritual regeneration by the power of the rag Dipak, also lost.

Knowledge of the laws of sound, purification through union with the Soul of the archaic Aryan music, concentration on the Tone within. These are the three paths to the musical regeneration of India, and of the world. Only while the Soul of music may mean to the Hindu, Narada, to the Westerner it means rather Pythagoras, the Father of Western civilization.

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Let us take at first the case, very simple yet very vast in its implications, of the artisans of old, and even of to-day in some places, who spent years casting and fashioning some temple gong so that the tone of the gong might be a revelation to all the devotees who would hear it filling the holy spaces. In old Europe, likewise, we hear of bell-makers toiling in love and devotion to produce the bell that would toll and resound over towns and fields. What made such gongs or bells the living things they really were? What gave them the power to exalt the humble farmers, to conjure up visions and ecstasy in a Joan of Arc, to rouse in all the sense of the Divine, not of a far-off Divine but the spiritual sense of God dwelling in dawns, noons, sunsets, smiling in the daily labor of all men? It was knowledge first, the knowledge of the exact proportion of metals to be melted, of those shapes, which would, Westerners would say, give out the best acoustical resonance, some Hindus would say, harmonize themselves perfectly to the archetypal form of the life of the deva who was to incarnate into the tones. It was knowledge, but also the projection of spiritual devotion into the work, the magnetizing of the metals by human will and love, the concentration upon the messages perhaps which the bell or gong would bring to human souls. Simple and naïve possibly as the faith of the artisans might have been, yet a real faith—like that of the carvers of the thousands of Buddhas in rocks, in woods, in temples, all very much alike some people say, all very marvellously selfless we would answer, prayers of work, the only true prayers.

Why did we mention gongs and bells? Because in a sense they represent an aspect of the highest and most spiritual

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music, that of *single tones* which are one and many, which throb and live, which are at times the perfect dynamic bodies of celestial entities, the *chakras* of the Deity. Single living tones! of these there are really two kinds: those uttered by the human being, audibly or inaudibly, the AUM of each being; and those produced by gongs and bells cast according to hieratic forms.

As the tone of the individual being is one and many, so the tone of a gong is one and many. Touch it lightly at the centre, then farther, farther away until you reach the outer edge. You hear an infinite gradation of sub-tones usually within the limit of a fifth or fourth (Sa—Pa or Sa—Ma) all of which concur to form the compound tone of the gong. In other words you have a great hieratic brotherhood of tones, each tone an individual being yet all bound in a perfect metallic solidarity, all blending their voices into the great tone-entity, the *Nada*, heard *when the centre is struck*. In a single tone you have a complete organic symphony. Such a tone is the beginning and end of music, the seed of all music.

How could a singer produce such living tones unless indeed he himself had become a single living tone, unless he had unified to some extent the multitudinous cries of his lives, cells and organs into a great, full and vibrant tone? All songs to be *real*, from the old Aryan point of view, must be based upon the one fundamental resonance of the singer himself or herself; all swaras must be grasped as modifications, according to the cyclic transformations of Nature within as without, of the Ishwara in the heart.

But how can such a resonance be produced if not in the same way in which the gong-maker fashions his gong? The

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proper human and emotional metals or substances must be blended in correct proportion, then all melted in the great sea of fire within; further, the inner Body must take its archetypal form calculated so that the tone, *Nada*, may resound with full power, that is, as a complete synthesis of all the little sub-tones of the brotherhood of the Body. Thus we realize the need of a very definite alchemical process at the source of all living tones. We may understand what one should mean by the phrase, the Alchemy of Music. European culture degraded this conception and believed that musical alchemy was merely the proper mixture of notes in the form of chords and symphonic combinations. To-day Western musicians are all hypnotized by the ideal of orchestral alchemy, by the search for new combinations of instruments; and solving problems of orchestral technique seems to many the supreme task of modern music. But that is but the objective materialistic shadow of the true alchemy of tone which takes place not without, in a group of instrumentalists who are playing music as a business in a mechanical and soulless way from a printed score which tells them all what to do, but within the singer himself. Tone-alchemy is soul-alchemy, for tone and soul are one. If tone and soul are not one, then we have no real tones, but mere musical notes, sonorous shells.

Alchemy means purification. It rests upon a basis of ethics. Tones must therefore be *lived* by the individual musician, especially by the singer, whose body is the very instrument wherein the tones are generated. Correct intonation, absolute pitch, ought to be understood in terms of life, in terms of firmness, correctness and steadiness of character. Where instruments of fixed pitch are used, there cannot be heard the real

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Aryan music which is based on self-intonation and the power of the individual soul. Aryan music is not cosmic music, as in China of old, nor is it group-music, communal music, as in the West. It is the music of the individual soul, of Ishwara in every being. Each singer must find therefore his or her own fundamental, or *Sa*, and tune the *tambura* accordingly. Happy those whose fundamental is the tone of Nature!

Likewise the use of a musical score, as Europe understands it, can but bring about the degeneration of Hindu music, for it transfers the dynamic centre of music from the living individual being to dead intellectual formulas. A musical score is nothing more than a dead intellectual formula, if it pretends to indicate to the instrumentalist the very minute gestures and inflexions which he must perform. It can only be used in a culture where music is based on abstract patterns and not on living tones, where it is considered as something objective, and not as a subjective experience.

Western musicians to-day are worshipping musical scores, little patterns of black dots on paper, as Western civilization in general is worshipping other little printed pieces of paper. As dollar-bills represent no actual wealth but credit based on trust, so a musical score is not really music but represents only the trust that its signs will eventually turn out to be sounds which you can hear, therefore music. A score is like an architectural plan which may materialize into a building some day, but which has no life-value in itself. If it has an immediate life-value it is as a drawing perhaps, but not as music, for music which is not *actually* heard, either by the physical or the spiritual ears is no music. Musicians tell you they hear a score by looking at it. But they really do not. They *remember*

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associations of sounds by means of a brain-process which relates certain signs to the memory of auditory sensations. And if such a remembrance seems to them as real as actual hearing, then it means only that they do not know what true hearing is, what a tone-experience is—and many indeed do not.

Yet Western music by virtue of its abstractness and its lack of connection with real sounds is in fact well represented by a score. The score faithfully records the patterns, and supplementary marks indicate the personal will of the composer. A musical work being essentially an objective thing, the composer, as a musical artisan, fashions it once for all. If you carve a rice-bowl out of a beautiful tree and give it to a friend telling him that it is a rice-bowl, the properties and use of the object are settled once for all. If you had made a correct drawing of it, indicated the kind of wood which had to be chosen and the way it had to be used, the plan or description thus given would have entirely defined the object. A musical score in Europe is exactly this kind of description. The composer tells everything which must be done, as the author and owner of the musical object, and either the performer follows his instructions and the musical object is well produced, or he does things which he was not told to do and the musical object is considered imperfect. The performer is thus nothing more than a mechanic. The music produced has really nothing to do with his own self. The more he becomes subservient to the autocratic will of the composer—who yet is but a conceiver and not an actualizer—the better is his job done. No wonder that instrumentalists lose all initiative and become mere machines! For they are chained to the score and its injunctions, as slaves to the oars of some ancient galley.

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Such an attitude has become definite to this extent only in recent years. A couple of centuries ago in Europe the score was not the greedy monster it has become now. Music becoming more and more popularized and increasingly complex, the need was felt for a still more absolute impersonalization of performances, and the process culminated in mechanical reproducing instruments, in which the human equation is totally absent from the rendition of the musical work. Musical *works* truly they are, for Western music is based only on doing and not on being, like the entire Western civilization. It conveys the ideal of mental or emotional activity, of matter mastered, of multiplicity painstakingly resolved into a sort of choral harmony. It is not something heard within but something done without. In a very definite manner, the composer is like an artisan, a gong-maker, toiling at the casting and beating of the gong. But in the West, the gong is made up of human cells: it is a vast choir of men and women singing, blowing, bowing, hitting: it is the entire orchestra, the ever elusive mass of sonorous substance to be cast anew for each performance according to the formula given by the composer-chemist, the score, under the direction of the toiling leader beating the air with his magic wand as if he were hammering sounds.

The Western orchestra as a supreme gong; but that is only the future. For a gong is a perfect brotherhood of tones perfectly united and blended, as a vehicle, or *vahan*, for some cosmic entity. In it the law of cohesion manifests fully. It is a mass of atoms and molecules: it is a host of tones, of cosmic lives. It is a concentric and organic body, through which the energy of sound flows uninterrupted; and, in some cases at least, it has not only an elemental soul born out of this

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cohesive principle, but a spiritual soul as well brought down into its mass by the concentrated devotion of its maker.

The big modern orchestras are far, very far indeed, from fulfilling all such requirements. They have become wonders of intellectual and technical ability. Instrumentalists have become perfect machines under the direction of master-craftsmen. What is produced is a beautiful object; beautiful but usually only a gorgeous body, without a spiritual soul. Is it even a body? Hardly so, because it has no unity, or very little of it. The sonorous substance does not flow consistently: neither melodically nor harmonically. Western composers have not yet fully learnt how to produce an organic body of sounds, though Wagner and a few recent composers have come very near it, especially Scriabin. They will hardly ever attain to such a mastery of sonorous metallurgy as long as Western melodies are series of jumps from note to note with sonorous emptiness in between, as long as they will not use as a foundation to the orchestral structure, instruments with sustained resonance, like gongs, bells, etc., or even like groups of pianos or harps.

Even so, this would only make of the orchestra a perfect body with an elemental soul; it would not give to the music a spiritual soul. In order to give a soul, one must be first a soul. The *manasaputras* brought *manas* to the human Race only because they were perfect *manasas* themselves. Tones become alive in the music produced only as the musician's tone brings them its own spiritual fire. Tones are kindled in every sound uttered by the "toneful" being. Thus Ishwara's "magic power causeth all things and creatures to revolve mounted upon the universal wheel of time". This universal wheel is the great Gong of the universe, the *Mahachakra* of

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the cosmos. Life circulates within it when its centre is struck by the magic power of Ishwara.

But every man has within himself a replica, an image of this mahachakra, which is like the fiery wheel described by the Hebrew prophet in the Bible. What lights the fire and sets the wheel ablaze and rotating? *Manas*, the individual soul, reflecting the universal Spirit, *Atma*. *Manas*, as said in Hindu books, emanates a ray which strikes at the seat of the bodily fire and sets the breath a-whirling through the various centres of tone-production. This breath or *maruta* is what I will call *sonal energy*. Passing through the musical organ of the magnetic body of man and its *nadis*, it produces *nada* or tone.

Thus tone is experienced within; and tones can be experienced only within, whether born directly of the inner self or projected by the Ishwaric will of the musician-adept. We hear sounds with our ears; we read musical score with our eyes; we experience tones with our heart. Thus originate the great types of music: sensorial, intellectual, spiritual; or in general philosophic terms: materialism, the eye doctrine, the Heart doctrine—sensualism or animalism, selfishness, divine compassion.

Hindu musicians should realize these divisions; they should above all understand that there are two kinds of musical knowledge: eye knowledge and ear knowledge. While they have been on the whole saved from the evils of the former kind which has intellectualized and devitalized European music, they have but too often stopped at mere ear knowledge and forgotten that such is to be but the prelude to Heart realizations; nay more, they have even allowed the ear knowledge of the *srutis* to become perverted. As the twenty-two *srutis* are no longer correctly

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perceived, the twenty-two *nadis* are no longer functioning and *nada* is no longer experienced. The divine revelation within, the true Veda, is lost.

Music as tone-experience. This is the fundamental doctrine, the centre, of the Syntonic Reformation. The Western world has forgotten tones and worships at the intellectual shrine of musical notes which compose the intricate patterns of the musical score. The greatest part of the Indian world but faintly remembers tones and repeats almost without real understanding traditional songs, more and more degenerating from contact with Western civilization and its deadly weapon, the harmonium.

The Syntonic Reformation can come only from within: by purification from *adharma* and the return to the true *dharma* of Hindu music fundamentally different from that of Western music; by knowledge of the laws of sound as of the laws of Self; by fervent devotion to the Ishwara within. From the knowledge of the laws of *sakti*, from real *bhakti* which alone makes this knowledge true and spiritual, is born the creative power within the heart, *rakti*, the magic power of living tones.

SEEDS OF SOUND

IN ancient Aryan books we find many symbolical references to seeds with the aim of conveying to the student by the method of analogy great truths concerning the origin of all things, of all cycles. As we have seen already, the philosophical concept of seed is necessarily bound to that of cycle. There is no cycle which has not a seed; there is no manifested life which did not originate in some sort of a seed, that is to say from an initial mass of substance having in itself the potentiality of all future developments, be it called egg or seed or what not.

It is said that in the seed of the lotus a perfect though infinitely small model of the full-grown plant is to be seen. The lotus-cycle is found already completed within the protective walls of the seed. Growth will mean merely the coming forth of the full potentiality into a completed actuality, with the chance, however, that because of adverse conditions (improper soil or climate or care) the development of the potential into the actual may become hindered, the growth stunted, and the manifested type inferior to the prototypal model within the seed.

But we have not only the manifested type, or plant, and the prototype in the seed; we must recognize also the existence of a spiritual archetype which in itself is the reflection of a mere abstract formula of relationship between specific characteristics. Every vegetable species is defined by a set of certain characteristics as to its form, color, modality of growth, etc., we could reduce all these into a certain complex formula which would be the abstract reality of the species, one special thought of Brahma let us say. The Creator has a thought; this thought produces an abstract form; this is an archetype. The archetypal form of the lotus is this image in the Cosmic Mind

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which is the ideal plan of all lotus plants, the mental lay-out of the set of specific characteristics thought of by the Creator.

The next creative operation is the projection of the thought-image into a certain mass of substance, of *prakriti*, specially fitted to receive it. Substance had been evolving in its own way while the thought-image was produced in the mind of Brahma. When the substance is ready to receive the thought-image, Brahma by means of a twofold yet single act of energy (by the use of *ichhasakti* or will, and of *kriyasakti* or image projection) shoots a ray of itself into matter (as Narayana). This ray is conjoined with the power of form-making and thus the thought-image is stamped upon the mass of substance which becomes a fecundated egg or seed.

This is more or less the universal process of creation, and it is only by understanding it with all its implications that the production and nature of tones can be fully grasped. The elements of the problem are basically the following: (1) *Brahma* or the creative Self—the Greek *Demiurge*—behind whom we may realize *Brahman* or the Universal Self; (2) the urge to manifest (or cosmic desire, the *Kamadeva* of archaic texts); (3) the thought-image or archetype (essentially *Mahat*); (4) the projection of the will (*ichcha*); (5) the developing of the image by means of a certain technique. After these five acts are completed, the seed is fecundated and therefore contains either as an astral potentiality or as an actualized prototype the image which was in the mind of Brahma.

Let us translate this cosmic process into musical terms. We shall have to consider both the evolution of matter and the involution of spirit. The former expresses itself musically

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in terms of the construction of a musical instrument. An instrument is in all respects similar to a womb. It is a womb of sounds; if you agitate or touch it, it resonates; the resonances produced thus, without the fivefold process mentioned above, are unfecundated tones, ova. The strings, if any, are like the ovaries; they have to be tuned up periodically. Those unfecundated tones may be full, vital and rich, or thin and lifeless. But in both cases they are merely resonances of matter, produced by the magic of prakriti. They are really resonances and not tones. The instrument-maker's task is to build an instrument whose substance will fully resonate when pervaded by the musician—Narayana. Both the materials and the shape given to them are of capital importance and very symbolical in meaning. In China musical instruments are classified into eight families according to the type of resonating substance used. The instrument-maker is the mother of tones. Instruments may be foolishly decorated, as women also, to seduce the eyes of the spectator. This means sensualism and degeneracy. A perfect instrument is one in which every detail is *functionally* necessary and true to the function. A perfect instrument is like a Greek Venus. It is rich with the infinite potentiality of perfect living tones. It is a perfect seed of life. As the mystical Christmas takes place, as the seed becomes fecundated by the Soul of the species, its own Christos or *Narayana*, as the musician projects his thought-emotion into the muscular act¹ which will set the instrument resonating, the real tones are born.

Such fecundated tones or seed-tones I will designate generically by the term "instrumental fundamentals," or merely

¹ It is clear that by the term instrument is meant primarily the human body as a tone-producer. The singer is the mother of his or her tones. It belongs to him or her to evolve the pure and vibrating bodily substance which is required; thus the importance of food to

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fundamentals. I will use the same word but with a capital F, when referring to the thought-image in the mind of the creative Self, to the archetypal tones. Spiritual Fundamentals are archetypal tones. Instrumental fundamentals are manifested tones, or in a stricter sense still, as we shall see presently, prototypal tones—that is, really seed-tones before germination occurs.

For tones are like plants or trees in many respects; they are triune; they are in a sense seed, sap and leaves—that is, fundamental, *sonal energy* and overtones. Every tone can be said allegorically to be the *ashvatta* tree, the very essence and symbol of Nature. To one who understands fully the complex nature of a tone the innermost secrets of our manifested universe are revealed. Useless to say that European scientists who have studied sound have only analyzed the outer shell of its organic entity. They know of sound only the rootless and dead trunk; nay, they fail even to recognize the unity of trunk and branches, and know of the tree only the boards which are used to construct our wooden symphonies. What they call fundamentals are hardly fundamentals at all, and the explanation provided to unriddle the mystery of overtone-production are so unsatisfactory as to be practically meaningless in many ways; yet Helmholtz and his theories, which at best teach us only parts of the mere structural anatomy of sound or, let us say, of the skeleton of manifested tones, seem in great favor with several Indian musicians.

the singer (of the kind of food, not only the amount), the importance of developing by muscular control and otherwise the resonant cavities of the bodies; of seeing that the entire body vibrates, that the strings or pipes are well tuned, the *nadis* which produce the great tone of the Self.

The human body is an instrument above all, because it is not made up of dead substance but of living matter, of matter which is conjoined with magnetic centres. In other words it is a much higher type of prakriti, as human nature is a much higher type of nature than vegetable nature or animal nature—if it is really human; that is, if it is made up of fire (pure fire) and not of water. Thus the relation of nada to *kundalini*.

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The cause of the failure of Western science to grasp the real life of sound as a cosmic energy is a generic one which affects the entire scientific structure of European civilization. It is essentially its inability to recognize the substantial nature of all cosmic forces, and its reliance upon the vibratory or undulatory theory according to which light, heat, sound, etc. are merely rhythmical disturbances of either an hypothetical ether or atmosphere. In spite of the contradictory opinions of numerous great scientists, not only at the time of Paracelsus, but also during the last fifty years, in spite of the new theories of Einstein giving to light-rays some sort of a substantial entity, the general trend of Western thought is still toward believing that both the sources of light and sound, whatever they may be, are not emanating anything substantial in the form of a light-ray or sound-ray, but merely setting their surrounding media in vibration, such vibration being transmitted to our senses from molecule to molecule (or etheric particle to etheric particle in the case of light) in an undulatory motion.

If such be the case the phenomenon of overtones would be unexplainable. To say that overtones are secondary vibrations due to the fact that the resonating substance is not homogeneous, that therefore various parts of it vibrating singly add higher sub-sounds to the main sound of the whole is merely begging for the question: How is it that the series of overtones unfolds itself in a regular sequence of sounds according to a fixed arithmetical progression? That whenever overtones are heard in any kind of substance, they always manifest in the same regular order of intervals? If there is such a definite and universal law of production of overtones (modified as the series may be in so far as the relative

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intensities of overtones and fundamentals are concerned), then such a phenomenon must be inherent in the nature of sound itself. In other words the Harmonic Series must be something like the phenomenon of the growth of sounds, the result of a vital process taking place in any tone whatever. Each tone has its own modality or morphology of growth, as every seed has; yet all *vital* tones, as all vital seeds, do grow. Let it be said more accurately that all instrumental fundamentals grow into fully manifested tones, including primary and secondary tones—as all seeds, in a certain sense which will become clearer as we progress, grow into plants with stem and leaves.

If there is magnetic or organic growth there must needs be an homogenizing element and a circulatory system. This circulating and homogenizing element is basically *water* in every material organism: water proper (sea-water or snow-water) in the telluric organism of our planet, blood and lymph in the animal kingdom, sap in the vegetable kingdom. When we pass from the realm of organic matter to that of organic energy, from tree to tone for instance, we find that water becomes transformed into its dynamic correspondence, known for ages in India as *akasha*.

Akasha has been called the "Great Waters of space," and it is said also that the one essential property of *akasha* is sound. The sap of the tree and the *akasha* within the tone (what I called *sonal energy*) are fulfilling somewhat analogical functions. This *sonal energy*, as we shall see presently, manifests in several modes. It can be either descending or ascending energy.

But before we study these various modalities of *sonal energy* we must give more attention to the single tone and first

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to the act of instrumental tone-production. In a general and philosophical sense every tone originates in the setting in vibration of an instrument, be this instrument cosmic, animal or man-made. We saw that the instrument (the *vahan* of the tone) could be compared to the womb of tones, to the matrix of space or mystic chaos. The instrument must be struck in order to produce a sound (either a mere resonance or a fecundated tone). It is struck either by a muscular action (physical) or by will-power (magnetic-spiritual). In the first case we have three essential modes of muscular action: striking, blowing, rubbing; which give us the three great classes of instruments: percussion, wind and string instruments.¹ In the second case we have what is probably meant by sounds in the *anahata* condition (in opposition to sounds produced by shock, *ahata*) or will-produced sounds. These belong to the higher forms or types of *Vāch* or Sound and have to do apparently with the realm of mystical creation, which may be reached when humanity is fully redeemed or rather has fully regenerated itself from the thralldom of physical procreation.

Considering only physical sounds we have seen that tone-production presupposes an instrument and a muscular action. The latter arouses in the former a sound. But such an arousal means really the dematerialization or atomic dissociation of a fragment of the substance of the instrument. As the ovum is a portion of the mother's body and will grow into a child by

¹ One might make these three classes correspond to the first three castes: Kshatriya, Brahmana, Vaishya. In the somewhat hybrid instrument, the organ, we see a combination of striking and blowing which might correspond to the Sudra caste. From the organ comes its degenerate progeny, the harmonium. The importation of harmoniums into modern India would take thus a highly symbolical meaning.

The three instrument classes correspond also in a sense to the three occult fires of the Puranas: electric, solar fires and fire produced by friction. (See also H. P. Blavatsky's *The Secret Doctrine*, I, p. 587.)

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molecular accretion from the very blood of the mother, so the sound is the liberation as energy of an infinitesimal fragment of the substance of the instrument. If the sound is a real living tone fecundated by the will and imagination of the executant, then it will fully grow as a complete Harmonic Series toward its own spiritual Sun, towards the Color which is the psychic complement or soul of the instrumental fundamental.

As demonstrated by the great yet little recognized French scientist, Gustave Le Bon (repeating unconsciously the ancient theories of India), matter and energy are two manifestations of the same substance, and all forces are products of the releasing of intra-atomic energy condensed in and as matter. He showed that every material substance under the impact of light, heat and other agents, begins to dematerialize itself, as radium does spontaneously: that it shoots off rays of energy which are the very products of atomic disassociation. Sound is no exception to the rule. Sonal energy shoots from the vibrating instrument as a ray, or collection of rays, very much probably as α and β rays issue from a fragment of radium, and this sonal energy is nothing else, physically speaking, but the product of the disintegration of the very atoms of the instrumental substance taking place under the muscular action of the musician.

Sound is one of the many types of substantial energy. It is matter liberated as energy, in its manifested aspect at any rate—very much as perfume or heat or magnetism are radiations or emanations from some substantial entity. Among the few scientists who have come to similar conclusions may be mentioned J. W. Keely of Philadelphia, the prophetic discoverer of a new type of energy, which he tried to harness by means of a motor of his invention, a motor which however could only work

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when he energized it by his own human magnetism. He writes (*cf.* H. P. Blavatsky, *The Secret Doctrine*, I, p. 616):

"I assume that sound, like odor, is a real substance of unknown and wonderful tenuity, emanating from a body where it has been induced by percussion and throwing out absolute corpuscles of matter, inter-atomic particles, with velocity of 1,120 feet per second; *in vacuo* 20,000. The substance which is thus disseminated is a part and parcel of the mass agitated, and, if kept under this agitation continuously, would, in the course of a certain cycle of time, become thoroughly absorbed by the atmosphere; or, more truly, would pass through the atmosphere to an elevated point of tenuity corresponding to the condition of subdivision that governs its liberation from its parent body. . . . In my estimation, sound truly defined is the disturbance of atomic equilibrium, rupturing actual atomic corpuscles; and the substance thus liberated must certainly be a certain order of etheric flow. Under these conditions, is it unreasonable to suppose that, if this flow were kept up, and the (sonorous) body thus robbed of its elements, it would in time disappear entirely?"

In other words, the sound produced by a bell is the result of the disintegration of the very substance of the bell, and if the bell were kept resonating for millennia theoretically it would entirely disappear. It would have transformed itself into a continuous "etheric flow," a stream or ray of sonal energy—very much in the same way in which a seed transforms itself into a tree. That is to say, the cosmic power in the seed expands itself into the magnetic body of the plant for a certain cycle of time, and once this initial power is exhausted the plant decays and is no more.

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The same is true of any organism and of any cycle. The seed of any cycle or organism is in a sense a mass of concentrated energy which spends itself continuously as the very magnetic substance of the cycle. It is the never-ending Tone which is the beginning and the end, the *Krishna* or Christos, the Avatar whose will-power and energy upholds the entire cycle from beginning to end. The Avatar *becomes* the cycle, and his Personality (which is the vahan of the spiritual Tone, *i.e.*, the instrumental fundamental and at the limit the instrument itself) spends itself vibrating throughout the entire duration of the cycle. The Personality is the bell which sacrifices itself and becomes the etheric flow of never-ceasing sonal energy; while the muscular agent which keeps the bell constantly resonating is the Will of the Avatar, who as the eternal Logos, or *Brahma*, is the Musician fecundating spiritually the tone of the cycle, that is, the utterances of the Personality.

In other words the musical instrument, under the muscular impact of the musician, produces fundamentals which are itself multiplied. Each fundamental is like a seed, a mass of condensed energy, winding itself out as sonal energy, radiating series of sonal offshoots which we perceive as overtones, and which exist in another sense as undertones. Thus as soon as the tone is heard we can no longer speak of its fundamental; the fundamental has become the tone, the Harmonic Series as a whole. It is only represented in the latter by the primary of the Series (exactly as what once was the seed is represented in a full-grown tree by a certain centre of vital action), which is the point of demarcation between overtones and undertones. The level of the earth corresponds to the diaphragm in man (thus the importance of this muscular surface in vocal tone-production).

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We have thus: (1) the archetypal Fundamental (the solar seed) thought of and desired by the creative soul; (2) the musical instrument produced by the instrument-maker, and its inherent though material capacity for resonance. The creative soul having selected the instrument which suits his own purpose, i.e., whose resonances are fit vehicles for the tones he has conceived, projects by an act of will and imagination the shadow of the archetypal Fundamental into the instrument by means of a complex muscular action. The shadow of the archetypal Fundamental uniting with the inherent resonance of the instrument, both constitute the instrumental fundamental which, as soon as produced, transforms itself into sonal energy of a certain type characterized by a certain formula of relationship between the component parts of the Harmonic Series (primary, overtones, undertones and other elements). This sonal energy expanding itself through air or through any other substance and causing such to vibrate in the form of so-called sound-waves reaches the ear, then the brains and further than the brains; a tone is then perceived by the human consciousness. A soul has heard the utterance of another musician-soul. A tone-circuit has been completed.

I spoke of sound-waves. Let it be well understood that I do not deny the existence of oscillations in the air when a sound is produced; but these air-waves are not sound, only the result of the passage of sonal energy (an etheric flow) through the air—just as thunder is not the lightning but the result of it. Sonal energy is in a way like an invisible lightning passing through any substance and shaking rhythmically the molecules thereof into so-called sound-waves. But while certain substances like air are easily shaken into sound-waves,

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when sonal energy passes through a big mass of metal, sound-waves proper exist no longer, at least not in the same way as in the atmosphere.

It is indeed a curious paradox that sound travels more quickly through masses of compact and resistant iron than through plastic air. Modern acousticians have no logical explanation to show how a sound travels through a solid bar of iron miles long.

To say that such an enormous mass of metal is shaken by a small sound which finds it easier to pass through it than through air is one of those explanations which explain nothing; and some of the best acousticians realize it. But they can offer no other solution and will not be able to offer any until they recognize that sound is really an etheric flow which passes through the molecules.

The next problem which we have to study is that of the very nature of Fundamentals, of the relation of tones to the living entities uttering them and expressing themselves through them; therefore the problem of the cosmic meaning and correspondences of tones. To this end we must differentiate at first between two great categories of tones: self-expressive tones produced by living creatures, animals and men; and instrumental tones proper.

In order to grasp the meaning of the tones produced by animals, we must first try to understand what the term "animal" implies not only in its obvious but in its fullest philosophical sense. *Anima* in Latin means breath and soul. *Anima mundi* is the World-Soul, the great Mother or *Kwan-yen* in China, and in a sense *Vaoh* or *Aditi* in the Vedas. All ancient races had moreover their Sacred Animals, which were

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also zodiacal signs and gods. Still our physical plane animals are truly creatures below the human race, symbols of instinctual emotions, of the desires of the flesh and of passions. How can these two meanings be reconciled? Why do we use in English the terms "animal" and "animistic" to describe two qualities apparently opposite?

It is because both terms can be explained in terms of another, *i.e.*, "animation" or essentially creative motion. *Anima* means breath, therefore rhythmical motion, therefore sounds. Sound is in *anima*, and the latter is *akasha* whose essential property is sound. Life expresses itself in many modes. Every one of these modes materializes into a kingdom of life. Every kingdom has its own specific function or *dharma*. The mineral kingdom manifests cohesion and its function is to provide a basis for the development of higher types; the vegetable kingdom manifests sensibility and serves as link between the heat and *prana* of the sun and our earth, as the universal food; the animal kingdom or mode of life manifests instincts and emotions. It provides a basis for the development of the higher type, man the thinker; that is, for a fully individualized consciousness, also for a life which is self-moving. It provides instinctual cries which are to human songs what instrumental resonances are to spiritually fecundated tones.

In a very real sense the animal life is the matrix of the human life as the mineral life is the basis of the vegetable life; and what the vegetable life is to the animal life, so is the human-personal life to the higher spiritual modes of life. The difference between a crystal and a plant is that while the former grows within the bosom of the earth, the latter grows out of it and becomes transfigured by the sun, into the very avatar

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of the sun's energy. Similarly the difference between animals and human personalities is that while the former live within the *psychic* womb of Nature and are not self-moving but only racially instinctively moving, the latter can grow out of this psychic womb of Nature, be transfigured by the solar *Pitris* or Archangels, and become the very avatars of the spiritual Sun's power.

The animal life is thus the instrumental basis of the incarnation of the human tones. The cosmic Builders and Rulers of the animal species are truly similar to the instrument-makers who provide the musician-soul with resonances, with the ova of the future tones. Those builders are thus form-builders; they are the Lunar *Pitris*, whose nature is *watery* while the Solar *Pitris* (*Agnishvattas*) are essentially *fire*. Water, as we know already, is the blood of the earth. Blood is basically sea-water. The Lunar *Pitris* are the Spirits in the blood, therefore the racial Archangels of Western religions, the racial gods, the many Jehovahs who rouse in the tribesmen patriotism, war-like emotions, religious fervor; who sound the key-notes of races and racial cultures; who, because they rule the blood and the muscular heart, rule instincts and instinctual emotions, therefore the animal nature of men, and their animal cries and resonances.

On the contrary, the Solar *Pitris* are the descending Tones which incarnate in the human resonances or personalities and transfigure them into the likeness of the spiritual Fundamentals. They are the mighty Rudras, the eleven solar spirits, each double-natured (*nilalohitas*, blue and red), thus producing the twenty-two *srutis* of Indian music.

The animal kingdom, like every kingdom or mode of life, can be subdivided into seven great types; as the human

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kingdom into seven great racial types—seven being the number of manifestation. These seven great animal types will express themselves in seven fundamental types of resonance, or cries. Each one of these will characterize a special mode of animal life, of *anima*, or breath, or psychic soul, or blood. At the same time each will characterize inductively one of those great groups of cosmic Builders, who are the Rulers of the animal kingdom, the Genii of the animal species, who also are, in a higher aspect, the racial gods who collectively constitute psychic Nature, the *Anima mundi*, Vach, in one of her aspects at any rate.

Thus the zodiacal Sacred Animals—which many archaic races claimed as their progenitors, which degenerated tribes even to-day worship under the form of a totem. The totem is the symbol of the race-god or tribal god who is in the blood, one of the many lunar ancestors of mankind. And if we could go back into the past we would undoubtedly find that every race or tribe had its own distinctive cry, as every animal species has its own; that this racial cry¹ was the blood-cry of the race, the resonance of the psychic matrix of human Selves—the race. As musical instruments are wombs of tones, so are the human races wombs of human souls.

The Sacred Animals, which are at the same time constellations, are thus symbols of the various aspects of psychic Nature. They represent fundamental emotions or life-resonances, various types of *prakriti* (cosmic substance), various manifestations of the “magic of prakriti,” various powers of the great Mother—therefore various tones or rather various cosmic fundamentals

¹ Pierre Loti describes for instance the extraordinary cry of the Basque people in the Pyrenees, a very ancient race. This cry begins with a high yell and dies down slowly. It is uttered in a moment of exaltation when the blood tension is high and its effect is said to be most stirring.

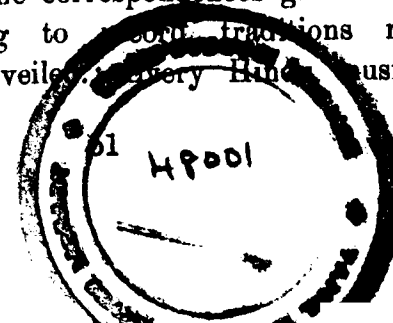
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of sound, the principles of akasha. These fundamentals number seven, one for each race and essential mode of psychic and animal life. They are the seven swaras which constitute the grama; not, however, mere notes of music as they have degenerated into, but fundamental modes of sound, essential life-resonances.

Thus we find the reason why all archaic races have related the seven fundamentals to various animal species, why they have constantly repeated that those seven tones were virtually the essentialized cries of seven animal species.

They began as animal cries; then the animals were turned into celestial constellations as man became more and more material, and the separation between “animistic” and animal in man (and in Nature as well, man being “the storehouse of all natural and animal types”) became more and more definitive. Later, gods made in the likeness of men are said to have produced the seven fundamental tones, which thus became the seven aspects of the World-Soul, seven centres of cosmic energy, therefore the tones of the seven Sacred Planets, constituting in their totality the Pythagorean music of the spheres. Then a perverted intellectual civilization made of them mere lifeless and toneless abstractions, mere musical notes which are nothing but conventional designations, absolutely disconnected from anything vital, conceived only in terms of the patterns which are made with them on our depthless brains.

To explain why certain fundamentals were connected with certain animal species, gods and planets would be a long if not an impossible task. The correspondences given vary with races and with authors trying to recover traditions more or less corrupted or deliberately veiled. Every Hindu musician may try



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to find for himself which of these records is true, if any, and to grasp the secret meaning of the correspondences. As we have seen already, in a really *human* sense, these seven fundamentals are not so much tones as complex *modes of resonance*, and therefore musical modes¹ which became in the course of time characterized solely by their predominating tone or *hamsa* (usually spelt "amsa"). The *hamsa* was the *vahan* or vehicle of the spiritual power of the mode.

So we see all the great Hindu gods provided with a *vahan* which was some sort of an animal. The *hamsa* is the essential vehicle of the creative power of Tone, therefore of Brahma; which explains further the higher meaning of the animal mode of life as the matrix of spiritual souls. The creative power of the Solar Pitris, whose essence is fire, fecundates animal nature or animistic nature which is a watery essence, and out of this union comes the human soul—exactly as out of the union of the spiritual Fundamental and the instrumental resonance comes the seed-tone which is the incarnate Word become flesh, Man.

The seven tones of the Hindu grama are thus essentially the seven principles or souls of sound, the seven veils of Isis or Ishtar or Prakriti, seven layers or spheres of resonance. They constitute a *grama* or village: a brotherhood. Yet perhaps they should be understood rather as a hierarchy of functions. A grama is an archetypal form, a certain *type of musical organization* rather than a specific sonal substance, as the rags are. Therefore there are only three gramas whereas there are many

¹Mrs. Kathleen Schlesinger whose deep studies of archaic music are revealing the true and long forgotten substance of Greek music, and of all pre-Pythagorean music, gives the following correspondences for the seven Greek modes:

Mixolydian: Moon; Lydian: Mercury; Phrygian: Venus; Dorian: Sun; Hypolydian: Mars; Hypophrygian: Jupiter; Hypodorian: Saturn.

In a sense the modes are the mystery-names of the saktis of the planetary gods.

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rags, which are melodic cycles of one evolving tone-impulse. The grama is like the abstract Chinese State, or in another sense like a series of university degrees, these being no mere abstractions but each representing a definite quality of knowledge, wisdom and power. It is analogical in fact to the series of initiations mentioned in occult books, to the totality of the seven paths. Each centre in the grama is the beginning of a new world. It is a Portal. There are seven mystic Portals as there are seven centres in the grama, the seventh or synthesis being *Nada* in *Sahasra*, the Sound in the Light—of which the note *Ni* is only a symbol.

This, when properly understood, explains for instance the difference between the seven "beginnings" (*tshi chi*) and the five or seven "degrees" of the *yun* in Chinese music. The former correspond to the seven principles of sound (or as it is said to sky, earth, man and the four seasons) and are thus our seven fundamentals or Portals; the latter are conceived especially as a scale or sliding ladder (*yun*), as an invariable formula of relationship, as a series of intervals. The Chinese *yun* is in many ways similar to the European scales, and Chinese *khyus* and *tyaos* are not unlike Western tonalities. But, whereas in China degrees and *tyaos* had all a cosmological and social significance and were based on the cycle of fifths (as we shall see presently), in Europe notes and tonalities became, soon after they left Syria and even in Syria (*cf.* our former quotation of Bar-Hebræus' words), entirely disconnected from their cosmic and alchemical valuations.

In India, because of the essentially individualistic and subjective nature of music, such a differentiation between fundamentals and degrees becomes the differentiation between the

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tones of the gramas and the tones of a rag, or before the rags, of a *jati*; the third element being the srutis themselves. The difference is a subtle and philosophical one and may have lost all its meaning to-day, yet I believe that it is intrinsically a very real one, even though it may be the difference between spiritual and emotional realities. We should not be surprised to find some day some text proving that the tones of the original grama were called *yamas* and that the term *swara* or *sur* was connected with the first prototypes of the rags. The term *yama* used to mean the higher human soul in the Vedas, and only later became linked with the idea of death.

I believe that the seven *yamas* represented the seven types of human soul, or spiritual Rays from the one Centre. They constituted, therefore, collectively a grama or brotherhood; and each opened a path, or mode of resonance, a *marga*. At first there was only one grama, which was the Gandhara grama, or perhaps the Gandharva grama,¹ i.e., the path of incarnation of the Gandharvas (also the incarnating egos of men in another aspect). This grama was a descending one as we shall see presently; later, two ascending gramas came into use, showing the paths of ascent of the soul out of matter. The three gramas correspond therefore to the three great margas of Hindu philosophy: *Karma marga*, the path of action and therefore of incarnation; *Gnana marga*, the path of knowledge (probably corresponding to the Ma-grama); *Bhakti marga*, the path of devotion (the original Sa-grama).

¹ I am glad to find that Mr. V. S. Aiyar has come, in his recent work on Indian music, to the conclusion that the true name for the Gandhara grama was Gandharva grama. There may be a slight difference of meaning between the two terms, but the derivation at any rate is the same.

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We will come back to gramas and rags in the following chapters and must return to the consideration of the various types of fundamentals conceived as seed-tones. We saw that animal cries should be interpreted as being psychic resonances. But there is a lower and a higher *psyche*, an animal and an animistic soul. So we have the psychic resonances of animal cries which are the outcome of a series of organic processes and emotions in the animal (i.e., roused by fear, joy, sexual desire, hunger, etc.), and also we have the higher resonances of cosmic entities, the music of the spheres, of the planets, which is the outcome of organic processes on a universal scale.

When we say that the tone of Nature on the Earth is F, or with the Chinese *Hwang-tchong* or *Kung*, we must realize that this tone which is the synthesis of all earthly sounds is an organic tone. It is the outcome of all the functional processes of the planet. It is the synthetic resonance of the *prakriti* of our planetary system. On a still higher level we would find the synthetic resonance of the entire cosmos, and this too would be the voice of *prakriti*, a tone, single yet multitudinous. Yet all these tones, from the bellowing of a cow to the universal tone of the manifested universe, constitute only the Vaikhari aspect of Vach.

But beyond this manifested universe there is the universe of spiritual energies which collectively constitute the *Anima mundi* or World-Soul, and serially the many Celestial Hierarchies or Hosts personified in all mythologies under the name of this or that god. Each of these Hosts has also its own psychic resonance, which is the synthetic resonance of the brotherhood. These collectively constitute the Madhyama aspect

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of Vach, corresponding to the *Sukshma* form of the universe (cf. Subba Row's Lectures on the *Bhagavad-Gita*.)

Sound, in these two aspects, is to be conceived as the resonance of prakriti. But there are other aspects in which Sound acts as creative power, as the Logos or *Brahma* himself, as the monad involving into matter, as purusha fecundating prakriti, as Narayana descending into the waters of space and re-emerging from them after the period of incubation as *Brahma*, as Fire. Sound then manifests, not as synthetic resonance, but as the descending and ascending Ray, therefore as the Harmonic Series, the source of all melodies, as we shall see presently.

Abstruse as these matters may seem to many yet they are absolutely necessary to the most practical understanding of the various types of music and tones. They enable one to grasp fully the specific *dharma*s or natures of Western music and of Hindu music: the former being psychic music built upon synthetic resonances and the principle of tone-brotherhood, the latter being melodic (descending and ascending) music or monadic music, music of the individual soul in which manifests the creative power of the Self, i.e., *swa-ra*.

The differentiation must be understood however really as a differentiation of *focus*; for melodies in a sense are composed of single tones, and the creative melodic Ray or breath, as it becomes substantial, works *through* or in combination with the resonance of the human body. We may put this in a different way by saying that the twenty-two srutis (the stages of the melodic Ray) focus themselves into the seven tone-centres or resonances of the grama (the brotherhood of tones); that is to say, the energy of the Self (*swara*) finds itself centred on seven planes, or prakritic functions, or principles, and becomes thus

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identified with the seven yamas of the grama. *Atma* or breath works through both the *anima* (or soul) and the animal nature; each being triple, this gives us six principles or six tones and a seventh as the symbol of *atma* itself (the "leading note" of European scale which represents the upward attraction of the tonal flow).

We understand now the very complex and metaphysical essence of the seven fundamentals which constitute the grama. By instrumental fundamental we mean then the manifested resonance produced in the instrument under the impact of Life itself. By archetypal Fundamental we mean the higher psychic resonance, the cosmic Form of the celestial Hierarchy corresponding to the instrumental vahan, when the latter is an animated, living instrument—animal or man.

What then of man-made instruments? They are collectively the vahan of an aspect of the creative *mind* in man, the aspect of mind which is connected with the mastery over and in a sense evolutionary guidance of matter. Such a mind being bound to matter can evolve but inorganic vehicles made of dead matter; whereas the higher creative Spirits of the universe working with Life itself find their vahan in some organic living entity.

A musical instrument is composed of certain substances and has a certain specific form. By the combination of these two elements a definite type of resonances is produced, which is in a way the released energy of the substance used. Wood, metals, stone, strings, etc. express their elemental souls in the instrument in which they vibrate. The musician is the arouser of these elemental souls. He fecundates them, he gives them his own soul-fire: he ensouls them. The great cosmic drama of soul-birth is repeated on a lower plane.

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The two great creative centres of mental man, throat and hands (to which feet are added for some Western instruments), are used to animate the instrumental resonances. Breath is carried forth and differentiated by union with the qualities of certain substances. The fashioning power of the ten fingers sets in motion vast resonances, deep or strident tones which delineate in their span the sphere of magnetic action of man, the zodiac of sound to which we shall come later.

Musical instruments become multiplied as spirituality diminishes and intellectuality develops in a race, as the vital magnetic forces of the human body are less and less understood and man considers himself more and more an entity of matter dealing with sensorial and material realities. At the same time the voices of most men and women lose their vital resonance, and become "clear" or "pure" which usually means devitalized—like white bread or polished rice. The fire of the Self is gone and nothing is left but the thin resonances of a more or less poorly functioning, because demagnetized, body. Men having ceased to be Tones themselves, as human beings they can no longer bring forth living tones; and their psychic or even animal resonances being no longer fecundated by the descent of the fire of the Self become atrophied. Voices are then cultivated for nicety of expression, for delicacy of feeling, for virtuosity, in other words, to please the senses and astonish the intellect. Hot-house tones they produce which no sun has energized, or rather brain-born musical notes which have no vital power, no *rakti*.

Instrumental resonances then are needed to constitute the body of a music which is based almost solely on the magic of *prakriti*, on the resonance of matter. It is psychic or unified matter in the case of the sacred gongs or bells which reflect in

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the blending of metallic souls the homogeneous substance of brotherhoods of human or celestial souls. It is chaotic and unorganized matter in the case of many Western instruments and of Western orchestras as a whole which almost entirely lack unity of resonance.

The basis of such a unity is not yet found or at any rate used, though it was foreseen by Scriabin, and probably taught by Pythagoras twenty-five centuries ago. To produce such a unity a new sense of music and a new system of harmony and polyphony conditioned by the search for full and vital resonances are needed. European music has been groping toward it; but it has been a mixture of this thing and the other, and thus it has lost the melodies of the Self and not yet found the resonant symphonies of the World-Soul, the seed-tones of future universes as of the future race of Man.

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WE have studied fundamentals, tones which are like unto seeds, either spiritual or instrumental, solar or earthly seeds. We have to consider now what takes place in the seed, or rather the two series of transformations whereby the seed becomes the fully realized plant, after germination has occurred. Germination is a magnetic process. Under the impact of the solar magnetic waves, heat, will and magical power, the seed begins to resonate. To put it more correctly, as spring, which is the desire of the sun, as the vernal winds, which are its loving breath, stir the earth, as our planet resonates like a vast musical instrument, seed-tones begin to germinate everywhere under the magical magnetic fingers of the solar musician.

These rays of magnetic will striking the earth, the womb of seeds, do not stop at the surface of the soil. They break through the earth-crust as a lightning, penetrate the seeds, and their urge *toward the depths* pulls the matter of the seed downward as roots. The root is therefore in a sense the materialization of the fecundative solar ray: its immediate progeny or manifestation. It is crystallized will-power, the sustainer of the plant-cycle, the first to go forth from the seed, the last to die. Stem and leaves may be cut, destroyed in a hundred ways; but out of the root Life will spring again and again until the cyclic energy locked in the seed is exhausted, the root itself decays and vegetation altogether ends. The root is a tremendously symbolical and mystical reality; and the more one grasps the many meanings of the symbol, the more one will understand the civilization of Aryavarta and Aryan music, for they are respectively the root-civilization and the root-music of our present humanity.

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The root is descending energy, the embodiment of the will toward the depths. The deeper the depths reached, the higher will soar the trunks; the more intense the power of the roots, the greater will be the number of flowers, therefore of seeds. The roots grasp the salts of the earth; but remember the words of Jesus to His disciples: "Ye are the salt of the earth." The roots absorb the water of the soil, the earthly sea which is Mariah in the soil rich with mineral salts (not sea salt), Mariah who is not filled with fishes (and therefore not the mother of the Piscean Avatar) but who becomes one with the root; i.e., Maria-Magdalena. Christ and Krishna are two aspects of the cosmic Root, represented by the vocal sound, Kri. They are descending energies, the very spiritual Roots of their respective cycles. The first tone of the archaic descending grama was also called *Krushta*.

The roots issuing from the seed-tones are thus analogical to or symbolized by what a few Western musicians, beginning perhaps with Jean-Philippe Rameau (1725), have called *undertones*. The actual existence of undertones has been however denied by a great many experimenters and theorists, so that a great mystery reigns concerning the matter, which I believe can probably never be solved except on a philosophical or occult basis.

Such a solution may not be so difficult to grasp mentally if we consider the undertones, or let us say the Harmonic Series of descending tones, as the very roots of the seed-tones. For thus it becomes obvious that as the roots are *hidden* in the soil, likewise we cannot normally detect undertones by means of our mere physical sense of hearing. But this is only half of the truth, for as we saw already there are spiritual solar seed-tones and

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instrumental earthly seed-tones, animistic and animal resonances, the spiritual Self and the personal self in man. If, then, we consider the tone of the spiritual Self—meaning by this really the spiritual Manas, that is the *reincarnating Principle* in man, truly the seed of the cycles of reincarnation—we shall understand at once that as it sends a ray of itself into the soil of our personally human world, such a ray is very similar to a root, or to a group of roots.

For did we not see that human personalities were of the nature of water? and are not our virtues and good deeds as the earthly salts which the soul at death absorbs unto itself? Is it not often said that adeptship or the spiritual perfection of the soul is the “efflorescence” of the good deeds of many incarnations? and flowers increase with the roots and their power of assimilation. In other words what is called in ancient books the *sutratma* or Thread-Soul is the ideal root of the manas-seed, absorbing the water and salts of our earthly natures.

This root of the manas-seed is, in its grossest form, the volitional nervous system. Volitional, for the descending manas is *ichcha* or will and *Mantrika*, the original impulse of the incarnation being either karma or cosmic desire (manifesting universally as heat or light, two aspects of *parasakti*). The essence of the root is will-power. It is the will of the root which sustains the plant during the entire cycle of manifestation.

This volitional energy of the involutionary manas manifests as the descending Harmonic Series which is characterized in a sense by the number 11, which is the number of the cycles of solar magnetism. Manas being the sun of the human system, its rhythm of magnetic emanation is also measured by the same

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number, which is the number of the Rudras. The eleven Rudras represent the eleven years of the sunspots' cycle, eleven phases of the soul's cycle. Therefore it is the number of the root, of the descending music of will, of the archaic mantrams; therefore the basic number of Hindu-Aryan music, the root-music of our humanity. We saw that each Rudra being twofold (red and blue, positive and negative) we get thus the twenty-two srutis, srutis meaning divine revelation, therefore the incarnation of the Deity in words, the Word made flesh by the power of compassion and of will.

This incarnation of the Self into matter means truly the conquest of matter, or rather the penetration of successive layers of the soil by the root. This operation is exactly reproduced and accurately measured if we take a string stretched over a board and pluck ever-increasing lengths of the string. We get thus a series of descending tones. If we increase our vibratory lengths regularly: say 1 inch, 2 inches, 3 inches, etc., up to 44 inches, we obtain a perfect descending Harmonic Series. Such an instrument of tone-measurement known for millennia is usually called from its Greek name, a monochord. The last words of Pythagoras to his disciples are said to have been: *Study the Monochord*. They are the first words which ought to be said to Indian musicians to-day. It is only by studying the natural series of tones given by the string, both in their physical and metaphysical meanings and correlations, that Indian musicians will be able to rebuild the archaic Aryan music from within. That is to re-energize by the power of compassionate will and knowledge the ever-flowing, yet to-day nearly dried-out, root of music, the eternal Soma-juice poured into the cup of libations by the master-sacrificer, Arghanath, who stands as the

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incarnated though mystical Will of 'Aryavarta, once called Argha-Vārsha,¹ the land of the libations.

If then we take our monochord with its movable fret and pluck successively the lengths of string measured by the series of *odd* numbers from 1 to 43, we get twenty-two sounds which are the original twenty-two srutis. However for practical purposes it is easier to start by plucking 22 inches of string, then 23, 24, 25, 26, etc., up to 44. This gives us the twenty-two srutis in the more recent sense of the term, which however is not really that of musical interval, but of lengths of vibrating string, or in general of units of vibrating matter or substance.

Before going any further, we must thoroughly understand one of the most important points in music, a point almost completely forgotten to-day. Music can be based on one or the other of two fundamental elements or conceptions: that of *tone* or that of *interval*. A tone means always a certain mass of vibrating substance and can therefore be best characterized by a unit of length of vibrating string, though of course units of length are only symbols of measurement presupposing that the width and tension of the string remain constant. Strictly speaking therefore tones must be measured by *units of mass*. To a certain mass corresponds a certain tone. A tone is therefore something tangible or rather substantial, the emanation of a portion of substance, of *prakriti*, however refined or spiritualized the resonating substance may be.

An interval is on the contrary entirely dissociated from substance in itself. It is an abstract proportion, a relation between two numbers which do not even measure the frequency

¹ Cf. H. P. Blavatsky, *The Secret Doctrine*, II, p. 437.

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(number of vibrations per second) of two actual specified sounds, but which can be any numbers at all, i.e., mere algebraic symbols. We shall come back to this in a later chapter, but it must be definitely stated at present that Hindu music is *not* based on the concept of interval, that the srutis are *not* units of interval, but tones measured by units of vibrating substance. All ideas to the contrary are merely due to the pernicious influence of Western thought in India, possibly as early as the time of Alexander. This is a capital point the understanding of which is the first requirement for any musical reformation in India.

The sruti is a tone; as the archaic meaning of the term alone should show, it is a revelation, therefore a new outpouring of the Spirit clothing itself in a "veil of prakriti," a resonance: in other words, a god speaking through a personality (which is a prakritic veil). A sruti is something alive, an entity; and juggling with such and dissecting it in the true fashion of European tone-vivisectionists like Helmholtz is absolutely fatal to the true musical revelation. In order to pass from one sruti to the next on the monochord, you have to slide the movable fret, and this very simple and *muscular* action shows that one does not jump from the one to the other, but that one tone grows into the next, that substance being homogeneous and continuous, its resonances are also organic parts of a whole. True Indian music knows of no musical void between notes which are edges of intervals, because it is the very soul of prakriti, that is everywhere and pervades all space, fecundated by the will and love of purusha that is all-embracing, the Ishwara at the heart of each and all.

The result of this is that a sruti is *not a fixed interval* in a grama or rag. It is a fixed length of vibrating string for

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any grama and we should say *for any singer*—it is in fact the characterizing number of the singer, his individual unit of pitch— and therefore it does not mean any definite interval. Three srutis at the beginning of the grama and three srutis at the end constitute two different intervals in the European sense of the term. As a matter of fact *unless we discard entirely any notion of interval* Indian music will never be true to its origin and dharma. The singer ought to concentrate on the quality and life-power of the tone; the preoccupation of interval-accuracy should come second, not first. Intervals are always correct when tones are true and generated from within.

This question of the generation of tone is absolutely connected with the inner realization of the srutis. A true musician ought to hear the srutis *in his own heart*: first his own key-note or *Krushta*, the Christ within; then flowing out of it by *spontaneous generation* one after the other, the twenty-two srutis. No one who is not able to have such a tone-experience, or sruti-experience, will ever be an adept-singer. To train real singers, therefore, the first essential ought to be a sort of spiritual training. No singer should be taught the mysteries of the true rags or mantrams who has not mastered the life-powers of the srutis, who has not become one with them. On this initial sruti-experience everything depends; it is the absolute basis of true Indian musicianship. Calculation of intervals and the like is mere waste of time, if not much worse, for the Indian musician. The only outer check he needs to verify his inner sruti-sense is a piece of string and a rule divided into 44 units, the string being tuned to his own inner key-note. The tambura is merely a help to keep true to this key-note and its primary derivatives. For the man or woman in whom the

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sruti-experience is ever strong and unadulterable there is no need of any outer means. Such a one could be called a Master of the Srutis.

To this practical mastery of the root-substance of music all that is to be added is the knowledge of the various combinations of srutis which constitute gramas, jatis, rags, etc., of their cosmic correlations and inner meanings. This is the task of the philosophical mind; this is what the guru has to teach. But in the real singer the srutis are self-born: born out of will and renunciation, and compassion for mankind. He himself is the Root—or the Flower.

The descending energy after having manifested in the root fills the water and salts of the soil and sends them as sap upward to the flower. The energy of the sap, of manifested growth constitutes a new factor, another aspect of this innermost life-power, once in a neutral *laya* condition in the seed, now released at the call of spring—first as the descending energy of the root, and then as the ascending energy of the germ and stalk pushing skyward through the crust of the soil. The deep relationship between these two modes of energy is a fascinating subject of study, but beyond the scope of this elementary work. In a sense they correspond respectively to Will and Knowledge. The trunk and leaves symbolize Knowledge or Wisdom because, among other reasons, their function is to capture the solar energy or pure Wisdom; because also they are the *natural food* and the one source of heat and fire on our planet.

The interesting point to grasp, however, is that though the flower is physically speaking a group of modified leaves, yet it has an immediate relation to the root. The descending will in the root transforms itself into the generative force in the

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flower. The descending Ray of sound issued from the seed-tone after reaching its appointed depth, its own *mulachakra* or root-centre, in time rises again as ascending fire to the flower in the centre of which the original seed is reconstituted. The cycle is thus completed, a cycle which in its universal meanings and applications constituted the basis of the archaic Mysteries. For instance, it is symbolized in the Promethean myth by the wanderings of the race of Io, its westward (or downward) journey, then its eastward (or upward) return to the seed-land of humanity wherein will be born, at the end of this Kali Yuga, the Kalki Avatar.

In other words we have a triple flow of energy, by understanding which we get a universal vision of *all the musics of the world*, at least in our present millions of years old humanity: the descending and ascending magnetic energy of the Harmonic Series, *i.e.*, of the Ray incarnating and discarnating itself—and the ascending stream of manifested growth which is the result of the combination of two forces, the upward push born in the root and the upward pull created by the suction of the sun. The latter stream corresponds to what is known as the cycles of fifths or fourths, to what has been called the zodiacs of sound. It manifests outwardly in the spiral-like arrangements of the leaves on the stem. In a subsequent chapter we shall study this aspect of sound. On it ought to be based the true music of the West.

Indian music was, and always ought to be by virtue of its own specific dharma, the manifestation of this life-pilgrimage of the Ray into and out of matter. It is *monadic music*, the music of the One. It is the music of the individual self, a music which finds its apex and most essential realization in the

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single melody of the single singer, singing his songs of disen-thralment throughout the world.

Disenthralment indeed in this day of ours. For the race at large is slowly arising out of its jail of matter and aspiring toward its primal stage of pristine purity. The Ray is longing to become again the Color of its origin. The Root is working toward the Flower. Every instrumental fundamental corresponds to a color which is its psychic counterpart; exactly as every human soul has its own Father in Heaven, that is, is a unit in one of the seven great Hierarchies of *Dhyān Chohans* or Archangels or spiritual Progenitors that are best symbolized by the seven Colors—collectively constituting *Brahma* or the Logos of the Gnostics.

Because of this upward trend of the race our ears are, at present, best attuned to those vibrations or secondary resonances which constitute the many steps of the ascending Path, the Path of Liberation, the ascending Harmonic Series. Overtones are stations on the Path which the ascending Ray of sound illumines, (*i.e.*, sets in sympathetic resonance), as it comes through them during its cycle of return. We hear these sympathetic resonances because racially we are on this same path. We hear but the first overtones because the race is not yet very far gone in its journey. At the time when the race was in its downward, matterward cycle, what we would call to-day under-tones were undoubtedly heard in the same manner. Certain musical expressions found in Polynesian races show that such must have been the case. Melodic tones are mentioned as below the fundamental harmony. The descending trend of the ancient grama in India and of the ancient Greek modes is an absolutely proven fact. It corresponds to the involutionary period of the

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racess. The great turning-point in the cycle of our present humanity came about during the time of Gautama the Buddha, the first Sankaracharya, Pythagoras and Confucius, around 600 B.C. For this sense and direction of music, *as far as the race was concerned*, was then definitely reversed.

If the foregoing explanation of what overtones really are is properly grasped it will be seen that it reconciles the two main theories concerning their existence: one claiming this existence to be merely subjective, that is to say due to some induced sensation within the ear, the other contending that overtones are secondary vibrations detectable in the vibrating substance itself. It may now be stated, finally and clearly, that overtones are merely stations, sign-posts if you will, on the path of the Ray of sonal energy—the only real and substantial thing. When the Ray of sound (which is inaudible to us in our present constitution) passes through certain stages of development it induces, either in our ears or in the famous Helmholtz resonators, sympathetic vibrations.

In other words, if the Ray emerges from a fundamental the frequency of which is 100, when the Ray reaches the station 200 it dwells there awhile and illumines it. The glow of sonal energy thereby produced affects any vibrating substance or resonator tuned to this frequency 200: a sympathetic resonance or induced current takes place. We know it as the first overtone. The same occurs station after station, until the Ray has returned home, to its heavenly mansion: the Color. Overtones are the results of cyclic conditions encountered by the Ray of sound on its journey. They are like phases of the moon which in themselves have no special reality but which are the sensorial interpretations of cyclic changes occurring in the

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lunar-terrestrial system. The moon remains the same whether full or in its crescent-like condition. Similarly the sound-Ray does not *become* this or that overtone. We hear the overtones because the Ray strikes such and such points in its pilgrimage. But the Ray itself is very real indeed. It is the *sutratma* of sound.

The important point to realize is that overtones and undertones do not co-exist in a single moment of perception. The Ray does *not at the same time* go matterward and Spiritward. So that it is true to say that undertones in a sense do *not* exist. There are only overtones; but either descending or ascending overtones according as sonal energy is polarized one way or the other. Undertones during an evolutionary or ascending cycle are really subjective failures. They might be symbolized by the gravitational pull of the earth against which the stem must fight to grow sunward. How is this gravitational pull overcome? by the force of the roots and the suction of the sun. This illustration, incomplete as it is, shows that though the roots are growing along the line of the gravitational attraction, yet they are the very power thanks to which gravitation is overcome in the plant. Gravitation for the human soul can be represented in a sense by the Powers of Evil, which perverted religions falsely call *Asuras* or *Lucifers*. The *Asuras* are the root-powers of the involutionary period. They went down into matter, into the Pit or *Patala*, but as the roots and sustainers of the cycle-to-come. The Powers of Darkness of our day are on the contrary the opposing forces of evolution, they are the opposite of the upward push of the stem; thus the inverted zodiacs of sound.

Descending music, root-music is essentially music of will, therefore magical music. It is the music of mantrams, Vedic

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music, symbolized by the Gandhara grama, the grama or brotherhood of the Asuras, Rudras and other deities representing the same cosmic process in one or the other of its aspects, *viz.*, the descent of Spirit into matter. Narayana is the descending Ray of sound itself. Narada is the personalized centre of the Ray and therefore the chief of the Rudras in their human sense. *Nara* means Man, or the emanation of the night (*Na-Ra*), Man being the symbol of Darkness which is the unmanifested Spirit. The descending Ray is *Narayana* (or the vehicle of *Nara*) because it represents the will and endurance of Man, sustainer of the cycle—just as the root, which dwells in the darkness of the soil, is the sustainer and energizer of the plant.

The science of tone-incarnation constitutes the *mantra shastra* which was apparently the subject-matter of the Gandharva Veda. It is forgotten by the race, as it goes deeper into matter, and the secrets of Cyclic Will are lost, the personal will being triumphant; as the true Agnihotris of old disappear, at least from the view of most men, and priests and organized religion thrive on the decaying body of Satya; as Truth becomes the many sectarian creeds. Likewise the knowledge of the Gandhara grama vanishes from the race; the descending trend of musical progression and the names of some of the tones being all that remains of the music of the Gandharvas in the paradise of Indra, in a real sense *Ind-Ra*, the emanation and creative power of ancient India.

But cycles succeed cycles and at the birth of every new cycle of importance the Gandharva tones are heard again. Some descendants of the Agnihotris intone again the descending incantation of the Root, which becomes manifest anew in the world of man, though unrecognized by nearly all

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men. Or let us say rather that the old and cyclic Aryan Root becomes revitalized by the magnetism of the vernal spiritual Sun, and sap begins to flow upward again into leaves reaching toward the new Flower and the new Fruit where the power of the Root and the power of the Leaf unite for the gestation of the Seed-processes. All which have their analogies in music, the future music of the end of this great cycle being destined to be born of the union of the two complementary poles of music, the root-music of India and the leaf-music of America (foreshadowed by the best European music).

But the root-music must be made alive again, exoterically, that is, in its ascending flow toward the Flower. Esoterically, it never died, for in the hidden world of man a higher root is being constituted for a new kalpa. But the race at large is very little concerned with this. It is reaching toward the end of its present cycle, and therefore ascending. We compared sonal energy to the sap. It is so in a general allegorical sense, for the sap is the vehicle of the hidden magnetic power of growth. As there is a continual circulation of the sap, so the flow of the rags (not to be confused with the gramas) is upward and downward, *rohi* and *arohi*. The melodic flow is similar to the flow of the sap, and rags are species of melodic flow, or melodic cycles; whereas the gramas represent the general disposition of magnetic centres. Both gramas and rags are, however, portions or species of the Harmonic Series of overtones; therefore every tone in gramas and rags are related to the fundamental of the Series; such a relation being an absolute characterization of the music of the Self or, as we have called it, monadic music.

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If modern musicians in India know nothing of the archaic Gandhara grama, which had already become a mystery many centuries ago, it is to be wondered whether they know fully the meaning and true character of the Sa-grama and Ma-grama. I do not feel in a position to discuss the problem at present, but I wish to point out that here is a problem, the solution of which might bring about very definite practical results. I believe especially that the Ma-grama is an ascending replica of the Gandhara grama; that the two ascending gramas are really complementary, as the Bhakti and the Gnana margas are complementary, devotion and knowledge, the aspiration of the Root and the call of the Sun-seed.

It seems that most, if not all, rags are born out of the Sa-grama. They are the musical manifestation of the great bhakti movement of mediæval India. Possibly they originated in their classical condition in South India, the centre of Sankaracharya's great Reformation which degenerated into the later bhakti movement. Some traditions of the Sringeri matha are interesting to study in this respect. As the first period of the matha ends after 800 years we may surmise that degeneration had set in. Musically speaking we know of the great musician-singers of the South, the Adiyars and Alvars, who spread their ecstatic songs throughout India. Later, in the North, we know of the Sufi movement manifesting very essentially through music and influencing Hindu culture. Then the Vaishnavite reformation.

In all these mediæval and later movements the element of bhakti is preponderant. But is it not possible that before these the Ma-grama was the basis of another type of music, more occult? It is even possible that the Reformation of the fourteenth to sixteenth centuries attempted to bring back some of the true

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knowledge perverted by the mediæval emotionalism and frenzy. It may be that a Tan-Sen did use melodic progressions which were based on the old pre-mediæval foundation, that for instance the famous Rag Dipak was the symbol of the lost music, the music of the true alchemical Fire which regenerates but which may also kill. The allegory of how the singer sang it at the request of the Mogul emperor and was burnt by it even while plunged into the Ganges, seems quite transparent, if one knows the occult meaning of the Ganges in the human body.

It is also characteristic to find that the second aspect of Vach is designated by the term, Madhyama. The Madhyama grama is thus shown as the path of the rising fire of the soul purified from matter, the path which symbolizes occult knowledge. But there can be no Ma-grama if there has not been a descending Ga-grama to open the trail. The two are as one, and their key-notes are truly Ma, which is the root-sound of Nature, the Fa of the Western world. Is it not also interesting to find that the true Chaldean name of Orpheus (who was Arjuna) is Urfa, the primordial Fa? Urfa-Arjuna, disciple of Sri Krishna, Sankaracharya, the great expounder of the *Bhagavad-Gita*; Ma-grama, Sa-grama;—all so many mysteries which may be unveiled some day, as the new era of Hindu music really begins.

At any rate what we can easily grasp is the existence of two great streams of music, both manifesting along the path of the Harmonic Series, that is in arithmetical progression ($n, 2n, 3n, 4n$, etc.), together symbolizing the complete pilgrimage of the soul or monad from Spirit down into matter, from matter up to Spirit, i.e., to the Color of the sound. The path of descent and the path of ascent are one. The latter

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neutralizes the former and so cosmic equilibrium *beyond duration* is never changed. In the path of the descending Harmonic Series we see the Ray of sound conquering more and more units of matter, enlarging its universe by reaching to ceaselessly deeper abysses. In the ascending cycle we see it freeing itself from matter and simultaneously from time. Its vibrations increase until at the limit it becomes master of the Eternal Now, which is infinite duration conquered. Increasing units of vibrating substance represented by lengths of string on one hand; on the other hand, increasing frequencies or speed. Modern man is conquering speed, but not as Patanjali bids us to conquer the knowledge of infinitesimally small units of duration or moments. The Western man conquers time but finds all his moments soul-emptied. It is because of the lack of knowledge of the true Path of life, because of the lack of the understanding of cycles.

The Cycle is one as it manifests into myriads and myriads of small or vast cycles. Its rhythm is one. Its name is one. To Nature as a whole, it is the Harmonic Series. In India we find the one become the two. By understanding the meaning of these two gramas, of their relationship, Indian musicians will participate in the great reawakening of the Root of archaic Aryavarta, and will drink at the fount of a new Soma juice flowing onward and upward, transfiguring with the spiritual realization of Tone, of Nada—the Voice of the Silence.

THE GEOMETRY OF MUSIC

WHILE Hindu music is founded upon and made up of *tones* which are living numbers and therefore souls, Western music in its ideal aspect is made up essentially of *intervals*. Thus is constituted the great and eternal musical dualism which can be resolved eventually into unity, ONLY as East and West, each having reached the centre of its own sphere and fully understood its own dharma, realize that they are complementary, being two aspects of the same Energy which is Sound itself, two paths to the one goal of human world-service through the revelation of Tone. The individual and the group, the free man and the brotherhood or state, self-liberation and the entering into relationship; all these dualities are various aspects of the great duality of Spirit and matter, of the One and the many. In music we have thus, on the one hand, the single tone and its pilgrimage through the many stations of the Harmonic Series, of the Path of incarnation and liberation; on the other hand, we have brotherhoods of tones, resonances which are like ova of sound, and what we might call *toneful space*—space filled in its fulness by tones, or, as the old Gnostics called it, the Pleroma.

With this last word we come to a basic conception of the true Music of the West, or Music of Prakriti (as by West we do not mean only a geographical location), a conception which, however, we have never seen expressed so far, save perhaps in the intuitive strivings of a young Californian composer, Henry Cowell. The ordinary European mind in its sterile intellectualism conceives space as emptiness, as that void which extends between objects of the stellar universe. Likewise it conceives the interval between the units of the musical scale as mere nothingness, as the abyss of "wrong notes". Intervals

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are not units of space but intellectual relations between two absolutely separate musical units; a mere proportion between algebraic entities.

To the true student of life such a standpoint is essentially false. Space is not emptiness but fulness of being. Space is the highest possible conception of the Absolute, of THAT which is the eternal reality of Spirit and matter as one. Space conceived as a fulness of being and therefore as a Host of cosmic beings is the Pleroma (which means fulness). The Pleroma of souls manifests in music as the pleroma of tones, that is as a *fulness of conjoined tones within certain limits*.

We realize at once the fundamental difference existing between interval and pleroma. When Europeans speak of the interval of fifth they speak of a certain relation between two undefined musical notes. A fifth is the proportion 3:2, and nothing else. If realized as actual sounds it will mean striking together or successively two notes, the pitch or quality of which does not matter in the least. A chord is formed when two or more notes are thus struck together. What is a chord? a group of two or more notes related the one to the other in a specific manner, i.e., properly spaced. But the space between these notes is not considered; it is mere emptiness. Each note is in a sense an autonomous and separate entity. In classical music a certain magnetic or *tonal* attraction is understood to exist between these separate entities; but in modern music, especially in Schoenberg's "atonal" school, there is no attraction or repulsion considered whatsoever. Every note is a perfect self-sufficient anarchistic unit—but an intellectual unit let us not forget!

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If, on the contrary, we conceive a fifth as a pleroma instead of as an interval, we get a radically different entity. We deal then with a portion of musical space which is a fulness of tone, with a host of tones theoretically infinite in number; no longer with two abstract notes with emptiness in between, but with a pleroma of compact, homogeneous sound-substance. Sound is substantial energy, and thus a music based on substantial fulness works with the living power of sound which is the very power of Space. Space is really a fulness of *akasha* whose characteristic is sound.

The music of pleromas is thus the music dealing with masses of *akasha*, with portions of sonorous space. It is the music of Substance, of *prakriti*. The science on which such a music is based can be thus truly called the Geometry of Music—using the term geometry, however, not in its modern European sense, but with its archaic and Pythagorean meaning: the science of parcelling the fulness of Space which is Life.

Geometry, we are told by H. P. Blavatsky, was the fifth key out of the seven keys to the cosmic Mysteries. Among the others we may mention the physiological, historical and numerical keys. Geometry, in its mystical sense, was the fifth key because of its relation to the fifth principle of the cosmos which is really *Daivaprakriti*, the synthesis of the six great *saktis*. It deals, therefore, with substantial energy in Space, with the parcelling and surveying of Space, the first operation in the building of any cosmos or organism—and not with the mere intellectual computation of angles, figures, volumes, which are without spiritual or vital contents, which are only applied formulas.

Mystic geometry became intellectual geometry, and Pythagorean arithmosophy mere mathematics, after the failure of

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the Greek civilization to keep true to the Platonic spirit and its adoption of the Aristotelean sensorio-intellectual method. So did the music of pleromas of sound (which may have never been much more than an ideal in Greece) become the music of intervals, the music of pure intellectuality, as exemplified in the early Flemish polyphonists and, to a large degree, in Bach.

But before studying further the principles of such a Geometry of Music, let us see here that pleromas of sounds in their purest form are not mere dreams. They have played a very important part in the racial sense of tone, especially perhaps since the beginning of the era opened in the East by Gautama the Buddha, and in the West by Christianity. This refers to gongs and bells—and also to all types of magical drums and tam-tams built by men who understood the resonances of matter.

A gong or bell produces a true pleroma of sounds. If you strike it at various points of its surface, various tones are released; yet all these tones converge to the one central tone, which is the key-note or heart of the brotherhood of tones. Here you have a mass of vibrating substance, throbbing with multitudinous lives united in a compact group (or lodge or host). Sonorous space is thus made tangible. We can feel its constitution, its resonant Life, its form also. For a gong or bell is a specific form of power, a cosmic form. Its geometrical properties are intimately connected with the power and meaning of the resonance obtained. In it we can see the symbol of prakriti, the great Mother vibrating under the impact of purusha—purusha that strikes the gong from without, but that beats within the bell; symbolical facts truly. We shall see later on how the Western chorus or orchestra aims unconsciously

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at constituting by the power of tone-alchemy pleromas of tones or magnified gongs. But while gongs are spiritual and homogeneous yet *static* hosts of tones, the polyphonic choruses of the West (brought to perfection by Vittoria and Palestrina) are *dynamic* brotherhoods of individualized and self-moving tones (*i.e.*, melodic cycles).

If we consider the Harmonic Series of overtones beginning with its primary (or fundamental), we see that while the frequencies of the overtones increase regularly by a constant value (which is the frequency of the primary), *i.e.*, 100-200-300-400-500, etc., the intervals between these successive overtones decrease progressively. The interval between primary and the first overtone is an octave; then follow a fifth, a fourth, thirds, seconds, etc., until the intervals reached become so small as to be altogether indiscernible. Within the first octave of the series we find no subtones, but if we examine succeeding octaves we find that an ever-increasing number of overtones are contained therein, until we come to the point where the interval between overtones becomes negligible and the octave selected seems as a compact mass of continuous sounds.

The Harmonic Series is thus seen as the ceaselessly accelerated multiplication of one tone (primary) *adding itself to itself* continuously until the whole universe is filled with its progeny. The tone-value (*i.e.*, frequency) increasing by constant steps, the intervals decrease with accelerated speed. We get the reverse process if we build a series of intervals (or pleromas) increasing by the constant addition of the initial interval; then we find that the differences between the values of the two tones forming the limits of the interval increase with accelerated speed.

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In other words, music is built on one of two types of series or progressions: series of frequencies where the initial tone adds itself to itself, and series of intervals where the initial interval adds itself to itself. In the first case we get what is called an arithmetical progression ($n, n+n, n+n+n$, etc.). In the second case we obtain a geometrical progression of some kind ($n, n \times n, n \times n \times n$, etc., that is, n, n^2, n^3, n^4 , etc.), the most well-known among the latter being the cycle of twelve fifths which is a series of twelve perfect fifths, the initial notes of which are:

C. G. D. A. E. B. F sharp. C sharp. G sharp. D sharp. A sharp. E sharp.

The thirteenth fifths would logically be a B sharp; but B sharp is nearly identical to C, to that C which is found seven octaves above the initial C of the series; the difference being a very small interval named the Pythagorean comma. These twelve notes, if reduced to the octave constitute the chromatic scale of European music, or the twelve *lyus* cycle of Chinese music.

Let it be repeated again that the cycle of fifths and all similar cycles, to which has been given the name of zodiacs of sound, are series of intervals, whereas what has been called so far the Harmonic Series is a series of tones. Both types of series are really "harmonic," that is reduceable to unity; but this unity is one thing or the other, either a tone-monad or a brotherhood of tones, an individual or a group.

Hindu music is based on the former, on the arithmetic of tone. Pythagorean music proper (which we trust will soon manifest as American music) and Chinese music are founded on the latter, on the geometry of tone. European music is in a way a mixture of both and yet neither one nor the other. It

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has perverted living tones into intellectual notes; it has seen of the pleromas of sounds but their intellectual shells, intervals. It ignored the melodic flow of sonal energy while trying to be expressionistic and melodical. It never developed any real sense of vital resonance though it was dealing with complex harmonic elements. Moreover, it destroyed the vital and magical power of music by dismissing all knowledge of cosmological correspondences and occult tone-correlations, something which even degenerated Chinese musicians never thought of doing.

Such series of twelve equal intervals (fifths or fourths or octaves, especially) have been called zodiacs of sound for the following reasons: In our present stage of human development the idea of zodiacs is related to the number 12 which is the number of the manifested universe, the number of prakriti, and of magnetism. There are six great forces (or saktis) in Nature and as every one is dual, we obtain the number 12 as the complete number of the cycle of forces. The twelve Adityas are the twelve great aspects of Aditi, the cosmic Mother. So also the twelve apostles are the twelve cyclic phases of the Christ.

The twelve fifths are symbols of the very same cosmic realities, and can be considered as the twelve great hierarchies of sound, as the twelve zodiacal Hosts or pleromas. The cycle of fifths represents the outer shell, or skin rather, of the Egg of Brahma—the twelve gates through which the energy of sound radiates. By the proper adjustment of these radiations vital resonances are produced; the outer and the inner worlds become related and both are energized by the great Fire of the Mother, Kundalini—of which the zodiacs of fifths and fourths are symbols.

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Because of this principle of adjustment of inner and outer elements there is constant interchange, and duality rules in the zodiacal fields. Intervals, groups, pleromas and every multiplicity-aspect of Life are rooted in the dualism of polarities. Every manifested element or force is dual; among which being the energy of growth which manifests in the structural patterns of organisms, plants and men alike. It has been proven that the distribution of leaves on a stem follows a sort of geometrical progression, the quotient of any of its terms by the preceding one being a constant value (1.618). The same progression is found when the various parts of the human body are measured.

In other words, while the magnetic inner life of the plant is expressed in terms of the arithmetical Harmonic Series, the *morphology* of all organisms is ruled by geometrical progressions. The soul or monad is a living number; but the archetypal form of organisms (be they cells or solar systems) is characterized essentially by surfaces which are portions of living Space. Thus we have two different bases for Art-expressions of any kind, according as Art is founded upon either the unity of the Self or the duality of Substance. Let us not forget, however, that in the former case this unity expresses itself in two directions, *i.e.*, in the ascending and descending modes, while in the latter, there is only one direction considered. So that in the two we have really a trinity of principles.

In the Harmonic Series we see duality arising out of unity in a graphic way. For the first octave of the Series includes no overtone, the first overtone being the octave of the fundamental; but the second octave is divided into two unequal intervals of fifth and fourth. If we start with the fundamental

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Sa, we find that it is Pa which brings this duality, the fifth-tone. Pa therefore symbolizes the creative power, that which brings about the polarization of the asexual unity—*i.e.*, mind considered as energy. The interval of fifth is therefore the symbol of Man, of positive power. The fourth, its complement, represents the Woman in a mystical sense, *i.e.*, Buddhi.

I have said that the growth of the stem is the result of two different forces: the upward push given by the roots and the suction of the solar magnetism. The former is represented by the fifth and the zodiac of fifths, the latter by the fourth and the zodiac of fourths. We have a similar dualism of forces in the human organism. Thus is explained the peculiar nature of fifth and fourth, when understood as pleromas of tones—the fifth being full-sounding, open, self-assertive, the sustainer of all harmonies, with its centre below; the fourth being more concentrated, elusive, mystical, a reaching forth toward its centre above. The fourth is a great mystery in fact; for it is usually considered as a descending interval, as the reflection above the tonic Sa of its fifth below Ma. But this is an unspiritual conception which is the result of the prevailing degenerescence of the ideal of womanhood, a symbol of male intellectual family autocracy, if not of prostitution.

The problem is a very mystical one, fully treated in its spiritual sense in the great Gnostic works and especially in *Pistis Sophia*. Sophia or Wisdom is the fourth; Christ is the fifth. Out of their mystical union arises the new Pleroma, which is the octave. The importance of such a symbol is very great, both philosophically and practically. For on the relationship of fifth to fourth rests the entire structure of the Pythagorean and Chinese scales and of the larger system which I believe

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will be used in the future music of a regenerated Western civilization.

To put it briefly, in China the substance of music is a series of twelve *lyus* which are obtained by a series of ascending fifths and descending fourths. Beginning, let us say, with the note C we get by an ascending fifth G and by a descending fourth the note D. The interval C—D is a tone. It is the progeny of the masculine fifth and of the feminine fourth. The *lyus* reached by ascending fifths are male; those reached by descending fourths are female. The former belong to the principle *yang*, the latter to the principle *yin*—heaven and earth.

What does this mean if not that woman is the falling back of the tide which had its apex in man? that she is contained within man as the fourth within the fifth? This may be true in a personal and physiological sense—and there is of course a beautiful poesy in this double motion of life, in this procreation of the child *pleroma* within the family circle traced by the effort of the man. Yet there is something more beautiful in a spiritual sense, that is, to realize in woman the Soul which is beyond descent, which reaches upward too, whose centre of attraction is the octave-tone of the initial tone of man. Man and woman as Companions, the latter adding her mystic sense to the mentality of the former, and spiritual growth resulting from this dual soaring toward the spiritual Fundamental. Thus instead of procreating a mere tone among the several tones of the scale the union of man and woman re-creates the initial seed and Nirvana is reached.

This, however, might mean spiritual selfishness if the cycle of completion were not extended and the relation of a single fifth to a single fourth were not transformed into that of zodiac of

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fifths to zodiac of fourths. Twelve fifths make seven octaves plus a comma; twelve fourths, five octaves less a comma. Both conjoined constitute the Great Zodiac of twelve octaves, the complete cosmic sphere. The brotherhood of fifths and the brotherhood of fourths adding their impersonalized strength and devotion form the Seed of the new humanity, the *shistas* who collectively represent the Body or Vahan of the Kalki Avatar, the White Horse upon which He, it is said, comes from Shamballa to usher in the new Satya Yuga.

This Seed is the true *sangha* which was founded by Gautama the Buddha. When the true *sangha* is completed, when the resonance of the two zodiacs is perfect and fully vibrant, Gautama, the beginning, will become reflected in Maitreya, the completion, after twenty-four cycles (twelve fifths plus twelve fourths)—the twenty-four Elders mentioned in St. John's "Revelation," which, in its historical sense, is a prophecy of the events which take place in the entire Kali Yuga, until the New Jerusalem (the new Race) manifests upon earth. Likewise, when the full zodiacs of sound vibrate together in perfect harmony, then occurs the new birth of Tone within as without. In the perfect resonance of the instrument the spiritual Tone incarnates, as we saw in a preceding chapter.

From a practical standpoint what is important to grasp is the fact that the use of such zodiacs or brotherhoods or democracies of sounds presupposes the disenthroning of the octave, the ruling element in all musicalities based on the Harmonic Series. The octave symbolizes blood-relationship and therefore the family, the perfect and complete circle of the home. It does so particularly in Europe where it is conceived as an interval, as a form, as the self-sufficient world of autocratic tonalities. In

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India, however, the octave is only one of the many stations on the Path of sound. It is only the magnetic circle within which tones which are spiritual entities temporarily evolve. It is either ascending or descending, perpetually in motion. In Europe the octave is so much sound-space divided into twelve equal intervals. It is pre-eminently static.

In other words, the octave can only be spiritually conceived as the basis of music when it is considered as a fragment of the Harmonic Series. When the Harmonic Series ceases to be the substance of the musical flow, and intervals or pleromas take the place of the single tones perpetually evolving, then the octave becomes truly the symbol either of spiritual selfishness or of a purely physical system of blood-relationship, which gives birth to family selfishness when the principle of temperament is accepted; temperament being the operation by which the twelve intervals of fifths are reduced in some manner so as to fit in the interval constituted by seven octaves.

As the octave loses its ruling function the harmonic system changes entirely and tonality has no more meaning. The fifth or fourth and to some extent the thirds, which sub-divide the fifth in two unequal parts, become the pivots of the harmonic system, or say rather of a new sense of resonance.

The aim of the geometry of Tone is to disclose the *laws of cosmic resonance*. Resonance is the very principle of the true music of the West, the Music of Prakriti. But resonance is not born of the Harmonic Series, as usually said by Western musicians. The basis for harmony (or the science of chord-formation) is *not* the Harmonic Series, as usually believed; but the cycles of fifths and fourths. True melodies are founded on modes (or

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ragas) which are segments of the Harmonic Series; but true chords or true polyphony (two methods of creating *resonance*) ought to be constructed on principles resulting from various cyclic aspects of the zodiacs of sound. Before this most important point is fully understood neither Western nor Eastern music will ever be pure, nor can they fulfil their higher magical *theurgic* dharma, nor find their common centre.

When Western musicians understand this they will give back to the term "harmony" the meaning it had in Greece at the time of Pythagoras; and the science of resonance will take the place of both European harmony and orchestration. The aim of Western music will be grasped. This aim is the building of resonances which are of the soul and not of the body, which are animistic and not animal, spiritual and not merely psychic—resonances which Atma may illumine from within.

Harmony is unity of resonance. It means really the same thing as Maitreya. It is the fulness of the life of prakriti homogenized by the intense, all-absorbing devotion to purusha. It is the Flower becoming the Fruit, whose death will mean the release of the Seed—or food and sattvic energy to entities of a higher kingdom. The science and law of harmony is exactly the science and law of true brotherhood. It is based on the principle of real Alchemy, of the mystic and never publicly understood Rosicrucianism. For the Rose and the Cross are nothing else but symbols of the universal Flower and the universal Root. The Cross is mystically the *womb of the Christs*, Kro being, by the law of spiritual phonetics, the container and mother substance of Kri.

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Rosicrucianism is spiritual Alchemy. It is *the* spiritual doctrine of the West.¹ Applied to music it gives the basis for the musical zodiacs and the system founded thereon; a system which was applied, more or less consciously, the first time by the great Russian composer Scriabin. Scriabin built his later works on the principle of true resonance using the cycle of fourths as his musical substance. Even this, however, is not yet understood by his biographers and by musicians in general who persist in studying his works in the false light of the old European attitude to music. In America to-day a few composers are unconsciously working toward a music founded on the cycle of fifths. Schoenberg's a-tonalism in Europe is but the shadow and utter perversion of this New Music of the West which is to come.

Until Europeanism, as a generic attitude toward life and manifested in whatever nation or race it may be, is dead the new West cannot fully blossom forth. European nations lost their chance of regeneration after the Great War; and America is in the throes of a birth the outcome of which is not wholly discernible perhaps. The same thing is true of music. Until tonalism, which is musical feudalism, is dead the true zodiacs of tones cannot fully, openly resonate throughout the new continent. Scriabin's influence is very small indeed in Europe where a deadly neo-classicism is master. European musicians chose Stravinsky instead of Scriabin. It meant spiritual failure and æsthetic death under the cloak of technical excellence.

¹ Let us not mistake many modern groups or schools who have adopted the sacred name of "Rosicrucian" for the most occult original brotherhood founded late in the fourteenth century at the time of the great Thibetan Reformation of Tsong-Kha-Pa. No known organization bearing that name has any right to bear it, as far as we can see. Historical Rosicrucianism is dead in Europe for all aim and purpose. But the spirit of it lives for ever.

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In America the dawn is hardly breaking as yet; but there is hope. To the extent to which the pioneers of the race will be able to live brotherhood and to purify their minds of European intellectualism and materialism, to this extent will Western music be regenerated. To such an extent will the true Geometry of Music be understood as a key to the mystery of Life as well as of art, science and philosophy taught by Pythagoras who was in a very real sense the Western aspect of Gautama the Buddha, the teacher of Harmony.

MELODIES AND SYMPHONIES

THE great dualism of musical manifestation expresses itself in the two complementary elements of melody and symphony. By the latter term, however, is meant not what Western music calls to-day a "symphony" but any composition based on the principle of organization of simultaneous tones, that is to say, based on what is understood nowadays both as harmony and polyphony. A melody is the cycle of unfolding of a single tone-impulse; a symphony is an organism the cells or organs of which are tones. In this sense we can easily understand the assertion, viz., that European music is essentially symphonic music, while Hindu music is almost exclusively melodic music. Let us analyze briefly the main characteristics of these two types of musical expression.

A melody can be several things, and it is very important that we should understand what these things are. In Europe a melody is a *pattern of sound*; it is an arabesque of intervals. It can be accurately represented by the shape made on the staves by a sequence of dots symbolizing the successive notes of the melody. It has a graphic, decorative value—a form. This form may be quite objective or it may convey a subjective emotional feeling to the hearer. But it remains always a form. If it moves us it is because of its form value. The main characteristic of such a form is that it is made up of a series of intervals, not of a series of tones. A classical European melody conceived as a series of tones is hardly defensible from a philosophical point of view. For there is in it no continuity whatsoever. It is merely a series of jumps; there is no principle of cohesion whatsoever. Even tonality is wrongly understood as a system of relationship between tones; it is really a system of relationship between intervals. If it seems to many

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of us a relation between tones it is because Westerners have not yet fully understood the meaning of their musical system which, as I said before, is in fact a hybridization of two opposite conceptions; and because European folk-music, which is basically even in its present distorted form melodic music, has never been fully separated from the typical symphonic music of learned musicians.

I have probably insisted enough upon this point at various times; yet the conception that in Europe a melody is a series of intervals rather than a series of tones is not clear to most people. Because one note is struck after another they say that the melody is made of notes; in reality it is a succession of steps, ascending and descending. There is hardly any meaning given to the tones of the melody as single entities. It is the intervals which are correct or not correct; a note is either in tune or out of tune with another note. It is neither true nor untrue as a single entity. Even pitch has no absolute sense, whether it be relative to the individual singer's vital key-note as in India, or to the Earth's key-note as in China. It is the relation of interval to interval which creates melodic emotion, even in the case of romantic music; and, therefore, a melody needs usually to have a harmonic accompaniment so as to emphasize this relation of interval to interval, so as to make more *precise* the tonality and tonal modulations of the melody.

Any melody which is dependent upon or even helped by the accompaniment of changing harmonies, is a melody of intervals and not a melody of tones. When an Indian singer sings with his tambura or an American Red Man sings while beating his tom-tom, such instrumental accessories do not constitute harmonic accompaniment; they, on the contrary, lay an emphasis upon

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the single tone or key-note of which the melody itself is the *cyclic unfolding*. The melody arises out of this single tone continuously reiterated as a stem arises out of a seed. The reiterated tone symbolizes the roots of the melodic plant, the sustaining power of its growth. It has no expressive intention. It is not part and parcel of the melody as European harmony is, for it does not change expressionistically with it. The single unharmonized melody is hardly to be found in European music, save in fragmentary instances where it is related to a larger symphonic organism. Therefore European music may be said to be *ignorant altogether* of what a melody is as such. A melody is conceived as the expressive part of a symphony.

It is so even historically if we consider the evolution of sacred music in Europe and see how polyphonic choruses turned into harmonized operatic melodies during the sixteenth century or thereabout. One of the polyphonic parts became preponderant and the others clustered together as chords, as the harmony of the melody; a process which however was largely due to the spread of popular music of a more strictly melodic character—thus the mixture of two different currents; thus the classical and romantic “symphony” of Mozart, Beethoven, Franck which took the place of the strictly polyphonic religious “motet” of the fourteenth to sixteenth centuries. But motet and symphony proper are merely two aspects of what we call generally symphonic music in contradistinction to melodic music; the motet being based on pure polyphony, the symphony reaching toward harmonic resonance, as we shall see presently.

The real melodic basis of true Western or Pythagorean music is not, however, relationship of intervals. It is a relationship of tones conceived as single occult entities magically related

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to corresponding principles in the cosmos and in man. Such melodies of tones energized by will for magical or spiritual purposes are really incantations or mantrams. They are neither Western nor Eastern; they are absolutely universal. Of such melodic incantations was made the music used by Pythagoras, by the Vedic Agnihotris, by the great Chinese musicians, by the Egyptian and Syrian Gnostics, etc. Catholic plainchant was evolved out of such incantations called in Syria *ris-golo*, which after being stolen and perverted by the Christian Fathers became hymns and the like.

The substance of these incantations was made up of the archaic Hindu grama on the one hand and of the Pythagorean scale, so-called, on the other hand. The purpose of archaic incantations was in general to bring down the souls of men or devas into effectual incarnation; therefore they were rooted in the descending Gandhara grama. While in the new era ushered in by the Buddha the most general purpose of these chants was to harmonize and purify the organisms of men, especially the psychic nature. It is probably to such an end that Pythagoras made use of magical incantations and we see his biographer, Iamblichus, describing them as follows:

“Pythagoras was of the opinion that music contributed greatly to health, if it was used in an appropriate manner. He was accustomed to employ a purification of this kind . . . He arranged and adapted for his disciples what are called apparatus and contrectations, divinely contriving mixtures of certain diatonic, chromatic, and enharmonic melodies, through which he easily transferred and circularly led the passions of the soul into a contrary direction when they had recently and in an irrational and clandestine manner been formed—such as sorrow, rage, pity,

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absurd emulation and fear, all various desires, angers and appetites, pride, supineness and vehemence. For he corrected each of these by the rule of virtue, attempering them through appropriate melodies as through certain salutary medicines.

"In the evening likewise when his disciples were retiring to sleep, he liberated them by certain odes and peculiar songs from diurnal perturbations and tumults, and purified their intellective power from the influxive and effluxive waves of a corporeal nature, rendered their sleep quiet and their dreams pleasant and prophetic. But when they rose again from their beds he freed them from nocturnal heaviness, relaxation and torpor, through certain peculiar songs and modulations produced either by simply striking the lyre or employing the voice. . . .

"... Sometimes also, by musical sounds alone unaccompanied by words, the Pythagoreans healed the passions of the soul, and certain diseases, enchanting, as they say, in reality. And it is probable that from hence this name *epode*, i.e., enchantment, came to be generally used. After this manner therefore, Pythagoras through music produced the most beneficial correction of human manners and lives."

We find the same musical ideal of purification and harmonization, of correction of human manners and lives, mentioned by all the ancient Chinese authors. The melodies used are meant to produce order and harmony in man or society and therefore originate in the principle of harmony, in the zodiacs of sounds. Thus the Pythagorean and Chinese scales are founded upon the cycles of fifths and fourths, as already mentioned (ascending fifths and descending fourths). They constitute the Music of Prakriti, which aims at producing the orderly arrangement of substance around properly co-ordinated

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centres or *chakras*, and eventually at rousing the fire of the Mother which enkindles all things, which breaks barriers and transfigures the many into a harmonized vehicle for the One.

The archaic theurgical aspect of musical mantrams was perhaps different in general direction. Yet the principle of tone-action is the same in both cases. It is that of sympathetic resonance. Every tone of the grama corresponding to a principle or magnetic centre in man or the cosmos, mastery over the force locked in such centres was gained by uttering corresponding tones with will and occult knowledge. A perfect control of all natural energies was thus attained and used for beneficent—or maleficent—ends.

In such cases melody meant of course something entirely different from what it degenerated into in Europe. A melody was an unchangeable formula of power. The knowledge of such formulas was a scientific knowledge with vast ramifications. It was the substance of the old *Guhya Vidya*, the science of mantrams crowned by the knowledge of the Sacred Word which was the very name of the Soul. Art then meant the practical application of scientific laws, and music was truly sacred science which formed the very foundation of education and of civic virtue, as well as of practical occultism. There was absolutely no personal nor even individualistic basis to it. The individual manifested his own power and individuality only in the degree of his will and knowledge, in the accuracy of his performance. Music and melody contained no element of self-expression in the ordinary sense of the term. It was an instrument of power, using sound exactly as modern engineers use electricity.

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European formalism in music is the materialization and devitalization of this magical science of musical engineering. What was vital became intellectual. The grama which was a brotherhood of living tones became ossified into a scale of abstract notes. Patterns flourished where once the organic harmony of a cosmos was aimed at for the purpose of moral purification and spiritual regeneration.

In Europe the Gnostic incantations turned into diatonic melodies intellectualized into polyphonies, and the Pythagorean "music of the seven spheres" became the major scale after many transformations. In India the Vedic grama and its ascending counterparts developed into the many rags, the magical power of the former more or less degenerating into the individualistic and often personally emotional magnetism of the latter. When the power of occult motion becomes mere emotional energy there is indeed degeneracy, or rather a materialization. Degeneracy proper comes with the advent of sheer virtuosity, with the search for originality and the growth of ornament, grace-notes and the like: with court-music in general, exceptions notwithstanding.

The distinction between gramas and rags is an apparently subtle one, yet it is a very important one. In a sense we may say that every tone of the grama gives birth to a typical rag—therefore the six great rags, the grama itself being their synthesis or rather source. The seven tones of the grama, let us not forget, are really the seven fundamentals or principles of sound as a cosmic element or entity. As each one of these tones is considered as the fundamental of a Harmonic Series, that is, as each sonorous soul unfolds itself as a series of melodic cycles, rags and raginis are constituted. These are

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truly melodic cycles; they are essentially dynamic, that is, founded on the principle of continuous melodic change, of sonal circulation—which is truly *sakti*. Where there is change and creative motion, there is blood or sonal energy circulation; there also is emotion, ascent and descent; and there beats at the centre a heart, a number 11.

This heart is the key-note of Nature; it is the eleventh tone of the Harmonic Series, Nature's F sharp—the tonic of the sruti-cycle: Ma, the Sakti. In approximate European notation the eleven first tones of the series are:

C-C-G-C-E-G-B flat-C-D-E-F sharp.

1 2 3 4 5 6 7 8 9 10 11

If we take the odd numbers from 1 to 11, we have six tones (C-G-E-B flat-D-F sharp) which give us the basic tones of the grama. These six tones are the six fundamentals synthesized in the seventh; or rather let us say that the fourth B flat divides itself in the course of evolution into two tones, A and B natural. The sixth stands for what is considered in Theosophical classification as Buddhi, the sixth principle in man and in a sense the fourth principle in the cosmos. Being the fourth cosmic principle it is the tone of Nature and the source of all rags, the source of cosmic energy—the heart. It is Madhyama, the second aspect of Vach, that of which beginning and end is unknown, the balance, the pivot of change; therefore in a sense at least the zodiacal sign Libra, the heart constantly beating from the centre of the descending series characterized by F natural (Virgo) to the centre of the ascending series G (Scorpio).¹

¹ In the European tonal system which is really based on the fifth, notwithstanding all that is usually said in text-books, this pivotal function is played by the third, which is either major or minor; the minor being really a descending progression, though it is not used often as such.

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We have seen already that both heart and sun are characterized by the number 11.

This natural Ma (of F sharp) is therefore the real fundamental of all rags. It had as a result to be considered as Sa, as a starting-point, as soon as rag-music became preponderant. Because the rags are born out of this Ma which is the eleventh tone of the Harmonic Series whose primary is Sa, we see clearly how the rags developed from the Sa-grama. While the original Sa-grama was founded upon the first six odd tones of the Series (as mentioned above), the rags were built out of the substance of the Harmonic Series above the tone number 11. From 11 to 22 the octave includes eleven double srutis (hermaphrodites in a sense); from 22 to 44, the octave gives birth to the twenty-two srutis (male and female).

The music of the rags, manifestation of the *rakti*, power, is thus seen to be a *secondary manifestation* of the typical ascending Sa-grama music—exactly as the mediæval bhakti cults were secondary manifestations and usually distortions of the great spiritual movement begun by Sankaracharya in the sixth century B.C. The same phenomenon occurred in Europe when the true Gnostic philosophy of Christ became perverted into mediæval emotional devotionism, and the true Pythagorean-Gnostic music of a Bar Daisan, of an Arius and many other "heretics" was turned into Church-music bereft of all occult alchemical power.

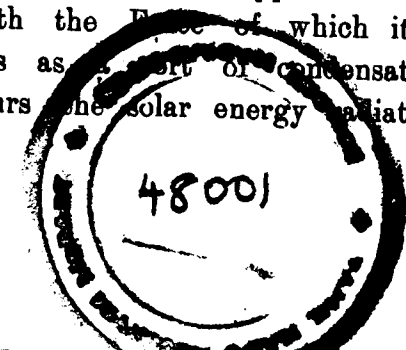
Rag-music is thus a secondary manifestation of the magical music of the Mantra Shastras, as personal emotions are the secondary manifestations of soul-energy. Yet as rag-music becomes purified and regenerated by the power of its true fundamental, the six rags become one and thus the true

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Ma-grama, which is the very path of Fire that blazes forth and arouses the new Tone of a higher cycle, *Nada* in *Sahasra*, the Sound in the Light. Radha, who symbolizes this Ma-grama, synthesis of all the Gopi-rags, becomes Nada, out of which is born Narada, the root-centre in the seed of the new cycle.

Rakti is the power within all true rags; and rakti is the secondary manifestation of sakti, which is sonal energy. But while sakti is the energy of sound within each fundamental, rakti is the creative energy in material cyclic manifestation. The same difference exists between the archaic conception of Kamadeva, the first-born of Brahma, cosmic desire on one hand and Kama, the god of love and of devotion on the other; between cosmic Motion and human or divine emotions. While cosmic desire is that which causes Change to be born out of the Changeless (i.e., the root of Change), rakti is the energy back of all manifested changes. It is, therefore, substance of both the cosmic changes of magnetism (circulation of solar force throughout the yearly and daily cycles) and human emotions. Thus the rags can be understood in two senses: in relation to solar changes and in relation to human changes (in their lowest aspects, moods).

Because the rags are related to solar changes each has been made to correspond to a month and hour, and each swara is considered moreover as the vehicle of a god (in a sense one of the seven planetary gods or one of the seven mystic Rays of the Sun). By singing a rag at its appointed time and consciously correlating it with the Force of which it is the manifestation, the singer acts as a sort of condensing agent or lightening rod and pours the solar energy radiating



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at that special moment upon those who hear him, upon Nature as well as upon humanity. Such a function is not fundamentally different from that fulfilled by certain birds who are truly connected with solar forces and actually dynamize Nature by their songs. Only man has the power to capture and condense all solar forces throughout the cycle of change (year or day), while the bird is only connected with certain energies which are of a less spiritual type.

But this does not mean that any Force can be condensed at any time. A current of induction can only be established between the cosmic centre and the singer at the time when this centre is in a specific condition of activity. Wherever there is change there the principle of the permutation of rays will apply, there the value of time and the law of periodicity will be all-powerful. Neither can a plant bring forth flowers in all seasons. Man can force its growth; but hot-house heat and light are only *partial* substitutes for solar energy. The material power of growth may be aroused within the seed (and this refers in music mostly to the zodiacs of sound, and in man to corresponding energies) by the desire and will of man (*parasakti* in man and its derivatives); but the magnetic-monadic energies are too spiritual to be so induced. They are functions of Time, subjective phases of cyclic eternity.

I compared again musical processes with vegetable growth, for the analogy is true in every way. The plant-life captures and condenses solar energy in and through the leaves (and possibly in some other way). It is the source of heat and food for the animal and human kingdoms. Music likewise, when cosmically understood and used, is the source of emotional

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energy. It brings to man *rakti*. It stirs magnetic forces within, the power of which can apparently be almost tremendous in certain cases, as all musician-mystics know.

But to sing the rags at the proper time is not enough. For a rag is, as we have seen, the energy-aspect of a fundamental. What essentially characterizes a rag is that all its tones are direct overtones of this one fundamental, that therefore sonal energy can flow into the musical organism made up of the fundamental and overtones, as blood through a compact body. But the very first thing necessary is to arouse the energy latent in the fundamental of the rag. If the *sakti* within the fundamental is not awakened there will be no real *rakti* produced. There comes in the utterance (audible or inaudible) of the sacred name of the fundamental, that is within as well as without. The single tone must be set resonating before the rag, which is the form taken by the cyclic evolution of the tone's energy, can acquire its full power.

Thus the use of the *tambura*, which is a symbol and yet a pretext to spiritual inertia. The mission of the *tambura* is to sound the fundamental of the rag all the while the rag is being sung—not only the fundamental but also the fifth or fourth above, which is the heart of the *sakti*. But the true *tambura* is not a mere instrument, *it is the very body of the singer*. It is the body of the singer which ought to produce and vitalize this fundamental in the phenomenon of root-resonance. The body of the singer ought to be this very root of sound, because in this body the god of the fundamental ought to incarnate at the call of the singer's will. This is the meaning of the bowing and salutation made to the *tambura*, and of the humming of the rag before starting a song. The god of the

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fundamental must be called upon, the path of his sakti must be outlined, then the music may flow arousing the rakti-fire. This fundamental is mystically Tum or Tom or Tam; thus the sacred meaning of the tom-tom, of the name Tumburu also, which if properly grasped reveals what the tambura stands for. Again, let us say that the true tambura is within. No outer instrument of dead matter is necessary to one who has made of his own body a living instrument, the tabernacle of the God within. Such a one knows the secrets of living resonance. He is the cup of libation, the sacrificer and the libation.

One more element must be considered as an important factor in the cosmic tuning of the rag: it is the dominant sruti. Whether the books which are at present available mention it or not, I cannot say. But it is obvious that as the sruti-cycle is based on the eleven-year magnetic circulation of the solar energy within the solar system, every year must have its two predominant srutis corresponding to the northward and southward motion of the sun. The systole of the solar heart lasts five years; its diastole five years; in one year the solar blood passes through the solar auricles. The latter corresponds evidently to Ma, that is, the Ma represented by the eleventh overtone. But who knows how to calculate correctly the correspondence in time?

When the human heart is in tune with the solar heart, the variations of solar magnetism reflect themselves in corresponding emotional changes. This harmony which is evident in all animals and in primitive man, i.e., in man living near and true to Nature, becomes disturbed as mind, which is a-seasonal, predominates or at any rate reaches a sufficient strength to deflect emotions from their natural course, thus usually perverting

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them. In this condition of harmonization, which we find embodied so wonderfully in the old Indian civilization in which even the connubial life was regulated by the progress of stars, the rags express both cosmic powers and human emotions. Then music in the race is a yearly ritual; from spring to spring it flows from millions of hearts, led by the beats of the sun, leader of the orchestra of Nature and humanity.

Soon, however, the true correspondences are lost, as men separate their emotions from their solar sources and become self-energized, the energizer being only the personal self, eager to sing its love, its griefs, its ecstasies according to its own rhythm unrelated to the rhythm of Nature. Expressionism proper is then born, or Romanticism. The human soul finds itself alone in utter darkness and suffocates in its bodily jail. Madly it yearns for the beyond, for God and for love which is of the Spirit. And it sings its despair, its agonies, its tortures. The tragedy of the human heart pours itself into melodies. The Christus is crucified. The Root is dripping with blood. In India such songs have formed the substance of the devotional music of mediæval and latter-day mystics yearning, some with powerful will, others hysterically, for union with God. In Europe, in the nineteenth century, the aspiration was directed mostly toward absolute love, toward redemption through pure love; and the most beautiful of all these aspirations is probably Wagner's "Tristan and Ysolde".

This romantic fervor which burst forth in Europe after the great revolutionary crisis at the end of the eighteenth century was, however, a reaction against the typical music of that continent. It was a desperate rebellion against the materialistic intellectualism and scholasticism of many centuries of

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feudal civilization; the rebellion of the human soul against conventions, prejudices and the bondage of social castes, and religious formalism also. This released the flow of *melodic expressionism* which had been stopped for long centuries. Music became intensely subjective, autobiographic, poetic. It really took the place of lyric poetry, which had become crystallized and atrophied. Music blended with words in the German *Lieder*. Then words were discarded altogether. Liszt's "Symphonic Poems" and Chopin's "Preludes," foreshadowed by some of Beethoven's last works, opened the way to tone-poems of all sorts, especially to those in which Scriabin sang the mystic birth of a new humanity.

Romanticism in the nineteenth century was essentially a Nordic movement. It was a reaction against a false Greco-Latin worship which was the degenerated aspect of an earlier expressionistic outburst which was then centred mostly in Latin countries, i.e., the Renaissance of the fifteenth century. The music of the Renaissance was expressionistic to a degree. It brought in the melodic ideal, which sublimized the masses of Vittoria and also of Palestrina and Roland de Lassus, which gave birth to Monteverdi's musical dramas, soon degenerating into the typical Italian opera.

Europeanism proper in music, however, does not recognize melody as an expressionistic fact, as a song of the human soul—any more than European society based on feudal ideals recognized the individual human being as an individual. European classes have been worse than Hindu castes, for there was no escape from the former, while the latter vanished before the spiritual quest of the yogi. In music tonalism represents what feudalism is in the State. European melodies are

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expressions of a *system*, i.e., of a tonality. The archaic melodies based on the grama (which is the spiritual prototype of the European major-minor mode) are expressions of tones naturally related. The former emphasize almost exclusively the forms; the latter consider first and foremost the living entities within a group. After the individualistic crisis of romanticism and expressionism, we see the recent rise of Fascism in Latin and even Nordic countries, and of Marxian Communism in Russia. In both, the State is glorified above the individual, the system above the human being; whereas the basic idea of the old Aryan philosophy is that all forms and organizations, including the whole of Nature itself, exist for the purpose of the development of the soul and for nothing else.

I insist upon this subject because it is an absolutely essential one. European music, harmonic and especially polyphonic, is rooted in the concept of form. A symphony (in our enlarged sense of the term) is a *formula of dynamic resonance*, a problem of balance, of adjustment of sound-masses, plans, lines, etc., moving in a sort of time-space which is neither real time nor real space. In this lies the secret of polyphony. To write on paper the score of a polyphonic chorus or of a fugue is like writing the formula according to which certain metals have to be combined and the form of the mould has to be calculated in the making of a bell or gong. The several parts of the chorus are like so many metals and the form of the musical development like the typical shape of the bell. European bells have all more or less the same basic form, and so have most sonatas. The various tonalities and modulations in a sonata-form are also the harmonic elements to be combined in certain rather definite

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proportions. The sonata is thus an object existing in the musical world based on this strange time-space already referred to, really the intellectual shadow of a spiritual reality.

The bell of course is a purely spatial object, which has height, width and depth; yet it has really another dimension as a resonant entity, for its resonance is prolonged in time. The tone is throbbing, constantly changing, constantly renewed. Between the slowly moving vibrations of a resonating bell and the slow fluctuations of a Palestrinian chorus, there is really not much difference. Only the element of time which is somewhat empirical in the bell is treated scientifically and accurately in a polyphonic composition. The score is the formula embracing this extended time-space organism.

While pure polyphony is essentially vocal, an ensemble of single melodies which are oscillations around a tonal or modal (in the mediæval sense of the term) centre, harmonic developments are more especially connected with instrumental music, above all with keyboard instruments. In India we had vocal melodies and instrumental rhythms; in Europe we had vocal polyphony and instrumental harmonies. It is only because of the impoverishment of mediæval modes into classical tonalities, because of the increasing intellectualization and complexity of music, that voices could not keep pace with the demands made upon them, and that polyphony invaded the domain of instrumental music proper. Another reason, perhaps the most essential, is that music has been aspiring to control a ceaselessly wider range of sounds. The tendency of Western music is to escape the limitation of the octave and to consider as its unit a far wider cycle of tones, viz., the zodiacs of sound.

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As a matter of fact, the polyphonic music of the fourteenth to seventeenth centuries is based, in a sense, upon a sort of zodiac of thirds. The third is the main interval used and the four octaves forming the limits of male and female voices can be considered as an approximate double zodiac of thirds. From this let us jump to the double zodiac of fifth and fourth embracing twelve octaves, and we shall find the substance of the polyphonic structures of the future. The first step, however, will be to limit the field to the seven octaves of the zodiac of fifths, which constitute approximately the instrumental field of Western music to-day and which is the positive active unit of the system. An American composer, Carl Ruggles, is already creating very extended polyphonies for string instrument ensembles, which encompass the entire zodiac of fifths and are built upon the new substance of music without any taint of tonalism. Eventually, new instruments will have to be created, and human voices will have to find a new place within this extended musical universe, a universe of cosmic resonance through which may circulate some day the great mystic Fire which moves in serpentine fashion, which traces its spirals across the worlds—Kundalini symbolized by the Kundry of Wagner's "Parsifal".

What is the relation between the true melodic cycles of India and the great harmonic polyphonies of future Western music? The answer seems obvious in a sense, as it is clear that a polyphony being an ensemble of melodies, the nature of the polyphony is conditioned by the type of its component melodies. The polyphonic tapestries of the fourteenth and fifteenth centuries in Europe were conditioned by the melodic threads evolved by the plain-chant of the preceding millennium.

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Plain-chant had become diatonic and somewhat rigid; the musical note had become intellectualized and definitively pinned on a staff by Guido d'Arezzo; a sufficiently precise mode of notation had been evolved;—so that the threads were all ready for the polyphonic weaving.

Let us imagine that the evolution of plain-chant had taken another course. We would then have had an entirely different type of polyphonic composition in the fifteenth century. As a matter of fact, because during the sixteenth and seventeenth centuries a new type of melodies based on tonalities, and no longer on the mediæval religious modes, was evolved, we witness the birth of a new polyphony culminating in the works of Bach. Likewise, the melodic chromaticism of Chopin, Liszt and Wagner is becoming the substance of a new type of so-called "dissonant counterpoint," in Europe with Schoenberg, and in America, in a much purer and more intense form, with Carl Ruggles. If we go a step further and imagine that a day will come when the West will become fully acquainted with and discover how to handle the free and vital melodic material of the East, then the new polyphonies which will follow will take an entirely different aspect.

In other words, if the East is the fountain-head of melodies and the West the fashioner of symphonies, it is evident that the symphonies will be great only in proportion as their melodic substance is great. Likewise, a brotherhood is spiritual in proportion as the individuals composing it are spiritually evolved and therefore able to live as brothers. A State is no greater than its citizens. If the United States to-day fail so painfully to live up to the standards of true democracy, it is because so few of their inhabitants understand or care

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to fulfil their civic duties. The same is true of India in a different sense. If a majority of Indians knew how to live the true spiritual life, as taught for instance in the *Bhagavad-Gita*, India would be free and great as a national unit.

However, Western symphonies can hardly ever be made out of the substance of the rags, as understood in India to-day. Rags proper are essentially individualistic in their organism; they are the cyclic transformations of a single tone. But the gramas are fundamentally different, as we have already seen. The gramas being brotherhoods of tones can become the substance of future polyphonies. As a matter of fact, Palestrinian motets are near approximations to polyphonies based on true gramas. Free their melodic parts, vivify every tone thereof, reinstate the true modal relationship of the archaic Greek modes distorted by most mediæval theorists and make of every chorist a spiritual soul instead of a religious devotee—and real spiritual polyphonies will be heard.

As for instrumental symphonies finding their substance in the full extension of the zodiacs of sound, aiming at building cosmic resonances, seeds of new worlds of tone, the problem is more complex. Sufficient it is to say that if one begins the zodiacs of sound at a certain pitch (which is about the highest note of the piano), one finds that the frequencies of the tones generated by progression of fifths are whole numbers, therefore overtones of the Harmonic Series founded on fundamental 1 (the true Sa). In other words, if the Music of Prakriti (zodiacs of sound) is subtle and refined enough, it blends with the Music of Purusha (Harmonic Series); then the marriage of Heaven and Earth occurs. The full resonance of the transfigured

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zodiacs of sound becomes the magnetic seed-substance into which the Soul of Tone may incarnate. It becomes the Glorious Body of Christ, also of the symbolical white horse, vahan of the Kalki Avatar. Through the Whirlwind (zodiac of sound) the Voice of God (Harmonic Series) is heard—as said in the Bible.

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THE problems confronting the Indian and the Western musicians, in their respective spheres, are accurate symbols of the more extensive tasks which are to be faced by India and America. Again let it be repeated that all these problems and tasks revolve around one single need, the need for uncompromising, deliberate and complete regeneration. There is to-day hardly anything left in the world of human personalities which is absolutely pure or uncontaminated by materialism, intellectualism, sentimentalism and sensualism. All the vehicles of the human soul, as all the vehicles of tone, have been more or less clogged with waste matter or perverted as to function and form. As said recently by a Persian Bahai: "This is the great wash-day of God." God, in the race and first of all in the individual, is cleansing His soul-garments which have been befouled by a constant contact with the waste-matter of previous cycles of unwise activity. In many cases the garments have to be thrown into the fire and new ones have to be woven patiently by the soul on the ancient pattern which is eternally true because based on the vital functioning of the human organism.

Musical instruments are to music what human personalities are to civilization. As culture becomes more complex and more refined, instruments and personalities reach a higher point of mechanical and material perfection, as resonant substance is made to answer fully the call of the Spirit; then resonance is worked upon in such a way as to divorce it from the incarnating Spirit. Finally, the outer form of the instruments becomes the foremost consideration; the instrument is made to look artificially "beautiful" and surcharged with ornaments. Formal beauty takes the place of functional

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excellence, of the perfect adequacy of form to function. The original, the clever, the dazzling supersede the true and the necessary. Virtuosi swarm upon the dead body of Music, as sophists and intellectual jugglers on the corpse of Civilization.

When spiritual vitality has thus abandoned the body of Music and of Civilization, when disease is clogging the physical organisms of men and women, a *radical* process must be passed through, if death is to be avoided by individuals and races at large. This is the great process of *alchemical regeneration*: a twofold or rather fourfold operation implying the purification of the bodies (emotional and mental as well as physical) and a new descent of the soul, which will cause a reawakening of the root and an increasing flow of sap. Purification is accomplished by the power of spiritual knowledge, selfless love and sacrificial activity. These three forces all cause suffering. It is the path of woe. The man with spiritual knowledge finds himself an exile in the world of perverted or deluded minds, a lonely wanderer through the human wastes. Selfless love brings betrayals and the uttermost weariness of the heart. Sacrificial activity results in ceaseless crucifixions. But the descent of the soul can only take place in those who have trodden this threefold path of woe, in those who have become mystically the Woe-man, the womb of their own Christ-child. When the mystic Heart is emptied of its blood flowing from the Wounds of the crucified man (Jesus, or Io-sva), there is born the Christ-child, Krishna the flute-player. The tones of Krishna's flute awaken the root below; and Life springs anew, the vegetation of man: Civilization. Civilization, as the name indicates, is born in the city. But the true civilization of the

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soul is the product of no earthly city, but of the Holy City within the regenerated man or the regenerated race, of the mystic Shamballah (or New Jerusalem), the divine resonance of the perfect zodiac of tone: Nada.

For the race at large, East or West, this century, which really extends from 1875 to 1975, is essentially the age of self-purification—as we have seen already. The initial impulse was given in the hundred years that preceded it, which was the age of redemption (the idea which haunted the mind and soul of the great Romantics in Europe). But now we have come to the necessary phase of self-purification. True self-purification depends obviously on the power of the Self within. But during this entire period the Self is *hidden*. It speaks only through a twofold *maya*, through a mask, the mask of matter, the mysterious mask of its feminine aspect, in all realms—through the written word in another sense. It is only as the next era dawns that the manifested tones of Krishna's flute are to be heard, the seven tones of the Ray and the twenty-two srutis of the Circumference (22 divided by 7 equals 3.14 or approximately the relation of circumference to diameter). In other words it is only then that the manifested sphere of the new world, the radius of the new vegetation, the model of the new civilization, will be projected as actual facts by the race—or at least by a certain portion of it.

The present centurial era is, therefore, in a sense but a preparatory period. It is the time for purification. It is the time when Johns the Baptists ought to arise everywhere and utter the great world-wide cry of old, badly translated as: "Repent ye"! and meaning really: "Rise beyond yourself! Search for the Universal Soul within!" It is the very message

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uttered by Mahatma Gandhi, the message of Satyagraha, the call for a new Crusade of the Spirit to release Satya from its bondage—in every individual.

The Satya of Music! I have attempted in this small and precursory work to show the way to it. But what is needed are Crusaders who will tread the path of woe which alone leads to the full realization of this satya, the path of Satyagraha. This Syntonic Reformation mentioned before can only become a reality if men and women musicians attempt to purify themselves from the spiritual lethargy, the lack of tone, which characterize our present humanity. For the centre of all reformations is always, first and last, the individual.

But India has a danger of her own to escape from: that of spiritual selfishness. Many perhaps are those who realize the need for individual purification, who renouncing the world and meditating upon the great Truths have gained the power to utter the tone of their own being and have known the true sruti-experience within their innermost nature. But having realized the Truth which could be realized by such practices as are known all over India, they content themselves to bathe in the light they have discovered and do not hear the call of humanity. Such a light is, however, but a reflected light. Krishna does not speak to those who give up action and cast away all sense of relationship with the race. Krishna speaks only to the Warriors, to the Crusaders who are offering themselves to the cause of Humanity. He is not true to satya who craves to enjoy its bliss alone in the forests. He is but a perfect resonance which no spiritual Tone will ever fecundate.

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Purification is needed, but for the sake of the civilization that is to come. The steel-blade must be tempered but to serve in the war for righteousness, in that war where blood is not spilled (for the heat of such blood burns the victorious), but where falsehoods and superstitions are destroyed and adharma flees before the triumphant dharma. In other words, what is needed is the seed of a race of Civilizers, who think, feel and act in function of the race which is theirs, by physical birth-right or by soul-right, and of Humanity as a whole. The root of Aryan civilization has begun to stir in India. The call of the Hidden Self is being heard by a few. This call must become music, for the root is essentially music, for music is the innermost layer, the body of power, the inner strength of civilization.

Civilization is born of Tone and perpetuates itself through the syntonic ritual celebrated day in and day out in the homes and temples of the race. This syntonic ritual must be understood again in its deep spiritual sense and performed not perfunctorily or by lips, but with the energy of the Self pervading all tones, incarnating in all rags. Vegetation and civilization; these are the two terms of a nearly perfect analogy, as often repeated, and music is to civilization what the flow of sap and magnetic growth are to the plant. Civilization patterns itself upon music, as the sand spread on a vibrating disc falls into geometrical shapes under the impact of tones. Likewise the tides of sap, of blood, or of the sea give rhythm to the growth of plants, bodies or continents. The cycle of vegetation follows the cycle of the solar year; the cycles of civilization and of racial development coincide with larger zodiacal cycles, among which the great

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year of 25·868 earthly years (cycle of precession of the equinox).

But civilization is not as simple a matter as often conceived. It is dual as the plant organism is dual: root and leaves. Civilization exists first and foremost as an archetype, or as a collection of archetypes, in the Platonic world of Ideas. Thence it involves into the mental matter of the race, a few great Minds acting as the seeds, and later, roots of the civilization-to-be. The outer forms of civilization, this or that culture, are like stems and leaves growing and providing eventually a material basis to the flower and fruit. This descending, involving tide of civilization from the spiritual-cyclic plane to the plane of individual or racial mentalities, is essentially music. It is the true root-music, the music-of-the-beginning, which will find its counterpart in the music-of-the-end at the time of cyclic flowering, when music unites with the other arts, especially with plastic motions, in order to constitute the synthetic drama, somewhat inadequately foreshadowed by Wagner, and quite definitely conceived by Scriabin before his death.

As the great Theosophist, William Q. Judge, said, it is upon sound (or Nada Brahma) that the evolution of the visible from the invisible depends. The root-music of the cyclic beginnings is the manifestation of this creative sound. It represents the male potency of being. It is descending music when the greater cycle is on its downward motion; but when the race is reaching spiritward, the general trend and progression of music, of gramas and scales, is an ascending one. Aryan-Hindu music being the root-music of the great cycle of our present humanity, it follows that it responds to the magnetic

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tides of the spiritual Sun of the race. Its very dharma and mission is to capture and condense these magnetic waves of solar Will so that the race be fecundated thereby—very much in the way in which the chlorophyll of the leaves condense the solar radiations into food and fuel for animals and men.

This is the meaning of the syntonic ritual throughout months and years. For these magnetic waves emanated by the sun are constantly changing in polarity, direction, etc. Thus the singer who wishes to condense them by the power of his songs must adapt the latter to these variations. Rags and the like must therefore be sung in accordance to the chart of the variations of solar magnetism, that is, at definite times of day, month, year, etc. The result is that when the musicians of an entire race understand and practise such a scheme of syntonic correspondences, there are songs being sung at every minute of the day, year in year out, somewhere in the land, condensing the waves of solar Will. At every moment the race as a whole is thus vivified by this Will; at every moment the tonic power of sound energizes the root and the flow of the mystic sap of humanity is regular, constant and strong—as the flow of blood in a healthy body.

Indeed the correspondence is true; for India is the very heart-centre of humanity—greater India that is. If the Indian heart ceased to beat, this humanity of ours would die. But humanity is ill, very ill; because its heart is very weak; and the heart must be tonified if death is not to ensue. It must be tonified by the power of solar Sound, inaudible as well as audible. The inaudible Sound is that which is uttered by the great spiritual Teachers and Avatars of the race. It is

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the Sound produced by the rhythm of perfect lives embodying the Will of master-souls, by Incarnations of the spiritual Sun. Audible sounds are those uttered by the real musician-souls of the race, the *syntonists*, those who know how to condense solar magnetism into tones which resound throughout the globe and revivify the human race.

When the root is healthy and strong, when the flow of sap is steady and rich, then the stem rises and conquers space, unfolds its leaves which capture the heat of the physical sun. Then a culture is born. The human earth is green and soon covered with crops. Then also, on a somewhat different plane, the syntonistic ritual becomes a racial necessity if culture is to grow to its fulness. Music is then the Music of Prakriti, the music of the zodiacs of sound, and the syntonistic ritual moulds itself accurately into the pageant of the seasons. The most wonderful example of such a syntonistic ritual we have been given by China of the classical period, when music was the pivot of the harmony of the State, as seen by Confucius.

Chinese philosophy considers all things as being produced by the operation of two complementary principles, *yang*, masculine and *yin*, feminine. As the yearly cycle unrolls itself, *yang* first predominates, then *yin*; every month or zodiacal sign being characterized by a certain definite relation between the two cosmic polarities. To such relations the various *lyus* (or tones of the duodecuple zodiac of sound) were made to correspond. Each month had thus its tonic and dominant *lyus* and all ceremonial songs or hymns had to be sung on this tonic. Likewise, as the State was considered to be the reflection of the cosmos, every function in the State was represented by a tone. When the Emperor was officiating his tone was taken

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as a tonic; this was changed when the Empress or various ministers became in turn the centres of the rites.

Music was thus essentially the great mediator between heaven and earth, or the cosmos and the State. It bound the one to the other. As an emanation of the celestial it fecundated the social. As a symbol of human perfection it forced, by the law of sympathetic resonance (the basis of magic), the celestial energies to embody themselves into the guardians and organizers of the State. It transfigured man-made laws into cosmic harmony. It balanced all forces into a perfect "syntony" wherein every tone was fulfilling its cosmic function, each restrained by all, all fortified by the individual strength of each. On such a music rooted in the fundamental tone of Nature itself, was erected the wonderful structure of the old Chinese civilization and culture, which, though being outwardly disrupted now, will be transferred to the patrimony of the new race, perhaps on other shores, perhaps on a new continent.

We have a similar conception of the function of music in the Platonic system of State-organization. Later, we find the idea of the syntonistic ritual embodied, at least in Syria, in the early Christian Church. We have seen already from texts written by Bar-Hebraeus that the musical modes of the Syrian Church had in the beginning a very definite cosmological meaning. Every festival had its specific mode. Throughout the Christian mystic year the modes were being sounded out energizing the ceremonies performed within the Church, which was in a sense the Holy City, the womb of a future race regenerated by faith and by the communion of all its members in the blood of Christ, the Root-centre of this future humanity. What the State was to Chinese civilization, the Catholic Church, one and

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universal, has been to Christian civilization. Blood-relationship and the family ideal was the basis of the former, the communion of the faithful united by sacramental participation in the blood of Christ was the corner-stone of the latter. Now with the foundation of the United States and the slow birth of a new race in America, we witness the attempt at realizing the Democratic State based on the intangibility and civic equality before the Law of the individual human being, independently of any consideration of race, creed or sex—a sort of applied Buddhism. Here, also, a new type of syntonic ritual will be evolved, based on the extended cycle of perfect fifths (symbols of the free citizens); that is to say, it will manifest in proportion as the new race is ready to live true to the new and spiritual ideal of American citizenship—which obviously it is not doing at the present time.

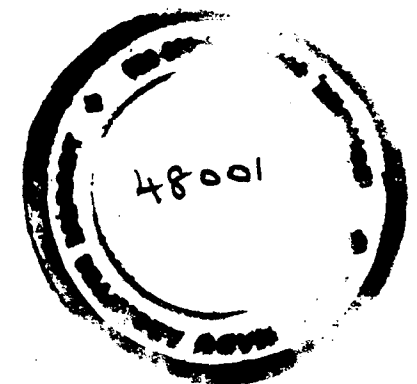
At the source of all these attempts at organizing human society according to some great cosmic pattern, we find the great ideal of brotherhood and of the supremacy of the Law, which is the essence of Gautama's teachings and living message. It is true that Chinese civilization existed long before the sixth century B.C. But so did the essence of Buddhism. While Confucius remodelled and revived the old Chinese systems, Gautama the Buddha reformed and gave a fundamentally new impulse to the archaic Buddhistic ideals. He ushered in a new era of human development, a vast cosmic cycle. He regenerated the heart of humanity by giving to it a new key-note, by formulating in his Heart-doctrine the method and doctrine of future attainment. Thus while the Chinese State is still based on blood-relationship, (that is on a physical, racial basis), the original Buddhist Sangha knows of no racial or blood-ties and

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is the seed of the Universal Brotherhood of the Satya Yuga which is to come. The original Sangha degenerated outwardly. The Christian Gnostic brotherhoods were persecuted and outwardly disappeared. Likewise the Pythagorean, Chinese and Gnostic musics have degenerated; and the syntonic rituals are no more. Thus the plant of civilization is decaying both in China and in Europe.

But the Root of music is not dead. It lives in the Indian heart and a new off-shoot is slowly rising from the Aryan Root. Let the Root be revived! Let the fire of growth and the living sap rise in the new germ trying to pierce through the dark soil of Patala-America! The old world is dying out; but a new one is being born. Let the dead bury the dead. But above all let the living live! Aryavarta must be resuscitated, for this is spring time, for this is the time for the Root to be awakened again and for the Will of the Hidden Sun to take possession of its human vehicles, for the Tone to sing its many souls throughout the ritual of days and months "mounted upon the universal wheel of Time". The Tone resonates in each and all. The centre of the Syntonic Reformation is the individual. Let then the individual be regenerated.

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