

Sounding Rays

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First, I want to thank you for asking me to make a new contribution, following my lecture of 22 March. While in the story about Sounding Triangles the emphasis was on Triangles in music, here I want to delve a little deeper into the musical implications of the rays in conjunction with what we have learned about this in ancient Wisdom and the books by D.K. and A.A.B.

After having conducted wind orchestras and choirs for about 17 years, from 1994 I was enabled to run a symphony orchestra and a choir at the University of Aachen (Germany), an activity that I have practiced for over 20 years. In addition to this work, I taught music at all kinds of schools and at the conservatory of music in my hometown. Although my talk focuses on so-called classical music, this does not alter the fact that the fundamental laws with regard to overtones also apply to jazz music, pop music and all other forms of music practice.

Over 30 years ago I came into contact with the ideas of Blavatsky, Bailey and Master D.K. and with it the teachings about the Seven Rays. Over the years since, I have tried to recognize it in my work as a conductor and school-musician. In particular, the constituent parts of the musical sound intrigued me, and a search for connections between the Seven Rays and these overtones was therefore obvious. I cannot avoid discussing a bit of, be it very simplified, theory about this musical phenomenon.

As we may know, every sound is made up of a number of partial tones, much like each color can be divided into a number of partial colors. These partial tones have a strict mathematical law. Thus, the main or root note is accompanied by the octave, the perfect fifth, the double octave, hereafter the major third, the perfect fifth, the minor seventh, the triple octave and further ever smaller intervals, until they are no longer possible to define in our western tone system. We soon find ourselves in the so-called *astral octave*. These higher overtones have hardly any significance for physical hearing, because their energetic contribution is very small. For practical use we limit ourselves to the first 13 natural tones, namely the root and the first 12 overtones. These largely contain the tones with which our western seven-tone scales can be made.

In most music whose tones are organized according to functional classical music, we start from 7 stem tones, with which we can build so-called diatonic scales. These stem tones can be raised or lowered, allowing for a total of 12 tones within the octave: 7 diatonic and 5 chromatic. In addition, three-tone configurations can be made with this material, the so-called triads, which form the basis for the accompaniments of melodies. If we return to the first 13 natural tones, starting from the root note C, we get the following picture:

Fundamental and overtones (partial tones)

16	15th Overtone	c''
15	14th Overtone	b''
14	13th Overtone	a''-sharp / b''-flat
13	12th Overtone	a''
12	11th Overtone	f-sharp / c''-flat
11	10th Overtone	e''
10	9th Overtone	d''
9	8th Overtone	c''
8	7th Overtone	b''-sharp / b''-flat
7	6th Overtone	a''
6	5th Overtone	f-sharp / c''-flat
5	4th Overtone	e''
4	3rd Overtone	d''
3	2nd Overtone	c''
2	1st Overtone	C
1	Fundamental	C

As we see, the root note, in this case the note C, predominates in this sequence. This tone is therefore identified by our physical hearing. The next tone that occurs more often is the tone g, the (perfect) fifth of C, in our example in places 3, 6 and 12. The third tone that is more emphatically present, in places 5 and 10, is the tone e, the (major) third of C. These three tones (C-e-g) together form a major triad, a configuration that is at the source of polyphony in our Western musical culture.

For me, these three tones represent the 3 main rays, namely the fundamental (the strongest present) the first ray, the ray that gives direction and is the most powerful.

Fundamental + octaves

1st Ray
Will - Power

16	15th Overtone	c''
15	14th Overtone	b''
14	13th Overtone	a''-sharp / b''-flat
13	12th Overtone	a''
12	11th Overtone	f-sharp / c''-flat
11	10th Overtone	e''
10	9th Overtone	d''
9	8th Overtone	c''
8	7th Overtone	b''-sharp / b''-flat
7	6th Overtone	a''
6	5th Overtone	f-sharp / c''-flat
5	4th Overtone	e''
4	3rd Overtone	d''
3	2nd Overtone	c''
2	1st Overtone	C
1	Fundamental	C

Then the fifth, which represents the third ray of Active Intelligence and thereby has a connection with the fifth ray. After all, the fifth, together with the root note, forms the basis for most of our tonal systems that we use: all tones in a scale can be defined as stacks of fifths and from this, in the course of time, the many tunings developed with certain periods of the music history the theory of affects in relation to the keys.

3rd Ray
Active Intelligence

Perfect Fifth + octaves

1	2	3	4	5	6	7	8	9	10	11	12	13
C	c	g	c'	e'	g'	bes'	c''	d''	e''	fis''	g''	a''
C	c	g	c'	e'	g'	b-flat'	c''	d''	e''	f-sharp''	g''	a''

The third, which occurs twice, represents for me the second ray of Love-Wisdom because it colors the fundamental most strongly, and it determines the tonal gender (major or minor) as to the key. In addition, the third is also related to the 6th ray.

2nd Ray
Love - Wisdom

Major Third + octaves

1	2	3	4	5	6	7	8	9	10	11	12	13
C	c	g	c'	e'	g'	bes'	c''	d''	e''	fis''	g''	a''
C	c	g	c'	e'	g'	b-flat'	c''	d''	e''	f-sharp''	g''	a''

NB The tone B-flat also occurs twice (in place 7 and - disregarded here - position 14) but it fits less well in our Western tone system because it sounds "too low" in our opinion. Tonally speaking, it does show the way out of the tonality. Because of this and because of his somewhat discordant quality, I think it is a good candidate for the 4th ray: harmony through conflict.

16	15th Overtone	c''
15	14th Overtone	b''-sharp / b''-flat
14	13th Overtone	a''
13	12th Overtone	f''-sharp / f''-flat
12	11th Overtone	e''
11	10th Overtone	d''
10	9th Overtone	c''
9	8th Overtone	b''-sharp / b''-flat
8	7th Overtone	a''
7	6th Overtone	f''-sharp / f''-flat
6	5th Overtone	e''
5	4th Overtone	d''
4	3rd Overtone	c''
3	2nd Overtone	b''-sharp / b''-flat
2	1st Overtone	a''
1	Fundamental	c

The other overtones, resp. the d, the f sharp and the a are candidates for the 5th, 6th and 7th ray.

In summary, one could say that within the "genetic material" of the musical tone, the first three overtones code for its soul and the next 4 for the personality.

16	15th Overtone	c''
15	14th Overtone	b''-sharp / b''-flat
14	13th Overtone	a''
13	12th Overtone	f''-sharp / f''-flat
12	11th Overtone	e''
11	10th Overtone	d''
10	9th Overtone	c''
9	8th Overtone	b''-sharp / b''-flat
8	7th Overtone	a''
7	6th Overtone	f''-sharp / f''-flat
6	5th Overtone	e''
5	4th Overtone	d''
4	3rd Overtone	c''
3	2nd Overtone	b''-sharp / b''-flat
2	1st Overtone	a''
1	Fundamental	c

Of course, there are more parameters that identify the tone, for instance:

- The quality of the instrument.¹
- The start of the tone (and to a lesser extent the sounding out)²
- The acoustics of the room where the note is being played.³

So much for the energetic qualities of a musical tone.

If we go one level higher, we enter the area of harmony. There are also energies here. The key in which the chords take place is defined by three main triads:

The Tonic: the triad of the first stage of the applied scale. This one represents the first ray in my opinion and is connected to the fifth ray.

The Dominant: the triad built on the fifth stage. This one seems like a good candidate for the third ray. Connected to the seventh ray.

The Subdominant: the triad built on the fourth stage. The second ray in sound. Also connected to the sixth ray.

The diagram, titled "Scale and Main Triads", illustrates the connection between the seven notes of a scale and three primary triads. The scale is shown on a treble clef staff with notes labeled I through VII. The Tonic (I) is highlighted in orange, the Subdominant (IV) in green, and the Dominant (V) in blue. Above the staff, three boxes describe the rays: the 1st Ray (Will - Power, connected to the Fifth Ray) is linked to the Tonic; the 2nd Ray (Love - Wisdom, connected to the Sixth Ray) is linked to the Subdominant; and the 3rd Ray (Active Intelligence, connected to the Seventh Ray) is linked to the Dominant. A large, faint number '8' is visible in the bottom right corner of the diagram area.

In classical harmony, the doctrine of chord connections according to the polyphony of the West, on which classical music from about 1600 is based⁴ and which is also at the root of contemporary pop music, we know so-called cadences. These chord connections largely define the key and they often act as a kind of punctuation for the musical sentences. For example, we know the connection Tonic-Subdominant-Tonic as the so-called *plagal cadence* or *Amen-cadence*, because it reflects the character of resignation. For me this is where the action of the second and sixth ray is expressed. The Tonic-Dominant-Tonic connection is called *authentic cadence* and I feel it reflects the active (perhaps even activist) nature of the third ray.

In the *complete cadence* Tonic-Subdominant-Dominant-Tonic the definition of the key (the tonal environment) is fixed.

Cadences

The image displays three musical diagrams illustrating different cadences, each with a piano-style musical score (treble and bass clefs) and chord symbols below:

- Plagal cadence ("Amen-cadence")**: Expression of the 2nd and 6th ray. Chord sequence: I - IV - I.
- Authentic cadence**: Expression of the 3rd ray. Chord sequence: I - V - I.
- Complete cadence – Definition of the Tonality**: Chord sequence: I - IV - V - I.

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There are many cadence options, each with its own expressive power, in which the chords of the other tonal steps with their variants also play an important role. In these secondary stages I recognize much of the effect of the Attribute Rays (4 to 7).

In addition, the triads are often enriched with additional tones to all kinds of extended chords. This creates a rich palette of consonances, connections and cadences, in which the properties of the rays resound.

If we go up one more organizational level, we enter the realm of musical forms. Tones, chords and sound connections are organized into musical forms, ranging from fairly simple song forms to more complex structures such as the rondo form and sonata form.⁵

Let us take the sonata form as an example. We find this in all kinds of music such as the sonata, the overture and the first movement of a symphony. The sonata form developed in the 18th century and in its classical form there are two themes that are played off against each other. The main theme (1st ray - tough - "masculine") determines the character of the music and is accompanied by a secondary theme (2nd ray - lovely - "feminine"). This takes place in the so-called *Exposition*, in which the themes are presented. In a sequel, called *Development*, these themes are confronted with each other and by means of all kinds of musical manipulations (including short temporary changes of key and contrapuntal arrangements) the possibilities of both themes are explored (3rd ray) and they go into battle as it were with each other (thematic dialectics - 4th ray). Finally, the themes return to their original form in the *Recapitulation* and the whole is concluded with a Coda.

The Sonata Form

Exposition		Development	Recapitulation
<p>First Theme</p> <p>Character: Tough – “Masculine”</p> <p style="text-align: center;">1st Ray</p>	<p>Second Theme</p> <p>Character: Lovely – “Feminine”</p> <p style="text-align: center;">2nd Ray</p>	<p style="text-align: center;">“Battle of the two themes” Thematic Dialectics</p> <p style="text-align: center;">4th Ray</p>	<p style="text-align: center;">Return to the main themes</p>

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Again, one organizational level higher we come to the multi-movement musical forms (Symphony, Concerto Grosso, Solo Concerto, the great vocal forms Mass, Cantata, Opera, Oratorio, etc.) and here too we find the alternation of musical-energetic phenomena.

Let us take the classical symphony as an example: A characteristic first part (usually pregnant in character - 1st ray) is followed by a melodic, often sweet second part (2nd ray) and a playful and activating third part (3rd ray), after which the whole again ends with a powerful and characteristic fourth movement. At all times, the characteristics of the seven rays are noticeable in these forms of music.

The Classical Symphony

I	II	III	IV
<p>Tempo: Fast, sometimes with a slow introduction</p> <p>Character: Energetic, pregnant</p> <p style="text-align: center;">1st Ray</p>	<p>Tempo: Slow</p> <p>Character: Melodic, Lovely</p> <p style="text-align: center;">2nd Ray</p>	<p>Tempo: Fast</p> <p>Character: Lively, dancing (Minuet, sometimes Scherzo)</p> <p style="text-align: center;">3rd Ray</p>	<p>Tempo: Fast</p> <p>Character: Energetic, powerful, often virtuously</p> <p style="text-align: center;">1st Ray</p>

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In short: whoever looks for expressions of the seven rays in classical music practice, as formulated in the works of Blavatsky, Bailey and Master D.K. doesn't have to look far. This means that the old aphorism "as above, so below" and Confucius' famous statement "If you want to know whether a people is well governed, listen to its music" also applies to music.

In *The Externalization of the Spiritual Hierarchy* Master DK, through Alice Bailey, argues that the AUM is one sound consisting of three minor sounds and seven subsidiary vibratory tones, just as God's Will is one clear tone and the Will in Motion has three chords that brings forth the purpose of the One in all worlds.⁶

The *Letters on Occult Meditation* speaks of the septenary chord whose important components for our stage of development are: the basic note, the major third, the dominant or fifth and the ultimate seventh. Also here are connections between the fifth and the manas principle and the major third and the sixth plane of emotions.⁷

Of course, one's ability to perceive the effect of the rays in music is also related to the composition of one's own rays-package. This explains, in addition to cultural, social and educational background, the large number of musical tastes, preferences and views that exist.

Obviously, I have been guided in this story mainly by my own classically trained background and my experiences as a teacher and conductor, but I am sure that someone with different preferences can have similar experiences and feelings with the music of their choice. In the end, although music is not a language, it is a means of communication that can manifest itself on all imaginable levels.

Finally, to quote AAB:

"... Forget not that sound permeates all forms; the planet itself has its own note or sound; each minute atom also has its sound; each form can be evoked into music and each human being has his peculiar chord and all chords contribute to the great symphony which the Hierarchy and Humanity are playing, and playing now. Every spiritual group has its own tune (if I may employ so inappropriate a word) and the groups which are in process of collaborating with the Hierarchy make music ceaselessly. This rhythm of sound and this myriad of chords and notes blend with the music of the Hierarchy itself and this is a steadily enriching symphony; as the centuries slip away, all these sounds slowly unite and are resolved into each other until someday the planetary symphony which Sanat Kumara is composing will be completed and our Earth will then make a notable contribution to the great chords of the solar system - and this is a part, intrinsic and real, of the music of the spheres."⁸

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¹ The instrument builder naturally has a major influence on this. Technically speaking, you could say that a good instrument builder has the ability to activate the correct overtones and filter out the unwanted overtones as much as possible from his product.

² we mainly recognize the sound source from this. When the tone onset is cut away with technical aids, it is often very difficult to recognize the instrument from the remaining sound. In comparison, a photo of a person with the head removed is often no longer identifiable.

³ This enriches (or impoverishes) the quality of the sound produced. From a metaphorical point of view, one could say that the environment in which man grows up makes an important contribution to his development (and thus evolution).

⁴ The classical theory of harmony was elaborated in a coherent system by Jean-Philippe Rameau at the beginning of the 18th century. His *Traité de l'harmonie réduite à ses principes naturels*, later supplemented by the *Nouveau Système de musique théorique*, forms the basis for modern music theory with regard to chord and harmony theory. Later still, he published five more music-theoretical works in which the harmonic relations in the structure of the overtone scale were developed.

⁵ The so-called polyphonic forms such as canon, motet and fugue form a separate group. These are based on the horizontal component of the music: the melody. But in addition to a strict contrapuntal law, these forms also have a harmonic background, which harks back to the cadences and thus to the effect of the overtones and thus the connected qualities of the ray energies.

⁶ *"...You have been told, and it has been demonstrated, that the AUM is composed of one major Sound, three minor sounds, and seven subsidiary vibratory tones. So, it is with the Will of God which is embodied and held in synthesis by the Members of the Council Chamber. To Them, as They "hold the Will of God in solution, it is one clear note; as They see that Will in motion, it is three abiding chords, carrying outwards into all the worlds the Purpose of the ONE Who for eons will abide; as They impel that Will to demonstrate, it is seven vibratory tones, drawing out into the reflected worlds the structure of the Plan. And thus, the note, the chords and tone produce the Plan, reveal the Purpose and indicate God's Will."*

A.A. Bailey: "The Externalization of the Spiritual Hierarchy", p 533

⁷ *"...You will have in the egoic note just the same sequence as in the note Logoic. What had you there? You had a sevenfold chord of which the important points at our stage of development are:*

1. *The basic note.*
2. *The major third.*
3. *The dominant or fifth.*
4. *The ultimate seventh.*

A hint may here be given along the line of analogy. There is a close connection between the fifth or dominant and the fifth principle, Manas or Mind, and, for this solar system (though not for the first or third), there is an interesting response between the fifth plane of mind and the dominant, and between the sixth plane of the emotions and the major third. From some angles in this connection the emotional vehicle forms a third vehicle for consciousness - counting the dense physical and the vehicle for prana or electrical vitality as two units. More I cannot say for the whole shifts and interpenetrates, but I have indicated food for thought."

A.A. Bailey: "Letters on Occult Meditation" June 22th 1920, p 64

⁸ A.A. Bailey: "Glamor, a World Problem" p. 260