

Chapter 1 : Music of the Spheres, Harmony of the Spheres - Celestial Spheres - Crystalinks

Musica Universalis. or Music of the Spheres is an ancient philosophical concept that regards proportions in the movements of celestial bodies - the sun, moon, and planets - as a form of musica - the medieval Latin name for music.

Good and evil Square and oblong [Source: Dudley] After the death of Pythagoras, interest in mathematical mysticism ebbed. It reappeared with the Neo-Pythagoreans around the first century A. In the late s, Mrs. Dow Balliett published several books on number vibration, music and colors. Other writers may have published work prior to Balliett, but her books seem to incorporate Pythagorean principles and add the concepts used in numerology today. According to Balliett and modern numerologists, each number has a specific vibration. People, foods, objects and colors also vibrate. In order to live a productive and harmonious life, people should make sure their environment vibrates in harmony with their own vibrations. This concept appears frequently in other new-age practices, some of which describe it as an affect of the movement of subatomic particles. However, there has been little scientific study to identify or quantify such a vibration or to analyze its affect on human existence. Some numerologists have also associated this vibration with the music of the spheres, or the sound Pythagoras believed the planets and the Sun made while orbiting the Earth. Pythagoras believed that the planets were embedded within transparent, physical spheres and that the distance between them corresponded to musical ratios. Science has since disproved both of those ideas, as well as the idea that the sun orbits the Earth. Unlike the Pythagoreans, modern numerologists apply numbers to people in addition to applying intangible concepts to numbers. According to most numerologists, the numbers one to nine have unique properties that are the direct result of their inherent vibration. Some of these properties come from Pythagorean writings, and others come from the way cultures around the world use and approach numbers. Some systems also designate numbers with repeating digits as master numbers, which include all the attributes of two other numbers: For example, if the number nine has a particular vibration, a person whose number is nine has the same vibration. That person can choose what to eat, where to go and how to live based on which choices have a vibration that is compatible with nine. Numerology and Synesthesia Numerology applies non-numeric concepts to numbers. Similarly, synesthesia is a neurological condition in which a person associates one sense with perceptions from an unrelated sense. For example, a person with synesthesia might associate colors with words or smells with musical notes.

Chapter 2 : Tarot and Numerology

*Numerology And The Music Of The Spheres [L. Dow Balliett] on racedaydvl.com *FREE* shipping on qualifying offers. This scarce antiquarian book is a facsimile reprint of the original.*

Numerology in Music Research Proposal Pages: Much as the Ancients saw the stars and planets as controlling the workings of the natural world, so too did they note a relationship between mathematical principles and the movements of the celestial bodies. Music, too, depends on specific measurable relationships between quantities of sound. The movements of the stars and planets can be precisely measured and plotted. In a similar way, musical notes correspond to specific positions on an overall scale. Harmonies are created by varying the length of these notes, and also by combining two notes that are fixed distances from each other on the overall scale. In this way, music can be seen as a kind of code that guides cosmic processes. Pythagoras was both a mystic, and a mathematician. Like many other Classical philosophers, he did not separate the invisible world from the material world as do modern scientists. Music possessed mystic properties that made its study and cultivation essential components of understanding the larger Divine Plan. In the Ancient World, and also later, in Medieval Europe, music was linked with arithmetic, geometry, and astronomy in the quadrivium, the set of four mathematical sciences that, together with the trivium of grammar, rhetoric, and logic, comprised the Seven Sciences. Music, thus, was one of the foundational principles of the Cosmos. So it was only natural that, many centuries later, Baroque composers, like Bach, and Classical composers, like Mozart, turned to the numerical ideal as a source of inspiration for their work. For these composers, music was transcendent. It spoke to the very rhythms of creation. It did not matter whether the music was sacred or secular, for in the purity of mathematics, all was united. Numerology was the invisible force behind the manifest form of the music. As early as the Ninth and Tenth Centuries, the composer and musical theorist Hucbald, made use of the idea that the mathematic arrangements of music derived from the *musica mundana*, the Music of the Spheres. This Music of the Spheres was none other than the World Soul, the creative and motive force behind the cosmos, its actions represented in the tones of the musical scale. Hucbald composed sacred music including, Offices for St. The structure of the last-mentioned anticipates the baroque practice of writing sets of preludes in all possible keys: Hucbald sets the antiphons for matins to each of the eight modes in turn, coming back to the first mode at the ninth and last antiphon. By writing music in each of the possible modes, or keys, the composer was setting forth all the possibilities of Creation. Plato described a cosmos that acted as a gigantic monochord, a one-stringed instrument that could be set to vibrate at various frequencies. These frequencies corresponded to the Pythagorean numerical ratios of 2: Everything from the planets to the individual human soul vibrated according to these ratios. Music was, quite literally, the sound of the cosmos. But these Pythagorean ratios were not the only possibilities in a mathematical universe. The Golden Ratio and the Fibonacci sequence also represent attempts to tap into the powers of the Divine. The Golden Ratio, or Golden Proportion, is an infinite number, like the better known pi. The Golden ratio is, in fact, called phi. A fundamental unit of calculation, the Golden Ratio can be represented in music as the ratio. Legend had long held that Pythagoras had discovered the ratio in the sounds of four hammers that together banged out the cosmic harmony of. The Fibonacci sequence, too, is a numerical building block that consists of a sequence of numbers, each succeeding member of which is composed of the sum of the two preceding numbers. The Baroque scores of Johann Sebastian Bach are filled with numerical notation, though these examples are rarely straightforward. Numbers can be obtained by counting up the notes in almost any musical section, from a simple line to a short score. Alternatively, the number of bars, movements, repetitions of phrase, and so forth, can be considered significant. The numbers obtained are then subjected to further mathematical calculations; multiplied, divided, or squared by yet other mystical numbers, such as 3, 7, or. Possibly even more productive is the assigning of a letter of the alphabet to each number. The above method clearly represents the system of counting up musical elements and converting them into meaningful numeric segments that can then be subjected to further mathematical calculations that are then linked to alphanumeric values. The score is transcendent, encompassing the varied aspects of cosmic truth and wholeness. The

composer is become creator. Every note and phrase vibrates with the vital energies of the universe. The sound of the piece is quite literally the sound of an ever-continuing rebirth, and also a cyclical return to the point of Divine Origin. Bach was a devout Lutheran, and a firm believer in the doctrine of musica theorica, a system of belief that held that a "perfect cosmos, [was] rationally ordered by God according to measure and number. Though that guiding hand might act according to predetermined mathematical formulas, it is nevertheless the source of the formulas, and works constantly to maintain the visible order of the cosmos. God strives to keep His universe in tune. In contrast, the increasing rationalism of Composers, such as Haydn and Mozart, even when working within the sacred tradition, brings to mind a different kind of cosmos. Here, God is more distant, and humankind more to the fore. The Deists of the era saw God as a Divine Watchmaker, setting in motion the natural processes at the beginning of time. To human beings is left the task of preserving and perpetuating order and meaning within the already created world. The early Classical composers worked toward a new kind of music, "That expressed and indeed embodied the noblest sentiments and aspirations of humanity -- humankind in a state of perfect harmony". The Freemasons believed themselves heirs to a mystical tradition that stretched back the days of Ancient Egypt and which combined various aspects of perceived Egyptian mysticism with Biblical mysticism and numerology. Mozart himself was heavily exposed to Masonic ideas. Mozart himself assigned mystical numbers to parts of The Magic Flute, intending to call the Introduction "2" and the Overture "1" because that was the order in which he intended to compose them, while at the same time listing a total of 22 pieces, or stücken, in his own catalog.

Chapter 3 : The Properties of Numbers | HowStuffWorks

*Numerology. Chaldean Numerology. The numerical value of music of the spheres in Chaldean Numerology is: 5
Pythagorean Numerology. The numerical value of music of the spheres in Pythagorean Numerology is: 2.*

We see here the roots of later monastic orders. There were three degrees of membership: Nomothets, or first degree of initiation 3. Mathematicians The Pythagoreans relied on oral teaching, perhaps due to their pledge of secrecy, but their ideas were eventually committed to writing. It was the tradition of later Pythagoreans to ascribe everything to the Master himself. Pythagorean Number Symbolism The Pythagoreans adored numbers. Since, of these principles, numbers Here are some Pythagorean ideas about numbers. Masculine and Feminine Numbers Odd numbers were considered masculine; even numbers feminine because they are weaker than the odd. When divided they have, unlike the odd, nothing in the center. And two evens can never produce an odd, while two odds produce an even. Since the birth of a son was considered more fortunate than birth of a daughter, odd numbers became associated with good luck. The source of all numbers. Good, desirable, essential, indivisible. Diversity, a loss of unity, the number of excess and defect. The first feminine number. By virtue of the triad, unity and diversity of which it is composed are restored to harmony. The first odd, masculine number. The first feminine square. Justice, steadfast and square. The number of the square, the elements, the seasons, ages of man, lunar phases, virtues. The masculine marriage number, uniting the first female number and the first male number by addition. The number of fingers or toes on each limb. The number of regular solids or polyhedra. Multiples of 5 end in 5. The first perfect number One equal to the sum of its aliquot parts, IE, exact divisors or factors, except itself. The maiden goddess Athene, the virgin number, because 7 alone has neither factors or product. Also, a circle cannot be divided into seven parts by any known construction. Incorruptible - however often multiplied, reproduces itself. Number of fingers or toes. Contains all the numbers, because after 10 the numbers merely repeat themselves. The resulting figures have given us the present word figures. Thus 9 pebbles can be arranged into 3 rows with 3 pebbles per row, forming a square. Similarly, 10 pebbles can be arranged into four rows, containing 1, 2, 3, and 4 pebbles per row, forming a triangle. From these they derived relationships between numbers. For example, noting that a square number can be subdivided by a diagonal line into two triangular numbers, we can say that a square number is always the sum of two triangular numbers. Thus the square number 25 is the sum of the triangular number 10 and the triangular number Sacred Tetractys One particular triangular number that they especially liked was the number ten. It was called a Tetractys, meaning a set of four things, a word attributed to the Greek Mathematician and astronomer Theon c. The Pythagoreans identified ten such sets. Ten Sets of Four Things Numbers.

Chapter 4 : Geometry in Art & Architecture Unit 3

Without a "music of the spheres" to approximate, modern music, like the other arts, began to unravel. Music's self-destruction became logically imperative once it undermined its own foundation. In the s, Arnold Schoenberg unleashed the centrifugal forces of disintegration in music through his denial of tonality.

Rather, in their creative work they respond and give voice to certain metaphysical visions. Most composers speak explicitly in philosophical terms about the nature of the reality that they try to reflect. When the forms of musical expression change radically, it is always because the underlying metaphysical grasp of reality has changed as well. Music is, in a way, the sound of metaphysics, or metaphysics in sound. Music in the Western world was shaped by a shared conception of reality so profound that it endured for some twenty-five hundred years. As a result, the means of music remained essentially the same—at least to the extent that what was called music could always have been recognized as such by its forbearers, as much as they might have disapproved of its specific style. But by the early twentieth century, this was no longer true. Music was re-conceptualized so completely that it could no longer be experienced as music, i. This catastrophic rupture, expressed especially in the works of Arnold Schoenberg and John Cage, is often celebrated as just another change in the techniques of music, a further point along the parade of progress in the arts. It was, however, a reflection of a deeper metaphysical divide that severed the composer from any meaningful contact with external reality. As a result, musical art was reduced to the arbitrary manipulation of fragments of sound. Here, I will sketch of the philosophical presuppositions that undergirded the Western conception of music for most of its existence and then examine the character of the change music underwent in the twentieth century. I will conclude with a reflection on the recovery of music in our own time and the reasons for it, as exemplified in the works of two contemporary composers, the Dane Vagn Holmboe and the American John Adams.

Pythagoras experimented with a stretched piece of cord. When plucked, the cord sounded a certain note. When halved in length and plucked again, the cord sounded a higher note completely consonant with the first. In fact, it was the same note at a higher pitch. Pythagoras had discovered the ratio, 2: Further experiments, plucking the string two-thirds of its original length produced a perfect fifth in the ratio of 3: When a three-quarters length of cord was plucked, a perfect fourth was sounded in the ratio of 4: These sounds were all consonant and extremely pleasing to the ear. The significance that Pythagoras attributed to this discovery cannot be overestimated. Pythagoras thought that number was the key to the universe. When he found that harmonic music is expressed in exact numerical ratios of whole numbers, he concluded that music was the ordering principle of the world. The fact that music was denominated in exact numerical ratios demonstrated to him the intelligibility of reality and the existence of a reasoning intelligence behind it. Pythagoras wondered about the relationship of these ratios to the larger world. The Greek word for ratio is logos, which also means reason or word. Music was number made audible. This discovery was fraught with ethical significance. By participating in heavenly harmony, music could induce spiritual harmony in the soul. Damon said that he would rather control the modes of music in a city than its laws, because the modes of music have a more decisive effect on the formation of the character of citizens. Musical discord could distort the spirit, just as musical concord could properly dispose it. At first it was meant literally, later poetically. Either way, music was seen more as a discovery than a creation, because it relied on pre-existing principles of order in nature for its operation. It is instructive to look briefly at the reiteration of this teaching in the writings of several major thinkers to appreciate its enduring significance as well as the radical nature of the challenge to it in the twentieth century. In the first century b. Skilled men imitating this harmony on stringed instruments and in singing have gained for themselves a return to this region, as have those who have cultivated their exceptional abilities to search for divine truths. It is a form of communion with divine truth. In the late second century a. Clement of Alexandria baptized the classical Greek and Roman understanding of music in his Exhortation to the Greeks. Clement was able to show that music participated in the divine by praising God and partaking in the harmonious order of which He was the composer. Cicero had spoken of the divine region to which music is supposed to transport man. That region was literally within the heavens. With Christianity, the divine region

becomes both transcendent and personal because Logos is Christ. Cassiodorus was secretary to Theodoric. If we live virtuously, we are constantly proved to be under its discipline, but when we sin, we are without music. The heavens and the earth and indeed all things in them which are directed by a higher power share in the discipline of music, for Pythagoras attests that this universe was founded by and can be governed by music. Among his writings was *The Principles of Music*, a book that had enormous influence through the Middle Ages and beyond. Boethius said that music is related not only to speculation, but to morality as well, for nothing is more consistent with human nature than to be soothed by sweet modes and disturbed by their opposites. Thus we can begin to understand the apt doctrine of Plato, which holds that the whole of the universe is united by a musical concord. For when we compare that which is coherently and harmoniously joined together within our own being with that which is coherently and harmoniously joined together in sound—that is, that which gives us pleasure—so we come to recognize that we ourselves are united according to the same principle of similarity. It is not necessary to cite further examples after Boethius because *The Principles of Music* was so influential that it held sway for centuries thereafter. It was the standard music theory text at Oxford until Sibelius harkened back to St. It [the composition of music] is brought to life by means of the logos, the divine in art. That is the only thing that has significance. Philosophical propositions have a very direct and profound impact upon composers and what they do. At the same time God disappears, so does the intelligible order in creation. If there is no God, Nature no longer serves as a reflection of its Creator. If you lose the Logos of St. Clement, you also lose the ratio logos of Pythagoras. Nature is stripped of its normative power. This is just as much a problem for music as it is for philosophy. The systematic fragmentation of music was the logical working out of the premise that music is not governed by mathematical relationships and laws that inhere in the structure of a hierarchical and ordered universe, but is wholly constructed by man and therefore essentially without limits or definition. Tonality, as the pre-existing principle of order in the world of sound, goes the same way as the objective moral order. So how does one organize the mess that is left once God departs? If there is no pre-existing intelligible order to go out to and apprehend, and to search through for what lies beyond it—which is the Creator—what then is music supposed to express? If external order does not exist, then music turns inward. It collapses in on itself and becomes an obsession with technique. In the 20th century, Arnold Schoenberg unleashed the centrifugal forces of disintegration in music through his denial of tonality. Schoenberg contended that tonality does not exist in nature as the very property of sound itself, as Pythagoras had claimed, but was simply an arbitrary construct of man, a convention. This assertion was not the result of a new scientific discovery about the acoustical nature of sound, but of a desire to demote the metaphysical status of nature. Unlike Pythagoras, he believed his manipulation of number could alter that reality in a profound way. Schoenberg proposed to erase the distinction between tonality and atonality by immersing man in atonal music until, through habituation, it became the new convention. Then discords would be heard as concords. Smudge out the reflection and not only is the mirror useless but the path to the source of beauty is barred. Ugliness, the aesthetic analogue to evil, becomes the new norm. The loss of tonality was also devastating at the practical level of composition because tonality is the key structure of music. Schoenberg took the twelve equal semi-tones from the chromatic scale and declared that music must be written in such a way that each of these twelve semi-tones has to be used before repeating any one of them. If one of these semi-tones was repeated before all eleven others were sounded, it might create an anchor for the ear which could recognize what is going on in the music harmonically. Tonality is what allows music to express movement—away from or towards a state of tension or relaxation, a sense of motion through a series of crises and conflicts which can then come to resolution. Without it, music loses harmony and melody. Its structural force collapses. Gutting music of tonality is like removing grapes from wine. You can go through all the motions of making wine without grapes but there will be no wine at the end of the process. Similarly, if you deliberately and systematically remove all audible overtone relationships from music, you can go through the process of composition, but the end product will not be comprehensible as music. This is not a change in technique; it is the replacement of art by ideology. Pierre Boulez thought that it was not enough to systematize dissonance in twelve-tone rows. If you have a system, why not systematize everything? He applied the same principle of the tone-row to pitch, duration, tone

production, intensity and timber, every element of music. The dissection of the language of music continued as, successively, each isolated element was elevated into its own autonomous whole. If you are going to emancipate dissonance, why organize it? Why even have twelve-tone themes? Why bother with pitch at all? Edgar Varese rejected the twelve-tone system as arbitrary and restrictive. His noise was still formulated; it was organized. There were indications in the score as to exactly when the boiler should explode. Typical of Cage were compositions whose notes were based on the irregularities in the composition paper he used, notes selected by tossing dice, or from the use of charts derived from the Chinese I Ching. Those were his more conventional works.

Chapter 5 : Research Proposal: Numerology in Music € | 7 Pages

the music of the spheres The most sublime but least known of all the Pythagorean speculations was that of sidereal harmonics. It was said that of all men only Pythagoras heard the music of the spheres.

A compound is termed beautiful only when its parts are in harmonious combination. The world is called beautiful and its Creator is designated the Good because good performance must act in conformity with its own nature; and good acting according to its own nature is harmony, because the good which it accomplishes is harmonious with the good which it is. Beauty, therefore, is harmony manifesting its own intrinsic nature in the world of form. The universe is made up of successive gradations of good, these gradations ascending from matter which is the least degree of good to spirit which is the greatest degree of good. In man, his superior nature is the summum bonum. It therefore follows that his highest nature most readily cognizes good because the good external to him in the world is in harmonic ratio with the good present in his soul. What man terms evil is therefore, in common with matter, merely the least degree of its own opposite. The least degree of good presupposes likewise the least degree of harmony and beauty. Thus deformity evil is really the least harmonious combination of elements naturally harmonic as individual units. Deformity is unnatural, for, the sum of all things being the Good, it is natural that all things should partake of the Good and be arranged in combinations that are harmonious. Harmony is the manifesting expression of the Will of the eternal Good. According to one legend, this god constructed the first lyre by stretching strings across the concavity of a turtle shell. Both Isis and Osiris were patrons of music and poetry. Plato, in describing the antiquity of these arts among the Egyptians, declared that songs and poetry had existed in Egypt for at least ten thousand years, and that these were of such an exalted and inspiring nature that only gods or godlike men could have composed them. In the Mysteries the lyre was regarded as the secret symbol of the human constitution, the body of the instrument representing the physical form, the strings the nerves, and the musician the spirit. Playing upon the nerves, the spirit thus created the harmonies of normal functioning, which, however, became discords if the nature of man were defiled. While the early Chinese, Hindus, Persians, Egyptians, Israelites, and Greeks employed both vocal and instrumental music in their religious ceremonials, also to complement their poetry and drama, it remained for Pythagoras to raise the art to its true dignity by demonstrating its mathematical foundation. Although it is said that he himself was not a musician, Pythagoras is now generally credited with the discovery of the diatonic scale. Having first learned the divine theory of music from the priests of the various Mysteries into which he had been accepted, Pythagoras pondered for several years upon the laws governing consonance and dissonance. How he actually solved the problem is unknown, but the following explanation has been invented. By noting the variances in pitch between the sounds made by large hammers and those made by smaller implements, and carefully estimating the harmonies and discords resulting from combinations of these sounds, he gained his first clue to the musical intervals of the diatonic scale. He entered the shop, and after carefully examining the tools and making mental note of their weights, returned to his own house and constructed an arm of wood so that it: At regular intervals along this arm he attached four cords, all of like composition, size, and weight. To the first of these he attached a twelve-pound weight, to the second a nine-pound weight, to the third an eight-pound weight, and to the fourth a six-pound weight. Pythagoras thereupon discovered that the first and fourth strings when sounded together produced the harmonic interval of the octave, for doubling the weight had the same effect as halving the string. The tension of the first string being twice that of the fourth string, their ratio was said to be 2: By similar experimentation he ascertained that the first and third string produced the harmony of the diapente, or the interval of the fifth. The tension of the first string being half again as much as that of the third string, their ratio was said to be 3: Likewise the second and fourth strings, having the same ratio as the first and third strings, yielded a diapente harmony. Continuing his investigation, Pythagoras discovered that the first and second strings produced the harmony of the diatessarion, or the interval of the third; and the tension of the first string being a third greater than that of the second string, their ratio was said to be 4: The third and fourth strings, having the same ratio as the first and second strings, produced another harmony of the diatessarion. According to Iamblichus, the

second and third strings had the ratio of 8: The key to harmonic ratios is hidden in the famous Pythagorean tetractys, or pyramid of dots. The tetractys is made up of the first four numbers, 2, 3, and which in their proportions reveal the intervals of the octave, the diapente, and the diatessaron. In the Pythagorean concept of the music of the spheres, the interval between the earth and the sphere of the fixed stars was considered to be a diapason--the most perfect harmonic interval. The allowing arrangement is most generally accepted for the musical intervals of the planets between the earth and the sphere of the fixed stars: From the sphere of the earth to the sphere of the moon; one tone; from the sphere of the moon to that of Mercury, one half-tone; from Mercury to Venus, one-half; from Venus to the sun, one and one-half tones; from the sun to Mars, one tone; from Mars to Jupiter, one-half tone; from Jupiter to Saturn, one-half tone; from Saturn to the fixed stars, one-half tone. The sum of these intervals equals the six whole tones of the octave. This diagrammatic sector represents the major gradations of energy and substance between elemental earth and absolute unconditioned force. Beginning with the superior, the fifteen graduated spheres descend in the following order: Limitless and Eternal Life; the superior, the middle, and the inferior Empyrean; the seven planets; and the four elements. Energy is symbolized by Fludd as a pyramid with its base upon the concave surface of the superior Empyrean, and substance as another Pyramid with its base upon the convex surface of the sphere not planet of earth. These pyramids demonstrate the relative proportions of energy and substance entering into the composition of the fifteen planes of being. It will be noted that the ascending pyramid of substance touches but does not pierce the fifteenth sphere--that of Limitless and Eternal Life. Likewise, the descending pyramid of energy touches but does not pierce the first sphere--the grossest condition of substance. The plane of the sun is denominated the sphere of equality, for here neither energy nor substance predominate. The mundane monochord consists of a hypothetical string stretched from the base of the pyramid of energy to the base of the pyramid of substance. In all probability, therefore, Pythagoras actually worked out his theory of harmony from the monochord--a contrivance consisting of a single string stretched between two pegs and supplied with movable frets. To Pythagoras music was one of the dependencies of the divine science of mathematics, and its harmonies were inflexibly controlled by mathematical proportions. The Pythagoreans averred that mathematics demonstrated the exact method by which the good established and maintained its universe. Number therefore preceded harmony, since it was the immutable law that governs all harmonic proportions. After discovering these harmonic ratios, Pythagoras gradually initiated his disciples into this, the supreme arcanum of his Mysteries. He divided the multitudinous parts of creation into a vast number of planes or spheres, to each of which he assigned a tone, a harmonic interval, a number, a name, a color, and a form. He then proceeded to prove the accuracy of his deductions by demonstrating them upon the different planes of intelligence and substance ranging from the most abstract logical premise to the most concrete geometrical solid. From the common agreement of these diversified methods of proof he established the indisputable existence of certain natural laws. Having once established music as an exact science, Pythagoras applied his newly found law of harmonic intervals to all the phenomena of Nature, even going so far as to demonstrate the harmonic relationship of the planets, constellations, and elements to each other. A notable example of modern corroboration of ancient philosophical reaching is that of the progression of the elements according to harmonic ratios. While making a list of the elements in the ascending order of their atomic weights, John A. Newlands discovered at every eighth element a distinct repetition of properties. This discovery is known as the law of octaves in modern chemistry. Since they held that harmony must be determined not by the sense perceptions but by reason and mathematics, the Pythagoreans called themselves Canonics, as distinguished from musicians of the Harmonic School, who asserted taste and instinct to be the true normative principles of harmony. Recognizing, however, the profound effect: He further declared that the soul could be purified from its irrational influences by solemn songs sung to the accompaniment of the lyre. In his investigation of the therapeutic value of harmonics, Pythagoras discovered that the seven modes--or keys--of the Greek system of music had the power to incite or allay the various emotions. The frenzy of the youth was accentuated by a flutist a short distance away who was playing a tune in the stirring Phrygian mode. Pythagoras induced the musician to change his air to the slow, and rhythmic Spondaic mode, whereupon the intoxicated youth immediately became composed and, gathering up his bundles of wood, returned quietly to his own home.

There is also an account of how Empedocles, a disciple of Pythagoras, by quickly changing the mode of a musical composition he was playing, saved the life of his host, Anchitus, when the latter was threatened with death by the sword of one whose father he had condemned to public execution. It is also known that Esculapius, the Greek physician, cured sciatica and other diseases of the nerves by blowing a loud trumpet in the presence of the patient. Pythagoras cured many ailments of the spirit, soul, and body by having certain specially prepared musical compositions played in the presence of the sufferer or by personally reciting short selections from such early poets as Hesiod and Homer. In his university at Crotona it was customary for the Pythagoreans to open and to close each day with songs--those in the morning calculated to clear the mind from sleep and inspire it to the activities of the coming day; those in the evening of a mode soothing, relaxing, and conducive to rest. At the vernal equinox, Pythagoras caused his disciples to gather in a circle around one of their number who led them in song and played their accompaniment upon a lyre. The therapeutic music of Pythagoras is described by Iamblichus thus: And again, he employed other melodies against rage and anger, and against every aberration of the soul. There is also another kind of modulation invented as a remedy against desires. It is probable that the Pythagoreans recognized a connection between the seven Greek modes and the planets. It is also apparent that the temperaments are keyed to the various modes, and the passions likewise. Thus, anger--which is a fiery passion--may be accentuated by a fiery mode or its power neutralized by a watery mode. The far-reaching effect exercised by music upon the culture of the Greeks is thus summed up by Emil Nauman: Firmly convinced of this, he agreed with Damon of Athens, the musical instructor of Socrates, that the introduction of a new and presumably enervating scale would endanger the future of a whole nation, and that it was not possible to alter a key without shaking the very foundations of the State. Plato affirmed that music which ennobled the mind was of a far higher kind than that which merely appealed to the senses, and he strongly insisted that it was the paramount duty of the Legislature to suppress all music of an effeminate and lascivious character, and to encourage only that which was pure and dignified; that bold and stirring melodies were for men, gentle and soothing ones for women. From this it is evident that music played a considerable part in the education of the Greek youth. The greatest care was also to be taken in the selection of instrumental music, because the absence of words rendered its signification doubtful, and it was difficult to foresee whether it would exercise upon the people a benign or baneful influence. Popular taste, being always tickled by sensuous and meretricious effects, was to be treated with deserved contempt. See *The History of Music*. Even today martial music is used with telling effect in times of war, and religious music, while no longer developed in accordance with the ancient theory, still profoundly influences the emotions of the laity. It was said that of all men only Pythagoras heard the music of the spheres. Apparently the Chaldeans were the first people to conceive of the heavenly bodies joining in a cosmic chant as they moved in stately manner across the sky. The interval between the element of earth and the highest heaven is considered as a double octave, thus showing the two extremes of existence to be in disdiapason harmony. It signifies that the highest heaven, the sun, and the earth have the same time, the difference being in pitch. The sun is the lower octave of the highest heaven and the earth the lower octave of the sun. Its harmonies, therefore, are more gross than those of the higher octave G to g wherein energy predominates over substance. Pythagoras conceived the universe to be an immense monochord, with its single string connected at its upper end to absolute spirit and at its lower end to absolute matter--in other words, a cord stretched between heaven and earth. Counting inward from the circumference of the heavens, Pythagoras, according to some authorities, divided the universe into nine parts; according to others, into twelve parts. The twelvefold system was as follows: The first division was called the empyrean, or the sphere of the fixed stars, and was the dwelling place of the immortals. The second to twelfth divisions were in order the spheres of Saturn, Jupiter, Mars, the sun, Venus, Mercury, and the moon, and fire, air, water, and earth. This arrangement of the seven planets the sun and moon being regarded as planets in the old astronomy is identical with the candlestick symbolism of the Jews--the sun in the center as the main stem with three planets on either side of it. The names given by the Pythagoreans to the various notes of the diatonic scale were, according to Macrobius, derived from an estimation of the velocity and magnitude of the planetary bodies. As these tones were a manifestation of divine order and motion, it must necessarily follow that they partook of the harmony of their own source.

Chapter 6 : Numerology - AetoliaWiki

Numerology is an exact science, but a very simple one. Many regard Numerology as a form of 'Quackery' until it was proven scientifically that the Universe does produce energy, vibration and harmonies through that which is known as the Musical Harmony of The Sphere's.

Everything is named and numbered. We live in a mathematical world. Juno Jordan Throughout history, maps of consciousness have been given to us by our wise sages – Numerology is one of those maps – representing an infinite number of pathways leading to wholeness, awakening to our true nature and finding our home within the cosmos. It is, in fact, the only map that ever was, is, and will be. This is because Numerology co-arises with the evolution of human consciousness, hand in hand, renewing itself in the ever-present moment. In order to fully understand Numerology, we need to restructure our relationship to reality itself. There is a mystical significance to the numbers 1 through 9, plus zero. Pythagoras taught that numbers are different from figures. Numbers represent qualities, while figures represent quantities. Numbers operate on a spiritual plane, while figures measure things on the material plane. History does not repeat itself – it rhymes. The many-faced god reveals itself through metaphor, symbolizing a condition, circumstance, or activity, stating the nature of the happening, its character, its past, present and future. In other words, the states of consciousness, the conditions, the qualities held within each Number are holographically present throughout all of Reality. You are made of Number. Macrocosmically, they represent universal principles. Microcosmically, they stand for characteristics, abilities and events. As above, so below. As within, so without. Our creative universe is built upon relationship and desirous of harmony. This can be described through Number, Geometry, and Music. In essence, it is all the same unfolding process which, in its glory, still includes our individuality and preference. Numerology opens the door to this magical, poetic life; a life to be lived as a song, a dance, a play. The highest artist is the pure vehicle for the statement. We are tuning our instruments, as Life plays through us.

Chapter 7 : Secret Teachings of All Ages: The Pythagorean Theory of Music and Color

Summary: This program contains ten (10) individual tone generators. The frequency of each tone may be retrieved from a database or musical notes may be assigned. The individual vibrations may be correlated with Pythagorean Numerology or Chaldean Numerology.

This program contains ten 10 individual tone generators. The frequency of each tone may be retrieved from a database or musical notes may be assigned. The individual vibrations may be correlated with Pythagorean Numerology or Chaldean Numerology. The tone generators may also be used with Solfeggio healing tones or Royal Rife healing frequencies. The program is designed for the casual user or the serious researcher.

Introduction Thank you for taking the time to review the Numerology Healing Tones software. Please note that the Numerology Healing Tones software is being offered as a research tool and no medical claims are being made. There are two basic components to all things spiritual and transcendental. These two components are intent and vibration. When we pray or meditate we are raising our vibrational level to leverage an intention. Spiritual and physical healing again employs vibrations, the moving of energy and intent. Different vibrational planes are reported in the spiritual realm beyond or overlapping with this physical world. Out of body experience also relies on raising a vibrational level. In other words vibration is a fundamental component of spirituality, healing and metaphysics. This is not a new concept. Early man understood the correlation and use of vibrations as seen through the use of drumming and chanting. Sounds and tones are used by Shaman to enter into an altered state of consciousness. Modern western sound healers use tuning forks in exactly the same manner as ancient Tibetan healers use Healing Bowls. Royal Rife is famous for discovering the exact frequency to cure many diseases including tuberculosis and cancer. The subjects of vibrations, healing and spiritual experience are interwoven and fundamental to each of us. Numerology and Tones It is common knowledge that Pythagoras of Samos, BC - BC is the author of the Pythagorean Theorem and is one of the early founders of modern mathematics and geometry. What is often overlooked is that Pythagoras was a spiritual teacher and philosopher. Here, he and his followers explored new ways of relating to the world by the study of numbers. This is thought to have originated from their study of the ratios of musical harmonies, astronomy and geometrical shapes. The mathematical understanding of music was an integral part of their philosophy and religion. Pythagoras believed in a cosmic harmony, which is the origin of his doctrine of the "Music of Spheres. The question now is "how would Pythagoras have related the practice of numerology and tones together?

Chapter 8 : Musica universalis - Wikipedia

Music of the Spheres and Pythagorean Numerology Frater X.

Harmony and the "Music of the Spheres" The mystical study of the relationships between music theory, Hebrew gematria and Kabbalah have been pursued for centuries. In the 7-tone, 8-step musical scale of Western music, the fundamental sequence follows the same pattern that has been established since the dawn of humanity. Pythagoras is credited for discovering that a string divided into equal sections will produce all the tones of the scale when held down on the markers of the mathematically determined ratios. Once again, genius yields to nature. In like fashion, the English alphabet had to be adapted to how it was spoken, and not the other way around. The way the vocal cords, the wind-pipe, tongue, and other organs of human speech function is always a constant in the way languages evolve. Some sounds, particularly the vowels -a as in ola, -o as in echo, and -oo as in blue have open and sonorous tones. Speakers have to bunch up the tongue to produce those sounds. When we come to music, pronunciation and airflow are even more important. The ability to experience spiritual joy through music and language is unique to our species. The way we end up getting initiated into music is even more personal. Our aesthetic "choices" are often incomprehensible to others, which is the way it should be, I imagine. I discussed the history and gematria of that process, here. The seven tones are based on the natural laws of mathematical proportion. They literally are an order unto themselves, eternally distant in the world of abstract ideas. The scale of natural notes from A to A is in the key of A minor or the Aeolian mode. With all the connections just noted, the following gematria is significant. But left me start with this observation. If you use the English Reduction, also known as Pythagorean reduction, for the name of Zeus, the letters and numbers look like this. The perfect fifth of 3: The C major triad of C - E - G is the most fundamental chord in music and one of the easiest keys to sing in. The guild of architects and stone masons who built them were the Dionysian Artificers. The grid also leaves out the 9th letter -I and the 18th letter -R. As stated earlier, those sounds are somewhat stressful, and not so "musical" in relation to other tones. For instance, I have yet to hear a song, even a particularly brutalizing Death Metal one end on an -rrrr! The short -i is identical to the long -ee sound in the way one has to lift the jaw to flatten out the vocal cords. Songwriters are often advised to use these sounds sparingly in order to make their lyrics more open sounding when sung. If there is something to this theory, it seems significant to me that two of the most troublesome syllables to sing are in the 9th and 18th ordinal positions of the English alphabet. In this way they can be counted in the gematria when adding, but left out of the matrix from the standpoint of acoustic resonance. The harmonic dimension of gematria that one finds in the numeric sequence for Zeus is the pattern for the Fibonacci numbers. The beginning of the sequence looks like this 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, I have to close with this. In many countries St. I think about what happened on that day in If there was ever a day that was meant to destroy Concord and Peace, that was it. And, this post is probably too long already.

Chapter 9 : What does music of the spheres mean?

Number 3 is not only the number of creativity but also the number of the Holy Trinity and Three Graces who are the root of the 9 Muses who carry creative inspiration of the music of the spheres from Apollo's Lyre to our Earth-bound reality.