



The Rosicrucian Order

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THE CONCURRENCE

This Week's Consideration of a Famous Opinion



¶ The mathematical or geometric principles underlying universal law and order were recognized and taught by Pythagoras, Greek philosopher, born about 582 B.C. He understood the harmonic relation existing between musical sounds, and utilized his knowledge for the benefit of his disciples and others.



The great philosopher and historian of the Fourth Century, Iamblichus, in *The Life of Pythagoras*, has preserved much that is of interest to the serious student. From this work, we quote the following excerpt:

... Pythagoras was of the opinion that music contributed greatly to health, if it were used in an appropriate manner. . . That which deserves to be mentioned above all these particulars is this: that 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, 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 though 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 intellectual power from the influxive and effluxive waves of a corporeal nature, rendered their sleep quiet, and their dreams pleasing and prophetic. . . .

—IAMBlichus, d. 333 A.D.

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To the Members of the Esoteric Hierarchy, Greetings!

Undoubtedly, you are beginning to learn in a new and different way how true it is that various parts of our bodies have their own rates of vibrations. You should be learning as well that the entire body has one rate of vibration of its own.

In other words, looking at your body as a complete unit, you will find it to have one rate of vibration which represents your aura and is made manifest in the vibrations of your aura. But we have explained to you that each microscopic cell of your body has its vibration also. Many of these cells have different classifications and perform different functions, or serve different purposes; so each classification of cells has its own group rate of vibration. Likewise, each organ of the body such as the heart, lungs, kidneys, spleen, gall sac, etc., has a rate of vibration as an organ or as a section of the body.

Various notes of the musical scale are in harmony with the vibrations of the entire body or parts of it. There is, for instance, one note in the musical scale which is in harmony or attuned exactly with the vibrations of your entire body. So this musical note is your body note. Each section of the body and each organ of the body also has its musical note which may or may not be exactly like the note of the entire body. The difficulty in demonstrating all of this with musical instruments is that in order to have the musical note manifest various effects upon the body, it must be the exact rate of vibration which harmonizes with vibrations of the body or parts of the body.

You know that musical notes on the piano, violin, or other instruments are ten or twenty vibrations apart. The musical note of A in the first octave above middle C may be 435 vibrations according to some standards of tuning, or it may be 424, or as high as 474, or as low as 419. Middle C of the average musical instrument in America today is pitched at 256 vibrations per second,* but there are variations of this in various parts of Europe and, of course, when an instrument becomes slightly out of tune, the vibrations of middle C may be as low as 250 or as high as 260. When the notes of a musical instrument are out of pitch only one or two vibrations, it is very difficult for the human ear to detect this slight difference. But this slight difference of one or two vibrations per second will make a very great difference in performing any demonstrations of attunement, for attunement means agreement with something else to the very exact degree of vibration.

In singing or humming the various vowel sounds and repeating the vowel sound a number of times, we are sure to touch upon the true rate of vibration of the note because it is almost impossible to sing the same musical note three or



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four times in succession, or hum the same vowel sound two or three times without slight variations in pitch, thus raising or lowering the rate of vibrations. If we practice the vowel sounds and repeat them; then we may more or less "accidentally" hit upon just the right sound. It is for this reason that chanting, humming or singing various musical notes is better in our experimental work than using a piano, organ, or some other instrument. In these instruments, the notes are fixed and the rate of vibration of each note the same; so the chance of hitting a note in between the other notes and thereby actually touching the true rate of vibration of the part of the body you wish to affect, is lost.

For this week I recommend that you go over the vowel sounds you have practiced, especially the Ra-Ma-Ra sounds. Go up and down the scale with those notes so that you cover four or five different rates or different pitches of each note. Do this just before your concentration exercises or just before retiring at night and again early in the morning for just one minute as though you were exercising your throat or vocal cords. You will find it exhilarating to get into the open air for a few minutes during the day where no one can hear or see you and sing the vowel sounds fairly loudly.

It would be a good thing to take the vowel sound Ra and repeat it over and over up the musical scale, let us say from middle C to the next higher C, or from the second C to the third C. Then take Ma, and then repeat with Ra again. No matter whether you have a musical voice or not, the sound you produce will touch the right rate of vibrations. It is not musical quality but sound vibration that counts in these experiments and for that reason the sounds made by a child or elderly person will be just as beneficial as those produced by the finest singers.

You will find that humming up and down the scale acts as a tonic for the body. You will also notice that some notes "go through" your body or bring a warmth or glow to some part of it. This is the thing that I shall talk about after you have tried what I have just outlined.

May Peace Profound abide with each of you.

Fraternally,

YOUR CLASS MASTER



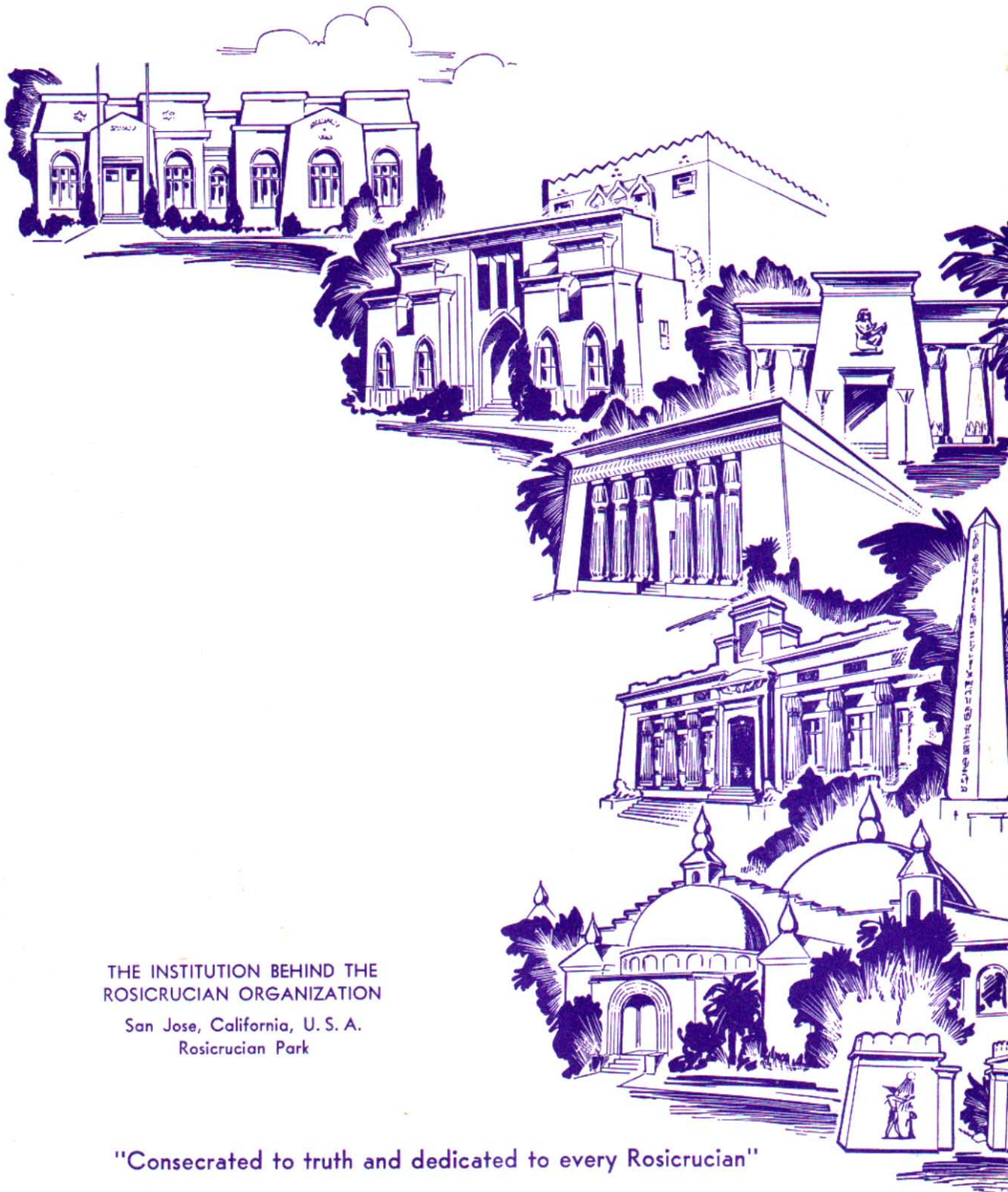
*Since 1939 this pitch has been placed at 262 per second by an international commission representing the principal European countries.

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.

- ¶ The body as a complete unit has a rate of vibration represented by the aura and manifested in the vibrations of the aura.
- ¶ Various notes of the musical scale are in harmony with the entire body or parts of it. Each section of the body, each organ, and every cell has its musical note which may or may not be the body's note.
- ¶ Musical notes on the piano or other instruments are ten or twenty vibrations apart. Middle C of the average musical instrument in America is pitched at 256 vibrations per second.
- ¶ A slight variation of only one or two vibrations makes a great difference in performing any demonstrations of attunement, for attunement means agreement to the exact degree of vibration.
- ¶ Chanting, humming, or singing musical notes is better in our experimental work than using a musical instrument since the voice cannot repeat the same sound successively without some slight variation in pitch. Thus the exact rate of vibration for affecting the body, or a particular part of it, may accidentally be used.
- ¶ For this week, just before your concentration exercises or before retiring, practice the Ra-Ma-Ra sounds up and down the scale so that four or five different rates or pitches of each note are sung. It is not musical quality but sound vibration that is important in these exercises.



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