

(Ancient - Classic Rock)

The Sama Veda contains the world's earliest writings on musical science. In India, music, painting, and the drama are considered divine arts. Brahma, Vishnu and Shiva, the Eternal Trinity, were the first musicians. Shiva in His aspect of Nataraja, the Cosmic Dancer, is scripturally represented as having worked out the infinite modes of rhythm in the processes of universal creation, preservation, and destruction, while Brahma and Vishnu accentuated the time beat: Brahma clanging the cymbals and Vishnu sounding the mridanga or holy drum.

Saraswati, goddess of wisdom, is symbolized as performing on the vina, mother of all stringed instruments. Krishna, an incarnation of Vishnu, is shown in Hindu art with a flute; on it he plays the enrapturing song that recalls to their true home the human souls wandering in maya-delusion.

The foundation stones on Hindu music are ragas or fixed melodic scales. The six basic ragas branch out into 126 derivative raginis (wives) and putras (sons). Each raga has a minimum of five notes: a leading note (vadi or king), a secondary note (samavadi or prime minister), helping notes (anuvadi, attendants), and a dissonant note (vivadi, the enemy).

Each of the six basic ragas has a natural correspondence with a certain hour of the day, season of the year, and a presiding deity who bestows a particular potency. Thus, (1) the Hindole Raga is heard only at dawn in the spring, to evoke the mood of universal love; (2) Deepaka Raga is played during the evening in summer, to arouse compassion; (3) Megha Raga is a melody for midday in the rainy season, to summon courage; (4) Bhairava Raga is played in the mornings of August, September, October to achieve tranquility; (5) Sri Raga is reserved for autumn twilights, to attain pure love; (6) Malkounsa Raga is heard at midnights in winter, for valor.

The ancient rishis discovered these laws of sound alliance between nature and man. Because nature is an objectification of Aum, the Primal Sound or Vibratory Word, man can obtain control over all natural manifestations through the use of certain mantras or chants\*. Historical documents tell of the remarkable powers possessed by Miyan Tan Sen, sixteenth-century court musician for Akbar the Great. Commanded by the Emperor to sign a night raga while the sun was overhead, Tan Sen intoned a mantra that instantly caused the whole palace precincts to become enveloped in darkness.

Indian music divides the octave into twenty-two srutis or demi-semitones. These microtonal interval permit fine shades of musical expression unattainable by the Western chromatic scale of twelve semitones. Each of the seven basic notes of the octave is associated in Hindu mythology with a color, and the natural cry of a bird or beast – Do with green, and the peacock, Re with red, and the skylark; Mi with gold, and the goat; Fa with yellowish white, and the heron; Sol with black, and the nightingale; La with yellow, and the horse; Si with a combination of all colors, and the elephant.

Indian music outlines seventy-two thatas or scales. A musician has creative scope for endless improvisation around the fixed traditional melody or raga; he concentrates on the sentiment or definitive mood of the structural theme and embroiders it to the limits of his own originality. The Hindu musician does not read set notes; at each playing he clothes anew the bare skeleton of the raga, often confining himself to a single melodic sequence, stressing by repetition all its subtle micro tonal and rhythmic variations.

\*Folklore of all peoples contains references or incantations with power over Nature. The American Indians developed effective sound rituals for rain and wind. Tan Sen, the great Hindu musician, was able to quench fire by the power of his songs.

Bach, among Western composers, understood the charm and power of repetitious sound slightly differentiated in a hundred complex ways.

Sanskrit literature describes 120 talas or time measures. The traditional founder of Hindu music, Bharata, is said to have isolated thirty-two kinds of tala in the song of a lark. The origin of tala or rhythm is rooted in human movements – the double time of walking, and the triple time of respiration in sleep, when inhalation is twice the length of exhalation.

India has long recognized the human voice as the most perfect instrument of sound. Hindu music, therefore, largely confines itself to the voice range of three octaves. For the same reason, melody (relation of successive notes) is stressed, rather than harmony (relation of simultaneous notes).

Hindu music is a subjective, spiritual, and individualistic art, aiming not at symphonic brilliance but at personal harmony with the Over-Soul. All the celebrated songs of India have been composed by devotees of the Divine. The Sanskrit word for "musician" is bhagavathar, "he who sings the praises of God."

The sankirtans or musical gatherings are an effective form of yoga or spiritual discipline, necessitating intense concentration, absorption in the seed thought and sound. Because man himself is an expression of the Creative Word, sound exercises on him a potent and immediate effect. Great religious music of East and West bestows joy on man because it causes a temporary vibratory awakening of one of his occult spinal centers. In those blissful moments a dim memory comes to him of his divine origin.

## PART TWO

### Mystic Revelation

#### The Revelation

My name is Selfiam. One day as I was walking down a path called the path of many paths, I began to grow tired, so I decided that I should rest. But when? I couldn't rest in the past, for the past was just a memory and was gone. I couldn't rest in the future, for tomorrow never comes. And the imagined tomorrow is just a projection from the past. So I decided to rest in the "INNER" HERE and NOW (eyes closed) of the INNER PRESENT MOMENT just as my SELF. As I entered into a deep REST, I became unaware of my body and of my thoughts. I began to have a strange dream or vision in which I met an angelic type being. He told me we had to travel on an other kind of INNER PATH. It was called the PATH OF NO PATH and was located in the LAND OF NO EARTH. So I was and walked this being. Soon we came to a large lake. There seemed to be a great storm over this man-made lake. There was different colored rains and lightings for different kinds of people. I knew we could not cross this lake. There were four young men by the shore of the lake. Somehow I knew that they came from across the lake. The one who seemed to be the leader was called JOHN, THE BELOVED, which was changed from JOHN THE COMMON, because of his navigational skills into uncharted

waters. He offered to help us get to the other side and gave us a ride in his YELLOW SUBMARINE where he and his crew now spent most of their time teaching others how cross over by going under.

After we reached the other side I said thank you and goodbye for now to the four boatman. I and my inner friend started walking and soon came to another obstacle in our way. The obstacle was a man-made barrier called THE WALL of many bricks, and it blocked our path. This wall was very large and incredibly complicated in its construction. Most of the living bricks just associated them selves with the wall, and most were proud to be part of the wall. But one brick seemed to be made of gold. This special brick knew that ALL IN ALL THE OTHERS WERE JUST BRICKS IN THE WALL. This special brick said he became a golden brick because he suddenly realized that he was not just made from the dust or clay of the ground, with his disassociation and internal alchemy he transformed himself from a so-called ordinary brick to a highly refined element of gold, and he radiated this brightness to help get the attention of the other bricks so that they also could be free of the wall which blocked the spiritual path.

Standing by this wall were many young and talented beings of bright inner light. They were the creative, adventurous and sometimes desperate pioneers who risked their outer life and inner Self to find a better way to live a natural life, some were successful, some died, and some were abandoned by their elders, but every single one of them knew there was a better way and was willing to lose everything in order to find the truth of living.

Many of these musical mystics were singing and playing what seemed to be different types of musical instruments or sound generators to get other beings to listen to them. The four boatmen who we left behind now appeared in front of us. They joined the beings of bright inner light and sang about INSTANT KARMA, and WATCHING THE WHEELS GO ROUND, and ONCE THERE WAS A WAY BACK HOME, one sang while his GUITAR GENTLY WEPT others sang about being DUST IN THE WIND another sang about A BAD MOON RISING and one had BETTER RUN THROUGH THE JUNGLE some sang DON'T HELP THEM TO BURY THE LOVE, and TOGETHER WE STAND, DIVIDED WE FALL. Another sang about SO OFTEN WE LIVE OUR LIVES IN CHAINS AND NEVER KNOW WE HAVE THE KEY. One sang about THE ANSWER IS BLOW'IN IN THE WIND, and COME TAKE THIS BADGE (of egoic identification) OFF OF ME...I CAN'T USE IT ANYMORE. I FEEL LIKE I'M KNOCKING ON HEAVEN'S DOOR, another was screaming as loud as he could to BREAK ON THROUGH, BREAK ON THROUGH, BREAK ON THROUGH TO THE OTHER SIDE. Still others sang, COME ON PEOPLE NOW. SMILE ON YOUR BROTHER, EVERYBODY GET TOGETHER AND LOVE ONE ANOTHER, RIGHT NOW. As John the beloved sang about INSTANT KARMA he asked WHY ARE YOU THERE (in a separate state) WHEN YOUR EVERYWHERE (a universal spirit) a group of singers asked IF YOU CAN TELL HEAVEN FROM HELL, BLUE SKY'S FROM PAIN - CAN YOU TELL A GREEN FIELD, FROM A COLD STEEL RAIN (i.e. Do you understand and see the difference from being identified with the body-brain or being spiritually free as SELF). Another group asked everyone to REACH OUT AND TOUCH THE FLAME - ON THE HIGH DESERT PLAIN (inner plane of consciousness) WHERE THE STREETS HAVE NO NAME. There seemed to be mystic reformers singing and shining their light to all who would listen. And as peace and harmony reined the ever present divine love materialized in the form of a "young lady" named MADELINE; she helped the children and the animals by teaching them that in any realm, dimension or lifetime and under any circumstance that everyone always has everything they need deep inside of themselves and that OZ NEVER GAVE

ANYTHING TO THE TIN MAN THAT HE DIDN'T ALREADY HAVE, and finally that we all have the power to return "HOME" (SELF-REALIZATION) at any time.

The wall had a DOORWAY, or GATE TO ALL WONDERS that few find. I left my companion behind and passed through the GATE, on the other side was a radiant DIVINE BEING this being had THE FACE OF EVERYONE WHO EVER EXISTED and its HEART WAS ALL OF HUMANITY. It seemed that this DIVINE BEING of no being was expecting me, and asked why I took the long way home? I suddenly realized that in any time and at any place in life that all I had to do was to stop thinking of my self as selfiam. That all I had to do was to get rid of the self in selfiam and all that would be left is I AM and then came the REVELATION that inside I've always been I AM and that the inner I AM is the same I AM as the radiant divine universal I AM, the I AM that I AM, THE SELF OF EVERY SELF.

**Imagine**

Imagine there's no heaven (a separate place)

It's easy if you try

No hell below us (as a "place")

Above us only sky

Imagine there's no countries

It isn't hard to do

Nothing to kill or die for

And no religion too (only man makes religions-not God)

You may say I'm a dreamer

But I'm not the only one

I hope someday you'll join us

And the world will live as one

Imagine no possessions (mine, mine, mine)

I wonder if you can

No need for greed or hunger

A brotherhood of man

You may say I'm a dreamer

But I'm not the only one

I hope someday you'll join us

And the world will live as one

(John Lennon)

NOTE: Becoming identified with one's own physical body and mind is the first and only downfall of the inner spirit (soul, eternal true self)...This identification creates the "instant karma" (obstacle, impediment or hindrance) of the now limited inner spirit (soul, the real and eternal SELF of each individual).

[Crosby, Stills, Nash and Young - Woodstock](#)

[Jimmy Eat World - The Middle](#)

[John Lennon - Imagine](#)

[John Lennon - Instant Karma](#)

[Queen and David Bowie - Under Pressure](#)

[The 5th Dimension - 1969 - The Age of Aquarius](#)

[4 Non Blondes - What's Up](#)

[Supertramp - The Logical Song](#)

[Bob Dylan - Blowing in the Wind](#)

[Jackie DeShannon - Put a Little Love in Your Heart](#)

[Lady Gaga - Born This Way](#)

[Young Rascals - People Got to Be Free](#)

[Red Rider - Lunatic Fringe](#)

[America - Lonely People](#)

[The Rolling Stones - Sympathy For The Devil](#)

[The Beatles - While My Guitar Gently Weeps](#)

[Bette Midler - The Rose](#)

[The Youngbloods - Get Together](#)

[Midnight Oil - Beds Are Burning](#)

[U2 - Where The Streets Have No Name](#)

[Kansas - Dust in the Wind](#)

[Creedence Clearwater Revival - Who'll Stop The Rain](#)

[O'Jays - Love Train](#)

[Billy Joel - We Didnt Start the Fire](#)

[The Who - Who Are You?](#)

[Pink Floyd - Learning to Fly](#)

[Bob Marley - One Love](#)

[Greenday - Time of Your Life](#)

[Melanie/Edwin Hawkins Singers - Lay Down \(Candles In The Rain\)](#)

[Les Crane - Desiderata](#)

[The Hollies - He Ain't Heavy, He's My Brother](#)

[The Beatles - Come Together](#)

[Moody Blues - I'm Just A Singer In A Rock 'n' Roll Band](#)

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