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The Rosicrucian Order

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# THE CONCURRENCE

## This Week's Consideration of a Famous Opinion



¶ That matter is an expression of cosmic harmonies was taught by the Pythagoreans who had discovered the existence of definite numerical relationships between the notes of the musical scale. Plato, too, was convinced that Nature is based upon a mathematical plan. The numerical theory of the Cosmos, including the visible as



well as the invisible realms, has been validated by the findings of modern science, especially in the fields of physics and electronics. The essential harmony of the universe, with man contributing his part in the cosmic orchestration, finds concurrence, likewise, in the minds of present-day philosophers. We quote from one such source:

*And, last but not least, the happiness which two people can give to each other depends, in all cases, upon the degree of their physiological and psychic sympathy, that is to say, it depends on the relation in which the strings of their nature harmonise. . . . The nations of this earth complement each other. Some play bass, the others treble; a few people strike the basic tones, many others sing the melody. Humanity is an orchestra of many voices; the philosopher listens to the symphony. And if he must travel in space in order to gain the impression of unity, this implies no more serious objection against the order of the world than does the fact that the unity of any single melody is only realised in the passage of time.*

—COUNT HERMANN KEYSERLING, 1880-1946

(From *The Travel Diary of a Philosopher*, Vol. II, Harcourt, Brace & Co., Inc., N. Y., Copyright, 1925)

To the Members of the Esoteric Hierarchy, Greetings!

In connection with our last talk concerning the dominant musical note that is a part of the consciousness of each individual, I presume you have heard about the manner in which the celebrated singer Enrico Caruso could cause a glass article in a room to be shattered by intoning loudly that particular musical note to which that glass sympathetically responded. I knew Mr. Caruso personally for several years, and I was present on one occasion when he demonstrated this ability. He often had to sing for twenty minutes or more to find just the right pitch that would cause some fragile glass article to break, and he frankly admitted that there were many occasions when he would have to give up the experiment because of his inability to find the right note.

Every material thing possesses a certain degree of elasticity and also possesses mass. Consequently it also has a rate of vibration, a musical note, at which it will naturally vibrate and to which it will respond sympathetically. The reason why the glass breaks in the experiment related above is that it is the resonance or attunement with the sung note. Hence the breaking of the glass is due to overexcitement or overstimulation—a state of attunement—rather than to a disharmonious condition. Until several decades ago there was no way of determining this natural rate of vibration or musical note of various articles. The rapid advance in electronic devices has now made it possible to determine the musical notes of various articles. Even so, the problem remains of finding, in the human voice or some musical instrument, the precise note to which the article will respond.

In the musical keyboard of cosmic vibrations, issued with one of the monographs of the lower Degrees, the "physical" pitch of the note A Natural in the first octave above Middle C is 427 vibrations per second. The next note below that (G) is 384 vibrations, and the next note above it (B) is 480 vibrations per second. Between A and B there is a difference of 53 vibrations, and between G and A there is a difference of 43 vibrations. Half of this difference in either case gives, approximately, a flat or a sharp in-between.

For instance, G Natural is 384 vibrations, and G Sharp is 405 vibrations; 427 is A Natural, and 453 vibrations is A Sharp. While the key of A is supposed to be tuned precisely to 427 vibrations per second, it can be 425 or 429 or even a little greater without the average ear detecting the difference. In other words, any one of these notes can be three, four, or five vibrations lower or higher than the true pitch without the human ear's detecting it; but they will not produce the necessary effects when it comes to causing articles to be shattered.

If an article has a note equivalent to 769 vibrations per second, then an exact sympathetic vibration must be played or sung in order to affect the physical structure of the article. It is difficult to produce notes that are of a certain definite rate of vibration because of room temperature and the variability of instruments.



When we come to the dominant note of the human consciousness, we are dealing with rates of vibration of many thousands per second, and where an exactness is reached that is beyond human comprehension. Nevertheless, each human being has such a note, and somewhere in the lower octaves of the musical scale there is a complementary or harmonic relative which affects the higher one because of its sympathetic attunement. There is, too, a complementary one that is pleasing. Our own dominant note has several complementary notes or overtones that really form a chord, and so we as human beings have not only a dominant note to our consciousness, but several less dominant notes that form a dominant chord. This chord is a very subtle thing, and in each person is different. When we find two persons whose chords are exactly alike because their dominant notes are precisely the same, we find two persons very likely to clash because their minds are too much alike, and there is not the complementary condition that makes for harmony.

A dominant note can have several chords based upon it that are harmonious and complementary to it and giving it emphasis, or neutralizing and covering it up. If you play with the right hand a chord based upon some dominant note, and play the same chord also with the left hand, the two chords do not make as beautiful a combination as would be produced if a slightly different chord were played with the left hand.

When two persons having the same chord based upon the same dominant notes are together, an exchange of vibrations is like that of the two chords of exact nature being played. There is too much sameness, not enough contrast to constitute harmony. On the other hand, when two persons meet whose chords are discordant to each other, an entirely different kind of clashing and unpleasantness occurs and such persons can never get along agreeably except by merely being kind and tolerant toward each other.

It is upon this fact that certain artists and musicians some years ago popularized in America the idea of affinities or soul mates. An artist by the name of Earl made popular the word affinity. In chemistry, the idea of affinityship between certain things was known and the alchemists proclaimed this fundamental fact as the basis of many of their wonderful demonstrations. But while many human beings may feel an affinity in a sentimental or emotional way, there probably is nothing true about it in the purely vibratory sense we are describing here.

Out of ten thousand, perhaps one man will meet and marry a woman who is an affinity in the sense that we are talking about now. Such a close psychic relationship is not a necessity to happy marriage, and it is foolish to build a system of emotional philosophy on such a rare combination of elements. Minds can be attuned very harmoniously, and the emotions, desires, tastes, likes, and dislikes of two individuals can be balanced without the slightest manifestation of affinityship.



Discovering one's dominant note and chord of consciousness is a very difficult problem. We know that we have such a

dominant chord, and that we are often affected by it. Anyone who has listened to music has discovered that certain notes and chords affect the emotions, the nervous system, and the whole being, either pleasantly or unpleasantly. After much experience, one comes to realize that certain chords produce an especial reaction. The musical composition The Lost Chord was composed by a famous musician because of his experience in this regard. If you recall the words of the song, you will remember that the chord produced marvelous spiritual effects upon the player. And true to our human experience, the song also explains that it was impossible to find that same chord again later. To attempt to duplicate on a musical instrument the effect of that chord is a most difficult thing. So it is with the Cosmic Consciousness. We come face to face with what the great ancient mystics called the music of the spheres. That music is so pure and of such a high rate of vibration that we do not hear it with our ears, although some mystics and psychically developed persons have sensed it in psychic experiences, and we get a little of it when in proper cosmic attunement, and especially when we try to attune with a cosmic ideal, such as the Celestial Sanctum.

There are two words significant in this connection: They are attunement and atonement. In attempting to attune ourselves with the Cosmic, we are attempting to "tune" ourselves with the music of the spheres. If we stop and think for a moment of the real significance of two musical instruments being in attunement and harmony, we will understand that in attuning ourselves with the Cosmic we are attuning not only mentally and spiritually, but also musically.

The word atonement is equally significant. Arbitrarily divided, it is equivalent to "at-one-ment," being at-one with God and the universe. Such at-one-ment can be attained or made manifest only through sublimation or divine assumption of our inner selves. Thus, in our endeavor to become one with the universe, we put ourselves consciously in harmony with the vibrations of the Cosmic emanating from the all-ruling and all-directing Divine Consciousness.

In spite of the difficulty experienced in trying to find our dominant note and to discover the cosmic chord of our consciousness, the fact remains that the moment we get into meditation and attempt to attune with the Cosmic we begin to attune ourselves with the vibrations that have a relationship with the vibrations of our consciousness, and a harmonic condition is established that tends to express itself musically.

For this reason, you should keep this point in mind in all of your future attempts to attune with the Cosmic. Try to listen inwardly or with the inner ear for musical notes. The reason for this is that, just as we find in the lower octaves when a certain note is played upon an instrument another note will vibrate to it, so if we become partially attuned with the cosmic music or cosmic vibrations, some one of the notes in the chord of our consciousness will begin to vibrate with one of the notes of the Cosmic, and this harmonious response within us will set up an electrical or magnetic sensation through the body that is very pleasant, and often



produces the very slight sensation of a musical pitch in the inner ear, or in our consciousness, in some way that gives us the idea of music.

As you attempt to concentrate your attention upon listening for the musical notes, or music of the spheres, while sitting in meditation and attunement, you will notice, first of all, that many of the sounds in the room that usually annoy you are gradually eliminated. You may even cease to hear the honk of an automobile, or the ringing of the telephone, or any other sounds if you get deeply enough into concentration, but certainly all of the lesser sounds that one usually hears are shut out and only the loudest of noises make any impression. It is while in this semisoundless state that you will begin to hear music inwardly, and generally the notes sound very much like those of a harp, for their sounds are long and very broad, and seem to vibrate for quite a period. They are rich, mellow notes, different from the sharper notes of other instruments. The nearest approach to this is the ringing note made when a very fine piece of glassware is tapped, or when a violin bow is drawn over the edge of a large glass dish. Such notes are very different from ordinary musical notes and often cause a very pleasing sensation in the body when heard with the normal, natural ear.

In the next few weeks, I wish to give you a series of experiments. Therefore, try this coming week to listen for these musical notes so that next week I shall be able to outline the first of these experiments and tell you more about the relationship between the Cosmic and this musical note and chord.

May Peace Profound abide with each of you.

Fraternally,

YOUR CLASS MASTER

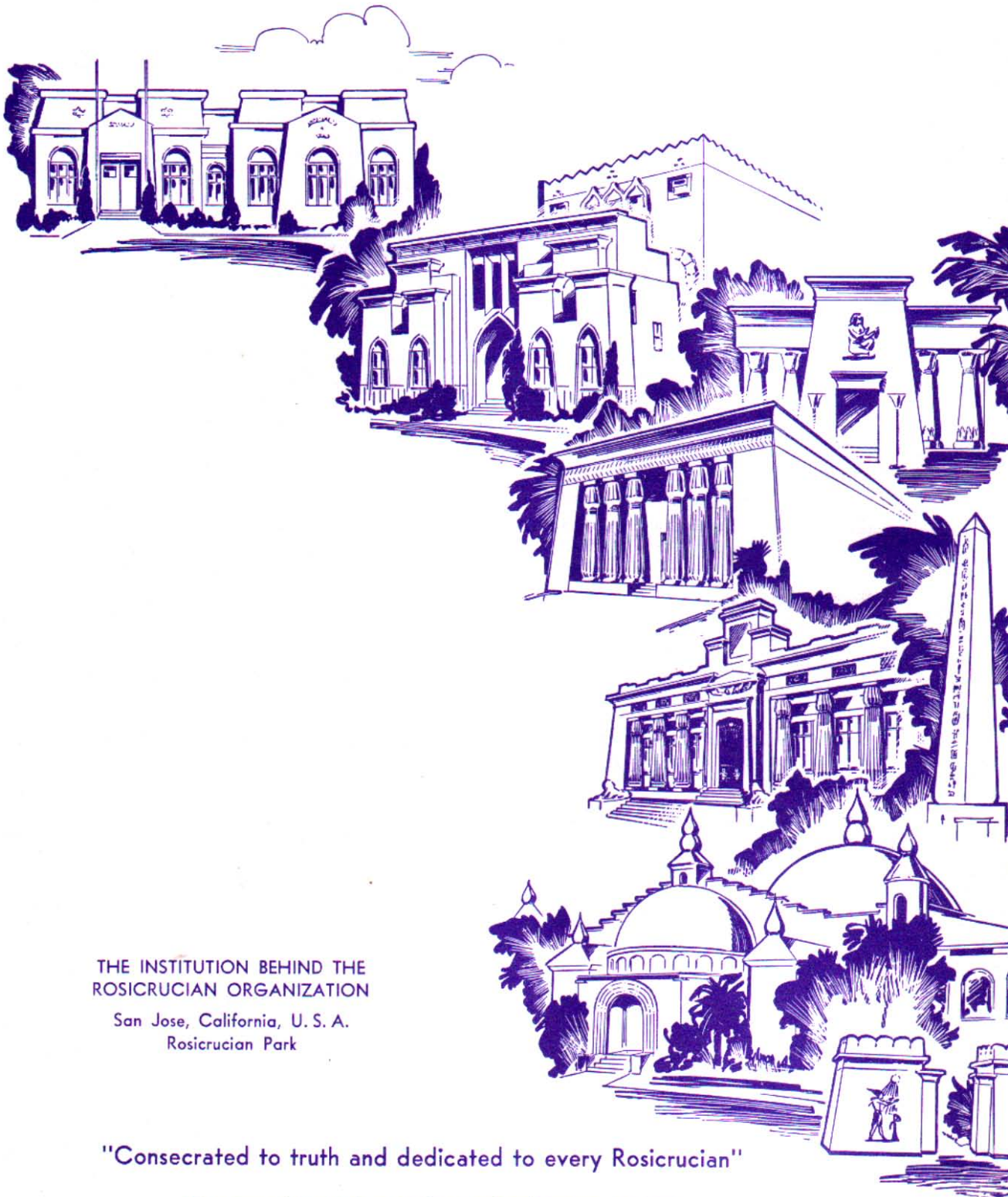


## Summary of This Monograph



Below is a summary of the important principles of this monograph. It contains the essential statements which you should not forget. After you have carefully read the complete monograph, try to recall as many as you can of the important points you read. Then read this summary and see if you have forgotten any. Also refer to this summary during the ensuing week to refresh your memory.

- ¶ Every material thing has its musical note to which it sympathetically responds and the sounding of which will excite its molecular structure.
- ¶ Besides possessing a dominant note, each individual has a dominant chord resulting from the combination of his dominant note with the several complementary notes of his being.
- ¶ To result in a harmonious relationship, sufficient contrast to constitute harmony should exist between the dominant chords of two people.
- ¶ The words *attunement* and *atonement* are significant in connection with the mystic's endeavor to discover his dominant note and cosmic chord.
- ¶ Through meditation we can establish a harmonic condition and listen inwardly for musical notes called by ancient mystics the music of the spheres.



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