

Music And Its Secret Influence: Throughout The Ages



Synopsis

The role of music in the evolution of humanity • Reveals how a hierarchy of initiates, evolved spiritual intelligences, and devas actively influenced the musical compositions of geniuses to transmit great truths through music • Explores the influence of the classical composers Bach, Handel, Beethoven, Mendelssohn, Chopin, Schumann, Wagner, and Strauss--from Beethoven's influence on the creation of psychoanalysis to Chopin's musical influence on the emancipation of women

Composer and author Cyril Scott explores the role of music in the evolution of humanity and shows how it has pushed human evolution forward. He explains that music has a profound effect on history, morals, and culture and is a more potent force in the molding of character than religious creeds or moral philosophies. Whereas mediocre musicians reflect only their own times, inspired ones help determine the character of the future. Exploring the works of classical composers such as Bach, Handel, Beethoven, Mendelssohn, Schumann, Chopin, Wagner, and Strauss, Scott reveals how their compositions were actively influenced by a hierarchy of initiates, evolved spiritual intelligences, and devas to make the way fertile for human spiritual evolution. Scott explains how humans are composed not only of a physical body, emotional body, and a mental body but also a sensation body that acts as the bridge between the physical realm and the hierarchy of initiates. Scott shows how the music of great composers affects not only those listening but also society as a whole--from Beethoven's influence on the creation of psychoanalysis to Chopin's musical influence on the emancipation of women.

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Customer Reviews

I consulted this book after it was mentioned by R. Ogilvie Crombie (1899-1975) in a discussion of the spiritual energies and influence of music in "The Occult Diaries of R. Ogilvie Crombie." Since I have a great respect for ROC and am familiar with esoteric references, I thought Scott's book would offer valuable insight. Scott claims access to otherworldly information on the historical origins of musical styles via a clairvoyant friend. The reader is, in fact, lost without a background in metaphysics or basic occult concepts such as auras and devas, and even then is asked to accept on faith such revelations as "the Egyptians always worked to the strains of a song." According to Scott the muses and adepts have inspired and overshadowed certain composers so their music may elicit a corresponding development in humanity, thus the core vibration of the race evolves with every age. He cites, for example, the formality of Handel and the romanticism of Chopin. This 1958 revision by the author retains the Victorian sensibilities and florid language of his original 1933 work, a style as demanding as his theories. Scott, who died in 1970, laments living in an "Age of Destruction" and declares jazz to be the vulgar and orgiastic product of the "Dark Forces." He predicts the music of the next few decades (post-1958) will be harmonious and idealistic, preparing for the second coming of the Christ. By the end of the book, then, even the reader inclined to accept the notion of divine intervention must question Scott's personal interpretations. God forbid the poor man should have lived to hear Rap and Heavy Metal.

I earned two university degrees in music and taught college-level courses in music history. Yet in all my training nothing so revolutionary as the thoughts of Cyril Scott crossed my consciousness. Scott puts a different light on classical composers, their lives and significance in the flow of history. If you desire a challenge to the traditional accredited opinions you have assimilated thus far, this book is for YOU!

Cyril Scott has taken our understanding of music to a new level. It is also an almost concrete

example that we are not creators, we merely bring down what has already been thought of in the unlimited, vast mind of God. We either tap into it at the present or have in the past and our memories awaken to it once again. Scott points out, those composers who took the credit and had their ego's expanded from it, suffered ill effects, misuse of energy. Music is a gift from above to awaken humanity as a whole at certain times of our evolution. Music is designed to stimulate us. What do we experience with different kinds of music? Scott's book reminded me to use music and not let the music run my states, emotional or mental.

This volume is sourced/foot-noted in several of my "rock music is EEEVIL!" juvenile advice religious books. I managed to locate a copy of the 1958 edition, showing a 1978 printing...to read it. Cyril Scott is a cult classical composer and his musical compositions are readily available; based on U.S. Billboard magazine his period of peak interest dates probably around 1947. To hit the high points of Scott's philosophic eccentricity: "Hierarchy of Great Sages, Initiates, Adepts, known as the Great White Lodge, which exercises such a mighty influence over the evolution of mankind" --pp. 30-31 "Master Koot Hoomi...resides in Shitatse." (the Himalayas, er, India or Nepal, I assume) "His pupil, Nelsa Chaplin, a highly trained clairvoyant...who had been in close telepathic contact with Master Koot Hooti. This remarkable seeress....""...transport herself in spirit to the higher planes as well as to physical plane localities thousands of miles away." (p. 32) Astral projection. "...fact of invisible thought-currents vibrating through the ether and 'picked up' by brains sufficiently sensitive....""For a great honour was hers: both the Master Koot Hoomi and the Master Jesus frequently overshadowed her and used her as Their medium. (It should be here mentioned that the Master Jesus is particularly interested in those occupied in the work of healing.)" (p. 34) Akashic Records: "...past events impressed upon the ether, and only to be deciphered by highly trained clairvoyants." "Beethoven "...was the forerunner of psycho-analysis" Devas: "For the benefit of non-theosophical readers the Devas are a graded hierarchy of incorporeal Beings ranging from the smallest nature-spirit to the loftiest archangel." (p. 87) Spooks control the musical arts; spooks are real beings (Cyril is NOT using poetic language and allegory; for him, the Muses are real folks, folks), spooks speak to us literally, and they communicate telepathically. Good spooks make good music (and anticipated Sigmund Freud). And the other kind...Cyril Scott wrote a book in 1933, updated 1958, about eeevil occult things, which ought to be outright blasphemed toxic poison (like Aliester Crowley, Anton Lavey, backmasking subliminal secret satanic messages, Beatles, civil rights commie conspiracies...) to the hard-right fundamentalists, but he's a psychological favorite on their side? Why? Why? Oh, yes, I found the philosophical connection payoff that ties anti-rock

(r&b)/anti-CCM eeevil skinny-dipping sun-bather Amy Grant rock beat diatribes with Cyril Scott's writings:Jazz: pp. 142-144, ",,,which was definitely 'put through' by the Dark Forces."Jazz. Dark Forces. Oh, my."The orgiastic element about its syncopated rhythm, entirely divorced from any more exalted musical content, produces a hyper-excitement of the nerves and loosened the powers of self control." "Jazz-music at its height very closely resembled the music of primitive savages."Er, so all my Rogers & Hart, Cole Porter, Benny Goodman, Artie Shaw, Count Basie, Ella Mae Morse, Mel Torme', Andy Kirk, Thelonious Monk, Charlie Barnett, Red Nichols, Buck Clayton, Teddy Wilson, Fletcher Henderson, George & Ira Gershwin, Kay Starr, Dinah Washington, Tony Bennett, Jo Stafford (& Paul Weston)...call forth eeevil spirits from the ether?Sheesh!

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