MUSIC AND MUSICAL THOUGHT OF THE "NEW AGE"

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ABSTRACT

The aims of this paper are firstly to show the principal ways in which music and musical thought are associated with the New Age Movement and to demonstrate how these are related to New Age ideologies, and secondly to show that the musical thinking of the movement reflects a trend originating in the late nineteenth century. It is proposed that music plays an important and integral role within the movement, and that the way in which it is viewed in this context is not specific to the New Age, but rather is based on a tradition which can, like the movement itself, be traced back to late nineteenth century esoteric thought and indeed, further. Consequently, New Age music and its associated ideologies constitute the culmination of an important trend in musical thinking which stretches over an entire century and beyond.

This proposal is based on two assumptions - firstly that a restricted number of themes can be identified as comprising New Age ideology, and secondly that these themes can be related to a wider, global paradigm shift. This is approached firstly through the identification of the ideologies and practices of the New Age Movement and how they are interrelated. The historical and sociological origins of the movement are then analysed to show that these practices and themes have much earlier precedents. From this information, a concise definition of the New Age Movement is identified, and the remainder of the paper is based upon this definition.

The ideas represented in New Age musical texts are discussed and compared to determine common themes and how these relate to New Age ideology. This is followed by the analysis of a selection of European esoteric musical writings from the late nineteenth and early twentieth centuries. It is proposed that the same continuation of thought demonstrated earlier in the paper, that is from the esoteric movements of the nineteenth century into the era of the New Age Movement, is also present within esoteric musical thought. Therefore, the themes isolated as representative of the New Age Movement are
recognisable in both the writings of the movement and those of the nineteenth century, continuing into the twentieth century.

In an attempt to arrive at a stylistic description of New Age music, 133 CDs are analysed, which are representative of commercially available recordings of New Age music. The results of this musical analysis are then compared with the cover notes and illustrations to determine the relationship between the music and the extra-musical features of the CDs. The result of both the musical and extra-musical analysis is then compared with New Age ideology, with special reference to those themes outlined in the first chapters of the paper.

The conclusion draws together this information to demonstrate that firstly, a distinct musical ideology, reflecting New Age themes, is an identifiable component of the movement. Secondly, that this musical thought is reflected in both New Age music, and in practices using music in the context of the New Age Movement. Finally, that this movement is a continuation of a trend in mystical thinking, or a spiritual movement which can be traced back to the nineteenth century, wherein it enjoyed an increase in popularity and exposure, and beyond. New Age music and musical thought are not exclusive to a contemporary movement, but rather are representative of a centuries old trend which is culminating now in what is known as the New Age Movement.
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CERTIFICATION

I hereby certify that this work is original and has not been previously submitted in whole or part by me or any other persons for any qualification or award. I further certify that due acknowledgement is given to the sources of information and ideas derived from the scholarship of others, and that to the best of my ability all scholarly conventions and properties have been observed in the use, citation and documentation of such sources.

SIGNED: ...........................................
(Donna Michele Weston)

DATE: ..........................
CHAPTER 1
INTRODUCTION

In the 1990’s, the term “New Age” is recognised by a wide cross section of the population, yet it is neither easily nor succinctly defined. This is due to the nature of the New Age Movement itself, encompassing realms as diverse as the spiritual, political, medical and scientific. Generally considered as a subculture, the New Age Movement and its associated activities as depicted in marketing and media are in fact merely the visible component of a much larger and more significant cultural shift whose widespread impact should not be underestimated. One need only look at any number of popular magazines to see how readily New Age ideas have infiltrated mainstream culture: articles in these include astrology forecasts, advice on house decoration using Feng Shui techniques, past life readings, numerology, and palmistry, while a tarot card reading can now be accessed by telephone.

It is not only these predictive practices which have infiltrated mainstream culture. Major cosmetic companies now advocate the benefits of essential oils while many conventional Western medical practitioners offer acupuncture as a companion treatment to traditional methods. Complicating any attempt to define the New Age is the fact that many of its proponents and participants shy away from the label “New Age” due to negative media exposure and consequent bad publicity. Furthermore, many New Age advocates subscribe to some beliefs while rejecting others, while there are those who participate in what would be termed New Age activities, but do not consider themselves to be part of the New Age Movement.

Music is associated with the New Age Movement in a variety of ways, and one of the aims of this paper is to define the ways in which music is viewed within the movement and to discuss its significance and relationship to New Age ideologies. The overall aim is to show that music within the New Age Movement is both regarded and utilised in a very specific way which is not found outside the New Age context, and that the influence and scope of the movement has contributed to a new perception of the function of music in society. No longer is it seen as purely for recreation and/or entertainment, but also as a healing agent (emotionally, physically and spiritually), as a
tool for achieving personal transformation and spiritual enlightenment, as assisting in
meditation and relaxation and as a means of achieving altered states of consciousness.

In relation to these points, there are two main areas for discussion. The first of these
looks at how music in general is viewed within the New Age Movement, how these
ideas are related to New Age ideologies, and which sociological and historical factors
may have influenced the role of music within the movement. It is shown that within
the New Age Movement the role of music and attitudes towards it are based on
influences originating in the late nineteenth century, especially that of the Spiritualist
movement, Theosophy and French esoteric musical thought. The second area concerns
the music itself, its musical and extra-musical description, and how these might reflect
New Age ideals. This is approached through the analysis of commercially available
New Age music recordings with their accompanying illustrations and cover notes.
Each of the chapters of this paper addresses a specific area of discussion: Chapters 1 –
4 discuss the definition, practices and socio-historical background of the movement,
and Chapters 5 – 6 discuss the musical thought of both the movement and its
precedents, Chapter 7 consists of a musical and extra-musical analysis of music
associated with the movement, and Chapter 8 synthesises these various aspects. Each
chapter is discussed in turn in the following pages, consisting of an overall description
of the content, the approaches used, and a literature survey.

‘New Age’ is an umbrella term, covering an extraordinarily vast array of sometimes
seemingly incongruous components. The movement is largely eclectic in nature and
possesses as part of its belief system very little that is actually original or ‘new’. Many
of these components, as well as beliefs associated with the New Age Movement, are
not exclusive to the New Age, but rather have been adopted by the movement from an
extremely diverse historical and sociological range. One of the questions raised by the
paper is ‘How are the ideologies of the New Age Movement reflected by the music
associated with it?’ This raises three sub-questions which must be discussed in detail
before the main question can be approached. The second chapter of the paper asks
‘What are the ideologies of the New Age Movement?’, while the third chapter
discusses ‘Which practices are associated with it?’ and, most importantly, ‘Which of
these practices utilises music?’
Despite its eclectic nature, it is in fact possible to isolate several aspects within the movement which have remained constant, and from which a general description of the nature of the movement can be derived. These are discussed in the second chapter of the paper. The most significant of these is a desire for personal and social transformation, which, it is often claimed, is the precondition for the dawning of the golden ‘New Age’. Transformation is not only regarded as operating on a spiritual level, but includes emotional, physical and mental healing. Many practices relating to transformation have been absorbed into the movement, including Chinese medicine, Reiki, herbal medicine, and aura cleansing. Another constant presupposition of the movement is the concept of monism, the belief that “All is One” - all of the seeming diversity and plurality of the universe derives from a single and overriding source. The related concept of pantheism is the belief that God is all and all is God, and that each being contains within them a part of this source, a God within.

The two concepts of monism and pantheism have allowed the New Age Movement to draw heavily upon many different world religions, especially those originating in the East, without danger of these different beliefs systems being in conflict - each is interpreted simply as a cultural translation of the same Truth. The movement has also had the tendency to draw upon the practices of indigenous peoples, for example the North American Indians, and those which contain magical or mystical elements, such as the traditions of the Celts. The influence of gnosticism and mysticism, once regarded as heresies by the Christian church, is also evident in New Age beliefs. For example, New Age advocates believe that it is possible to connect with a divine source and that this can be achieved by following a certain set of practices or through a form of initiation not dictated by orthodox religion and dogma.

The planet earth and its ecological environment are also viewed as being part of God or ‘The One’, and consequently environmental concerns are of paramount importance to the movement. The Green Movement and associated organisations such as Greenpeace and the Worldwide Fund for Nature have arisen in parallel with the New Age Movement and have been absorbed into its belief system. Also connected with the New Age is the Gaia hypothesis - that the earth is a living organism and, as such, is capable of independently healing itself if under threat, in much the same way as the animal antibody system. These ecological concerns are echoed in some of the religions
associated with the New Age, especially paganism and North American Indian traditions.

Books about the New Age Movement can be divided into those that describe the movement itself and those which describe the various activities associated with the movement. The first category is relevant to Chapter 2 of the paper, an example of which is *Perspectives on the New Age*, a compilation of essays by various contributors, each describing a different aspect of the movement, for example, the influence of the counterculture, of the Theosophical Society, and of Eastern religions. As such it provides an excellent introduction to the various influences on the New Age. The editor of this work, Gordon Melton, is also the editor of the *New Age Encyclopedia*, which lists the ideas, influences, and practices of the movement. In the text *Understanding the New Age*, Russell Chnadler also gives a comprehensive commentary on New Age influences, listing each of these under separate chapter headings.

As discussed previously, defining the limits of the New Age Movement poses its own set of problems. Part of the problem encountered in attempting to define the movement lies in the rapid rate at which activities associated with the movement rise and decline in popularity and exposure. These activities include components as diverse as healing with crystals, channeling, music therapy, yoga, astrology, tarot cards, rebirthing, spirit guides, pagan rituals, chakras and UFO’s, to mention but a few. The third chapter of the paper discusses those practices associated with the New Age Movement. Because of their vast range, it is not possible to describe them all, and consequently only those which are representative of the general themes of each group are discussed. It is argued that these can be grouped under the broad headings of ‘holism’ and ‘transformation’, with a degree of overlapping in most cases. The practices of the movement are further divided into four categories. ‘Predictive Tools’ includes such practices as astrology, the Tarot and the I Ching. Discussion under the heading ‘Religious Practice’ centres on the pagan religion of Wicca, and on Shamanism. ‘Healing’ incorporates a vast body of practices, the discussion of which could occupy an entire thesis. This paper focusses on the better known and more widely used of these, such as acupuncture, Reiki, and herbalism. Special attention is
paid to the use of healing with sound and music. The heading of the ‘Supranatural’ concentrates mainly on the widely publicised phenomenon of channeling.

The aim of Chapter 3 is to demonstrate that all of these practices can be related to the main themes of the New Age Movement. This is an important point, and central to the thrust of the main part of the paper which will argue that attitudes towards music, and music itself, reflect the same themes. Music, in the New Age, is utilised in a variety of ways, although most people associate New Age music with the proliferation of ‘relaxation music’ recordings which are commercially available in a broad range of outlets. The New Age uses of music, however, encompass a far broader range of applications, not all of which are immediately obvious. Although recordings of New Age music relate to the idea that music has an innate capacity to alter moods and/or states of consciousness, and thus “transform” the listener on an emotional, or even spiritual level, another important aspect of New Age music is the belief in its capacity to heal and transform on a physical level.

It should be noted that conventional music therapy, while utilising music in a healing capacity, is not, for the purpose of this paper, regarded as a New Age practice. This is because the methods it uses are conventional in their basis; that is, they are based on the accepted norms and standards of Western methods. Examples of this could include the use of music to improve co-ordination in physically challenged patients, to enhance social interaction among the aged, or to facilitate communication in psychiatric cases. These applications do not relate specifically to New Age beliefs as would, for example, the concept that each of the body’s organs has an optimum vibrational rate to which music/sound can be applied for healing if rectification of this frequency is required. Traditional music therapy utilises music as a physical and concrete tool; the New Age tends to look for some intangible, inner quality of music through which healing can be achieved. Often, the line between the two is very thin, but an attempt is made in this paper to separate the two systems.

Both paganism and shamanism have enjoyed a revival in the context of the New Age Movement, and both of these utilise music in their practices. Paganism utilises music in ritual, for ‘gatherings’ and in the practice of bardism. Recordings of music of this type are now commercially available, and often marketed as New Age. In shamanistic
practices, music, usually drumming, is used to induce an altered state of consciousness, in order to make contact with ‘other realms’. The influences of paganism, and of the New Age, have also infiltrated what would be regarded as popular music, in the form of ‘techno-music’ whose fast rhythms are also said to induce an altered state. It is interesting that many participants in ‘raves’ (techno dance parties) describe their experiences in terms of ‘bonding’, ‘belonging’ and a feeling of ‘oneness’, all of which are common ideas within the New Age Movement.

Texts concerning New Age practices can be divided into two categories: those which list and describe these practices, and those which extol a particular practice, with advice on how to integrate it into, or utilise it in daily life. The latter are commercially marketed and are found in the various bookshops which specialise in New Age books. These bookshops generally divide their books into categories such as ‘astrology’, ‘past lives’, ‘rebirth’, ‘crystals’ and ‘parapsychology’. The most useful of books relating to New Age practices have been The Aquarian Guide to the New Age, The Spiritual Labyrinth: A Guide Through the Myths, Practices and Pitfalls of the New Age, and The Seekers Guide: A New Age Resource Book and these will be drawn on in Chapter 3 which deals with this part of the topic.

In an attempt at delineation of the movement, the question asked is ‘What is the historical and sociological context of the movement?’ The origins of the New Age Movement are as diverse as its practices. Chapter 4 discusses the historical and sociological background of the New Age Movement, beginning with the influences of this century. As a twentieth century phenomenon, the movement seems to have arisen from the counter-culture of the 1960s and significantly, a high proportion of New Age advocates are ‘babyboomers’. As a significant social movement, it is generally accepted to have begun in the early 1970s and numerous events seem to support this proposal. In 1968 there was a World Symposium on Humanity and the publication of the first New Age journal in the United States of America, the East West Journal. In 1972, Baba Ram Dass published Be Here and Now, advocating what are now considered to be basic New Age tenets, while in the same year the first New Age directories appeared - the Spiritual Community Guide and The Year One Catalog.
In the late 1960s and early 1970s many people, mostly of the counter-culture, sought new enhanced or religious experiences (without the use of drugs) and were drawn towards Eastern religious practices. This led to an increase in the popularity of religions such as Buddhism, Hinduism, and Sufism but it was mainly the Indian gurus and spiritual teachers who were the most popular and, in the long term, the most influential. One of the most well known examples of the Eastern influence was the Harvard Professor Richard Alpert who, under the instruction of Indian guru Karoli Baba, returned from India as the previously mentioned Baba Ram Dass whose writings and teachings strongly influenced the culture at the time and were absorbed into the early New Age Movement. The Human Potential Movement arose in the same period. Its structure and practices are based on the supposition that within each person there is an innate potential which has been until now hidden. This potential can be released through various techniques taking the form of personal transformation, a key theme found within the New Age Movement. Consequently, the movement has adopted many of its practices and the development of both movements has been parallel and at times has overlapped.

The Eastern influence in the USA actually dates much further back, influencing the Transcendentalist Movement whose members included Ralph Waldo Emerson and Henry Thoreau. In the 1920s, Paramahansa Yogananda founded the Self Realisation Fellowship after migrating to the USA following the International Congress of Religious Liberals in Boston. In the 1960s, some of his followers set up a meditation retreat which then became a community in 1969. The New Age Movement also draws heavily on the mystical elements of many world religions and in this way influences can be clearly traced to the Theosophical and Spiritualist societies of the middle to late nineteenth century. The doctrine of New Thought can in turn be related to these societies and discussion in Chapter 4 will show all of these systems of thought as being highly influential in the development and structure of the New Age Movement.

There is much debate as to whether the New Age Movement belongs to the post-modern movement, or whether it is a continuation of modernity. Its fragmented and eclectic tendencies and its recognition of the other in society would seem to place it within a post-modern context, as does its preoccupation with the experiencing of the
‘now’. However, its concern for the human condition and its belief in a predestined, immutable and attainable model for society could be viewed as a modernist attitude. The belief in individualism is Romantic and does not agree with the post-modern ‘deconstruction’ of the individual while both the perceived wisdom of the native/ancient and the concept of a dawning “Golden Age” belong to Enlightenment and Romantic thought, and are consequently modern concepts.

Attempting a sociological definition of the New Age Movement using the modern vs. post-modern model does not provide a satisfactory definition, as often the movement can be shown to fit into both categories. A more adequate analysis of the sociological basis of the movement can be achieved by discussing it in terms of the cultic milieu, a subcultural ‘underground’ which has existed throughout history. In Chapter 4 it is argued that advances in technology and communication and the consequent process of globalisation have lent this milieu an unprecedented degree of cohesion so that it now can take the form of a discernible movement: that is, the New Age Movement.

Part of the problem in attempting to define the New Age Movement is that many other movements, such as the green, animal rights, and feminist movements, are often erroneously associated with it. By placing all of these movements, including the New Age, in the category of the New Social Movement, this point can be clarified. All of these movements belong to the same genre of movement and therefore exhibit similar characteristics. Further, it is a trait of new social movements that they will often overlap with contemporaneous movements and be supportive of each others’ goals. By defining the New Age Movement as both a representation of the cultic milieu and as a new social movement, a new picture emerges - one of a wide scale cultural shift in perception, that is, a paradigm shift. It is due to the global nature of this shift that the many aspects of the New Age Movement are so diverse and difficult to fit it into one ‘neat’ category. The New Age themes of transformation and holism could then be argued to apply on a more general basis as global, or holistic cultural change and integration.

There are numerous texts available which attempt an academic description and analysis of the movement from sociological, anthropological, and religious perspectives. Interestingly, the majority of these have been published after 1990. This is because, until recently, the movement had not been given serious academic consideration, being
regarded as a fringe movement of little consequence. Unfortunately, this means that there is very little contemporary documentation of the evolution of the movement from its inception in the 1960s. There are a few exceptions, such as Marilyn Ferguson’s *The Aquarian Conspiracy,*¹¹ which is the first work to analyse the New Age as a cohesive movement, and David Spangler’s *Revelation: The Birth of a New Age.*¹²

Also in the category of sociological analysis of the New Age, are texts which address a specific aspect related to the movement. For example, Paul Heelas has written numerous articles and books concerning the sociological classification of the movement. Those most relevant to this paper include an article in the journal *Religion,* “The New Age in Cultural Context,”¹³ and the book *Celebrating the Self: The New Age and Modern Times.*¹⁴ In order to understand the place of the movement within a sociological context, it was necessary to examine texts describing the principles of post-modernism and modernity, as well as related sociological concepts. For a description of the characteristics of both modernism and post-modernism, the primary sources were *Sociology of Postmodernism,*¹⁵ and *Postmodernization.*¹⁶ Also of sociological relevance to the topic were *New Social Movements: From Ideology to Identity,*¹⁷ and “The Cult, the Cultic Milieu and Secularization” in *A Sociological Yearbook of Religion in Britain.*¹⁸

“The Limits of Consumption and the Post-modern ‘Religion’ of the New Age” in *The Authority of the Consumer,*¹⁹ examines the religious aspects of the movement as does an article by Philip Almond, “Religion and the New Age” in the journal *Murmurings.*²⁰ *The Theosophical Enlightenment*²¹ gives an excellent description of the Theosophical movement in the late 1800’s and *Ancient Wisdom Revived*²² examines the adoption of ancient religions into the New Age Movement. Regarding the ecological concerns of the New Age Movement, a comprehensive analysis was provided in *Deep Ecology: Living as if Nature Mattered.*²³

Chapter 5 of the paper looks at the various attitudes towards, and theories about, sound and music in the New Age Movement, for example, the concept of sound as energy emanating from a divine source (a belief held by Wagner and other composers) and the belief in the ability of music/sound to heal or to transform. A selection of texts, acquired from New Age bookshops both in Australia and the USA, is discussed and
compared, the aim being to isolate and define the main principles behind New Age musical thought and to determine whether there are common themes. These themes are then compared to the New Age ideologies defined in Chapter 2 to determine in what ways the musical thought of the movement is a reflection of these.

There are numerous texts explaining these attitudes towards music, ranging from those which put forward a philosophy of music, to those which discuss musical compositions specifically, to those which concern the influence of sound. Belonging to the first category is The World is Sound,\textsuperscript{24} which proposes that the universe and all it contains, including human life, is essentially musical in its composition, and therefore profoundly affected by music specifically or sound in general. Examples of the second and third groups are The Healing Energies of Music,\textsuperscript{25} which constitutes extensive listening recommendations, each listed under a heading such as music for calming anger, or music for raising consciousness, and Healing Sounds: The Power of Harmonies,\textsuperscript{26} which examines the beneficial influence of harmonic overtones.

Chapter 6 examines esoteric musical thought of the \textit{fin de siècle} period of the 19th century, continuing into the first decades of the 20th century. In Chapter 4, a definite connection between the New Age Movement and the late 19th century is demonstrated. Chapter 6 extends this evidence and shows that the same link exists between the musical thinking of the two periods. This is achieved firstly by demonstrating that a certain group of 19th century thinkers was strongly influenced by both Theosophy and its various contemporary spiritualist movements, and secondly by illustrating the similarities between the esoteric musical thought of that time, and that of the New Age Movement. A broad cross-section of texts from this period are discussed, focusing on France where this type of musical thought enjoyed its greatest exposure and popularity. Two questions are raised in relation to these chapters: firstly, can a common thread of musical thought be isolated within each period, and secondly, are there similarities of thought between the two periods.

Chapter 6 draws on primary texts where possible, and on secondary texts where it proved impossible to gain access to the original material. The primary sources include two works by Madame Blavatsky, the founder of the Theosophical Society, The Voice of the Silence\textsuperscript{27} and her principal work, The Secret Doctrine,\textsuperscript{28} two texts by French
thinkers of the early twentieth century, La Lyre d’Apollon\textsuperscript{29} and “La Magie du Son,”\textsuperscript{30} and Cyril Scott’s Music: Its Secret Influence Throughout the Ages.\textsuperscript{31} Two secondary sources are used, both by Joselyn Godwin, these being Cosmic Music,\textsuperscript{32} a translation of writings by three German musical thinkers, and Music and the Occult,\textsuperscript{33} a description of French esoteric music philosophies from 1750 to 1950.

The Chapter 7 looks in detail at a selection of recordings and catalogues of New Age music to determine whether there are stylistic similarities which may be isolated to define the genre, and how these recordings may reflect New Age themes. One hundred and thirty-three CDs are analysed, these being selected at random from the catalogue of New World Productions, a Brisbane distributor of New Age music. For the analysis of these CDs, two more questions are raised: “What are the musical and extra-musical elements of the music?” and “Do these elements reflect New Age themes?” These questions are approached using methods of general musical analysis to describe each of the elements of the music: its form, melody, rhythm, harmony, and instrumentation. Sources for analysis include both compact discs and the catalogues of the distributors of the music analysed. Questionnaires and surveys are also utilised in this area, addressing the composers and distributors of this music to determine firstly the attitudes underlying its mode of composition, and secondly the demographics of its intended audience.

Chapter 8 is a synthesis of the subject material and questions raised in Chapters 5 to 7, and draws together the various components of the paper – New Age thought, New Age musical thought, New Age music - and discusses the relationship between the three, including their historical background. From this information the common elements associated with the style, use, and philosophy of music within the New Age Movement are defined, from which a concise definition of music in the New Age, in all of its various aspects will be drawn. It is argued that music constitutes a major component of New Age practice and belief and that its functions, although diverse and drawn from a multiplicity of pre-existing practices and beliefs, reflect a constant theme. Further, it is argued that the New Age Movement has amalgamated this diverse range of practices into a cohesive usage/belief system relating to a set of tenets which can be identified as specifically belonging to and constituting the New Age Movement.
CHAPTER 2
NEW AGE IDEOLOGY

What is the New Age Movement? It is variously described as a “spiritual reawakening,” a “global consciousness,” a “global and individual change in perception,” and a “vision of a world transformed,” or “the resurgence of... the Western esoteric tradition” and a “revival of the other in the history of Western thought.” It would be unlikely that many people have not heard of its existence. This is mainly due to the publicity the movement has received through the media, and through the testimonies and publications of several celebrities. Some of these include singers John Denver and Tina Turner, film producer Steven Spielberg, and talk show host Oprah Winfrey. The most outspoken of these “New Age celebrities” is Shirley MacLaine. Widespread publicity was received by the movement in Time magazine, January 19th, 1987. This issue featured a picture of Shirley MacLaine on the cover, and described the New Age Movement as “an esoteric blend of computer-age jargon and ancient religious practice, which often invested stones with powerful magic.” The article, entitled “New Age Harmonies,” tended to trivialise the movement, concentrating mainly on more faddish aspects such as crystals, instead of the major ideological undercurrents which underlie the movement. Unfortunately, this kind of publicity has caused many to back away from the New Age label, contributing to the problems encountered when trying to arrive at a concise definition.

Shirley MacLaine is probably the most well known of celebrity New Age advocates. She has published several books relating her experiences and also released a mini-series based on one of these books, entitled Out on a Limb. In these books MacLaine advocates such ideas as self-love, the God within, reincarnation, the existence of UFOs, out of body experiences, channelling, and the power of crystals, describing her experiences with each of these phenomena. Out On a Limb was listed in Time magazine’s best-seller list for fifteen weeks, giving some idea as to the popularity of these New Age ideas. In the above mentioned Time article, she is quoted as saying that “if you see God as the energy within - the New Testament God - you’ll be better off than seeing him as a vengeful Old Testament God, and you’ll respond to life in the

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1 Henceforth to be referred to as the NAM
same way. Which is why if you have the power to create disease, you will also have the power to heal it.”7 As a follow-up to the series, she conducted two day seminars across the United States of America entitled “Connecting with the Higher Self”, which attracted about fourteen thousand participants.8 Another best-seller was the book Jonathan Livingstone Seagull, which was allegedly channelled through the author, Richard Bach, by a being which manifested itself in the form of a bird. This book was in the best-seller lists for more than two years and also advocated many of the ideas which are typical of the NAM.9 A New Age event which received wide publicity was the ‘Harmonic Convergence’ in August 1987 in which some 20 000 people assembled at various sacred sites throughout the world to meditate and pray for world peace and harmony.10 As will be seen, all of these ideas have remained central to New Age ideology.

As well as the descriptions of the NAM in popular literature, several authors have attempted to define the movement in a more scholarly (and objective) way. The diversity of the NAM is reflected in the varying, yet not conflicting, ways in which these authors describe and approach the subject. Philip Almond describes it as “a range of theories and practices which aim at self-transformation, self-realisation, and the fulfilment of human potential.”11 He also describes the movement as being concerned with nature and the environment and states that its multifarious aspects are “all based on the conviction that through self-transformation of the individual, society as whole can be transformed.”12 Ruth Tucker describes the NAM as a new religion that is “a difficult to define variety of mystical, spiritualistic, and occultic groups that above else are not new.” She goes on to describe its better aspects as being its “potential for world harmony, societal betterment, human happiness, self actualisation, and inner peace.”13 Elliot Miller describes the movement as “an extremely large metanetwork . . . composed of people and groups who share common values and a common vision. These values are based in Eastern/occult mysticism and pantheistic monism . . . and the vision is of a coming era of peace and enlightenment.”14

Paul Heelas stresses that “the New Age is not an organised movement. . . . Overall, it is best seen as a collection of paths, playing out (sometimes quite different) variations on the theme of self-religiosity.”15 Most of the authors writing about the NAM are in agreement that it is not a collective movement. Miller describes it as a network
system, an “informal, loosely knit organisation different in both structure and operation to other types of organisations.” The members of this network, while autonomous, act simultaneously as interdependent parts of a more cohesive whole. He states that networks are generally created to bring together elements that are perceived as outside of established institutions. Further, networks can exist within networks, acting independently while retaining something in common with the larger or meta-network. There is usually no single authority, it is decentralised, and the boundaries between the smaller networks are usually ill-defined. Relating this to the NAM, Miller states that while the individual, smaller networks within the New Age Metanetwork may differ according to their practices and interests, they are still in agreement with the overall aims and ideology of the NAM.

Michael Perry also describes the NAM as a network and as an “unco-ordinated medley of individual groups or movements or techniques or insights or practices.” He says that the networking process happens through published guides which provide advertising, in shops, and in published books. Russell Chandler suggests that the plural description New Age movements is more accurate, noting that there is within the movement neither unanimity nor cohesion, but a number of co-existant and sometimes conflicting groups of thought. Miller agrees, suggesting that confusion could be avoided by referring to several smaller (and more easily defined movements) such as the Holistic Health Movement, the Human Potential Movement, or the Consciousness Movement. However, not all of the practices associated with the NAM are easily placed within one category. Paul Heelas is in agreement that some aspects and activities NAM are networked, but not all - some, such as the New Religious Movement, are highly organised, while others may be of an individual nature. He describes the term ‘movement’ as “best understood as referring to the assumption that humanity is progressing into a new era.”

What then is this new era? Before attempting to define the movement by its ideologies and practices, the name of the movement itself should first be examined in an attempt to define the overriding philosophy of the movement. From where does the term New
Age arise? The most popular name for this new era is “The Age of Aquarius”, a term popularised by the 1970s musical Hair. According to astrological beliefs, the earth passes through a different constellation of the zodiac approximately every 2200 years and each period is named after the particular zodiacal sign involved. Marilyn Ferguson, in her book The Aquarian Conspiracy, describes this shift as astronomical as well as astrological, as the earth’s vernal equinox passes through successive constellations. This means that in each age, a different constellation appears on the eastern horizon at dawn on the Spring equinox. Depending on the particular source cited, this means that the sign currently, or soon to be, on the Spring horizon, is Aquarius - hence the Age of Aquarius. The qualities of each age are supposedly related to the characteristics of the particular sign. Aquarius, the water bearer, supposedly embraces the qualities of humanitarianism, community values, intuition, and new ideas and is visualised by New Agers as pouring the waters of spirituality onto the human race. The previous age was the Piscean age (the astrological signs run in the reverse order to the personal astrological wheel) and there are those who say that this is why the Christian religion is often symbolised by the fish. Philip Almond states that the New Age “symbolises . . . a radical change in beliefs and values, and more specifically, a fundamental spiritual change in our individual and mass consciousness.” He states that the concept that the human race passes through distinctive ages, leading to some kind of conclusion, originated with the theories of a twelfth century Cistercian monk, Joachim of Fiore. According to Joachim’s theory, the final age is the age of spirituality; in contemporary popular terminology this is the Age of Aquarius.

Paul Heelas states that the history of the term ‘New Age’ goes back at least to the beginning of the twentieth century with the publication in 1907 of a weekly journal entitled New Age, edited by Alfred Orage, a Theosophist, and Holbrook Jackson. In their first editorial they stated that the mission of the paper was to aid in the emergence of a new order of human beings. Publisher Jeremy Tarcher perhaps best sums up the meaning of ‘New Age’ in the context of the contemporary movement. He describes it as “a millenialist movement that deals with the effort to improve, if not perfect, human behaviour and human life. . . . It’s a very old view, which attempts to create spiritual values in a material world. . . . It lends itself to individual private events which end up transforming all of society.” It would appear that the imminent New Age is at once
both a new phase in a cycle which extends as far back as the origin of the human
species but independent of human intervention, and one which can be consciously
brought about by those who recognise a need for change. Peter Russell subscribes to
the former view and has devoted a book to the theory that “humanity could be on the
verge of an evolutionary leap, a leap which could occur in a flash of evolutionary time .
. . and the changes leading to this leap are taking place . . . within our own minds.”

Several problems are encountered when trying to arrive at a concise definition of the
NAM. The first of these derives from the name of the movement - it would seem that
any practices or ideologies pertaining to the movement would relate to the concept of a
coming New Age. But this is not always the case - for example, it is difficult to see
how the use of crystals or aromatherapy has anything to do with social change. It could
be argued that these practices are used as aids to some sort of personal transformation
(for example physical or mental) and consequent societal transformation, but the
relationship is at best tenuous. Also many aspects of the movement, for example the
Eastern religious elements, are not necessarily associated with the belief in a coming
New Age. Often, any practice which is alternative, unconventional, or of non-Western
(or non-Christian) origin, is placed in the New Age category. Unfortunately, this
serves to exacerbate any negative perception of the movement especially when, as is
the case in several Christian commentaries of the movement, ‘alternative’ includes
satanistic practices.

Negative perceptions of the NAM have also been generated by its capitalistic and
materialistic aspects. Paul Heelas describes this inherent dichotomy as “falling along a
Weberian spectrum, from the world-rejecting to the world-affirming” and participants
in the movement may fall anywhere along this spectrum. Those advocating prosperity
will describe wealth and success as an outer manifestation of inner transformation
while those at the other end of the spectrum avow that spiritual transformation cannot
take place without detachment from the material world. As a result, an advocate of
one New Age practice may entirely reject the premises of another, and this can be seen
within many aspects of the movement. Further, participation in one or more New Age
activities does not necessarily indicate a deliberate or conscious commitment to the
NAM.
The second problem arises from the fact that many participants in what might be termed New Age activities reject the New Age label, because of negative connotations generated through unfavourable media exposure (one of these being its consumeristic side, as mentioned above). Problems also arise in defining the boundaries between New Age and non-New Age practices - often this is because the NAM has borrowed from, without entirely absorbing, a wide range of pre-existing practices or movements. It is therefore necessary to distinguish the NAM from its predecessor movements.29 Many of the associated secular movements, for example the peace movement, conservation movement, and new physics, overlap with, but are not encompassed by, the NAM.30

Because the many practices associated with the NAM are faddish and, as has been discussed, not easily defined, the first step towards a definition of the movement should be a description of its consistent themes and ideologies. The majority of authors tend to agree what these are. As Ruth Tucker has noted, “the New Age rag bag of ideas displays an amazing unity. It is not a deliberately created system, but rather a pattern that is reinforced by sheer repetition.”31 What themes then constitute this pattern? The New Age Encyclopedia32 provides a comprehensive list of major themes. The list below, derived from this source, provides a useful starting point for discussion.

1. **Monism:** The belief that all of the diversity of life derives from a single source and is consequently interconnected.
2. **Pantheism:** An extension of monism - ‘God’ is regarded as an ultimate principle and rather than being seen as an external force, is viewed as residing in everything (hence the quest for discovery of inner divinity or the ‘God Within’).
3. **Reincarnation:** Belief that after death, the soul returns to the earth in a new physical incarnation, a process that continues until ‘enlightenment’, knowledge of the divine within, self-religiosity, etc, is achieved. Also related is the concept of karma - that improper actions will result in retributive justice. Operates on a type of ‘credit/debit’ system - a person can only reach spiritual fulfilment when any ‘bad’ karma has been repaid.
4. **Syncretism:** Also known as Universal Religion - the belief that all religions are cultural interpretations of the same basic truths, hence the NAM can draw from many
seemingly diverse religions without risk of contradiction, and many paths are available to New Age participants.

5. **Personal Transformation:** Regardless of the path chosen, inevitably a form of personal transformation is involved. This may be achieved in any number of ways - as a mystical experience, psychological analysis or through self-improvement courses.

6. **Planetary Vision:** Related to monism and pantheism - if all is interrelated, then it is essential that all parts of the whole be preserved, as each aspect affects another.

These categories can be further summarised as falling under two main headings - “Transformation” and “Holism” (or “Integration”), with some overlapping between the two. Monism and pantheism are very much related to each other, and most authors discuss them together. Monism presupposes that everything is of the same essence or reality - the Ultimate Reality is not unconscious matter but is described by terms such as ‘Being’, ‘Awareness’, or ‘Consciousness’. This consciousness does not apply to the human race alone, but to ‘all that is’. “Distinctions of apparent opposites disappear, as does the line between material creation and the force or energy that creates it.”

God is subsequently seen not as a personal or intervening personality but as an infinite force. Because the concept of God is an impersonal one, in New Age language this concept is more often described in impersonal terms such as Principle, Energy, Unity, Universal Consciousness, or Mind.

Whatever the terminology, pantheism implies that “All that is, is God” and humankind is separated from this only by their own ‘unreal’ consciousness and a “false sense of separate identity.” This unity with, and inner perception of, God can be achieved only through special techniques such as meditation, chanting, rebirthing, ecstatic dancing and transpersonal psychology. It would at first seem that the concept of monism serves to deny individuality, by “blurring all of humanity into one singular essence,” however New Agers see individuality as preserved because each individual is thus deified.

Parallels to the Gnostic tradition are evident in this way of thinking. Gnosticism presupposes that each individual contains within them a ‘spark of the Divine’ and that salvation can be achieved only by rejoining this spark with its source. James Webb suggests that not only is this belief the basis of most occult systems, but that the human race possesses an innate Gnostism which arises from time to time “to provide a consoling myth for an intolerable predicament.”
Another popular New Age belief which relates to the concept of monism and pantheism is that every person has control over both their inner and external life - if indeed all is one and God is all, then the potential for creation lies within each individual. Humans are essentially “congealed energy, the seeming solidification of thought,” hence the oft-quoted New Age slogan: “You create your own reality.”

Syncretism, or Universal Religion, is also an aspect of monism - just as all reality is one, so all truths are one truth, and “all diverse religions of the world are simply alternate paths to the same goal.”

Moreover, the New Ager is free to choose his/her own personal path based on aspects of one or many of the world's religions (belief in the Eastern concept of reincarnation is but one example). “Indeed one may believe one’s beliefs are a ‘better way’. But what is the ‘better way’ to one may be a prohibitive way to another.”

This freedom of choice accounts for the variety of religions associated with the NAM (these will be discussed in more detail in the following chapter).

The principle that all religious truths are one is also applied to knowledge, and we consequently see the NAM drawing on recent scientific findings to validate its philosophy. For example, metaphysical extrapolations are derived from the recent findings of nuclear physics in which “energy is now realised to be the primal substance and therefore not insubstantial, but more substantial than the matter into which it agglomerates.”

The obvious analogy to New Age thinking is in the concept of the ‘essence’ or ‘consciousness’ on which everything is based. The new science had shown that “matter and energy were moments in a continual natural process” therefore, by extension, New Agers have interpreted this to show that “body and mind, substance and spirit, could be construed as a single continuum.”

Quantum physics, chaos theory, the Uncertainty Principle and ‘waves of probability’ are all scientific terms based on the shift in perception from Newton’s clockwork universe to one in which nothing can be accurately predicted, only its probability calculated, and in which “things which look as though they are impossible are in fact only seen as highly improbable.”

In New Age terms, this demonstrates the existence of an underlying and more ‘authentic’ reality, the awareness of which is only now beginning to come to light in the scientific world, but has been understood by New Agers all along.
The hologram was also adopted by the NAM as validation of its beliefs. A hologram is created from film of an object which is used to create a three dimensional image. Interestingly, only a fraction of the original film is needed to reproduce a complete image. In New Age terms, this is used to validate the monistic concept that each individual contains within, or is part of, the whole.43 David Bohm, a physicist who is much quoted within the NAM, speaks of a “holomovement” in which there is an understanding that “the whole universe is actively to some degree in each of the parts.”44 In his book Eye to Eye, Ken Wilber describes the aim of the NAM as an attempt to unify all knowledge as “an overall paradigm or theory that would unite science, philosophy-psychology, and religion-mysticism; finally, a truly ‘unified field theory’; finally a comprehensive overview.”45 David Bohm believes that the new science and physics serve to substantiate his theory of the “unbroken wholeness” of the universe and that quantum physics (in which atoms are observed to move from one place to the other without passing through time or space) can “stand for the polynomial God who transcends all names, who resists all systemizing enclosure.”46

Science is also used in the NAM to validate the belief in a coming New Age. Darwin’s theory of evolution is regarded by New Agers as evidence that humankind is developing constantly towards an improved state, and this is applied to spiritual growth as well as physical evolution. Further, some evolutionary theories propose that species undergo dramatic transformations when confronted with drastic environmental change or major threats to existence. These circumstances can supposedly lead to what New Agers term an evolutionary ‘quantum leap’, and some believe that the human race is on the verge of such a change.47

Concern for the environment, although not exclusively New Age, is another reflection of the monistic world-view. Philip Almond describes the link between the NAM and environmentalism as an underlying New Age “vision of a world in which the earth, animals, and humankind co-exist in fruitful and mutually beneficent harmony,” a contemporary version of the theme of ‘paradise lost and regained’. He also notes the connection between environmentalism and pantheism.48 As early as 1991, Alice Dowd described the New Age connection to environmentalism as the “biggest new topic” and cited recycling, vegetarianism, and global warming, the subjects of a number of best-selling books, as examples of “crossover topics” between the New Age and
mainstream movements. As discussed earlier in the chapter, this seems to be a rather tenuous link. Undoubtedly, New Agers share these concerns with ‘non New Agers’, but whether these issues could be described as specifically New Age is debatable. Possibly more accurate is the suggestion that the recent widespread concern for environmental issues has served to further New Age ideologies and to cast the movement in a more positive light. Suggestions for the occurrence of these ‘crossovers’ will be discussed in Chapter 4. In the same article, Dowd also describes a link between ecology, feminism, and pagan goddess worship which has also manifested as environmental concern, and has resulted in the emergence of a new term ‘ecofeminism’.

“Deep Ecology” is a term coined in 1973 by Arne Naess, a Norwegian philosopher and social scientist, and its definition displays many parallels to New Age ecological thinking. The term was generated to describe the process of understanding the role of the human race within the ecological system, “as part of the organic whole.” It is a process which goes beyond the realm of pure “scientific understanding of reality” into one in which the “spiritual and material aspects of reality fuse together.” This is an approach to the place of the human race which can be found in Taoism, Buddhism and Native American religion. Naess proposes that self-realisation is part of the process of ‘deep ecology’ thinking and that spiritual growth can begin only when we cease to “see ourselves as isolated and narrow competing egos” and begin to identify not only with other humans but with other species and the entire non-material world - “no one is saved until we are all saved.” The basic principles of Deep Ecology are harmony with nature, equality of all species, simple material needs, conservation of resources, nondominating science, and recycling.

Cole et al. include a chapter entitled “New Age Ecology” in which they describe the New Age aspect of the ‘Green Movement’ which is seen as ranging from political far left to spiritual mysticism. Largely citing Jonathon Porritt, director of the ecological society “Friends of the Earth,” this chapter describes a spiritual dimension of the

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iii The similarities between deep ecology and New Age thinking are clear, yet it should be mentioned that Bill Devall and George Sessions, the authors of the book from which the reference to Naess was cited, consider the NAM to be its antithesis, describing the movement as “merely the most sophisticated and glamorous thrust of the Western tradition of anthropocentric domination and control” (p. 44).
movement which aims to promote ‘ecological wisdom’ regardless of religion or creed by encouraging people to ‘reconnect’ with the earth. One of the ways this can be achieved is by a shift in the way of viewing the world from anthropocentric (human-centred) to biocentric (life-centred), a view that is in keeping with monistic New Age values. The Gaia Hypothesis, an idea promoted by a British chemist, Dr. James Lovelock, in 1979, is also connected with the NAM. This theory suggests that the various systems and biosystems of the earth are not only interconnected, but act together as a single living system, each component fulfilling an individual role for the survival of a whole which is much more powerful than any of the constituent parts (in much the same way as the organs of the human body operate). The hypothesis proposes that the planet is capable of adjusting its systems to compensate for any imbalances, and is also capable of eliminating potential threats to its survival. More extreme elements argue that the human race is the biggest threat and that the earth is capable of eliminating it through, for example, the AIDS virus. As evidence for this theory, advocates cite the fact that although the output of solar energy, the composition of the earth’s surface and the atmosphere have changed, our climate has changed very little in the past 3 500 million years. This is believed to be due to the planet’s self-regulating abilities.

For the purpose of categorisation and simplification in the following chapter, all of the above themes have been grouped under the heading “Holism”. Similarly, the following major New Age grouping is ‘Transformation’. New Agers believe that only through individual personal transformation can social transformation be achieved and several authors are of the opinion that this is the most important aspect of the movement. Paul Heelas for example states that the term New Age can be applied to “characterise what those concerned have in common: namely, questing within to effect change.” (italics mine). This change can be regarded in a number of ways. The first of these is by moving beyond the social self, also known as the lower self, intellect, or ego, and getting in touch with the spiritual self, the all pervading essence discussed previously, also called the higher self, God or Goddess within, the inner child, Christ Consciousness or Source. This inner reality is regarded as the only authentic reality and within it lies the potential for wisdom, power, love, and creativity. Embracing these inner qualities will enable the individual to live out their true potential, and manifest these qualities in outer life. In contrast, if these inner qualities are repressed
or denied, repercussions will be manifested. The author Louise Hay is perhaps the most well known proponent of this idea. In her book *Heal Your Body* she gives examples of how problems with the physical body are reflections of psychological or spiritual problems. For example, problems with the legs will arise if a person is not following a suitable path in life. Similarly, back problems are a symptom of carrying a burden, while respiratory problems arise when one does not breathe in fully the essence of life.

David Spangler describes one aspect of personal transformation using the term ‘Revelation’ which describes an ongoing historical process by which the consciousness of the human race is raised. This process has peaked at certain times, for example during the lifetimes of the Buddha and of Jesus, and now, at the dawning of the New Age:

> This is the function of Revelation: to reveal, in whatever form is necessary to impress its message onto human awareness, the energies, the visions, the inspiration, the direction and the stimulus that will catalytically unleash the New Age from within the existing patterns of the world and of humanity. . . The New Age cannot be grafted onto the world; it must be unfolded from within.

Transformation can take place on a physical, mental/emotional or spiritual level, indeed these are all viewed as interconnected, and the means of aiding it are varied. Melton lists three categories which can be drawn upon to aid transformation. These are the Holistic Health Movement, the Consciousness Movement, and the Human Potential Movement and into these broad categories fall many varied practices. Because of the New Age notion of interconnectedness, not only can the spiritual self not function efficiently in a physically unwell body, but physical well-being can actively affect the inner self to either its advantage or detriment. Catherine Albanese states that “healing includes but moves beyond the physical plane. It is . . . union between self and other and self and the world. Thus, healing the self and healing the planet constitute the twofold agenda for the New Age Movement. And if self and planet exist as one, so too, within the self, do body and mind.”

The influence of Eastern philosophies is evident in some natural healing practices wherein an energy field is believed to surround and/or emanate from the body and which, unlike the concept of a spiritual essence, has a direct relationship to the body’s
innate healing abilities. It is known variously as Ch’i, Prana and Ki. Holistic medicine views all aspects of the physical body as related - the emphasis is on treating the entire physical body in order that the natural healing of individual problems or ailments can take place. Use of artificial drugs and surgery is avoided if possible. “Natural healing will enable the universal life energy or force to take its course.”62 Natural practices include acupuncture, herbal medicine, massage and the channeling of healing energy (these will be discussed in greater detail later in the next chapter). It should be noted that, as is the case with many New Age themes, there is some degree of overlapping in the categorisation of the above material. It could be argued to be holistic because it involves the interdependency of the physical and non-physical aspects of the human being, but equally is transformational because it involves physical and non-physical change.

The Consciousness Movement is not, strictly speaking, a movement but rather a collection of practices designed to help “bridge the gap between matter and spirit which in reality are one (monism).”63 Techniques used to achieve this include those which aim to induce various degrees of altered states of consciousness. In its mildest form this would include meditation and at its most extreme, the use of hypnosis and hallucinogenic drugs. The Human Potential Movement aims to realise the previously hidden and unused innate abilities of humankind. These abilities can range from the mundane to the paranormal but are largely connected with self empowerment, creativity, and relationships. Methods used include transpersonal psychology, largely based on the techniques of Carl Jung, and Gestalt therapy which focuses on awareness of and dealing with the ‘here and now’ rather than seeking causes, explanations or purposes. Kay Alexander describes the techniques and results of Gestalt therapy as similar in nature to those of Eastern based meditation.64

Most human potential methods embrace the concepts of ‘peak experience’ and ‘life force’. A peak experience, also known as bliss, ecstasy, Samadhi, Alpha, ‘at-onement’, peace, or greatest joy, is sought as a means of shattering negative attitudes and beliefs and so achieving personal transformation. The life force is an omnipresent natural energy which is believed to pass through all human beings, as well as from one to another. Human potential techniques, including transpersonal psychology, aim at tapping into this force, enabling the individual to relate to a higher, “cosmic level of
experience.” Transpersonal psychology was officially launched in 1967 at the First Unitarian Church of San Francisco. Its goal is “soul-actualisation” rather than self-actualisation and it also aims at tapping into higher levels of experience.

The right hand hemisphere of the brain has also been enlisted in the New Age quest for transformation. Some New Agers believe that the “supraconsciousness,” of which humanity is both partaker and extension, can only be tapped into using techniques utilising the right hemisphere, which is associated with creativity, inspiration and also with femininity. To connect with inner spirituality, “one has only to rid oneself of the limitations imposed by the human brain’s left hemisphere’s reasoning, which Western culture . . . holds in such high esteem.” Or, as Marilyn Ferguson explains, “the raw stuff of human transformation is around and within us, omnipresent and invisible as oxygen. . . . There are techniques that . . . are designed to reopen the bridge between right and left . . . to increase the left brain’s awareness of its counterpart.”

These themes which underlie New Age thinking are clearly defined and have been described and discussed by several authors. However, it can also be seen that many of these themes are not unique to the NAM, but are found in other contemporary movements and systems of thought. Are these other systems a part of the NAM, are they separate movements which have been influenced by New Age thought (or vice versa) or are all of these systems and movements different expressions of an emerging global new way of thinking? These questions will be addressed in the fourth chapter, following a discussion of how these ways of thinking are reflected in New Age practices.


Ibid.


Tucker, 335.

Miller, 19.


Ibid.

Tucker, 319.

Miller, 183.

Paul Heelas, *The New Age Movement: Celebrating the Self and Modernity* (Forthcoming)

Miller, 14.

Ibid., 15.


Chandler, 26.

Miller, 15.

Heelas.

Tucker, 319.

Quoted in Cole *et al.*, 9.


Heelas.


Heelas.

Lewis and Melton, 3.

Miller, 15.

Tucker, 321.


Chandler, 28.

Miller, 15.

Tucker, 338.


Chandler, 28.

Melton, 202.

Ibid.

Perry, 26.


Perry, 27.

Ibid.


Quoted in Melton ed., 204.

Bednarowski, 170.

Cole *et al.*, 27.

Almond, “Towards an Understanding of the New Age,” 3.


Cole *et al.*, 19.

Dowd, 59.
53 Ibid., 67.
54 Cole *et al.*, 84 - 86.
55 Ibid., 88.
56 Heelas.
57 Ibid.
60 Melton, 203.
62 Melton, 203.
63 Ibid.
65 Ibid., 43.
66 Ibid.
CHAPTER 3
NEW AGE PRACTICES

This chapter will discuss some of the practices representative of the NAM and show that all of these, to varying degrees, are means of achieving personal transformation in accordance with the goals and ideologies of the movement. Because of their diversity and quantity, the description of these practices cannot be comprehensive and the discussion of each will by necessity be brief, although those which utilise music will be described in greater detail. The practices described will be discussed under the broad headings of Predictive Tools, Religious Practice, Healing, and the Supranatural, which will include phenomena such as Channeling. So far, it has been shown that the NAM is characterised by two principle concepts - holism and transformation. Indeed, holism is the major theme of the movement, encompassing such sub-themes as monism, pantheism and religion. The coming ‘New Age’ itself encompasses the quality of holism. As David Spangler describes it, “the idea of the New Age is . . . that of the holy (or holistic) human civilization. This image . . . is one of a human culture in full harmony and attunement within itself, with nature and with God.”¹ The aim of the various methods of personal transformation is to recognise this holistic quality. The practices associated with personal transformation are even more varied than its ideological aspects. Philip Almond lists some of these which he encountered at the ‘Mind-Body-Spirit Festival’ in Sydney, 1993. These included aura images, crystals, Inner Light Healing Centre, astrology, numerology, iridology, aromatherapy, reflexology, sacred dance, healing with music, angels, and past lives, to name but a few of the range presented by the festival’s 200 exhibitors.²

RELIGIOUS PRACTICES

The first group of transformative practices to be discussed are those relating to religion. As was suggested earlier, the concept of monism can be applied to include the ‘oneness’ of religious truth. Hierarchical religions (especially orthodox Christianity) are held in distrust by New Agers as manipulative, repressive, self-denying, authoritarian and exclusivist - truth is believed by the New Ager “to be found not in dogmatic propositions, but intuitively in the process of exploring a spiritual path.”³ This concept has enabled the New Ager to choose eclectically from a seemingly diverse range of religious doctrine and practice. It will be seen however that certain
common themes unite the main religious practices adopted, and that these themes relate directly to the underlying core beliefs of the New Age Movement. Michael Perry describes three main ideas which have been influential in the absorption of alternative religions into the NAM. These are that (i) twentieth century civilisation has erred in following an exclusively materialistic and technological path, and that alternatives need to be sought in order that humankind and the planet survive; (ii) transformative experience is necessary to instil meaning into human life and foster spirituality; (iii) there is a need to go beyond dogma to seek the unifying, mystical truth which lies at the center of all religions.⁴

The NAM draws mainly on two types of religious thought - the earth-based religions such as paganism and that of the Northern American Indian (with an emphasis on shamanism), and the religions of the East, most notably Hinduism and Buddhism. There have also been many attempts to graft aspects of these beliefs onto Christian doctrine, thus enabling a Christian to embrace New Age thinking supposedly without the risk of denying the traditional teachings of the Christian Church. The NAM has been described as a retrospective movement, and this applies especially to the religious thought that it draws upon. New Agers believe that humanity has taken a “wrong turning away from the ancient spiritual wisdom of an earlier age which was closer to nature and may therefore have been closer to spiritual truth . . . New Agers therefore look for a lost wisdom.”⁵ Shamanism is but one example of this ancient wisdom. Within the ancient tribe, the task of the shaman was to perform healing rituals on both a physical and spiritual level by reconnecting the people with the sacred. This was achieved by entering an altered state of consciousness in which the knowledge and power of the ‘otherworld’ could be accessed and utilised and the help of personal guiding spirits evoked.⁶ This otherworld is not regarded as disconnected from the physical world, but rather as representative of a ‘truer’ reality which directly affects the events of this world. This idea is reflected in the New Age concept of ‘inner reality’ - an intangible reality which is not necessarily related to the external world. Shamanism is not a unified religion, and although examples of shamanic practice can be found across various cultures, its practice retains remarkable similarities within each.⁷ Russell Chandler describes the modern day shaman as someone who combines “reverence for the circle of life and traditional native healing methods with New Age technologies and assumptions.”⁸ Shamanism coincides with New Age beliefs in its
emphasis on nature, the interconnectedness of all things, and in the belief in the
existence of other planes of reality and the ability of a human being to mediate between
the spiritual and physical realms.

According to Sun Bear, a contemporary North American Indian shaman, one of the
most important goals of shamanistic practice is to “realise your interconnectedness
with the Earth and with all other life.”9 Shamanism is only one example of the ways in
which Northern American Indian culture has been adopted by the NAM. Many
‘alternative’ bookshops and giftshops sell figurines of Indian characters, often
accompanied by an eagle or a wolf, surrealistic posters on Indian themes, tarot cards
based on Indian themes, and ‘dreamcatchers’ (a hoop surrounding a web adorned with
feathers and beads which is said to trap bad dreams and allow good dreams through).
In Queensland it is possible to attend gatherings with the ‘Wolf-clan’, while a trip to
the Gold Coast hinterland or to Northern New South Wales will reveal teepees
interspersed throughout the countryside.1

A survey of the books available in any of the ‘New Age’ bookshops will show that
there is a multitude of books available describing various aspects of pagan practices,
most notably witchcraft (usually referred to as Wicca, The Craft, or the Old Religion).
Neopaganism, a heading under which contemporary pagan practices are grouped, “is
based on the concept that pre-Christian pagan religions held a spiritual reality and
worthwhile values that were suppressed and replaced by monotheism, especially
through the spread and persuasion of Christianity.”10 Neopaganism draws on ancient
pagan practices while at the same time incorporating contemporary ideas. For
example, some Wiccan practitioners analyse their practice from a Jungian perspective
by associating inner divinity with Jung’s central archetype, the Self, and by associating
the Goddess and personages of various pantheons with Jung’s concept of the collective
archetypal psyche.11
Most neopagan practitioners would associate the term ‘pagan’ with any religion which
is based on the earth or nature. As with the term New Age, there has also been a

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1 One of the more notorious advocates of ‘New Age’ shamanism is Lynn Andrews who has written many
‘do-it-yourself’ books on the subject. She has been somewhat derogatively labelled the ‘Beverly Hills
Medicine Woman’. It should be noted that many North American Indian people resent the fact that she
proposes ‘crash courses’ in what should take a lifetime to achieve and also resent the appropriation of
their culture by Andrews and others.
tendency to back away from the label ‘pagan’ due to the negative implications sometimes associated with it. Also, the term is difficult to define, as is “New Age”, because of the multitude of various practices which fall under it. However, it is possible to describe several themes which each of these practices has in common. These are “a concern for the environment, the provision of a spiritual ‘niche’ for women, and the exploration of the individual spiritual experience, an experience which has close associations with extroverted mysticism”Í. While neopaganism draws eclectically from a wide range of religious practices, its main aims are to develop and enhance psychic ability and to “attain a mystical sense of union with the divine.” Drawing upon diverse practices to achieve this could be seen as an attempt to “bridge the differences between the mystic traditions of all major religions in order to get at the essence of spirituality.”Í

Subdivisions of neopagan practices include those which identify themselves as general pagan, environmental pagan, Druid, Ceremonial Magician, Shaman, Servant of the Light, Amerindian, and Chaos Magician as well as groups such as the Society of Inner Light, the Church of all Worlds and many more. The discussion of all of these is not possible in this paper, and consequently discussion will centre on one of these practices, Wicca, which has been chosen because it is representative of the basic beliefs associated with neopaganism and also because literature concerning it is more readily available. The practice of Wicca is especially relevant to this paper because it utilises music as part of its practices and rituals.

Wicca, the preferred name for witchcraft, is a polytheistic, pantheistic and animistic religion which allegedly dates back to Palaeolithic times, where it was a form of religion based on worship of the Goddess and of the God of the hunt. It is not an organised religion and has no formal structure or hierarchy but rather consists of a number of widely dispersed individuals or small groups ( covens) who sometimes come together for special events. Many of the rituals, practices and ideas of contemporary Wicca are believed to have originated with Gerald Garner, an English man born in

ííThe features of extroverted mysticism include the belief that despite seeming outer differences that ‘all is one’ (monism); experience of the ‘inner’, the experience of a sense of ‘oneness’ with the universe; and experience of altered states of consciousness which seem to transcend time and the physical world and which are accompanied by feelings of ‘bliss’, the sacred or the divine (Hume 1994: 18).
1884 who claims to have been initiated by a coven of witches. Since then, many others have contributed to the format of contemporary Wiccan practice. Wicca has also been associated with the Feminist Spirituality movement which criticises patriarchal religions such as Judaism and Christianity as espousing a “static deity” who is “male, transcendent . . . omnipotent, omniscient, omnipresent”, who has “created a world but does not inhabit it” and who emphasises “brokenness rather than wholeness, sin and estrangement rather than creativity.”

The primary task of this movement is to reinstate the sacred in everyday life and in the perception of the universe, and “it is the Goddess who is the primary vehicle in this enterprise.” This trend is also seen in various other Goddess worshipping groups including those based on Greek, Roman and Egyptian lore (the worship of Isis is steadily increasing in popularity).

Lynne Hume describes the main goal of Wicca as spiritual development with “the emphasis always on the practical and the experiential.” She lists six beliefs which form the basis of Wiccan ideology. In brackets are relationships to other theories and/or ideologies:

- all things are interconnected (monism)
- there are multiple levels of reality
- humans are a microcosm of a macrocosm (neo-platonism)
- all events influence others (chaos theory)
- the human will is a separate force
- willpower can be evoked to produce a desired result through techniques such as the cultivation of the imagination, visualisation, and concentration, and these can be aided by the use of magical procedures.

Wiccans seek to be in tune with nature and with the spirits or essence identified with the natural world and they are usually associated with Goddess worship. It should be noted however that the Goddess is not viewed as an intervening or controlling entity but rather as the deified embodiment of the natural world (mother nature), a symbol of the feminine aspects of divinity, the archetypal female, and the ‘Goddess within’. The masculine aspects of divinity, although less important, are symbolised variously by the sun (as the Goddess is by the moon), by Herne the Hunter, and by the Celtic God Cerunnos (often depicted as the stag).

Wicca is regarded as a craft as well as a religion and magical practices form part of its practical basis. Wiccans believe that change can be affected through the power of the
human mind. Magic is an art which uses the will to predict and shape change, the only restriction to which is that it does not cause harm to others. The Goddess can also be invoked through magical practice although this does not mean that she can be called up physically, but rather an awareness of her is evoked in the mind of the practitioner. She can be sensed intuitively or ‘seen’ with the inner eye and her divinity and power absorbed. The means by which this is achieved include visualisation, meditation, concentration and the cultivation of altered states of consciousness. Music is often used as an aid to achieving these states. Since the Goddess is believed to exist within, this practice could be said to draw upon an inner divinity or, in more mundane terms, to get in touch with the Self. This is demonstrated in a saying from Wiccan lore, which states that “if that which thou seekest, though findest not within thee, thou wilt never find it without thee.”

Perry describes two kinds of Wiccans - those who have been initiated into a coven and practice in groups, and solitary Wiccans (those who practise Wicca without the support of a coven). Both types follow basically the same types of rituals, which are divided into three types. These are initiatory rituals for those joining a coven or in their progression to one of the three degrees of initiation; rituals for specific ‘workings’ such as magic and spells (for example, for healing); and celebratory rituals. Celebratory rituals are related to specific times on the pagan calendar, which begins on November 1 and consists of twenty-one rituals, the order of which is known as the Wheel of the Year. There are eight sabbats which are held about every six weeks and relate to seasonal and agricultural events. The most important are Samhain which marks the start and end of the pagan year (Christianised as Halloween) and symbolises the dying sun, and Beltane which marks the end of Spring and the coming of Summer and celebrates fertility (also known as May Eve and Christianised as May Day). The two other major rituals, or greater sabbats are Candlemas (Christmas), a feast symbolising conception and celebrated when winter is abating, and Lammas which is a thanksgiving festival for the abundance of harvest and symbolises birth, the crops symbolising the fruits of the Goddess’ womb. The cycle of life is clearly evident in the cycle of fertility - conception - birth - death. The four lesser sabbats are held at the solstices and equinoxes and there is a festival for each of the thirteen full moons of the year.
It can be seen that themes consistent with New Age thought are evident in Shamanism, Wicca, and other neopagan religions. These include the concepts of monism, pantheism, inner divinity or potential, concern for the environment, and personal transformation. However, it is interesting to note that many of the people associated with neopaganism do not associate themselves with the NAM, and sometimes regard it with scepticism or distrust. That they are participants in a similar trend is clearly evident through examination of the common themes. However, not all neopagans believe in the imminent dawning of a New Age, although they would agree that some of their beliefs reflect a new way of thinking. The question which arises is whether neopaganism is indeed an aspect of the NAM, or a parallel movement where both reflect the ideas of a wider cultural shift. This question will be addressed in the following chapter.

The absorption of Eastern religion and belief, especially of Hinduism and Buddhism, is another important aspect of New Age religious belief. As with other systems of thought adopted by the NAM, these have not been taken on board in toto, but rather certain specific concepts have been adapted to New Age ideology. Belief in reincarnation and the use of meditative techniques are the most obvious examples of this. Buddhism especially has become increasingly popular since its introduction to the West, but it is important to note that the authentic Buddhist groups which have become established throughout the West have little to do with the Buddhist ideas adopted by the NAM, except that access to Buddhist ideas has been facilitated through their exposure in the West.

According to the Buddha “man is his own master, and there is no higher being or power that sits in judgement over his destiny” and each person must come to their own realisation of the Truth.\(^\text{28}\) This aspect of Buddhist thought shows little conflict with New Age ideas, and this belief could in fact be related to the New Age belief in innate human potential and the freedom to choose one’s own path to truth. However, a conflict of ideas arises when the New Age and Buddhist concepts of the soul or self are compared. Earlier in the chapter, it was pointed out that many of the New Age transformational techniques aim to connect with the inner self (or soul) which is seen as a permanent entity, residing within the physical body, which passes from one life to
the next. Buddhists however believe that “there is no permanent, unchanging spirit which can be considered ‘Self’, or ‘Soul’, or ‘Ego’, as opposed to matter.”

Although reincarnation forms part of Buddhist belief, it is not the soul which passes from one life to the next, but rather the “five aggregates,” a combination of physical and mental energy. This cycle of rebirth ceases when the individual abandons the “desire and craving for these Five Aggregates of Attachment,” and enters a state known as Nirvana. The term ‘Nirvana’ is arguably one of the most corrupted by New Age thought, which tends to associate it with a ‘peak experience’, a mystical state of ecstasy or connection with the Divine. The concept of consciousness also differs between traditional Buddhism and the NAM. The New Age view of consciousness is of an independent, ethereal, and all-pervading phenomenon which connects all life and which can be tapped into through special techniques. Buddhists however believe that consciousness cannot exist without “matter, sensations, perception and mental formations”, that is, it cannot exist without that which it is conscious of. This difference is especially obvious when the goal of meditation of each group is compared. Meditation for the Buddhist is aimed at moving away from ‘consciousness’ whereas the New Ager meditates to tap into it. Despite these incongruencies between New Age and Buddhist thought, a degree of influence is nevertheless evident.

The key difference between the New Age and Eastern religions is that New Age is life-affirming and positive, whereas religions such as Hinduism tend to have a negative view of the physical world. For example, to the Hindu the physical world is illusion (Maya) and must ultimately be renounced. New Agers would certainly agree that the physical world may not be as it appears, but still “embrace the values of temporal reality” and actively seek to improve it rather than deny it. The concept of reincarnation provides an example of this dichotomy of thought. To the Hindu, reincarnation is viewed negatively: its primary goal is to escape the Wheel of Life so that suffering may come to an end. New Agers tend to regard reincarnation as a positive experience. “Reincarnation guarantees future lives. So it functions as an alternative immortality to the traditional Christian vision.” Through regression techniques, past lives can be ‘remembered’ and lessons learned which can be applied to the current incarnation to improve the quality of life and help promote personal transformation.
There have also been attempts within the NAM in the West to make New Age ideas more compatible with Christian ideology. An example of this is a series of books by Corinne Heline which includes a *New Age Bible Interpretation* in seven volumes, *Tarot and the Bible*, *Occult Anatomy and the Bible*, and *The Bible and the Stars*, all of which are available from the “New Age Bible and Philosophy Center” in Santa Monica, California. The term “Christ-consciousness” also arises in New Age writings and relates to the concept of inner divinity. Jesus is regarded by most New Agers as a great teacher (as are Muhammed and Buddha) whose message of love and goodwill has been corrupted by the politics and corruption of the Christian Churches. Another example of New Age Christianity is seen in books such as *The Aquarian Gospel of Jesus Christ*, claimed to have been channelled to the writer by an angel, and *A Course in Miracles*, a book claimed to have been channelled to its author by Jesus. One of the messages of this book is that all people are the “Sons of God” or, more accurately, “Son of God” since, according to the monistic worldview, all people are one. Not surprisingly, traditional Christians are at best sceptical of New Age ideas, and at worst regard the NAM as the work of Satan.

Catherine Albanese has noted several similarities between New Age and the fundamentalist Christian thought, which has risen in popularity in parallel to the emergence of the NAM. Both hold personal transformation and direct spiritual experience as the primary goals of human existence. Both ‘hear’ messages from a higher realm - fundamentalists report audible conversations with Jesus, while New Agers channel messages from other spiritual beings. Both emphasise healing and both see physical wellbeing, as well as prosperity, as a sign of blessing. For both, God, or the universe, is a source of energy which can be tapped into. Obviously, the specific descriptions and overall goals and ideologies of these movements will be at odds, but the similarities demonstrate a possible cross-influence of ideas, or the influence on both of a wider trend.

It can be seen that the religions generally associated with the NAM, especially paganism and Eastern religions, do share certain beliefs with the movement and it could be successfully argued that they have had a considerable influence on its ideological structure. However, it can also be seen that these religions are not part of
the NAM but rather are parallel practices, united by a common global search for alternative paths of which the NAM is just one manifestation. Consequently Buddhism, for example, is not a New Age religion as it is often erroneously described. Whereas the NAM has tended to draw from many diverse areas of thought, these religions, even when modernised and Westernised, have tended to remain insular and have retained a relatively pure set of traditional beliefs.

THE SUPRANATURAL
The phenomenon of channelling is discussed under the heading of the ‘supranatural’ but could also have been included under ‘healing’ because the common theme joining all of the channelled messages is one of self transformation through healing, and betterment of the self. Channelling is one the most publicised, and controversial, practices associated with the NAM. In discussing this phenomenon, Elliot Miller cites the New Age educator and psychologist Jon Klimo, who states that “cases of channeling have become pervasive. An increasing number of people are now following the guidance provided through channeling.”36 In the USA especially, the practice of channelling is extremely popular. Most recent editions of USA New Age magazines will contain at least one article which is purportedly channelled to the author. For example, a recent edition of Aurora Rising37 contains four channelled articles. The subject covered in this issue was ‘Love and Relationships’, thoughts on which were conveyed by Lazaris, channelled through Jack Purse; by Damon as channelled by Diane Waybright; by Galexis as channelled by Ginger Chalford, Ph.D.; and Daephrenocles as channelled by Lori Jean Flory.

Channelling is a process by which an ‘entity’, usually from another ‘spiritual realm’, or an extra-terrestrial, uses the physical body of a ‘medium’ through which he/she/it can transmit messages, teachings or advice to the potential audience. Jon Klimo describes the process as “characterised primarily in terms of an identity (the source), apparently foreign to that of the channel, exercising control over the perceptual, motor, cognitive, or self-reflective capacities” of the medium.38 The content of the message, which Philip Almond describes as “platitudinous folk-wisdom,39 is varied but is usually directed to transformational topics such as improving the self (and the planet), enhancing spirituality, and promoting ‘unconditional love’.
Miller describes five different methods of channelling. In clairaudient channelling, the message is telepathically transmitted, and the recipient remains fully conscious and in control of all of their faculties. Automatisms involves the spirit or entity bypassing the mind of the recipient and taking control of the body as in the case of ‘automatic writing’, for example. In light-trance, or “temporary cohabitation” channelling, the medium is partially conscious and may remember the experience afterwards. Deep-trance channels allegedly have no recollection of the experience and the voice and personality while in trance may differ from that in the conscious state, supposedly because the medium has left the physical body to enable the messenger to enter it. Full-body channelling allows the messenger complete control of the physical body which can be manipulated at will, for example by walking around a room. Channelers of this type have described the experience as similar to those reported in near death experiences. While there is wide acceptance amongst New Agers that the message being channeled is indeed from a separate entity, there are also those who believe that it originates from within the medium, the spirit personality being a dramatisation of the higher self. This in no way detracts from the authenticity of the experience, as teachings are judged on their own merit, not on that of the source.

In the USA, three of the most celebrated channelled entities are Seth, Ramtha and Lazaris, channelled through Jane Roberts, J.Z. Knight and Jack Purse respectively. The messages channelled by these beings can be clearly related to the underlying ideologies of the NAM. For example Roberts/Seth teaches that all limitations are self-imposed or self-created, “you make your own reality,” and the self is unlimited and has “no boundaries or separations.” Knight/Ramtha is allegedly a warrior who lived thirty-five thousand years ago in Atlantis. Ramtha’s teachings include lessons on ‘self-love’ and ‘unconditional love’. Themes covered by Purcell/Lazaris include ‘letting go of guilt and anger’, and ‘freeing the inner child’. An entire series of Lazaris’ channelled sessions is available on audio cassette, and there are many books available in New Age bookshops recounting the messages of the above entities as well as several others.

PREDICTIVE TOOLS
Many predictive tools are readily available to the contemporary consumer. A browse through any large bookshop will reveal a range of ‘teach yourself’ books covering a
variety of topics such as astrology, palm reading, tarot cards, runes, and the I Ching. A survey of the range available in a New Age bookshop will show a greater diversity of topics, a larger range to choose from, and more in-depth discussion. The personal column of local newspapers contain personal advertisements for services ranging from astrological chart casting and clairvoyant readings to past life regressions. Late night television advertises ‘0055’ numbers which can be called to hear a personalised tarot reading, either computerised or personal.

The most highly popularised form of prediction is astrology, and an explanation of its modern practice will serve to demonstrate New Age approaches to predictive practice. The history of astrology dates back to Babylonian times where it played an integral part in the religion of that culture. This form of astrology remained much the same until the sixth century B.C.E. when it underwent a transformation at the hands of the Chaldeans and became known as Zodiacal Astrology. The Greeks and Romans expanded on this form to include its application not only to rulers and affairs of state, but applying also to events in the lives of ‘ordinary’ individuals. This process of expansion has continued to the point that today books are available which will explain the astrological personality of the family pet. In its simplest form astrology is the belief that the position of the planets and luminaries at the time of birth will influence both the character of the individual and the events which take place during his/her life. In the same way, a certain combination of Tarot cards or the pattern of I Ching hexagrams will reveal future events and trends.

The paradox lies in the fact that the New Ager supposedly believes that s/he has total control over external events, yet the plethora of predictive practices available would indicate that Fate may still hold the upper hand. The New Age approach to prediction, however, is not quite so fatalistic. Donna Cunningham is one advocate of the New Age approach to prediction. In An Astrological Guide to Self-Awareness, she states that “our lives are not controlled by things out there in space, but are shaped by our own thought patterns. The planets only reflect what is going on. . . . The planets do not cause things to happen to you. They simply reflect what is going on within you.” This statement is a good summary of the New Age attitude to prediction. The individual at all times retains control of events. Astrology might predict certain influences (which are determined by the position of the planets) but the role of the
astrologer is to guide the individual to approach these situations utilising their innate abilities. These abilities are also determined by the planets but, if undesirable, can be eliminated or changed. Astrology then could be seen as a tool for self-transformation and, along with other New Age predictive practices, is based on the premise that the individual ultimately has control over both their inner and external realities. While all of this may sound quite altruistic, it should be noted that undoubtedly there are still many people who consult these practices simply to know ‘what will happen next’. Melton suggests that New Agers separate themselves from this category and use “traditional occult practices . . . as tools in the acquisition of greater awareness of themselves and the world.”

HEALING
As Catherine Albanese notes, “it is no accident that the network of communication that has promoted the message of the New Age has relied noticeably on . . . bulletin boards in natural food stores and in alternative healing clinics” and “on ephemeral publications strongly supported by advertisers who purvey one or another form of physical, mental, and/or spiritual healing.” This is because the concepts behind the NAM are almost entirely matched by those of the holistic health movement. The available range of healing practices associated with the NAM is as varied as the movement’s other components, however these all share a common basis which enables them to be grouped under the heading ‘holistic healing’. Because of the holistic ideology intrinsic to the NAM, all aspects of human life, body-mind-spirit, are regarded as interdependent, and consequently health care can be a means of achieving personal transformation - the healing of the physical self can promote healing, and therefore transformation, of the spiritual self: “Just as a search for self becomes a search for the health, so the pursuit of health can lead to greater self-awareness. All wholeness is the same.”

In this context, the term “holistic” refers to the methods of therapeutic practice involved, in which all aspects of the human existence are interdependent, the physical and non-physical and also the external and internal. This presents a completely different attitude to healthcare than Western medical practice. Marilyn Ferguson describes this approach as “one that respects the interaction of mind, body, and environment. Beyond the allopathic approach . . . it seeks to correct the underlying disharmony causing the problem.” She follows this statement with a comparison of
the basic differences between holistic and Western medicine. These include: the location of causes instead of symptomatic treatment; the integrated treatment of the whole person instead of the isolated problem; the minimal use of artificial drugs and surgery; the body is seen as a “dynamic system” rather than a machine; disease is seen as a process rather than an entity; emphasis is on achieving optimum well-being, not only on symptomatic relief; the body and the mind are seen as working in synthesis; the mind is considered as a “coequal factor in all illness” (the placebo effect is seen as positive evidence of this rather than negatively as in Western medicine); and, finally, prevention is considered “synonymous with wholeness.”

One of the most popular modalities of holistic healing is acupuncture which, while largely connected with alternative medicine, is steadily gaining popularity with Western practitioners, some of whom have incorporated it into their regular practice. Acupuncture was originally an Eastern practice associated with Taoism and the belief that the body possesses an energy field. Acupuncture needles are inserted at various points along the meridians of this field and are believed to encourage the flow of Ch’i, or energy, along these lines. Acupuncture is also believed to balance the male and female, or yang and yin, energies. Another healing practice originating in the East is Ayurveda which is also gaining popularity, in more recent times largely due to the books on the subject published by Deepak Chopra. Ayurveda is a therapy based on achieving balance between the three components of kapha, pitta, and vata, which correspond to the elements of water, fire and air, each governing a various set of functions of the body and its energy field. Balance between the body, mind, and environment are considered the prerequisites for healing, and techniques used to achieve this include yoga, meditation, herbal medications, dietary changes, and psychological counselling.

Meditation practice, also based on Eastern philosophy, is another healing tool. The benefits of meditating are said to include relief from high blood pressure, headaches, insomnia, and chronic fatigue. It is also used in the treatment of chronic pain and, in this area especially, has been largely accepted as part of traditional Western medicine. Neville Drury describes two types of meditation. The first method involves concentration on a symbol, sound (for example, a chant or repeated word), or bodily process such as breathing. The purpose of this method is to “turn the processes of
thought inwardly until the mind transcends itself.”\textsuperscript{54} The second method aims to “eliminate distractions with the aim of ‘unification of the mind’” which Drury calls detached awareness. It is directed not so much toward a higher state, but toward an increased awareness of the ‘here and now’\textsuperscript{55} This classification should not however preclude meditation simply for relaxation and relief of stress, and all of these forms are believed to be beneficial to general health.

There are many other holistic therapeutic techniques that employ the use of ‘energy’ for healing, and indeed all of these techniques can be related in some way to the balancing or harmonising of some kind of energy. Although they are too many for discussion in this paper, three more deserve mention. The first of these is the manipulation of the aura. The aura is the energy surrounding the physical body which can be seen by some as a pattern of swirls and colours. These patterns are said to reflect the physical, psychological and spiritual state of the individual.\textsuperscript{56} When this energy is disturbed or blocked, illness results and this will be visible in the aura. A psychic healer can then ‘cleanse’ the aura or manipulate its energy to restore wellbeing.

The practice of Reiki, which originated in Japan, provides a different perspective of energy healing to the previous examples. Reiki master Barbara Ray Weber explains that the material forms, such as the human body, are in reality highly compressed energy and if this energy is not harmonised, illness results. The Reiki practitioner, after first being attuned to a Reiki ‘master’, uses his/her hands to direct a “universal life-force energy” to the patient which realigns this energy, “brings the body into harmony by relieving physical and emotional blockages” and “heals the cause and eliminates the effects of an imbalance.”\textsuperscript{57} In this case the energy which is manipulated is not personal or individual as in acupuncture and the aura, but one which is universal.

The use of crystals for healing is also related to energy, but this is an energy inherent in the substance of the stone. Many New Agers wear crystals as jewellery or place them in their homes in the belief that the stone emanates a beneficial energy field in the form of subtle vibration.\textsuperscript{58} Certain crystals are also believed to address specific areas: for example, amethyst dispels negative energy, and rose quartz promotes love. Certain crystals are also related to the various organs of the human body. Like the energy used in Reiki, crystals are used to remove blockages and to harmonise the energies of the individual person. Gemstones and flower essences, both inhaled and consumed, are
believed to work in the same way. Kevin Ryerson purports to channel a being known as Gurudas who explains that crystals and flower essences provide “a balanced distribution of various energies at correct frequencies, which stimulates the discharge of toxicity to create health.”

Healing practices involving music and sound are also found within the NAM. Several ‘core’ beliefs underlie the use of music in a healing context. First is the belief that the human body and its components possess an inherent vibration, described by Yehudi Menuhin as “the never silent sound of our own vibrations . . . which is the musical core within us all.” This inherent sound is not only fundamental to human life, but to all matter - “everything in the universe has a vibration, a tone, underlying its beingness.”

Laeh Garfield, author and practitioner of musical healing, proposes that “notes held within us that are wrong for our harmonic field can do great harm, whereas notes or chords that resonate correctly with us restore health.” As well, there is a ‘universal sound source’ or vibrationary energy which can be tapped into, in the same way that the Reiki practitioner utilises universal energy for healing. This belief can be traced throughout history as far back as ancient Greece and the ideas of Pythagoras and Plato. If the innate harmonious vibration of an individual is disturbed, illness results - ‘dis-harmony = dis-ease’.

Applied vibration, whether from an external source such as music or a natural source, such as the ‘universal vibration’, is used to rectify, harmonise or regulate personal vibration. Some of these ideas have been influenced and justified by scientific findings, especially those of sub-atomic physics, as discussed in the previous chapter. This is evidenced in statements such as “all matter, in essence, is sound waves vibrating,” “all of nature exists as a vast oscillatory system,” and “not only does musical sound animate matter, it may form it as well.” The latter statement relates to the findings of the Swiss scientist Hans Jenny who, in the 1960s, demonstrated that sound formed symmetrical and geometrically perfect patterns when applied to a variety of substances, such as sand or iron filings, on a metal plate, a phenomenon which he called cymatics.

Practices which use music and sound as an aid to transformation and healing can be divided into three broad categories - those in which music is used to induce an altered
state of consciousness in the practitioner to enhance their healing ability; those in which the music/sound is applied directly to the ‘patient’; and those in which the individual utilises music to promote self-healing. Examples of the first category can be found in both Wiccan and shamanistic practices. Before performing healing ‘works’, Wiccan practitioners will often prepare by listening to music to raise their level of consciousness in order to be in a state conducive to healing. In shamanistic healing, the practitioner uses drumming to the same effect, to bring “healing knowledge and advice to clients from an entity understood as living on a different plane.”66 The rhythms of shamanic drumming can also be applied to the patient to stimulate the individual’s own capacity to heal.67

Examples of sound and/or music being applied to an individual include the Tomatis Method and a method based on the above noted principle of cymatics. In the 1970s, Dr. Peter Guy Manners developed the “Cymatic Instrument,” a hand-held applicator which was designed to deliver frequencies in the range of 60hz to 30 000hz to areas of disease or injury. The principle behind this was that, as in the experiments of Hans Jenny, the structure of the matter, in this case the injured area, would be transformed into symmetrical, and therapeutic, patterns.68 Dr. Alfred Tomatis developed his method on the premise that effective hearing was a significant contributing factor to wellbeing. He noted that the listening, and consequently learning, experience begins in the womb but that this development may be blocked during life through physical and emotional trauma. He realised that the sounds heard in the womb are filtered so that only sounds of a frequency higher that 8000Hz reaches the ear of the foetus. Consequently his method begins by playing filtered music to the patient which emulates this frequency range so as to ‘restart’ the process of learning to listen. Over a period of three to four months the patient listens to a variety of filtered music and the frequency range is gradually increased. Mozart and Gregorian chant are primarily used, as Tomatis found that these “energised the brain” as well. Eventually, “the retrained ear instructs the voice in speaking [and] the client’s voice itself can energise the whole system.”69 These principles reflect the New Age view of sound and/or music as energy and vibration with a distinct therapeutic value, a concept which can be found in other, more specifically New Age, healing practices.
Toning, as described by Laeh Garfield, is “a system of healing that utilizes vowel sounds to alter vibrations in every molecule and cell in the body.” Toning is often practiced in conjunction with meditation. In a relaxed state, the individual concentrates on open-mouthed breathing and allows any sounds that might arise to flow freely. In this way, one finds one’s own personal tone. Alternatively, vowel sounds (also nasal vowels), either singular or in series are consciously produced. She adds that the process does not cure a specific problem or illness, but rather promotes a “wholeness” which stimulates the bodies innate capacity to heal itself and promotes wellbeing.

Toning can also be applied to aid the healing of others. Julie Chenery is an Australian naturopath who uses toning in conjunction with other healing practices. She claims to use a “technique of tuning into other people’s tonal vibrations,” and says that “she knew when she had developed the right tone, or pitch, for a particular person because the note ‘expanded’ by way of harmonious response.”

According to Indian belief, there are seven ‘energy centers’ within the body, called chakras. When these chakras are ‘open’ and all functioning correctly, energy, known as kundalini, can flow freely through the body (and/or spirit, depending on the interpretation). Depending on the system of teaching, each is designated a particular function. Often, each chakra is related to a note of the musical scale, or a color, beginning with red for the lowest chakra and violet for the highest. There are several techniques designed to facilitate the flow of energy through the chakras, including visualisation and toning. According to Garfield, indigenous peoples’ drumming opens the entire chakra system, while various types of music are specifically related to individual chakras and can be applied to ‘energise’ each of them.

Healing with music has also been promoted, via the NAM in a more commercial and easily accessible way - through the many available recordings of New Age music. A recent CD-ROM music search under the heading ‘New Age’ revealed more than three hundred titles. This proliferation of so-called New Age music can also be seen in any music store, most of which designate an entire section for this type of music. For many people, the term New Age music summons up thoughts of recorded sounds of nature, whale songs and waterfalls, juxtaposed against a repetitive, non-rhythmical blend of synthesisers and pan flutes. Ruth Tucker notes that “many of its listeners, in a majority of cases, do not hold to New Age ideology.” While these are probably accurate
descriptions of both the many available recordings of New Age music and its audience, the philosophy behind the music can actually be clearly related to New Age ideas, especially that of an accessible universal vibration, discussed previously. New Age music is supposedly produced by someone who is in touch with “this vibration [which] is the divine energy of Aum that holds the universe together. . . . The listener then will also be lifted into a higher consciousness.”

One of the earliest composers of New Age music was Steven Halpern who holds a master’s degree in the psychology of music. His stated goal was to compose music which would raise the listener’s level of consciousness. His music was based on the pentatonic scale which he claimed avoided any sense of tension or resolution. New Age music is used, probably for the majority of its buyers, for relaxation: in his article “Rhythm,” Richard Leviton claims that tests have shown that this style of music can indeed lower pulse rates and blood pressure. It can however be used for more specific purposes and one category, sometimes called “Inner Harmony New Age Music,” is used specifically in meditation to induce an altered state of consciousness and also in conjunction with healing practices.

The aim of this chapter was to demonstrate the ways in which New Age practices reflect, to varying extents, the ideologies and premises of the NAM. Following is a summary of the basic premises of the movement, in which the goals of these practices can be clearly seen:

1. All existence derives from an ultimate consciousness, variously expressed in all religions, and the purpose of existence is to connect with this consciousness and bring it into full expression.

2. All life is interconnected through the ultimate consciousness or universal energy. By extension, all matter is energy and externally perceived existence is an ‘illusionary’ manifestation of a causal, inner, authentic reality.

3. The latter part of the twentieth century is witness to a shift in planetary consciousness which is moving towards a holistic sense of the interconnectedness of all things. The success of this process depends on individual personal transformation.
The practices and ideologies of the NAM have been described in the preceding two chapters, however in order to arrive at a comprehensive description of the movement, it is necessary to examine its historical background and sociological context. In the following chapter these latter two subjects will be discussed in detail, wherein it will be argued that the previously described practices and premises are not exclusive to a contemporary movement, but rather represent a continuity of thought originating in the late nineteenth century.
Quoted in Miller, 27.
3 Perry, 21.
4 Ibid., 141.
5 Ibid., 142.
6 Tucker, 341.
8 Chandler, 113.
9 Chandler, 112.
11 Ibid., 11.
12 Ibid., 18.
13 Ibid.
14 Ibid., 6.
15 Ibid., 10.
16 Bednarowski, 169.
17 Ibid., 171.
19 Hume, 12.
20 Ibid., 10.
21 Perry, 61.
22 Crowley, 104.
23 Perry, 62.
24 Crowley, 28.
25 Perry, 59.
26 Hume, 14.
27 Ibid.
29 Ibid, 23.
30 Ibid., 36.
31 Ibid., 25.
32 Miller, 22.
34 Tucker, 339.
36 Miller, 142.
38 Quoted in Miller, 142.
40 Miller, 166.
42 Miller, 170.
43 Tucker, 326.
44 Ibid., 342.
46 J.Gordon Melton in Not Necessarily the New Age, 49.
47 Albanese, “Quantum Healing,” 80.
48 Ferguson, 282.
49 Ibid, 270.
50 Ibid.
51 Cole et al., 22.
52 Tucker, 348.
53 Miller, 94.
55 Ibid., 111.
57 Albanese, “Quantum Healing,” 79.
58 Tucker, 332.
62 Ibid., 35.
63 Phil Watts, 72.
65 Ibid.
66 Albanese, “Quantum Healing,” 82.
67 Ibid., 83.
68 Richard Levtion, 44.
69 Ibid.
70 Garfield, 56.
71 Ibid.
73 Garfield, 33.
74 Tucker, 350.
75 Ibid.
76 Miller, 190.
77 Levtion, 40.
78 Miller, 191.
CHAPTER 4
SOCIO-HISTORICAL BACKGROUND

The following chapter discusses the historical and sociological factors which have influenced the development and characteristics of the NAM. The most recent of these influences is the counter-cultural revolution of the 1960s whose repercussions in the early 1970s are seen by many authors and analysts as the period in which the NAM began to take the form by which it is recognised today. Although not directly related to the 1960s cultural revolution, the Human Potential Movement began to develop around the same time and similarities to the NAM are evident in its goal for a self-identity independent of social and cultural criteria. It also displays links with Eastern religious practices and tends to emphasis the spiritual aspects of personal growth. The Human Potential Movement developed out of the link between the personal growth centres which emerged in the 1960s, and humanistic psychology. Although its original concepts were concise, they quickly broadened to the point where they could include almost anything which could be associated with personal growth, whether this was supported by science or not, and the concept of the ‘here and now’.¹

The secularly grounded techniques of humanistic psychology were soon replaced by those of transpersonal psychology, which emphasised the spiritual dimensions of experiences and sought to rise above the more traditional humanistic applications. Two key concepts are related to this shift in approach. The first is the focus on the Peak Experience, an ecstatic, ‘high’ or energised state which can be achieved using certain techniques. The second is the concept of the Life Force, interpreted as energy or power which can be transmitted from one person to another and which some psychologists/practitioners such as William Reich viewed as a natural, all-pervading energy. Many of the techniques employed by the movement were of Eastern origin, such as Yoga.²

The transpersonal aspect of the Human Potential Movement gradually achieved more emphasis and moved beyond self-actualisation to the concept of ‘soul-actualisation’, which places a greater emphasis on the spiritual, transcendental, and mystical aspects. Transpersonal psychology recognises the existence of these states and concentrates on ways to remove the psychological barriers which may impede progress towards them.
The peak experience is regarded as especially important in this process.\textsuperscript{3} Transpersonal psychologists were especially interested in ascertaining scientifically how consciousness could be expanded. To this end they conducted tests such as attaching electrodes to Zen masters and Yogs to monitor their brain wave patterns. It is largely through these efforts that terms such as alpha and beta waves, left and right hand brain hemispheres, and biofeedback, have become widely known today.\textsuperscript{4}

As an example, Lifespring is a contemporary human potential group which conducts seminars in the USA. These seminars stress the independence of the self from the external or social world and teach that ‘truth’ or ‘rightness’ can only be determined from an inner perspective and awareness of inner needs. This is not a counter-cultural stance, wherein an alternative set of values is set up to oppose an existing set (as in the 1960s), but is anti-cultural: its exponents claim that legitimate values do not exist outside of the self. The outer or social world is not viewed as something to be rejected or overcome - problems encountered within it are only ‘perceptions’ of the individual and it is these false perceptions which must be changed, not society.\textsuperscript{5} Lifespring expounds a philosophy of self-responsibility for all events in life and teaches ways to tap into inner potential to ensure that these events are all positive ones. These teachings are largely compatible with those of the NAM and groups such as Lifespring are considered by some to be a part of the NAM.

The NAM emphasises the ‘spiritual self’ and this concept is part of a change in perception originating in the 1960s when, according to Susna Love Brown, the view of the self changed from the social to the psychological self.\textsuperscript{6} Marilyn Ferguson relates this new ‘inner’ focus to the use of hallucinogenic drugs, especially LSD, and her description of its effects show many similarities to New Age thinking. For example, under the influence of LSD “the individual may experience himself [sic] as a field of consciousness rather than as an isolated entity. . . . Matter is no longer perceived as tangible but disintegrates into patterns of energy. Subjects report direct experience of microcosm and macrocosm.”\textsuperscript{7} Ferguson validates these experiences saying that “at least some of these states might be seen as a valid source of information about the universe and the dimension of the human mind.”\textsuperscript{8} The use of LSD was extolled by some influential figures such as Richard Alpert, the former Harvard psychology professor who returned from a trip to India as Baba Ram Dass. It was the desire to
replicate these experiences without the use of drugs which led many people to seek the same experiences through techniques such as transcendental meditation, an avenue already opened by the previous exposure to Eastern religions.

One of the major themes of the counter cultural or hippy movement of the 1960s was a search for a renewed definition of the self, a process brought to a head during this period by the culmination of the influences of the Human Potential Movement, Eastern religions, and the use of hallucinogenic drugs. Previously, self-identification had been achieved in terms of gender, age, family role, education level, political belief, and public achievement. The countercultural movement marked a change in perception to a more personalised evaluation of self based on personal belief, personality, character and, in some cases, spiritual achievement.\(^9\) The emphasis on inner potential and identity is also one of the prominent themes of the NAM, and in this respect, its links to the counter culture of the 1960s are clearly evident, although the emphasis on the spiritual aspects has grown.

Social change in the 1960s has also been related to the ‘babyboomer’ generation. Approximately 2000 people attended a seminar given by Ram Dass in the USA in 1986. This group consisted almost entirely of one generation, the average age being 37.7 years, that is, the Babyboomer generation.\(^{10}\) Some authors describe this generation as being characterised by a paradigm shift. The old paradigm, that of the pre-World War II generation, stressed the idea of self-fulfilment as based on a ‘giving/getting compact’, that is, material rewards were earned through hard work and the subordination of personal needs. The focus in the babyboomer generation changed to one of personal self-fulfilment wherein the material rewards were replaced by more personal rewards such as creativity, autonomy, and leisure pursuits.\(^{11}\) Significantly, a high proportion of New Agers are babyboomers. Although this point is often raised by authors tracing links between the NAM and the 1960s, it should be noted that babyboomers also form a high percentage of the mainstream population (one third).\(^{12}\)

The rejection of social circumstances as criteria for self evaluation is not the only example of anti-cultural sentiment during the time. It was also during this period that various ‘communes’ sprang up in which values such as community spirit, natural living and harmony with nature, and a simple, non-material lifestyle were advocated. This
type of community sought largely to break with what was seen as the excessive, materialistic, and capitalistic mainstream society. They are not purely a phenomena of the 1960s but still exist today and their themes of Love and Peace are as relevant, and vocalised, now as they were then. In eastern Australia, communes can be found in northern New South Wales near towns such as Nimbin and Mullumbimby. These types of communities have adopted, or been adopted by, the NAM. Not surprisingly, it is near towns such as the two mentioned that one will find the highest concentration of shops selling various New Age ‘paraphernalia’, as well as a higher proportion of practitioners of alternative medicine. Interestingly, while fashions have come and gone in quick succession in mainstream society, batik, beads, cheesecloth, and tie-dye can still be found in abundance not only in these towns, but in several ‘specialist’ suburban clothing outlets.

The influence of Eastern religion on the NAM has been seen in the use of Indian meditation techniques and yoga, in the references to chakras, reincarnation and karma, and in various ideas such as consciousness and universal energy. Eastern religion achieved its greatest exposure in the West as part of the counter-culture movement of the 1960s, especially through its endorsement by bands such as the Beatles who drew attention especially to transcendental meditation. This influence can also be traced to several developments during the nineteenth and twentieth centuries. The earliest of these is the Transcendentalist movement, whose ideas were the result of the translation in the late eighteenth century of Hindu religious scriptures into English by scholars working for the British East India Trading Company.\(^\text{13}\) Also, for some time the headquarters of the Theosophical Society was located in Adyar, near Madras, reflecting this Eastern influence.\(^\text{14}\) Eastern exposure in the West was also increased by the first Parliament on World Religions, held in 1893, which brought to the USA several Indian representatives including the Buddhist Dharmapala, Hindu Swami Vivekananda, and the Dalai Lama. Vivekananda remained in the USA and formed the Vedanta Society, whose most renowned member was Aldous Huxley.\(^\text{15}\)

More influential, and of greater long-term impact, was Paramahansa Yogananda who arrived in 1920 and later established the Self-Realisation Fellowship. His autobiography, Autobiography of a Yogi, is said to have inspired thousands of Westerners to convert to Eastern spiritual beliefs.\(^\text{16}\) In 1917, the USA imposed
immigration barriers, thus denying access to Asian peoples. These barriers were however lifted in 1965 and a new influx of Indian gurus reached the USA. They found a receptive audience in the cultural climate of the time in which many of the counter culture generation were seeking new spiritual inspiration and new ways, without the use of drugs for some, to achieve altered states of consciousness. It is this wave of influence which probably most directly affected the NAM, but the way had been paved, and tolerance fostered, a century earlier. Joselyn Godwin argues that the Theosophical Society, “its members, and its offshoots became the main vehicle for Buddhist and Hindu philosophies to enter the Western consciousness . . . They introduced into the vernacular such concepts as Karma and reincarnation, meditation, and the spiritual path . . . Together with the Western occult tradition, the Theosophists have provided almost all of the underpinnings of the “New Age” movement.”

The roots of the NAM can also be traced back even further. Several movements and streams of religious or ideological thought, dating from the nineteenth century, can be recognised as having influenced or contributed to the rise of the NAM. The earliest of these is the Transcendental Movement, from 1836 - 1860, whose most well-known spokespersons included Henry Thoreau and Ralph Waldo Emerson. Its beliefs included that of an ‘Over-Soul’, reminiscent of the New Age universal spirit, and pantheism. The movement was also strongly influenced by Eastern religion and philosophy. The Transcendentalist Movement coincided with the revival of Spiritualism in the USA in the middle of the nineteenth century. The ideas of spiritualism included the possibility of human perfection, the fallibility of established denominational religion, and religious liberalism. Its theories were based on esoteric knowledge and occult practices such as astrology, alchemy, and magic. Its members stressed that ‘salvation’ was the responsibility of the individual and was not imparted by an external God, but rather was achieved through a process of self-perfection, in which the individual moved through a series of heavenly states. Spiritualism surfaced at a time when the discoveries of science were creating a widening chasm between rational thinking and religious belief. The Spiritualists claimed to have bridged this gap to some extent in presenting empirical ‘proof’ of life after death through seance experiences. The NAM also attempts to bridge this gap, often using science as support of its beliefs. It would seem that both movements, rather than being
anti-rationalist as they are commonly described, instead attempt a synthesis of rational and mystical thought.

Spiritualism also drew on the ideas of Emanuel Swedenborg and Franz Anton Mesmer. Swedenborg (1688 - 1772) made mystical claims that he had journeyed to heaven and hell, and throughout the cosmos, and had spoken with angels. He renamed God the “Divine Human” and claimed that all living things were permeated by a universal and divine spirit which united all nature. He also believed in the ancient Greek concept of the microcosm mirroring the macrocosm and a “doctrine of harmony” in which “earthly and heavenly spheres resonated with each other.”21 These ideas are pertinent to New Age ideology as is his belief that the metaphysical world which he encountered on his ‘astral’ journeys was more authentic than the physical world perceived by the senses.22

In 1783, Robert Hindmarsh established the Theosophical Society in England (not to be confused with Madame Blavatsky’s society of the same name) whose aim was to translate and publish Swedenborg’s writings. Hindmarsh was a member of the New Church Society, which was well established in the USA by around 1795 and was founded around Swedenborg’s ideas. Its practices included mesmerism, spiritualism, and alternative medicine.23 Mesmer (1743 - 1815) had shown that under hypnosis, people could do many things which they would not be able to do in the conscious state. This finding reinforced the belief that human beings possessed a latent ability or potential of which they were unaware. This concept was extended to include abilities such as clairvoyance and telepathy. Phineas Parkhurst Quimby, a ‘psychic physician,’ and one of his patients, Mary Baker Patterson Eddy, adopted and extended Mesmer’s ideas to include the belief that all illness was caused by the mind and so could be cured by the mind, an idea which has gained considerable popularity in contemporary times, especially within the NAM.24

The Theosophical Society, founded in New York in 1875 by Madame Helena Blavatsky (1831 - 1891) arose in the context of Spiritualism.25 The similarities between the stated goals of this society and those of the NAM are immediately recognisable. These included the study of philosophy, science, and all religions with the aim of uncovering the latent powers of the human race. These studies were to be
carried out in the proposed formation of a Universal Brotherhood of Humanity, which was to be tolerant of all races and creeds. Blavatsky also claimed that all religions contained essentially the same spiritual message, and this message had its origins in the ancient world, an idea expounded in two books by Blavatsky, *Isis Unveiled* (1877) and *The Secret Doctrine* (1888), the latter of which was claimed to be channelled through Blavatsky by a group of ‘spiritual masters’ which included Buddha and Jesus (later referred to as ‘the Christ’). Most pertinently, she predicted the “imminent dawn of a new age in which man would be transformed.” In *The Secret Doctrine*, Blavatsky outlined the basic philosophy of the society and several of these themes show parallels to New Age thinking. These included belief in “an Omnipresent, Eternal, boundless and Immutable PRINCIPLE,” “the fundamental identity of all Souls with the Universal Over-soul

... [which is] the obligatory pilgrimage for every soul,” and “personal effort and merit throughout a long series of metempsychoses and reincarnations.” Many smaller groups developed as offshoots of the Theosophical Society, and these tended to concentrate on one particular aspect of Theosophical belief. For example, Alice Bailey formed the Arcane Society which popularised channelling, and the I AM Religious Movement concentrated on the occult importance of light and colour.

The religious denomination New Thought also has its roots in the same period and shows the influence of both the Spiritualist and Transcendental movements. New Thought has its roots in the establishment of the Christian Science Theological Seminary in Chicago in 1886 by Emma Curtis Hopkins, who had the year before separated from her partner in Christian Science, Mary Baker Eddy. The term Christian Science was replaced by the term New Thought in the 1890s. By the beginning of the twentieth century, many ephemeral related groups had formed and these were amalgamated in 1916 by the New Thought Alliance. The emphasis of New Thought has been on spiritual healing as well the “inseparable oneness of God and Man,” and the belief that all humans can “reproduce the Divine perfection,” these beliefs being set out in a ‘Declaration of Principles.’ By the 1960s, several hundred ‘splinter’ groups had formed, whose origins could be traced to one of the above movements. The main emphasis varied from group to group and represented a wide variety of practices, all of which, to varying degrees, have been adopted by the NAM.
It can be seen that esoteric groups such as those associated with Spiritualism, Theosophy and various others enjoyed a resurgence of popularity during the late Romantic period, and it is perhaps no coincidence that the ideals of Romanticism also show parallels to New Age thought. It has been seen that Theosophy especially concentrated on enhancing innate human potential, and this is paralleled in both Romantic and New Age thought by an increased focus on the individual and individual expression as well as a change in focus from the outer world to the inner. “The unity of the world is, in characteristic Romantic style, not vouchsafed by anything external to the individual but is created, rather, in his own personal and passionate commitment.” Also, both the Romantic period and the NAM were accompanied by a questioning of mainstream cultural and social values. A change in focus from the material to the natural world is also evidenced by both periods. In the Romantic period this was reflected in music in programmatic music and pastoral themes, and in New Age music we see this trend even more markedly, with the use of natural sounds such as those of birds, whales, and waterfalls being incorporated into the music.

The ‘return to nature’ can also been equated with a shift from a masculine to a feminine perspective. Stjepan Mestrovic describes this period as “countering the negative aspects of the Enlightenment,” which “sought to complement reason with the feminine consciousness, to reconcile mind with heart, [and] to temper rational based morality with compassion.” The feminine is not a gender-based conception, but rather a quality which is inherent in both sexes, an idea which was later codified by Jung in the masculine and feminine archetypes. The masculine is, especially with reference to Enlightenment thought, associated with “the hidden patriarchal, authoritarian voice in what passes for Western rationality, justice and culture.” The feminine aspect is also associated with the emotions rather than the mind, an aspect of the Romantic period which originated when Jean-Jacques Rousseau’s “I feel therefore I am” replaced René Descarte’s “I think therefore I exist.” This change represented a radical shift in perception, and one which was reflected in the aesthetic ideal of the Romantic period. The difference between aesthetic judgement and reason was recognised and expounded by writers such as Immanuel Kant and later by Friedrich Nietzsche. In New Age ideology, the shift to a feminine perspective is especially evident in the resurgence of Goddess based religions such as Wicca, and those which emphasise the earth and fertility such as North American Indian religions.
For many people during the Romantic period, the rational focus of science left a void which was filled not only by an increased focus on the emotional and the aesthetic, but also by a renewed interest in history, especially that of (a much romanticised) medieval European society. Contemporary society witnesses the same trend. There are now several medieval societies whose members organise festivals at which they dress in medieval clothing, engage in jousting in full medieval armour and play medieval music. Some of these societies encompass a research component and it is possible to order booklets on topics as diverse as medieval cloth dyeing techniques, wine-making, herbalism, and glass painting. The legend of King Arthur and the Holy Grail has also enjoyed a considerable revival in contemporary times, embraced especially by members of the NAM. It is no coincidence that the major centres of New Age activity in England include Glastonbury, Tintagel, Stonehenge, and Cadbury Castle - all of which are associated with Arthurian legend. A recent fictional work, The Return of Merlin (1995) by Deepak Chopra (previously discussed natural physician and proponent of Aruveda therapy) relates the story of the rebirth of the principal characters of Arthurian legend into contemporary Britain. The grail (grace), sword (power of love) and stone (knowledge) are used as symbols for personal transformation. Mordred and his evil mother Morgan la Fay represent the inner dark side of all individuals which we project (in Jungian fashion) into the outside world and is therefore the source of all ill-doing. The story also stresses New Age themes such as the illusion of time and material reality, the symbiotic relationship between earth and human and inner transformation as a means of social change.\textsuperscript{34}

A comparison of Romantic themes and those of the Enlightenment shows that Romantic thought constituted a reaction against the mainstream themes of the period. In this respect, the Romantic period can be seen as a crisis within or reaction against modernity, a point which will be elaborated upon in the following section. The themes which characterise the Romantic period are set out below in Table 4.1, along with the ways in which they oppose those of Enlightenment thought. It can be seen in this table that many of the Romantic themes show similarities to New Age thought. Also, influences on the NAM, such as Theosophy and Spiritualism, also arose in the Romantic era. In many ways, the NAM could be considered to be a neo-romantic movement.
Table 4.1

<table>
<thead>
<tr>
<th>ENLIGHTENMENT</th>
<th>ROMANTIC</th>
</tr>
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<tbody>
<tr>
<td>- supremacy of man over nature</td>
<td>- man as part of nature</td>
</tr>
<tr>
<td>- reason/mind</td>
<td>- emotions/spirit</td>
</tr>
<tr>
<td>- sensate</td>
<td>- ideational</td>
</tr>
<tr>
<td>- technology/science</td>
<td>- simplicity</td>
</tr>
<tr>
<td>- profane</td>
<td>- sacred</td>
</tr>
<tr>
<td>- patriarchal/masculine</td>
<td>- matriarchal/feminine</td>
</tr>
<tr>
<td>- capitalist/materialist</td>
<td>- altruistic</td>
</tr>
<tr>
<td>- masses</td>
<td>- individual</td>
</tr>
<tr>
<td>- optimistic/futurist</td>
<td>- pessimistic/retrospective</td>
</tr>
<tr>
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<td>- inner</td>
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<tr>
<td>- differentiating</td>
<td>- de-differentiating</td>
</tr>
<tr>
<td>- hierarchical</td>
<td>- egalitarian</td>
</tr>
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</table>

The discussion of historical influences is useful for placing the NAM within an historical context, however to understand the sociological factors influencing the movement, a different approach is necessary. This will be achieved in two ways, firstly by examining the place of the NAM in a modern/postmodern context, and secondly by discussing the relationship of the NAM to new social movements and to the cultic milieu. Three texts have been used in defining the definitions, time spans, and processes of modernism and post-modernism, and were chosen because each follows a different approach or gives a different definition, although much remains constant between the three works. These texts are discussed in the following section, isolating those aspects of the movement which could be considered as modern, and those which are postmodern.

Scott Lash (1990) confines post-modernism to the cultural sphere only and, unlike Lyotard, considers contemporary political and economic trends to be post-industrialist rather than post-modern. He does however consider the social and economic as a part of the cultural paradigm, but only in as much as they interact with the production and reception of the cultural object. He considers this cultural sphere to have two components - (i) the framework of production, circulation, and reception of the cultural object, and (ii) the semiotic definition of the cultural object. By the latter, he means the relationship between signifier (a sound, image or word), the signified (its concept or meaning), and the referent (the object to which the other two connect).
modern period differs from the modern in that the signifier is more likely to be visual than written, and relationship between signifier and referent is ‘problemised’, that is, referents become signifiers and vice-versa. Further, in the post-modern era, cultural goods are consumed according to their ‘sign-value’ rather than ‘use-value’. Goods can function as symbols so that possession of a particular social object can signify individual distinction. This phenomenon is also known as ‘positional consumption’. It is not exclusive to contemporary society but previously was largely the prerogative of the elite class. Because this is now a phenomenon of the masses, it has led to a situation where there are many signifiers, yet a limited number of signifieds.

Lash also states that post-modernism is characterised by a process of de-differentiation, whereas modernity is a process of differentiation which reached its peak in modernism. The process of modernity, he divides into three stages. In the first, which he calls the ‘primitive’, the cultural and social spheres are undifferentiated. For example, religion and ritual constitute an integral part of the social, and nature and the spiritual are seen as one, leading to animism and totemism. He identifies the second phase, the ‘religio-metaphysical’, as beginning with the Renaissance period in which culture and society, secular and religious, have started to separate. This process of differentiation continues and intensifies into the eighteenth century with the separation of the theoretical, ethical, and aesthetic spheres. As each cultural sphere became independent of another, the influence and interaction between them also decreased so that reality became part of the realm of reason and mind, and could no longer be connected with religious or theological thought. This process was not without its opponents. The Romantic period especially revoluted against separation not only of individual spheres, but within the cultural sphere itself, especially between life and art.

The final phase of differentiation is that of ‘modernist autonomy’. This phase begins at the end of the nineteenth century and displays a marked change from the previous aesthetics of “representation” and “classical mimesis,” which were foundationally based on tradition and reason, to aesthetics founded on experience and sensation. In this period there is an ultimate separation between the various cultural spheres and a marked departure from any externally imposed order. Each sphere is “self-referential” and “self-legislating” with its own conventions and mode of valuation.” Because each cultural sphere was independent of any “externally composed order,” artists were
free either to break the rules or make their own. Arnold Schoenberg, for example, did both - the former being represented by atonality, and the latter by the twelve tone system. Lash sees this period, also known as ‘modernism’ as being “disruptive of rationality” and as “undermining modernity.”

Crook, Pakulski, and Waters also describe the process of modernisation as one of differentiation but rather than seeing post-modernism as de-differentiated, they see it as an extension of this process, culminating in a hyper-differentiation which erodes the stability of modernity. For example, in science the process of differentiation began with the separation of the scientific sphere from the religious. This process has continued in the formation of sub-spheres such as the disciplines of biology and physics, then further into sub-disciplines such as genetics or particle physics whereby science becomes hyper-differentiated. By this same process “cultural fragments transcend categorical boundaries and produce the effect of de-differentiation.”

Crook et al therefore regard post-modernism as a crisis in modernity in the form of a “dilemma of choice” for which it provides two solutions. The first is a “simulated unity of experience” in which cultural elements fragmented by the process of differentiation are repackaged into marketed lifestyles. This is evident in the thrust of media advertising which no longer targets groups defined by age group, social standing, and profession, but by lifestyle. The second solution is a “hyper-simulated reality” which projects a pseudo-return to tradition, the community, and the environment, but is still commodified. For example, buying recycled paper becomes an iconic “ritual” which identifies an individual with a certain set of values; in this case the act of purchasing indicates concern for the environment. As well as a process of differentiation, Crook et al see modernisation as a process of rationalisation in which scientific knowledge replaces religious knowledge as the basic pre-requisite for all courses of action.

David Harvey sees post-modernism as a “reaction to, or departure from modernism” but notes that “there is more continuity than difference” between the two and so concludes that post-modernism is a crisis within modernity which emphasises its chaotic and fragmentary side. He describes modernism as characterised by “the belief in linear progress, absolute truths, the rational planning of ideal social orders and
the standardisation of knowledge and production.” Post-modernism by contrast is fragmentary and indeterminate and is characterised by “heterogeneity and difference as liberative forms . . . and intense distrust of all universal or ‘totalizing’ discourses.” Post-modernism tends to concentrate on nuances and complexity, the details of which were glossed over in modernist meta-narratives.

Harvey considers modernism as being divided into several distinct periods, the first of which is the Enlightenment. During this time the emphasis was on finding a “single, correct mode of representation” and that this would be found through the disciplines of science and mathematics. It was generally believed that rational thought and order was the key to control of the external and internal world. In the next stage, which Harvey defines as beginning after 1848 and culminating just before World War I, the belief in one ultimate mode of representation was beginning to break down. Although the validity of an ultimate and unifying answer was still held, different modes of representation were sought. Modernism can therefore be seen as being preoccupied with language. This process reached its peak in what Harvey regards as “a qualitative transformation of what modernism was about” and is represented in the works of Pablo Picasso, Wassily Kandinsky, Igor Stravinsky, Arnold Schoenberg, James Joyce and Marcel Proust. This period saw a dramatic change in linguistics, not only in art, but also witnessed in Einstein’s relativity theory, Marxist philosophy, and in the writings of Sigmund Freud and Friedrich Nietzsche.

The inter-war years saw a return to order as a unifying principle especially through the use of technology. During this period there was also “something desperate about the search for a mythology which could straighten out the world in troubled times.” This emphasis on technology and myth reached its peak just before World War II. As an example, Harvey notes that the Italians were “so fascinated by speed and power that Mussolini could become their hero” and that power could also be mythologised in the form of the myth of Aryan supremacy. Harvey regards the period post 1945 as universal or high modernism. The emphasis was still, as in the Enlightenment, on human emancipation through progress, but this period represented a “corporate-capitalist version.” Also carried over from the Enlightenment was a positivistic attitude, rationalism, and faith in science and technology. Out of this context arose post-modernism which Harvey describes as both a radical break with, and revolt
within, modernism. It is also a style and a “periodizing concept.”

He sees post-modernism as distrustful of anything which can be related to the Enlightenment project of human emancipation through the powers of science, technology, and reason as this is seen as being left with no spiritual or moral goal. It does not believe in any “unified representation of the world, or picture it as a totality full of connections.”

Certain generalities can be drawn from these brief summaries. Modernism, a late 19th century and early 20th century phenomenon, can be seen as the ultimate phase of the process of modernity, which began with the Renaissance period. Modernism was concerned firstly with achieving human emancipation through the powers of reason and science: it was believed that all natural phenomena could be explained through the same process and by which unifying answers to universal questions could be sought. In art, the rational process was reflected in the representational, ‘realist’ art of the period. By the beginning of the twentieth century, it was realised that universal truths could not be expressed by one unifying language. Artistic works of this period reflected this realisation in the search for new expressive modes and languages; for example, in atonal and serial music, surrealist art, and in the works of poets such as Charles Baudelaire and Stéphane Mallarmé. Although these techniques represented a departure from those previous, they still reflected the formalist and foundationalist tendencies of modernism. Modernism is also seen as a process of differentiation in which the various social and cultural spheres become increasingly autonomous and self-referential.

Post-modernism, whether seen as a break from, or crisis within modernity, represents a radical shift in perception away from that of modernist thinking and has its roots in the counter-cultural revolution of the 1960s. Whether seen as the result of hyper-differentiation or a reaction against differentiation, it is characterised by a blurring of boundaries between the various cultural and social spheres. This blurring is especially evident in the cultural object, which has been commodified to the extent that its sign-value and use-value are interchangeable. The hyper-commodification associated with post-modernism has resulted in accusations of depthlessness, preoccupation with the ‘here and now’, and a kind of instantaneous self-gratification, as well as the iconic marketing of packaged life-styles. Environmental crises, the threat of nuclear disaster, and high employment have engendered in post-modern society a deep distrust of
science and technology as tools for human emancipation, yet these continue to be major growth industries. Post-modernism is also de-traditionalised and anti-foundationalist and therefore does not recognise an outside authority or imposed order. It is also anti-cultural in that the ultimate authority is placed in the individual and is independent of external socio-cultural influence.

The NAM can be related to modernism in several ways although, as will be seen, these arguments can often be countered by others that indicate a post-modern relationship. Firstly, as previously discussed, the NAM ideologically parallels the Romantic period. Romanticism in the nineteenth century has been variously described as a reaction against, a different tangent of, or a crisis within Enlightenment thought (and consequently of the project of modernity). The NAM can be seen as a resurgence of Romantic thought and this places it within the historical context of modernism. However, given the above descriptions of post-modernism as a crisis within modernism and relating this to Romanticism as a similar crisis, it could be equally argued that this reinforces the NAM’s position as part of a reactive, (post) modern society. The Romantic period was also associated with the increased emphasis on the ‘individual’ which is a feature of the NAM also. Anthony Giddens notes that “active processes of reflexive self-identity are made possible by modernity,” and that in post-modernity the self is seen as “dissolved or dismembered by the fragmentation of experience.” Therefore, the New Age conception of the self places it within the context of modernism.

As noted by Harvey, post-modernism does not subscribe to “any unified representation of the world, or picture it as a totality full of connections.” This is obviously quite the antithesis of New Age thought which, in its monistic worldview, sees all life and all events as inter-connected. Holism does not coincide with the description provided by Crook et al that post-modernism is characterised by the complete “erosion of the fully integrated unity.” Further, holism and monism are powerful meta-narratives which form the ideological structure of the NAM and these points place the movement within the bounds of the modern. Harvey also noted that there are no universal truths in post-modern thought but the NAM proposes several; for example, that we create our own reality, and that an ultimate reality lies beyond that perceived by the senses.
While it can be argued that New Agers do not subscribe to an external authority, the inner self being the ultimate authority, other examples run counter to this. It could be argued that channelled entities are external voices which have authority over individual incentive. It can also be argued that many New Agers do not in fact heed an inner voice, but largely follow the teachings of a number of high-profile New Age leaders. Paul Heelas follows this line of thought in his argument for the NAM as being modern:

> It could well be that New Agers decide what to value and how to act not by way of inner-informed truth-acquisition but because they are in fact heeding the voices of all those who have become enshrined in what amounts to traditional canon: one largely comprised of all those volumes written by, and about, the acknowledged spiritual masters.\(^{63}\)

It could also be argued that the NAM is traditional because it draws on traditional religions, especially those of the East and of the premodern period. Traditional symbols and myths of the latter have also been adopted, and New Age art abounds in stylised unicorns, fairies, and wizards. This argument can however be countered by one for de-traditionalisation, in that these religions are taken out of their original context and their original external authority has been replaced by an inner one. The NAM could be said to be rational in that it frequently uses scientific findings to support and rationalise theological and ideological beliefs. Rationalism in the modern sense however “promised liberation from the irrationalities of myth, religion, [and] superstition”\(^{64}\) and as such is not applicable to New Age ‘rationality’. Heelas also argues the case for the NAM as modern by noting that its “prosperity wing”, that is the abundance consciousness which sees material gain as an outer manifestation of inner development, is “within the trajectory of ‘utilitarian religiosity’ which is a long-standing feature of modernity.”\(^{65}\) As can be seen, there are several strong arguments for placing the NAM within a modernist context, however the following discussion will reveal that there are equally strong arguments for its placement with the post-modern period.

The NAM could be argued to be post-modern simply by virtue of its emergence and existence in the post-modern period. The NAM also arose, concurrently with post-modernism, out of the counter-cultural revolution and, interestingly, the type of music festivals associated with this period have become one of the features of New Age culture (complete with associated hallucinogenic usage).\(^{66}\) The ‘drop-out’ element of
this culture has found its niche within the NAM, aspects of which are devoted to “applying New Age principles and practices to change (‘transform’) mainstream institutions.” The New Age reaction to the mainstream, modern aspects of society as well as its nostalgic and retrospective attitude, seen in the resurgence of premodern religion and culture, is clearly representative of post-modernism. Even though the NAM has adopted aspects of several ‘traditional’ religions, these have in effect been de-traditionalised in that they have been transformed to conform with an inner divinity or authority as opposed to an external divine authority. The various religions associated with the NAM have in effect been perennialised, and this also equates the movement with de-traditionalisation and consequently post-modernism. James Beckford’s description of post-modern religion corresponds in many ways to New Age religion. He says that “postmodern religions would embrace diversity of discourse and the abandonment of unitary meaning systems; cross-references between . . . different religious traditions; [and] collapse of the boundary between high and popular forms of religion.” It could be argued that the NAM has created an ultimate ‘unitary meaning system’ out of its eclectic adoption of various religions, however Beckford’s description is still largely applicable to New Age religion.

De-differentiation is another feature of the NAM. It can be seen in a religious context in the ways in which the movement draws on seemingly disparate religions without resulting in a conflict of ideology. It is also seen in the way in which the social, spiritual, and cultural realms overlap. This is seen in Wiccan practices (which admittedly originated in the period before the differentiation process began) in which religious rituals, such as the celebration of Beltaine, are also social events. It is also seen in the usage of New Age paraphernalia: for instance sacred objects such as crystals and North American Indian ‘dream catchers’ can assume decorative, aesthetic functions. At its most extreme, de-differentiation includes the dissolving of boundaries between self and sacred, and between inner and outer reality. The overriding holistic New Age theme of connection to the whole could also be seen as the ultimate de-differentiation. New Agers claim that rational thought and science have had a fragmenting effect on individual awareness of connection to the whole, and yet, ironically, they are now turning to science to validate this belief. Significantly, in this respect the NAM seeks to de-differentiate science by crossing boundaries between scientific and theological thought. This process is especially evident in the recent spate
of books by physicists such as Paul Davies, Francis Crick, and David Peat, who expound a scientific basis for consciousness.

Lash characterised post-modernism as encouraging “consumption of goods as sign-values rather than use-values,” thus creating an environment where goods can also function as symbols.69 This tendency is also evident in the NAM; for example, a crystal worn as jewellery is believed to impart its healing qualities to the wearer and therefore is functional, yet also characteristic, or stylistic, of a New Age exponent. The point was previously made that this aspect included the purchase of ‘environmentally friendly’ goods as a sign of commitment to the green movement. Certain types of clothing such as those sold in ‘alternative’ clothing shops can identify someone as a New Ager as can certain types of jewellery such as large silver rings depicting mythical animals and occult symbols. It should be noted that not all New Agers dress in this way, nor does this type of dress automatically label a person as a New Ager. However, this type of dress is, whether correctly or not, associated with the NAM and provides another example of how a use-value product can take on a sign-value. Many of these ‘symbolic’ cultural objects relate to past civilizations, eras and beliefs; for example representations of wizards and mythical beasts, figurines of angels and ‘guardian angel’ brooches can all be purchased in New Age outlets. This is a type of nostalgia which is based in post-modern consumerism and is culturally simulative albeit in an economic, commodified form.70

The role of cultural objects in the NAM is also related to the semiotic aspects of post-modernism as described by Lash. He described post-modernism as a context in which signifier and referent could be interchangeable: that is, an object in the real world (the referent) could become a signifier. New Age examples such as the whale and the dolphin, which have come to symbolise the green movement, and the rainbow, one of the more prominent symbols of the NAM, signify a message without need of a signifier - the referent and signifier have become one. The depthless, shallow, and consumeristic aspects of post-modernism are also displayed in some New Age activities. Heelas gives some examples of these including those “spiritual Disneylands” which through virtual reality or active role-playing allow the individual to become a witch, wizard or shaman for a day, and those seminars which offer ‘enlightenment in a day’.71 These activities also relate to post-modern emphasis on the ‘here and now’ and
hedonistic, immediate self-gratification. These activities represent, however, only one aspect of the NAM and many New Agers who follow a genuinely spiritual path would no doubt resent being placed in the same category.

It can be seen that the NAM can be placed within the contexts of both modernism and post-modernism. It is not in the scope of this paper to argue conclusively to which it belongs (if indeed that is possible), however there are several possibilities as to why this ambiguity occurs and these will be discussed in the following pages. Part of the problem lies in the fact that there are at least two ‘types’ of New Ager. Heelas describes these as the “heartland” New Ager for whom the inner or spiritual self is “held to prosper in reverse proportion to involvement with the capitalistic mainstream . . . [and] is believed to be incompatible with ego-derived temptations or attachments.”72 The counter-cultural nature of this category makes it difficult to place it in either the modern or post-modern context, which are largely determined by cultural criteria. The second category of New Agers consists of those who are intimately bound up with the world of business and who see material success as a sign of inner growth. This group uses words such as “empowered” or “energised” to describe the desired state of consciousness.73 As discussed, this group can be placed in both the modern and post-modern category.

To further complicate the issue, the NAM can be described as comprising four levels. The first of these is a commercial level in which the New Age concepts are used as a marketing ploy. This category could be described as post-modern, as was discussed previously and includes such strategies as using a picture of a dolphin on environmentally friendly cleaning products, and also includes the high exposure methods of New Age ‘celebrities’ such as Shirley MacLaine. The second level is the ‘glamorous’ aspect and includes high profile gurus and channelled entities, psychic phenomena, ‘pop’ occult practice, and private astrologers, all of which are largely ego-driven. The third level is concerned with paradigmatic change and is reflected in movements such as the green and feminist movements, and ‘new politics,’ while the fourth level is concerned with a global, spiritual transformation of self and society. These two latter categories can be related to the re-emergence of meta-narratives and are consequently modern in their approach.74 Finally, the level of commitment of those involved in the NAM also varies, ranging from cohesive, international communities, to
more loosely constructed networks, to those who operate on an individual level.\textsuperscript{75} While discussion of the NAM within these modern and post-modern contexts provides useful insights into the nature of the movement, further discussion from a different perspective is necessary to examine how and why the movement may have emerged in sociological terms. The following section attempts to address these questions.

The discrepancies raised in the previous discussion can be resolved to some extent by examining the NAM in a sociological context which is independent of the modern/post-modern criteria. By discussion of the various, seemingly disparate, aspects of the NAM in the context of the cultic milieu and emerging definitions of ‘new social movements’, a more cohesive theme can be seen, one which accounts for most incongruities. Colin Campbell defines two basic characteristics of a cult: firstly cults are related to the mystical elements of religion; and, secondly their stance or belief system runs counter to that of mainstream, orthodox society.\textsuperscript{76} Although cults can be described as an organised response to mystical religion, their structure tends not to be cohesive, as in the sect, and they are highly individualistic in nature in that the members tend not to act as a group even though they may subscribe to group values.\textsuperscript{77} While cults tend to be ephemeral, new ones developing as fast as the old collapse, the cultic milieu is a constant feature of society. It represents the “cultural underground of society” and “includes all deviant belief-systems and their associated practices.”\textsuperscript{78} In the category of the cultic milieu, Campbell includes heretical religions with their associated elements such as spiritualism, the occult and magic, unorthodox science, and medical practices such as faith healing and homoeopathy, as well as the individuals, institutions, and modes of communication associated with them.\textsuperscript{79} The type of individual associated with the cultic milieu can also be divided into several categories. The first of these is the individual who ascribes to a particular element or belief within the cultic milieu. The second is one who is on a ‘quest’ for truth which lies outside of the bounds of orthodox society, but does not subscribe to one particular brand of truth. The third category includes consumers of the ‘cultural products’ of the cultic milieu but who are not actively ‘seeking’ truth but rather have a general interest in alternative, magical, or bizarre practices.\textsuperscript{80}

Despite its heterogenous nature, the cultic milieu represents an identifiable unity of belief which stems primarily from the common basis or cause of the various elements
as deviant from or counter to orthodox society. One of the basic tenets of the cultic milieu is freedom of individual expression and belief and because of this, members of the various ‘sects’ making up the milieu tend to be tolerant and receptive of each other’s beliefs. This sense of unity also results from its strong mystical basis, mysticism having traditionally expounded that ‘unity with the divine’ can be approached via a number of diverse paths. The influence of this belief holds true even for those elements which do not have an overt mystical basis.\(^8\) Unity between the various elements of the cultic milieu is further enhanced by the way in which information is dispersed within the groups. This is primarily through a type of loosely formed ‘network’ system, consisting mainly of printed literature such as magazines and pamphlets, as well as informal seminars and meetings. Often information concerning the various other groups of the cultic milieu is included within this media, resulting in considerable over-lapping of ideas. One result of this is that often an individual entering the cultic milieu will move from one group or a set of beliefs to another, this phenomenon in itself providing another form of unity.\(^8\) Although the cultic milieu is not formally organised, there do however exist within this structure a number of institutions, usually centred around a practice or set of practices of ‘cultic’ nature. These would include institutions for the practice of, for example, naturopathy, natural or faith healing, astrology, or mediumship. It is through institutions of this type that elements of the cultic milieu come into contact with mainstream society and, as such, are its greatest source of influence.\(^8\)

The cultic milieu is characterised firstly by a kind of ‘seekership’ in which the individual is actively seeking truth, enlightenment, spiritual answers, or unity with the divine as well as more mundane quests such as material success or health, although often the two categories overlap. In the religious sphere, the emphasis is primarily mystical in that it emphasises the relationship of the individual with the divine, the quest for which is independent of the dogma, ritual, and hierarchical structure of formal religion. Although mysticism may be described as a primary component, other religious categories include paganism, nature orientated religions, anthropomorphic religions and, in Western society, Eastern religions. Rarely, however, are these practices found in their pure or original forms but rather as an eclectic set of elements from one, or a combination of several.\(^8\) The cultic milieu is also characterised by the belief that “there is an underlying unity of all consciousness and life and that no matter
how diverse or how many versions of truth there are, all can lead to the same encompassing truth. Another general belief of the cultic milieu is that the correction of perceived political and social ills, that is, social transformation, is achieved first through transformation on an individual, spiritual level. Consequently, one of the primary goals of the cultic milieu is personal transformation.

If the cultic milieu represents unorthodox elements of society, it can only be understood in the context of the orthodox. Until relatively recent times, in relation to the cultic milieu, the orthodoxy was represented primarily by the Christian Church (hence a greater proliferation and importance of perceived heresies), and to a lesser extent by orthodox science. The further back in history one looks, the closer these two elements become, but the process of secularisation and differentiation has witnessed an increasing gulf, and change of emphasis between the two. The process of secularisation has had important consequences for the cultic milieu. Firstly, the decline in the influence and authority of the Christian Church has led to a “relativism and tolerance of cultural pluralism” and a greater acceptance of ‘deviant’ religious belief. Consequently, “although the churches still condemn such un-Christian systems of thought as astrology and witchcraft, these condemnations remain unsupported by secular sanctions and unnoticed by the public in general.” This tolerance of the mainstream to other systems of belief has been aided by increased exposure, firstly through the advent of print, and later via media access and publicity, and increased immigration, to other world religions. This phenomenon, combined with the decreasing influence of the Christian church, has resulted in a state where “cultic beliefs of all kinds are now closer in cultural distance to the prevailing orthodoxies of society than they were at the turn of the century.”

If science is now the prevailing orthodoxy, the question must be raised as to how effective it will be in defining and maintaining cultural orthodoxy. The contemporary trend of ‘overlapping’ between science and metaphysics, as well as the utilisation of unorthodox practices such as acupuncture in traditional medicine indicate a greater degree of tolerance in the scientific orthodoxy than in the religious. Campbell also raises the point that people outside of the scientific institution are often unqualified to distinguish between orthodox and heterodox scientific views. As a consequence, they “may end up believing in flying saucers and ESP because of the convincing scientific
‘evidence’. As has been discussed, this is already happening, with certain New Age advocates citing physics as evidence that perceived reality is illusionary and masks a unified and universal reality.

Elements of the cultic milieu have been visible to varying degrees throughout recorded history, often in relation to the degree of tolerance of the prevailing orthodoxy at the time. One of the results of the Council of Trent, which came to its conclusion in 1563, was that neoplatonism, as well as all hermetic and gnostic traditions, were regarded as synonymous with witchcraft, alchemy, and magic, and therefore ran counter to traditional Christian dogma. Yet, as Peter Lemesurie remarks, “as with all movements driven underground by official repression, the resulting tradition of a broadly based, dissident, alternative spirituality soon started to acquire ever-increasing strength and popularity among those of independent mind.” Consequently, despite, or perhaps because of, attempts by the Roman Catholic church to enforce religious orthodoxy, (such as the Council of Trent), mystical thought has re-emerged at various times. This has usually been seen in isolated occurrences in the writings of a number of notable individuals of mystic inclination, but these occurrences have tended to become increasingly cohesive as, for example, at the end of the nineteenth century with Theosophy and the Transcendentalist and Spiritualist movements. This process is the result of the process of secularisation and also because improvements in technology and communication, resulting in the ‘global village’, have allowed a more effective dispersion of ideas so that at the end of twentieth century, members of this cultic milieu now have an unprecedented potential for a type of solidarity and cohesion not previously possible. The result is that the cultic milieu has metamorphosed into the melange of ideas and practices known as the NAM. As this process of cohesion has continued, the boundaries between the various elements of the milieu have also become increasingly blurred. It could be argued that this is partly due to the post-modernising influence of de-differentiation.

The similarities of the cultic milieu to the NAM are so striking that they hardly require clarification. In summary though they are as follows: a collection of primarily religious but highly diverse beliefs which are contrary to the prevailing orthodox worldview and which are founded on a strongly mystical basis. This basis includes the primary goal of spiritual truth, through any number of diverse paths, with the aim of
personal transformation as a means of social transformation. Unity is maintained within both the cultic milieu and the NAM by a network system which incorporates published and unpublished literature as well as seminars and informal meetings. The elements of this network are non-exclusivist and are tolerant of most other unorthodox systems as long as the ultimate goal is compatible, and overlapping often occurs. Categories of ‘members’ include those who are committed to one spiritual path, those who follow many diverse paths in their quest, those goal is primarily material, and those who are consumers of cultural products of the group without necessarily subscribing to its beliefs. Equating the cultic milieu with the NAM resolves many of the discrepancies discussed in previous chapters. For example, is alternative medicine part of the NAM? Not everybody who uses alternative medicine believes in a coming New Age. Also, is someone who wears a crystal around their neck, burns incense in their home, practises meditation for relaxation, consults the Tarot, and goes to a Reiki practitioner instead of a General Practitioner, a New Ager even though they might not desire personal or spiritual transformation? Using the strict definition of the New Ager as criteria, the answer to both of these would have to be ‘no’. However, these examples most definitely have a place within the cultic milieu - the former is a sub-group or element of it, and the latter is an example of the ‘non-committed consumer’.

One more element however needs to be added to complete the picture. Larana, Johnston, and Gusfield place the NAM, along with the feminist, animal rights, green, and New Left movements, in the category of the ‘New Social Movement’.NSMs tend to be diffuse and decentralised and are characterised by a “pluralism of ideas and values,” which are based on elements such as spirituality, identity, and humanism. They “focus on cultural and symbolic issues that are linked with issues of identity rather than on economic grievances,” such as those issues pertaining to personal values. In this way, the influence of these ideas and values extend into the arena of everyday existence. Despite the plurality of ideas, “a few basic themes tend to shape the goals and worldviews . . . even when their specific concerns are quite disparate.” Although personal identity is defined according to the values, beliefs, and symbols of the group, the relationship between the individual and the group is not clear, and often any ‘action’ related to these elements is carried out on an individual basis, rather than

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1 Henceforth to be referred to as an NSM.
by a cohesive and mobilised group. Also characteristic is a distrust of, or lack of beilef in, orthodox and dominant systems. Many of these movements have discernible links to the past, and sometimes an unbroken lineage can be traced to previous movements. However, these movements are new by virtue of their contemporary context and “have emerged in new forms with more diffuse goals and different modes of mobilization and conversion.”

The primary goal of the NSM is the search for self-identity, which has been eroded because “modern, rationalized, social relations no longer provided reliable reference points from which to construct one’s identity.”

The Human Potential Movement is one example of this.

It can be seen that the NAM fits the description of a NSM as neatly as it did that of the cultic milieu. That is not to say that the NAM should be classified as one or the other. It could be argued that the practiceses of secularization and de-differentiation that have enabled the cultic milieu to take the form of a large and influential, if nebulous, group have also lent it the degree of cohesion necessary for it to be characterised as a NSM. That is, the cultic milieu of the late twentieth century is the NAM and also forms part of a set of emerging groups known as NSMs which include such separate movements as the green and feminist movements. While these latter groups belong in the same category as the NAM, in that they too are NSMs, they are not part of the NAM but may be described as ‘parallel’ movements. The conservation and animal rights movements for example are not part of the NAM but share its belief in the equal value of all living things (for New Agers this is because ‘all is one’). Similarly, the feminist movement is paralleled in the NAM in the emphasis on the feminine principle in pagan religions.

The point was raised in the previous chapter that practices such as alternative healing and pagan religion had little if anything in common with the belief in an imminent New Age. Should they then be included as part of the NAM? It can now be seen that they are clearly representative of the cultic milieu and, as the cultic milieu is, in contemporary society, represented by the NAM, the answer will be ‘yes’. For the purpose of this paper, that which is referred to as the NAM will include all of those elements which could previously have been classified as belonging to the cultic milieu.

The classification of the NAM within the combined categories of the cultic milieu and a NSM means that the movement is in fact represented by a far larger cross-section of the population than that which constitutes the usual strict definition of the NAM: the
NAM does not, therefore, constitute a peripheral group or small subculture, but amounts to no less than a complete paradigm shift, representing a growing and increasingly influential section of society. The term ‘paradigm’ was originally used in a scientific context to indicate an agreed upon framework through which scientists could approach and solve various problems and questions of empirical nature. This meaning has gradually broadened and is now taken as signifying “the totality of thoughts, perceptions, and values that form a particular vision of reality . . . and is the basis of the ways a society organises itself.”\textsuperscript{98} This paradigm shift can be seen in the Human Potential Movement, with its emphasis on individual empowerment outside of the bounds of society; in science with the Chaos Theory and the ‘science of consciousness’; in business with a new emphasis on ‘people before profit’ and increased emphasis on workplace environment; in medicine which is adopting an increasingly holistic approach; in politics with the emergence of ‘green parties’; and in religion with the decline of dogma and plurality of choices (to mention but a few). Willis Harman describes this shift as encompassing two related areas - an emphasis on spirituality, inner awareness and the place of humanity within the universe, and “a growing questioning of the workability of the social system in its present form.”\textsuperscript{99} He also identifies five aspects of this shift, a “search for wholeness, search for community and relationship, search for identity, search for meaning, and sense of empowerment,”\textsuperscript{100} and five ‘value emphases’, “man in harmony with nature, man in harmony with man, individual self-realization, decentralization and an ecology of cultures, [and] globalization of global issues.”\textsuperscript{101} All of these descriptions can be related to the NAM as well as to many of the NSMs which have been associated with it.

This brings us to the focal point of this paper - where does music fit into this category, and how does music reflect its dominant ideologies? The cultic milieu has been represented in art, literature, and music at various times throughout history. In literature, examples include the works of the English author William Blake and the French author Honoré de Balzac. In “There is No Natural Religion,” Blake wrote that “Man’s perceptions are not bounded by organs of perception. He perceives more than sense . . . can discover,” and “he who sees the Infinite in all things sees God . . . therefore God becomes as we are, that we may be as he is.”\textsuperscript{102} De Balzac also describes mystic ideas in his writings, for example in the “Comédie Humaine” in which he writes
“...they found themselves within the circle where the glory of the Spirit was shining. Then the veil of flesh, which had hitherto hid him from them, insensibly faded away, revealing the divine substance.”¹⁰³ In the same work, he writes that “from the most vast to the smallest of worlds, and from the smallest sphere to the minuscule atom of the creation which constitutes it, each thing was an individual and yet all was one.”¹⁰⁴ The concepts described by these authors - that there is an ultimate reality behind that perceived by the senses, and the monistic concept that ‘all is one’, have been reiterated by many New Age writers and commentators. Other writers of mystical inclination include Oscar Wilde, William Yeats, André Gide, and Stéphane Mallarmé, all of whom display elements of mysticism in their works.

In music, Richard Wagner is one composer who was also mystically inclined. He believed in a “universal vibrating energy which binds the soul of man to the Almighty Central Power from which emanates the life principle to which we all owe our existence.”¹⁰⁵ It could be argued that his concept of Gesamtkunstwerk is the artistic equivalent of ‘holism’ and his fascination with the myths associated with the holy grail is mirrored by many within the NAM. Alexander Scriabin expresses the ideas of mysticism (and of the NAM) even more overtly in expressions such as “nothing exists, the only thing that is, is what I create,” and “I am consciousness simultaneously experiencing all other consciousnesses. I am you. I am all.”¹⁰⁶ Scriabin believed that ancient and premodern civilisations possessed creative and magical powers which have been forgotten in modern times. He believed that it was his purpose in life to restore these to humankind through the medium of music. Music, for Scriabin, was more than a mode of personal expression or commodity for public consumption. He thought that music “takes on idea and significance when it is linked to a single plan within a whole view of the world... The purpose of music is revelation.”¹⁰⁷ To achieve his altruistic goal for music, he employed musical symbols to express esoteric ideas. For example, a descending minor ninth represented the descent of spirit into matter, and an alternating whole tone up and down represented the breathing in and out of the Creator. Scriabin’s grandest representation of mystical ideas is seen in the uncompleted Mysterium which was to be performed over seven days, at the end of which a new race of humanity would be born. The theme of Mysterium followed the progression of mankind, “from Oneness to Duality, into Multiplicity, and finally returning to original Oneness.”¹⁰⁸
Examples of the influence of mystical thought on art and music abound, and are too numerous for description here. The point is that the ideologies of the cultic milieu, and consequently of the NAM, can be, and are, reflected in music.

Ibid., 42.


Kay Alexander, “Key Concepts...”, 45.


Ibid.


Susan Love Brown, 90.

Susan Love Brown, 93.

Susan Love Brown, 91.


Kay Alexander, 32.

Chandler, 48.

Diem and Lewis, 49.

Ibid.


Bruce F. Campbell, Ancient Wisdom Revived (Berkeley, University of California Press, 1980), 18.


Kay Alexander, “Roots of the New Age,” in Lewis and Melton Eds., 34.

Russell Chandler, 44.


Ibid., 31.

Ruth Tucker, Another Gospel (Grand Rapids: Zondervan, 1989), 322.

Robert Basil, 41.


Ibid., 17.


Ibid., 15.


Lash, 4.

Ibid., 13.

Ibid., 5.

Ibid., 31.

Ibid., 6.

Ibid., 304.

Ibid., 127.

Crook, Pakulski, & Waters, 221.

Ibid., 73.

Ibid., 74.

Harvey, 7.

Ibid., 116.
Ibid., 9.
Ibid.
Ibid., 113
Ibid., 27.
Ibid., 29.
Ibid., 34.
Ibid., 31.
Ibid., 35.
Ibid., 42.
Ibid., 41.
Ibid., 52.
Ibid.
Crook *et al.*, 71.
Harvey, 9.
Harvey, 12.
Heelas, 11.
Ibid.
Lash, 40.
Robertson, 159.
Ibid., 105.
Lemesurie, 185.
Ibid., 121.
Ibid., 122.
Ibid.
Ibid., 129.
Ibid., 123.
Ibid.
Ibid., 127.
Ibid., 125.
Ibid.
Ibid.
Ibid., 131.
Ibid.
Ibid., 134.
Lemesurie, 170.
Ibid.
Ibid.
Ibid., 79.
Ibid., 7.
96 Ibid., 9.
97 Ibid., 10.
101 Ibid., 122.
104 Ibid., 220.
105 Ibid., 240.
107 Ibid., 233
CHAPTER 5
NEW AGE MUSICAL THOUGHT

With the aim of identifying similarities of musical thought, which could in turn be related to New Age thought in general, eight contemporary texts were chosen for analysis in this chapter on the basis of their being representative of the broad cross-section of musical writings associated with New Age musical thought, with each portraying a different approach to this subject. It was found that a significant number of themes were common to all of the texts which, although represented by differing approaches, constituted a remarkable degree of consistency. The structure of this chapter is based on a discussion of each of these themes, beginning with a brief synopsis of each of the texts, describing the overall approach to the subject, the principal ideas put forward by each author, and a description of each of these themes. This section is followed by more detailed discussion in which each of the themes isolated as common to the texts are discussed, concentrating on each of the authors’ approaches to these ideas, and how these may relate to New Age ideologies.

Four of the eight texts can be described as “theoretical,” that is, they consist of a discussion of music. The other four are more “practical” in nature, consisting of recommended practical exercises using music but also containing a theoretical or speculative component. Of the latter, Hal Lingham’s text, The Healing Energies of Music,\(^1\) comprises a list of music for recommended listening. Lingham emphasises the potential power of music to “awaken each of us to our own soul, and to link us to supernal forces of light that surround us.”\(^2\) He stresses the spiritual aspects of music and also discusses other themes related to the NAM such as chakras, transformation, shifts in consciousness, astrology, and holism and their relationship to music.

Patrick Bernhardt, composer of one of the recordings analysed in Chapter 7 of this paper, describes his book, Secret Music of the Soul,\(^3\) as a journey “in search of the soul and its heavenly music.”\(^4\) He claims that “musical energies from a higher realm” can “awaken in you something absolute, something immortal,”\(^5\) and states the aim of the book as confirming this assertion by discussing the effects of music on society, the power of language, mantras, chanting and universal vibrations, and music of the Aquarian Age.\(^6\) For music to positively affect the individual in this way, “humanity
must empower itself to choose a musical form which favours spiritual life and global reharmonization,” a prominent New Age theme. Quoting the Vedic Upanishads, Indian scriptures written in Sanskrit, Bernhardt expounds the idea that “all that emanates from the Whole is also a whole,” therefore all knowledge is already within us – “we bear within us universal truth.” Continuing with this New Age holistic theme, he refers to his own interpretations of modern physics, the theory of the “Great Quantum Whole,” to show that All is One and that everything is inter-related, a concept which he claims is also confirmed in the Upanishads.

Bernhardt refers specifically to the NAM, more often referring to it as the Age of Aquarius, and consequently spirituality is a prominent theme of the book. He describes music and sound as playing a crucial role within the movement claiming that it is through music that, in accordance with the goals of the new era, the consciousness of humanity will be raised. Bernhardt sees music, or more importantly, vibration in the form of sound, as a transformative tool, both physically and spiritually, and claims that its potential and power for both negative and positive change should not be underestimated. This is especially true of contemporary popular music, which he sees as a reflection of a materialistic society, and consequently detrimental to spiritual growth. Like the other authors, he cites scientific and historical sources to argue the holistic and harmonic nature of the universe and turns to religious texts to show that the spoken word is a powerful creative tool. He discusses the subject of mantras in detail, claiming that their main effect is through their vibratory influence. Like the other authors, he places the onus on the listener, to “relearn” to listen and to be selective in what is listened to.

The text by R.J. Stewart, The Spiritual Dimension of Music, is based on alchemical, musical symbolism to be used with the aim of personal transformation, “a practical system of musical symbolism which may be applied to change our consciousness.” Stewart describes the aim of alchemy as “to alter the apparent confusion of the Elements in the outer or fallen world and so cause them to revert to a primary or divine mode of relationship.” According to Stewart, this can be achieved through the “utterance of words of power or by fabricating the philosopher’s stone,” resulting in “the redemption of the natural world through the mediation of humankind.” He sees music as a “power for changing consciousness” and likens alchemy to
transformation, a prominent New Age theme. He states that we need to learn to listen with discrimination and need to “select our own musical nourishment very carefully,” by, for example, avoiding high volumes, developing a taste for primal music, chanting, spending time each day in total silence, and listening to music in meditative circumstances.16

As in ancient times, the physical and the spiritual are seen by Stewart as “intimately interlinked” and thus “music offers a physical manifestation of spiritual patterns.”17 Although Stewart’s text is essentially a practical guide to “musical alchemical practices,” certain themes can be isolated in his approach to this - that music can raise consciousness and lead to personal transformation; that there is a need to learn to listen differently; the basic oneness of the universe, including the link between spiritual and physical; reference to ancient sources and astrology; the descent of society into materialism linked to a decline in the quality of music; the word as a creative force; and the importance of overtones.

Jonathan Goldman describes Healing Sounds18 as being “about the extraordinary potential of vocal harmonics to be a tool for health and self-transformation.”19 With the aim of proving this statement he uses a combination of science, mathematics, and harmonics in an attempt to show that everything is harmonically related. He also discusses the concept of sound as a creative force, the esoteric uses of harmonics, and harmonics as a tool for meditation. Many of the themes discussed in Healing Sounds are consistent with those found in the other books analysed. The most prominent of these is that the universe, in its most basic form, consists of vibration, and consequently has a musical, or harmonic quality. Goldman claims that the ratios of these harmonics are found throughout the natural world. Consequently, every object within the universe resonates at a particular frequency which, in its optimum state, is in harmony with all other frequencies – the natural state of the universe is a consonant or harmonious state.

Goldman also draws on his own interpretations of scientific and historical evidence to support his claims, with special reference to ancient Greece and to Eastern religious systems. The phenomena of resonance and entrainment, also discussed in the other books, are referred to as tools for healing and transformation, as well as for inducing
altered states of consciousness. Vowel sounds and, more importantly, the overtones produced in their vocalisation, are given special importance, especially when used as mantric formulae. The spoken word is seen as a powerful creative force and this is seen as particularly important in mantric use. The importance of listening is stressed and generally, as in the other texts, the overall thrust of the book is the use of sound for personal transformation.

The two texts by Ernst-Berendt, The Third Ear \(^{20}\) and Nada Brahma: The World is Sound, \(^{21}\) centre on the author’s argument for the superiority of the ear over the eye and the implications of this for the individual and society. The subtitle of the latter text is the author’s translation of the term “Nada Brahma” and centres, as the title suggests, on the proposal that all things in the universe consist of vibrating particles, that they are in fact “sound,” albeit not always audible. According to his translation, the word Nada is a Sanskrit word meaning “to sound” and can also mean river, rushing, or even “stream of consciousness.” \(^{22}\) Brahma, one of the three main Hindu deities, can also, according to Ernst-Berendt, be seen as a “primal creative word, source of the world and sacred knowledge.” \(^{23}\) Brahma created the world and traditionally is viewed as being identical to the world which he created, therefore Brahma can also mean universe or world, hence “Nada Brahma: The World is Sound.” Ernst-Berendt notes that it is equally correct to say that the “World is Vibration,” as sound consists of vibration, but considers this not precise enough, as from billions of possible vibrations, the universe “chooses” for its proportions only those few thousand which make harmonic, or musical, sense. \(^{24}\)

He states that the purpose of the book is the demonstration of the need for individual change through sound, which will consequently lead to a change in global consciousness. Based on a layman’s interpretation of scientific and historical evidence, Ernst-Berendt proposes that the universe consists solely of vibration, and therefore sound. Consequently, it is through sound or music, especially overtones, that the individual can best arrive at a state of harmony. In this way, individual change can lead to global change, or a new consciousness, where listening has priority over sight. These proposals are based on the hypothesis that “All is One” and are supported through Ernst-Berendt’s adoption and adaptation of various aspects of Eastern thought. This tendency to collapse many, often disparate, ideas and concepts into an Eastern
context is also typical of New Age thought. Although Ernst-Berendt claims not to be associated with the movement, in fact specifically avoiding the term “New Age,” his approach is entirely consistent with New Age ideology.

In Ernst-Berendt’s other text, The Third Ear, he states that the aim of the book is “to create a consciousness which facilitates the drive towards harmony and thus towards peace” in order to find a hidden harmony within each individual, which will lead to the discovery of a hidden harmony within the universe. He continues with and elaborates on many of the themes discussed in the first text; that is, that the universe consists of vibration and consequently of sound, that harmony is the natural state of all things, and that we need to move towards this as individuals and as a society in order to arrive at a new consciousness. Elaborating on this theme he proposes that in the trend towards rationalism and materialism, we have moved from an ear dominated society to one in which the eye has priority. A return to a more spiritual society necessitates a shift in emphasis to the ear, listening, sound, and consequently to music, especially that incorporating overtones. As in the first text, he bases his arguments on his own interpretations of scientific and historical evidence. The theme of “All is One” is referred to regularly, and Eastern religious philosophy is held up as a role model. In both texts, he also describes the world as moving, through sound, towards a new, more spiritual, consciousness.

The main arguments in David Tame’s The Secret Power of Music are summarised in the phrase “As in music, so in life.” As in the other texts discussed, Tame describes music as “a force which affects all . . . not as entertainment only, but as a literal power,” affecting the individual physically and mentally, and capable of altering the character of the individual and therefore of society. Following his opening statement that music reflects life, Tame proposes that music is a powerful force for individual, and therefore societal transformation. According to Tame, music can also affect society negatively, and a decline in society is usually accompanied by a decline in the quality of the music. He holds up Western society as an example of this, equating the trend towards materialism and rationalism with a loss of spiritual focus in the music. He refers to a coming New Age in which music will play an important role towards a shift in consciousness, and also recommends certain Western European Classical music as instrumental in this change. The OM or the Word is also referred to as a
creative force, and this is related to the potential of mantras to forge change. A prominent theme in the book is that “all is one,” that this oneness equates with sound in the form of vibration, and that matter and music are linked through harmonic ratios. Like the majority of the authors discussed, he refers to his interpretation of the findings and theories of modern physics to support his arguments.

Corrine Heline, in *Music: The Keynote of Human Evolution*, examines the effects of music on society. Tame claims that a decline in societal structure and values is paralleled by one in music, and that we need to recognise the spiritual power of music and sound to reverse this process. Heline goes further and traces musically the evolution of humanity, noting a link between decline in the quality of music and of societal values but also claiming that the music of the New Age specifically will reverse this process. Although the main purpose of the book is to trace musically the evolution of humanity, many ideas are raised which are common to the other books discussed. Music is seen as an indicator of the state of a society, and as such the music of our current materialistic society is seen as lacking in spirituality and in decline. Heline predicts the New Age will change this, bringing into being a new kind of music whose nature will be constructive as opposed to mere entertainment. Its main function is transformative in the form of healing, with this healing taking place on the physical, mental and spiritual levels.

As in the other texts, the universe is described by Heline as consisting of vibration, and therefore linked to sound. It is through this relationship that music can heal, by “harmonising” the individual: well-being is equated with harmony. The Music of the Spheres is referred to as representative of this universal harmony, and related to this is the science of astrology, through which music is claimed to influence the physical world. As in the previous texts, vowels are seen as important, especially through their use in chant. Heline stresses the transformative potential of New Age music, its spiritual nature, and its use as a healing medium.

From these summaries, several themes were isolated as common to all of the books. The most prominent of these is the idea that “all is one,” a concept identified in previous chapters as central to New Age thought. In terms of sound and/or music, everything within the universe is seen as interlinked, as “one” through vibration. All
matter in its most basic form is seen as consisting of vibration – everything in the
world vibrates, sound also is vibration, and from this the majority of the authors
arrived at the conclusion that the “world is sound.” As well as the phenomenon of
vibration, the concept of this “sound” nature of the universe is variously supported in
terms of the proportions of “earthly” objects; for example, leaf shapes, the human body
and architecture, consisting of harmonic proportions, in theories of planetary harmony,
in astrology, and by adapting scientific evidence and historical systems of thought.

Many of the authors claim that the earth was created using sound, with several
specifying that this creation was achieved through the power of “the word”. The
creative potential of the spoken word, or even vocalised sound, is discussed in terms of
the mantra, which is seen by many of the authors as being especially powerful. Special
importance is given to the production of vocal overtones in the performance of these
mantras. Since everything is viewed as consisting of vibration, everything is also
affected by vibration, and consequently the phenomenon of entrainment is frequently
referred to, wherein the vibratory rate of one object will influence that of another to the
degree that both will eventually vibrate at the same frequency. This phenomena is also
applied to mantras in claims that the vibratory frequencies produced in the recitation of
the mantra affect those of the performer and listener.

The perceived effects of music and/or sound on both the individual and on society are
discussed by all of the authors. All see music as a powerful and often under-estimated
tool for personal and societal transformation, in both a positive and negative way.
Individually, music is claimed to enhance spirituality and raise consciousness, and to
heal on all levels, that is, to heal body, mind and soul. The ear is described by Ernst-
Berendt as superior to the eye, and a new and better way of hearing and listening is
suggested by most of the authors. The NAM is mentioned by several authors, the
music of which is seen as instrumental in a change in global consciousness. All of the
authors refer, to various degrees, to ancient Greek musical and mathematical theories,
to Eastern religion and thought, and to the findings of modern science in support of
their arguments. The significance of these themes in relation to the NAM will be
discussed at the end of this chapter. Following is a more detailed account of how these
ideas are approached by each of the authors.
One of the main arguments raised in each of the texts is that “All is One” and everything is linked through sound or vibration. Much of The World is Sound is devoted to demonstrating the “sound” nature of the universe. For example, in a section addressing the concept of the “Harmony of the Spheres,” Ernst-Berendt notes that Pythagoras and Ptolemy posited a relationship between the mathematical proportions of the planetary orbits and those of fundamental harmonic intervals. He goes on to say that it is “remarkable that from an unlimited wealth of possible orbits they have chosen precisely those which oscillate and sound in the proportions of undivided numbers prevalent in our “earthbound” music,” and that “acoustic proportions have a universal character.” Of these proportions, consonant sounds are the most prevalent, especially 1:2, the octave, which, according to Ernst-Berendt, “has always been used to signify the polarity of the world: yang and yin, male and female, heaven and earth.”

Ernst-Berendt claims that there are seven basic laws of harmony which apply to all things in the universe, and that just as a musician “feeds music into his instrument, the universe feeds sound into its instruments,” these being atoms, genes, plants, pulsars etc. These proposed seven laws of harmony are the overtone scale, interval proportions, the division of the octave into twelve semitones, that consonance increases as proportion gets smaller, the difference between major and minor, the predominance of 1:2, the octave, and the law of the Lambdoma. It should be noted that this is based on an intensely Eurocentric view of music, an inclination perhaps not entirely in keeping with New Age “global” thinking.

The elements of astrology are also related by Ernst-Berendt to these laws. For example, the natal chart of a person shows the planetary positions at their time of birth and the angles formed between them. Each of these angles has significance for the person’s personality profile. Two planets in the same position form a conjunction, 0°, which Ernst-Berendt equates with the octave. The trine, with an angle of 120° equals a fourth. Not only does the universe sound, but the individual as well: “the horoscope of a person . . . is a system of chords and sounds. Man “sounds.” These planetary combinations create harmony and disharmony depending on the angle and corresponding interval formed between the natal planetary positions of the person. The same principle also applies to the interaction between two people, based on the angles resulting from the comparison of the natal planetary positions of those involved.
Ernst-Berendt also turns to modern physics in an attempt to support his argument that music and matter are similar. He reports that, based on Johannes Kepler’s data, Yale University scientists Willie Ruff and John Rodgers programmed into a synthesiser information based on the elliptical orbits of the planets of our solar system. Based on the resulting frequencies assigned to each planet, the range between Saturn and Mercury was calculated to be eight octaves: the range of human hearing. Ernst-Berendt claims that German musicologist Wilfried Krüger has discovered harmonic proportions in seashells, atomic numbers, nuclear charges, the numbers of protons and electrons within an atom, and in the spins of particles. By assigning intervals for electron spins (a full tone for a positive spin and a semitone for a negative spin) he was able to allocate musical notes to atoms. Using this method he allegedly discovered that the eight protons and electrons of the oxygen atom nucleus form a major scale while the carbon atom gives the tone scale c-d-e-f-g-a, the basis for the major scale, but which Ernst-Berendt stresses is a fundamental hexachord of Gregorian chant.

He notes that smaller and smaller particles are continuously being discovered, leading to the idea that, finally, all is vibration – “All is One”. He claims that until recently, concepts of time and matter were unshakeable within the scientific world, but that they are now seen as illusory. Bell’s Theorem states that spatially separate events are dependent on each other while Heisenberg’s Uncertainty Principle states that “only our perception makes things what they are.” Ernst-Berendt claims that links exist between these concepts and principles and those of Eastern philosophy, and that science and Eastern religion are beginning to meet on common ground, a phenomenon which he calls a “Change in Consciousness.”

As well as arguing that sound and matter are linked through vibration, based on his own interpretation of physics and Eastern thought, Ernst-Berendt proposes that sound is more certain than matter and time. He also proposes that “the concepts of time and matter of both modern physics and the thinking of Asia merge together,” since in modern physics time and matter are seen as illusory, an idea which he claims has always existed in Eastern thought. In support of this, he compares statements by Albert Einstein and Japanese Zen master Dogen, the former stating that “the separation between past, present and future has the value of a mere, albeit stubborn illusion,”
latter noting that it is only our limited perception that sees time as passing, in fact it
does not move at all.\textsuperscript{46} Turning to the ancient Greeks for support, Ernst-Berendt
isolates two types of time: \textit{karos}, or subjective, lived time, and \textit{chronos}, which is
objective, measured time. Karos is related to subjectivity and the feminine, while
chronos is rational and masculine in nature.\textsuperscript{47} Karos is the more reliable because,
according to Ernst-Berendt, it is “right” time, and exists only within the moment, a
concept also shared with Eastern philosophy.

Ernst-Berendt attempts to demonstrate that sound exists in all parts of life. For
example, allegedly, “photo-acoustic photography” has been used to make the sound of
plant life audible. By this method, at the moment of blooming, a rose has been shown
to make an “organ like droning similar to what is known as a spread succession of
chords.”\textsuperscript{48} He cites other research which purports to show that a plant near other
plants, for example, in a garden or field, will “wither if their vibrations relate
disharmonically to other plants in the region.”\textsuperscript{49} Also, the human body is said to be
structured according to harmonic laws, a factor which led to the idea of healing with
music.\textsuperscript{50} In the early sixteenth century, the Dutch physician Agrippa von Nettesheim
asserted that “a person who is ill is no longer in harmony with the universe” and needs
to “orientate his movements to the motions of the stars.”\textsuperscript{51} These correlations exist not
only in nature, but in the human-made world as well. Many of the things which are
deemed aesthetically pleasing follow harmonic laws, including the “golden section” the
proportions of which are rather ambiguously described by Ernst-Berendt as being all
variations of the interval of the sixth.\textsuperscript{52}

Along with the idea that society needs to return to an ear dominated culture, two other
themes dominate \textbf{The Third Ear}: that “To Hear is to Be,” and that “All is One,”\textsuperscript{53} both
ideas being linked via the statement “the world is a single whole, everything linked -
the world sounds.”\textsuperscript{54} These themes are referred to within differing contexts throughout
the book. In all of the texts to be discussed, the authors support their theories with
their interpretations of contemporary scientific argument. In support of his arguments,
Ernst-Berendt cites scientific findings that light is simultaneously both wave and
particle, that all particles are one particle, and that any “perceived incompatibility is an
illusion.”\textsuperscript{55} In support of an argument for “All is One,” he cites physicists John A.
Wheeler and Richard P. Feynmann, who claim that there is only one electron in the
universe which contains all other electrons; David Bohm’s hologram theory in which only a small part of an image is required to reproduce the whole; and the Bootstrap Theory, which proposes that “nature cannot be reduced to its parts . . . every particle consists of all particles.”

A significant part of the book is devoted to discussion of numbers and the related subject of harmonics in support of Ernst-Berendt’s argument for the superiority of the ear. He claims that research on harmonics has shown that the “cosmos, the universe and nature have a tendency to select from those innumerable possibilities . . . the few thousand that give rise to harmonic - which ultimately means musical – meaning.”

These, according to Ernst-Berendt, include the overtone proportions, the 1:2 polarity of the octave, musical scales including the major and minor and certain Indian scales, as well what Ernst-Berendt refers to as “Gregorian scales.”

These proportions also occur in great music, art and architecture as noted by fifteenth century architect Leon Battista Alberti: “The entire law of [architectural] relations should be derived . . . from musicians who are best acquainted with such proportions.” Ernst-Berendt claims that almost all units of measure in ancient architecture are based on the proportions of the human body and that great architecture is “rightly aligned” through its harmonic accordance with the proportions of the harmonic series, that is octaves, 4ths, 5ths and 3rds, the proportions of the human body and with cosmic alignment as in the cathedral at Chartres and the Cheops pyramid.

The same proportions also occur in nature; for example, in the shapes of shells, leaves and crystals, in planetary orbits, and in the ratios of the periodic table of elements.

Using a technique known as octave doubling, that is doubling the fundamental frequency of a chosen object until a frequency within the audible range is arrived at, tonal values can be associated with various phenomena. For example, by applying this formula to the rotational frequencies of the planets, and using the formula Frequency = 1/time (time being the period of rotation), the daily rotation of the earth is found to be 194.7Hz which he equates with the frequency of the tone G within our own musical system. Ernst-Berendt does not specify which G this is or upon which particular musical system it is based, although one assumes he is referring to the equal-tempered system based on a¹ = 440Hz. He claims many parallels by applying this technique.
The ratio of the octave, 1:2, “splits oneness into two parts” and the cell division process of DNA follows the same ratio. Giving another example, by taking the “tone” of the earth, G, and doubling it to the 65th octave, the colour worn by the Hindu and Buddhist monks is reached. By taking this to the next octave, it equals the resonance of DNA. Other calculations link the year tone, that is the number of rotations of the earth in one year, to Sa or Sadja, the preferred tuning for bells and gongs in Tibet and also, according to Ernst-Berendt, the fundamental note of Indian music, although since Indian music is not based on absolute pitch, it is not clear how he arrives at this conclusion. He claims that this pitch is also the most frequently used tone for the OM mantra. Correspondences also occur between the I Ching and DNA. DNA is described as consisting of 4 bases arranged in groups of three, that is 4³ or 64 triplets. Ernst-Berendt refers to these as the words of the DNA book. These words require 384 syllables, calculated by multiplying 2x3x64, relating to the two helical chains and the basic pattern of triplets found in DNA. The I Ching consists of 64 hexagrams formed from 384 lines, therefore the numbers 64 and 384 are fundamental to both. He stresses that this is not a matter of chance, and that the concurrence of these two numbers “contradicts all mathematical probability of coincidence.”

Once again interpreting science in support of his theories, Ernst-Berendt refers to the findings of anthropologist Hans Jenny who found that by making sound visible through its application to particles on glass plates, the patterns which appeared corresponded to those found in nature – for example, feathers, shells, the structure of sea beds, patterns found on snake skins. Similarly, if particles of equal weight are suspended in liquid and vibration is applied, the same patterns form. Ernst-Berendt asks if these patterns in nature were formed in the same way, that is, through the application of vibration or sound: “is it not probable that sounds also created all the other patterns of nature . . . Is the primordial ‘Big Bang’ a sound?” Noting that this idea equates with the idea found in many cultures that “God created the world through sound,” he proposes that there exists a background reverberation claimed to be heard by modern scientists and that this is actually the “distant reflection of the Primordial Word and Primordial Sound.”
Ernst-Berendt argues that the “analogies between cosmic relationships and symmetry in crystals, musical intervals, forms of leaves and flowers, [and] architectural proportions” constitute an “ontological sound,” a “general formula necessary for our survival,” \(^{72}\) and that these analogies “can start exerting an impact even before people become conscious of them.”\(^{73}\) He claims that human thinking was originally founded on analogies and that it is “only a small step from there to the most mighty of all analogies “as without, so within” and the mystical knowledge found in all cultures, that God is in you and you in God,” \(^{74}\) reflecting the idea of pantheism, previously described as prominent within New Age thought. Arguing that contemporary music, as well as the vibrations given off by microwaves, florescent tubes, radar waves etc., “contradict[s] and frustrate[s] cosmic and biological vibrations,” \(^{75}\) he states that “modern man has ‘coccooned’ himself in a network of unnatural technical oscillations . . . so that the organic vibrations of this planet and the cosmos cannot reach him.”\(^{76}\)

Heline claims that science has confirmed that “this earth is a vast harmonic wave system which is built and sustained by unheard music.”\(^{77}\) According to Heline’s hypothesis, these waves, or “divine energies” are transmitted to the earth through the twelve signs of the zodiac, which she equates with the twelve semitones of the Western chromatic scale, \(^{78}\) once again displaying a Eurocentric bias. Within this system “fire and air sing in majors, and water and earth sing in minors, together forming the Music of the Spheres.”\(^{79}\) Like Ernst-Berendt, Heline describes a person’s natal horoscope as a “musical score and personal musical signature,” \(^{80}\) claiming that through meditation and spiritual growth it is possible to find one’s “personal keynote” and thus harmonise any dissonant planetary angles within the horoscope.\(^{81}\) Each astrological sign is also allocated a keynote, for example that of the sign of Aries is B♭ Major, and that of Gemini F# Major.\(^{82}\) Heline claims that “in the New Age music will become an increasingly important factor in education. Tiny children will be taught to intone nursery rhymes to music sounding the keynote of the day or of the current month; or . . . to the keynote of the child’s own natal sign.”\(^{83}\) She foresees “musical horoscopes” as playing a major role in music therapy.\(^{84}\) For example, the keynote of Gemini, which rules the nervous system, is F# therefore compositions written in this key can be used for relaxation to treat disorders caused by stress.\(^{85}\)
Tame uses examples of ancient musical thought to support his argument that the world consists of sound or vibration, noting that ancient societies “affirmed music to be a tangible force which could be applied in order to create change,” and that “audible sound was considered to be an earthly reflection of a vibratory activity taking place beyond the physical world.” He calls this “activity” the “Cosmic Vibration,” known in Hindu belief as the OM, which he describes as “the origin and basis of all the matter and energy in the universe.” Just as white light can be refracted into many colours, this vibration is broken down into various frequencies, present in different combinations throughout the universe, and all matter is composed of this basic energy. In describing the holistic nature of the universe, he turns to science, saying that “science is beginning to suspect that matter is composed of one fundamental something and that the frequencies or rhythms of this something determine the specific nature of each object and atom.” According to Tame, this “something” was known as the “Word” in Egypt, in ancient Greece as the “Music of the Spheres,” and in China as the “Celestial Energies of Perfect Harmonies.”

Drawing on his own interpretation of scientific findings Tame suggests that sound, including ultrasound and subsonic sound, electromagnetic frequencies, and colour, are all part of the one frequency spiral – they are all derived from vibration therefore “all that there is . . . is indeed composed of . . . vibration.” Appeal to science is also used to show the relationship between matter and music: “atoms react and behave as if they have resonance. This resonance principle effectively disintegrates the barriers between physics and music.” Tame proposes that it is through harmonics that music and matter most resemble each other, stating that “the whole-number ratios of musical harmonics . . . correspond to an underlying numerical framework existing in chemistry, atomic physics, . . . architecture . . . [and] botany.” He refers to Pythagoras, saying that music and mathematics are linked through number, and that the entire universe can be explained through the ratios found in both. Elaborating on this idea, he quotes Yehudi Menuhin as saying that “music creates order out of chaos . . . confusion surrenders to order and noise to music.”

According to Tame’s research, German esotericist Wilfried Krüger “demonstrated that the structure of the atom contains ratios and numbers which resemble . . . the harmonic principles of music,” and Gary Peacock, musician, after studying molecular biology
for four years found that the relationships between the elements of the periodic table resemble the overtone structure in music.  

Peacock claims that “the actual structure of tone in music and the actual structure of matter are the same.”

Noting that contemporary physicists are looking for a unifying theory to “combine in one theoretical explanation and one basic underlying force all the dynamic qualities of the smallest and most fundamental particles yet known to science,” Tame points out that they “may do no worse than to look to vibration as being the key to such a discovery.”

He emphasises the ability of the mantra OM to affect matter, and states that “music is vibration, and vibration is the energy of the Supreme.”

Goldman claims that everything in the universe is composed of vibration, and that “anything that vibrates creates harmonics,” “from electrons orbiting around atoms to planets orbiting sun.” In the 1920s, German scientist Hans Kayser used the Lambdoma to show “that fundamentals of harmonics and the harmonious structure in nature are the same” and claimed that “a true understanding of [harmonics] would create a bridge between the matter and soul.”

Like the previous authors, Goldman also refers to Pythagoras who, according to Goldman, envisaged the universe as a monochord with its single string stretching between heaven and earth, linking spirit to matter. Using the law of harmonic intervals, and the Lambdoma, an “ancient musical mathematical theory which relates music to ratios,” Pythagoras demonstrated the harmonic relationships between the planets. This was, and is, known as the Music of the Spheres, and Goldman claims that scientists have recently established that the harmonic intervals which are based on the planetary distances affect us, although they are outside the audible range.

The second prominent theme common to all of the texts consists of references to mantras and to the creative potential of sound, especially vocalised sound. Ernst-Berendt describes mantras as “germinating seeds that sprout oneness,” as “primordial sound” and as an “archetypal word symbol.” More simplistically, “mantra,” according to Ernst-Berendt’s translation, means “word” in the same context as used in the Bible in John 1:1: “In the beginning was the word. And the word was with God. And the word was God.”

The idea of sound being used in the creation of the universe is common to many religions including those of ancient Egypt and the Aztecs, while certain rhythms in Brazil and ragas in India refer to certain Gods.
Plato writes that “the creator constructed the world soul . . . according to musical intervals and proportions.”

Within the Christian religion, sacred words or mantras include “Hallelujah,” “Amen” and the “Hail Mary,” but Ernst-Berendt claims that the greatest of all mantras is the “OM”.

Ernst-Berendt refers to rhythm as “harmony in time” and notes that through a process described as entrainment, differing frequencies in proximity will begin to equalise. For example, according to Ernst-Berendt, a room full of clocks will begin to tick in unison. He claims that the process of entrainment also applies to mantras since as they are “sounded” they also consist of vibrations, the body responding to and attuning with this vibration. The same principle applies to flocks of birds and schools of fish who rarely collide – this is not the case with human beings who, the author claims, are not in tune with each other. He supports his argument by quoting the Second Law of Thermodynamics: “all matter moves towards a state of entropy,” the disintegration of differentiation, or to a more harmonious state. Related to this is Ernst-Berendt’s proposal that harmony is the goal of the universe, the main argument being that all dissonance tends towards becoming a harmony, not only in music.

Ernst-Berendt also broaches the subject of “vocal harmonics” or overtones. He claims that overtone singing or chanting is almost always performed in a spiritual context, and that it has existed in Tibet and India for hundreds of years as well as in the Buddhist monasteries of Japan and China, in some South American Indian tribes and in the Tuwan tribe of Mongolia. In an entirely unsupported argument, he claims that in the Western world, overtone singing is associated mainly with Gregorian chant, and the decline or loss of awareness of overtones is associated with the introduction of tempered tuning in the eighteenth century. In Western music, it is the individual notes, not the overtones, which predominate, a situation which Ernst-Berendt likens to that of science, saying that notes in relation to music, and nature in relation to science have been isolated from their natural contexts.

Claiming that recent times have seen a resurgence in overtone singing and that it is now increasingly used in Western music, he states that “a living culture of vocal harmonics now exists in Western Europe for the first time since the heyday of Gregorian Chant.” Ernst-Berendt also states that in Western music rising cadences
predominate, yet descending cadences dominate elsewhere, although no evidence or examples are given to support this claim. He further stresses that descending cadences are derived from the overtone series and ultimately arise “from the cosmic and spiritual spheres.”\textsuperscript{123} Further, “the richer and more differentiated the overtones in a culture, the more profound and highly developed its spiritual potential.”\textsuperscript{124} By contrast, the twelve tone scale and serial music both negate and are hostile to overtones.\textsuperscript{125} In cultures in which overtones dominate the music, “every single note entails the vibrations of all the rest in the same way as modern holism shows that human beings resonate with the universe.”\textsuperscript{126} This last statement relates to the concept of “All is One.”

Stewart states that just as the words uttered by the creating force brought the physical world into being, in “metaphysical or alchemical music, outer, physical air acts as transforming medium for vibrations.”\textsuperscript{127} Primal music is optimum for this transformation as it is based upon powerful archetypes of Gods or Goddesses and linked to an “overall shared consciousness,”\textsuperscript{128} while modern music is rooted in a consciousness directed towards the outer world. Collective memory has been replaced by computerised storage systems.\textsuperscript{129} Primal music includes Buddhist mantras, Islamic prayer calls, and Christian plainchant and is the result of “attuning to an inner music” and “to the sounds of nature.”\textsuperscript{130} It is usually vocal but can be played by those instruments imitating the inspired or “breath created” sounds of nature, for example the shakuhachi flute.\textsuperscript{131}

Related to the subject of overtones and mantras what Stewart calls “musical alchemical formulae.” These constitute exercises created by Stewart which are “based upon a series of overtones reduced to notes”\textsuperscript{132} as “music operates in the natural realm of harmonics, overtones and interactive tones.”\textsuperscript{133} A major part of the text consists of these diagrams and musical exercises which are to be utilised with the aim of raising consciousness. Stewart describes these under the heading “Hermetic Musicology,” that is, “the realisation of apparently higher orders of shape and pattern, applied in practice through natural acoustics.”\textsuperscript{134} Altered states of consciousness can be reached through ritual and meditation based on the “repetition of regular musical structures used as acoustic symbols.”\textsuperscript{135} These structures are symbolic but expressed aurally through music.
Stewart recommends that to utilise each chapter most effectively, it should first be read two to three times, then moving from one diagram to the next, each should be drawn and meditated upon, after which the chapter should be traced musically and vocalised. Exercises further on in the text also relate back to this chapter. He stresses that the most important element is the pattern or meta-pattern contained in the music – the artistic merit is of little importance, nor is the tuning, and notes that specific tones do not have metaphysical correspondences. He claims that modes, however, are recognised since ancient times to have great power and are derived from ancient magical practices. Intervals, too, are of importance with the octave, third, fourth and fifth “assumed to be suggestive of a deeper universal proportion and harmony” as noted in the Ernst-Berendt texts.

Stewart also discusses “words of power” which are not necessarily words, but rather “the means to activate, energise and transmit traditional Words or Names in a manner that brings out their inherent but usually inactive spiritual message.” It can also be found in nature in a gust of wind, an avalanche or a wave crashing, or as an orchestral chord or accelerating engine, all of which Stewart describes as the “harmonics of the Word of the World.” He claims that in ancient traditions, words of power were not spoken but uttered at length and therefore are musical. Vowel sounds are given special importance as they form the core of vocal communication and as such were “given spiritual recognition in earlier cultures.” Stewart also relates an element for each vowel and makes suggestions for “elemental calls;” for example, the call for the element of air is c-f-d-e sung to an “ee” sound.

Bernhardt discusses the “Universal Energy of Mantras” claiming that the “goal of practising mantras is to connect oneself to the Divine.” He describes mantras as “phonic formulae whose vibratory effects exert a profound influence on our three main bodies,” that is, the physical, mental, and spiritual bodies, or as “words of power,” the “manifestation of the Shabda or primordial sound.” He describes the sound of the mantra as forming a bridge between the “superficial consciousness and the essential Ego.” Because the structures of language form a barrier to the raising of consciousness, most mantras consist of “primary sounds without any precise meaning,” which Bernhardt describes as “root sounds” which influence “the consciousness with vibrations whose resonances predate all human language.”
According to Bernhardt, a mystical sound is contained within the mantra; for example, the “OM” which both means and promotes the “opening of the soul to God” and the “ascent of individuality towards universality.”\(^{150}\) The actual sound components making up the mantra are not important and therefore different cultural pronunciations are irrelevant.\(^{151}\) Bernhardt describes the sound of the mantra as a transcendental sound which “awakens and elevates the soul.”\(^{152}\) It contains within itself universal truth and therefore the civilisation of its origin is unimportant.\(^{153}\) “Sacred Name Mantras,” such as Brahma, Allah, Christ or Buddha, are considered the most powerful, and “listening to the sacred sound vibrations linked to the Divine Names is thus the simplest means of reaching a superior plain of existence.”\(^{154}\)

Bernhardt also refers to music accompanied by text, claiming, as in ancient Greek musical writings, that sung music has more potential for harm as the music reinforces the influence of the text.\(^{155}\) Echoing several of the other authors, Bernhardt refers to creation myths in which sound, or more specifically words, bring into being the physical world.\(^{156}\) Referring to the Vedic scriptures, he quotes: “In the beginning was Brahma . . . with whom was the Word, and the Word is Brahma.”\(^{157}\) He equates the Word with Sound, the Divine Principle, or the primeval creative energy and claims “it is the Logos, the famous lost word of esoterical traditions.”\(^{158}\) With a concept related to that of entrainment, he believes that the same principle can be applied by the individual: since things that are harmonised are vibrating at the same frequency, when the individual uses the imagination s/he begins to vibrate at the frequency visualised.\(^{159}\) Therefore, by “naming an object with a spoken word, we become perfectly attuned to that object’s frequency,” linking the imagination to the object itself.\(^{160}\) In this way we can attune to the “fundamental frequencies of health, beauty, strength, knowledge” by imagining and naming them.\(^{161}\)

Like Bernhardt, Tame refers to Vedic mysticism, especially in the use of the OM mantra, which he describes as “the earthly sound which mirrors the Sound of the One Tone,”\(^{162}\) the Soundless Sound, the Cosmic Sound, the Primal Vibration, the Logos, the Word, the Music of the Spheres, or the One Tone.\(^{163}\) Like the previous authors, he refers to it as a creative force, “the cause of all vibrational activities and forces,”\(^{164}\) a “high frequency vibration which not only shapes, but is, all material substance.”\(^{165}\)
Through the mantra, “music and the human voice provide a vehicle for the manifestation of the energies of the Cosmic Sound.”

Tame also refers to creation myths which “use some form of sound-emanation from higher dimensions of reality;” for example, in the Bible, each phase of Creation is made with words: “And God said, Let there be light: and there was light.” He claims that “the idea of divine vibration being behind the cause of everything . . . is discovered in pre-modern cultures with surprising regularity.”

Goldman begins his book with references to the ancient mystery schools of Egypt, Rome, Greece, Tibet and India, in which sound, or more specifically vibration, was understood to be the “primary causative form of the universe.” He relates this concept to the various creation myths, already mentioned, in which the universe is created through sound or the spoken word, and develops from this the formula “Visualization + Vocalization = Manifestation.” Like Stewart, Goldman uses the Kabbalistic Tree of Life to demonstrate the esoteric qualities of sound, describing it as “an archetypal structure” based on an “intricate understanding of the Universe.”

In agreement with Stewart, he also notes the practice of associating particular vowel sounds with various spheres on the Tree, and claims that “the use of vowel sounds is the foundation of many magical formulas and incantations of occult practices.” Vowels can also be used as mantras, to resonate the chakras, each of which is said to resonate with a specific sound. There is also a relationship between a specific chakra and its associated location in the body wherein if there is an imbalance of that chakra, the result will be disease of the associated portion. Tuning of the chakra will therefore heal the disease. Goldman devotes several pages describing various systems for using vowel sounds to balance the chakras.

Goldman believes that the chanting of the names of God is also important, and claims that these “contain within them some inherent energy that has mystified mankind since the first sound.” He states that the latter “creates a magical sonic formula for manifesting different aspects of divine energy.” In the Sufi tradition also, each vowel sound is assigned a divine quality, while in other traditions, it is the overtones that are assigned a particular quality. In shamanistic practices, sound, especially the voice, is used to communicate with the spirit world, while the harmonics of the didjeridu perform a similar function in Australian Aboriginal practices. Goldman
also refers to the Gyuto monks and the chanting of the “One Voice Chord,” stating that “the harmonics which they create are a result of their becoming one with sacred sound.”

Heline also describes musical formulae as part of the creative act, quoting the Bible: “In the beginning was the Word.” Her interpretation of the Word is as a song resounding throughout the universe, a primordial energy through which God is manifested in the trinity of harmony, melody, and rhythm. She believes that “from the most minute atom to the greatest star, every manifestation is an echo of that creative word, and each cell of man’s organism vibrates to the rhythm of this universal song.” Echoing some of the other writers discussed, Heline notes that the esoteric importance of vowels is recognised by the Hindus, that according to Hebrew tradition vowels are too sacred to be written, and that in India vowels “represent the forces from which the universe emanated.” She also claims that vowels are the origin of Christian chant, and that the “magic of the Church is concealed in the Mass” which is “intended to be intoned or chanted.”

The effects, positive and negative, on both the individual and society are described by all of the authors in various ways. Hal Lingerman introduces his text with the statement: “I believe that great music . . . can be a unique agent for healing, for partnering joy and sorrow, for empowerment, atunement, and inspiration, and for expanding one’s spiritual consciousness.” He warns, however, that music is just as powerful an influence for producing negative effects. For example, Lingerman refers to “behavioural kinesiology,” a method used to test muscle strength in response to various externally applied stimuli, such as listening to music, and quotes Dr. John Diamond, a behavioural kinesiologist who has shown that certain rock music reduces muscle strength. It also causes confusion between the two sides of the brain, “causing responses to shift from one side to another,” resulting in irritability, intolerance to stress, and antisocial behaviour. Lingerman claims that this music also overloads the chakras, leading to physical violence, rage and addiction.

Like the other authors, he describes the universe musically, as a “total harmony” and ascribes similar characteristics to music, describing it as “the empowering sound of divinity.” The book consists mainly of suggestions for musical listening with the aim of achieving this goal. His listening suggestions are extensive and not wholly
relevant to the subject matter of this chapter, and will therefore not be summarised exhaustively, although examples will be given where relevant. For example, one recurring New Age belief is that each individual possesses several ‘bodies’ – the physical, mental, emotional bodies and the soul. Lingerman recommends specific musical styles, composers and compositions for each of these. For example, for the physical body he recommends strong regular rhythms, brass and percussion and suggests the Blue Danube Waltz or the Emperor Concerto as examples of this. For the soul he suggests Palestrina, Bach’s Goldberg Variations and high strings, bells and wind chimes. 199 The remainder of the chapter is devoted to detailed suggestions for each of the other “bodies;” for example, under the heading of “emotion” he includes music for releasing blockages, for calming anger, and for relieving fear, grief and depression.

Lingerman also describes the influence of music on the individual according to their astrological makeup. For example, he suggests that personalities of the fire type prefer strong rhythms and dynamic melodies such as those found in Beethoven’s Ninth Symphony. For water types he recommends music with deep feeling and polarities of emotion such as Wagner’s Liebestod. 200 Specific composers are also related to an element and astrological sign, according to their own natal sign. For example the music of Vivaldi, a Pisces, is described as water music, while Mozart, an Aquarius, is suited to air types. 201 Like Ernst-Berendt, Lingerman claims that music, by expanding the hearing, can also raise the consciousness of the listener, and for this he especially recommends music utilising natural and environmental sounds, as well as Palestrina’s Missa Papae Marcelli. Interestingly, within the breakdown by category of the New Age recordings analysed in Chapter 7 of the paper, music utilising environmental sounds constituted a significant percentage, while the cover notes of these recordings frequently referred to the music’s proposed ability to raise the consciousness of the listener.

Stewart claims that through listening to or performing specific transformative music, perception can be heightened and the level of consciousness raised through “sonic vibration and sympathetic resonance,” 202 a concept similar to entrainment. A significant part of his book consists of recommendations of music for passive listening, vocal chants to aid in the altering of individual consciousness, spiritual exercises and
meditations, and visual material consisting of symbols and charts which also affect consciousness. Stewart claims that “the value of music is that it links the physical and metaphysical together in the human consciousness,” and creates “modes of awareness” which help us to view the “creative unity” or basic oneness of the universe.

Referring to ancient teachings, Stewart describes music’s potential for personal and impersonal transformation, describing it as a reflection of an “inner spiritual reality.” In order to achieve this transformation today, we need to learn to listen and hear differently, to listen consciously rather than unconsciously, an idea discussed in all three of the books discussed so far. In this way, the listener will be able to comprehend the “primal quality of the music, and thus bridge the gap between physical and psychic energies.” As also proposed in the previous texts, Stewart claims that “music is the echo of the original impulse of divine creation,” ‘word’ equating to breath, spirit and an “influx of energy from unknown source.” Consequently, “to the magician or meta-psychologist, the biological and physical acoustic act is merely a reflection of an utterance that runs through all existences.”

The most prominent symbol found in Stewart’s book is that of the Tree of Life, part of the Hebrew esoteric tradition, and found throughout history in ritual and alchemical texts. Stewart describes this symbol as a “flexible and accessible model [which] helps to understand music and changing consciousness.” It consists of three pillars representing the qualities of reception, balance and action which link various spheres representing other qualities. Analysing the tree musically, Stewart describes the paths linking the spheres as representing tones, each sphere being approachable by three different tones, or “qualities of utterance.” Musical instruments too may represent the tree, for example the finger holes of the shakuhachi flute have metaphysical correspondences. Stewart states that “any musical instrument . . . is a clear representation of the metaphysical and physical polarity relationships shown upon the Tree of Life.”

The concept of “music of the soul” is central to Bernhardt’s book, and with this aim he devotes several pages to the definition of the soul. He turns to what he calls “theosophic research” in order to do this, mainly quoting Vedic scriptures, but also Buddhist scriptures, the Bible and the Koran. He describes the soul as unchangeable,
something that continues on after a person dies. By “getting in touch” with the soul, through music, the individual “sets himself free from identification with the finite physical envelope” and is healed from all rebirths, illnesses and deaths, that is, he/she becomes soul. Bernhardt claims that “through the appropriate use of sound and music, we will see that it is possible to get closer to this state and eventually, to reach it.”

The first part of the book is devoted to the influence of sound on the individual. Once again turning to ancient ideas, he refers to Pythagoras, who used the various modes to “evoke virtue,” and to the ancient idea that music has the power to “forge moral change.” Similarly, he notes that much of today’s music has a negative influence because “each musical vibration binds us to its corresponding level of existence,” and on a larger scale, that the music of a nation reflects its current state. Three groups of feelings can be evoked by music: ignorance, related to indolence and negativity; passion, related to desires and attachment; and virtue, whose qualities are calmness, beauty, goodness and truth. Bernhardt advises that we should only listen to music which cultivates virtue, or better, which goes beyond and transcends all three energies.

Claiming that music influences us subconsciously, especially if we “hear” without “listening,” (for example where music is used as a marketing tool), Bernhardt advises the individual to “listen consciously” and to be “in a state of vigilance against manipulation.” As an example of the possible harmful effects of music, he cites research showing that rock music, due to its anapestic rhythm (da-da-Da), has negative physical effects. The antidote lies in nature, resulting in the harmonisation of body’s cells, or in ritualistic, sacred, meditational or devotional music which, as well as promoting personal healing, resolves the disruptive and unbalancing effects of society, and guides us towards higher spheres. Music of the soul, according to Bernhardt, is an integral part of the “Complete Whole,” and provides us with the means of bridging the gap between the self and this whole. Subliminal and relaxing music, as well as meditative songs “can then prove to be of assistance . . . to break down the barriers between conscious and supra-conscious.”
Citing the Superstring Theory of modern physics, Bernhardt states that “everything vibrates interactively. Each organ is sustained by a particular ‘superstring’ which must be well-tuned otherwise the organ will play out of tune.”229 He attempts to show a link between this theory and Ayurvedic tradition which “shows us that [the body] is a network of “sutures,” or conductive wires. The body is a sound box.”230 Following this argument, he advises the application of corresponding frequencies; for example, that of an organ which is diseased, which will then harmonise its frequency to the correct one, following the laws of resonance or entrainment, as previously discussed.231 Relating this back to the use of mantras, Bernhardt claims that “vibratory energy partly justifies the results obtained by using the therapeutic power of music and mantras.”232 He follows this with a series of exercises aimed at harmonising the chakras, linking seven elements and qualities with a colour, musical tone and suggested mantra.233

Tame claims that in China spirituality has been linked to vibration, with the goal being “to become a more perfect embodiment of Cosmic Sound.”234 According to Tame, special emphasis is placed on the significance of number within the musical system and correspondences of tones to non-musical objects. In Chinese music there are eight classes of instrument, each with specific correspondences; for example, the chime is associated with stone, the direction north-west, Autumn and Winter, and Heaven, while the bell corresponds to metal, west, autumn and dampness.235 Each of the twelve notes is represented by a moon number and an hour number.236 Various combinations of the tones are believed to affect the moods and emotions.237 Towards the end of the book, Tame produces his own tables of musical correspondences relating each of the Seven Rays of esoteric thought to a specific chakra, colour, quality, perversions of that quality, and the physical location of the “Lord focusing the Christ-consciousness of the ray at this time.”238 Another table shows the relationship of these rays to instruments and types of music, and also the music which perverts this quality, for example the fifth Ray corresponds to the third eye chakra, divine science, the piano and piano concertos, and is perverted by computer music.239

According to Goldman, through the process of octave doubling, the earth’s frequency is that of the tone G, and according to Goldman it should be possible for us to resonate and entrain with this frequency.240 Referring to the work of Dr. John Diamond, a behavioural kinesiologist, Goldman proposes that “not only would certain
substances make us strong or weak, but that music could do the same thing.”

This proposal is supported by French physician Alfred Tomatis, who believes that there are two kinds of sound: those which tire the listener and those which energise. For example, he has found that sounds producing high frequency harmonics, like Gregorian chant, are extremely beneficial and are capable of charging the central nervous system and the cortex of the brain. The effects of applied sound even includes the intention of the person making the music because, as proposed by composer Stephen Halpern, “sound is a carrier wave of consciousness.” For example, if a person is angry and creates a sound, that person will be sending anger even if the sound is pleasant. Consequently, Goldman proposes that “intent = the consciousness of the sound being created,” and this “encompasses the overall state of the person making the sound.” From this, Goldman develops a second formula, that “Frequency + Intention = Healing.”

Referring to the process of entrainment, Goldman proposes that if everything in the universe is in a state of vibration, then everything has its own resonant frequency. Through resonance, one vibrating body can be set in motion by another body, thereby bringing “into tune” an object that is out of tune or harmony. This principle applies to the human body as well; for example, when an organ of the body is functioning properly, it has a resonant frequency which is in harmony with the rest of the body. When it is not functioning properly, the reverse is true, and this can be corrected through the application of the “correct harmonic pattern.” By the same principle different rhythms can be changed by sound through the process of entrainment, described previously in this chapter; for example, sound can be used to change the wavelengths of brainwave frequencies, “allowing mystically altered states to be induced.” Goldman claims that “resonance and entrainment are the fundamental concepts behind the use of sound to heal and transform.” This principle also applies to frequencies much higher or lower than the frequency of the applied sound, and therefore “conceptually, the vibrations of the Earth may reach all the way to the heavens and vice-versa: ‘As above, So below.’”

The psychic Edgar Cayce “predicted that sound would be the medicine of the future,” and much of Goldman’s text is devoted to techniques and practices devoted to this aim. This includes the application of frequencies for the healing of specific organs, diseases, or body parts, the use of the Lambdona to create overtones used to
harmonise the chakras, the use of the voice to align the chakras, the voicing of specific tones for each chakra, and resonation of the brain with sung harmonics. Several pages are devoted to techniques for producing vocal harmonics, and a large section describes the technique of “toning,” a method using the voice for healing that “utilizes vowel sounds to alter vibrations in every molecule and cell in the body.”

Several authors refer to the effects of music on society in general. Stewart describes music as a “bridge between worlds” containing patterns which “carry the imprint of the original Word.” He recommends chants as especially effective as powerful transformational tools, “seeded with powerful inner or spiritual communication” based on vowel sounds, “dogmatic texts . . . or spiritually assembled structures based upon the metaphysical alphabet.” Four ages of musical development are described as follows, with a fifth being the current era, that of electronic music, which is still in formation. The first of these stages is described as “primal music,” music which uses nature as its inspiration, and is found in primitive rites and activities, using the human voice as its primary instrument. The second is the environmental stage and consists of ethnic folk music, with stylistic qualities which link it to its land of origin. The third stage is that of the individual in which the style of the composer is distinct, while the composer still remains a part of the cultural matrix. The fourth stage, European Classical, includes eighteenth and nineteenth century music into the twentieth century, a stage during which music “degenerates into a rigid set of entities frozen upon paper by the notation system.” During this stage, music becomes industry rather than art. Relating these stages back to the subject of the book, Stewart describes them as “directly analogous to the creative or magical stages of music used for changing the individual consciousness.” It should be noted that, like the ideas put forth in both of Ernst-Berendt’s books, this proposal is very Eurocentric in nature.

To show that the power of music was taken seriously in ancient times, Tame uses examples from Chinese history. In one of these, the Emperor Shun assessed the state of his kingdom each month by testing the pitch of the instruments in each principality and by ensuring that all music was played in correspondence with the five tones of Chinese scale. When a gift of musicians was sent by the people of Ts’e to the kingdom of Loo, Confucius objected on grounds that this would influence the local musicians and therefore society itself. Tame claims that Chinese civilisation was
very stable while the music remained static, but declined between 1644-1912 due to the introduction of Western influences,\textsuperscript{268} culminating at its lowest ebb with the civil war of the 1940s.\textsuperscript{269} Although he notes that it cannot be proven, he points out that “this decline in music was definitely paralleled by a general decline in the civilisation itself,”\textsuperscript{270} and that “having established that music exerts a definite influence upon man as an individual, the question of whether music affects society as a whole is merely one of extrapolation.”\textsuperscript{271}

Tame believes that contemporary society no longer has this belief in the power of music to change society, and he sees this as the reason behind the proliferation of musical styles, a situation which he sees as potentially dangerous,\textsuperscript{272} and claims it is the result of our current materialistic world-view.\textsuperscript{273} Consequently, the majority of contemporary music is also materialistic, having little spiritual value, but he sees this situation as changing: “for perhaps two decades now there has occurred the beginning of a new awareness . . . not only in music, but in many areas of life . . . a resurgence of committed interest in matters of the spirit”\textsuperscript{274} and from this shift of consciousness a new “music of the spirit” will emerge.\textsuperscript{275}

Tame claims that twentieth century society has abandoned spiritual and moral ideals and this has led to music “departing from inner direction of music of the past.”\textsuperscript{276} He states that “the stream of classical music has been led astray down a wayward path into realms of cold-hearted abstraction and mentalism.”\textsuperscript{277} Previously, serious music was “anchored in spiritual ideals.”\textsuperscript{278} For example, in the Middle Ages the musical tradition was sustained by the Church, while in the Classical and Romantic periods composers were “motivated by altruistic and sanctified ideals, regardless of religion.”\textsuperscript{279} Tame describes this process as a “revolution into musical materialism”\textsuperscript{280} which, according to his own sociological interpretation, has been paralleled by a decline in morality and loss of spirituality both in society and its music.

He defines this decline as beginning with Modest Mussorgsky who, according to Tame’s interpretation, aimed for realism in his music, whereas Ludwig Beethoven, for example, sought to portray the “perfect” or the “ideal” – the “inherent divine spark.”\textsuperscript{281} The remainder of the chapter discusses the “new music” and its composers in detail, with often scathing remarks as to its quality and validity. In contrast to the aim of the
major pre-twentieth century composers, “that their art should be consecrated to the spiritual uplifting of society,” the mind of the composer of new music “precludes the possibility of the vertical dimension of reality, with its mystical implications.” Even those claiming spiritual or mystical elements in their music – Tame gives John Cage as his own example - represent a “severe compromise of genuine religious and moral principles.”

The main theme of Corinne Heline’s book is that the “evolution of man can be traced both musically and spiritually,” that they are “parallel paths, the only difference is in our perception.” She states one of her aims as “to show that the music of any race or nation is a fair index of its physical, mental and spiritual development.” A large portion of the book describes a musical history of the world, beginning with the mythical society of Atlantis and continuing through Sumeria, ancient Greece, China, India, Egypt and ancient Greece. She also describes the music of the Christian era, of the Middle Ages and of the North American Indian.

Rather than referring to the music itself, Heline discusses the main principles of musical thought for each nation, for example of the music of China she says that the Chinese believed that “the harmonious action of the heavens playing upon the earth calls forth a corresponding musical expression . . . the earlier religion of this mystic land was actually founded upon the movement of the stars, the science of numbers and the magic of music,” and that music was “kept under strict supervision due to understanding of its tremendous power.” Interestingly, many of these observations, such as the latter, echo the ideas put forth by the previous authors. Of music of the Christian era, she claims that a “Christ impulse” entered the world 2000 years ago and that this “added wings to the spirit of music” and “will reach a glorious culmination during the Aquarian Age.” The New Age is also referred to in relation to the music of antiquity, claiming that the objective of music during this period was to “bring about physical purification and renewal, mental stimulation and alertness, spiritual exhilaration and illumination. In the coming New Age this will once more be the glorious mission of music.”

Ernst-Berendt traces the evolution of society based on an emphasis on either the ear and hearing, or the eye and sight. He extensively argues the superiority of the ear over
the eye. It is our primary survival organ, remaining open as we sleep in contrast to the eye.\textsuperscript{291} The ear is also the only organ to perceive both numerical quantity and value. For example, it recognises a change in frequency as a definite interval, while the eye measures those changes in shades which can only be related descriptively.\textsuperscript{292} For this reason, expressions formulated to include the possibility of error are related to sight; for example, “it appears to be,” and “it looks as though.”\textsuperscript{293} Also, although there are countless optical illusions, there are no acoustic illusions because “the ear informs us more correctly about reality.”\textsuperscript{294}

According to Ernst-Berendt, as Western society has followed the path towards rationalism, “listening words” have become less frequent and seeing words have begun to predominate.\textsuperscript{295} Ernst-Berendt argues that words relating to hearing are more precise, while words referring to sight are vague or deceptive.\textsuperscript{296} For example, while the expression “optical illusion” is commonly used, there is no equivalent for the ear.\textsuperscript{297} This is due to the fact that the eye compares and estimates, while the ear measures. He gives as an example the fact that if you double the frequency of a note, the ear can hear the octave change, while the eye cannot tell that purple is double the frequency of that of violet.\textsuperscript{298} Only the ear can give “quantitative and numerically precise information,” while the eye often miscalculates.\textsuperscript{299} Once again turning to modern physics, Ernst-Berendt argues that the world is perceived wrongly - no longer is the world perceived as consisting of only three dimensions, but of ‘n’ dimensions, including time. This concept of “multi-dimensionality” is difficult for the eye to comprehend, but easy for the ear because it deals with multi-dimensionality all the time - “sight leaves what we see where it is,” while hearing “hears what is past present and future.”\textsuperscript{300}

The superiority of the ear is mainly due to the fact that sound and hearing are based on numbers, a theme which, as will be seen, occurs throughout the chosen texts. Ernst-Berendt turns to etymology in support of this argument, noting that the Indian and Indo-European linguistic root “ar” signifies both harmony and number and that in Greek αρμονία, harmonia, means both harmony and concord, while the same root gives us the word αριθμός, arithmos, or series and number.\textsuperscript{301}
Using his own interpretation of scientific and historical evidence to support his theories, Ernst-Berendt attempts to show firstly that the universe consists solely of vibration, that is, sound, and that taken to the lowest common denominator, the smallest particle, everything within the universe is essentially one. He proposes that in a world made of vibration, the ear should dominate over the eye but that in the course of history and the trend towards materialism and rationalism, the reverse has in fact occurred. We need to learn to listen correctly in order to reverse this trend, by incorporating both inner and outer hearing and concentrating on harmonic overtones. He sees inner and outer hearing as inseparable and claims that they “change consciousness to a greater extent than anything else in our eye-orientated age.”

If the emphasis could be shifted from eye to ear, the benefits for the individual and society would be “... an intensification of receptivity, gentleness, femininity, understanding, discretion, openness and tolerance.” Ernst-Berendt also advocates a new way of thinking, “harmonic thinking,” which entails thinking in analogies. While logical thinking is performed on an intellectual level and is one dimensional, harmonic thinking is analogical and multi-dimensional. The former relates to the eye, the left side of the brain and reason, while the latter relates to the ear, right hemisphere of the brain, and instinct. According to Ernst-Berendt, many great scientific discoveries have been analogical ones, for example Johannes Kepler’s planetary laws and Isaac Newton’s gravity.

In the following table, taken from the text, the characteristics associated with the eye are compared to those associated with the ear. Ernst-Berendt does not offer any justification as to why each of the various characteristics is related to either the ear or the eye, however it is interesting to note that many of the “ear” characteristics are the same as those associated with the NAM; for example, femininity, spirituality, the right side of the brain, community, and globalism. The shift from an eye to an ear society can thus be equated with the goals of the NAM itself.

**Figure 1:**

<table>
<thead>
<tr>
<th>EYE</th>
<th>EAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Masculine</td>
<td>Feminine</td>
</tr>
<tr>
<td>Logical</td>
<td>Analogical</td>
</tr>
</tbody>
</table>
Referring to mantras in support of his argument, Ernst-Berendt describes the OM mantra as being particularly effective when sung using overtones as in Tibet. He claims that the use of overtones has been suppressed in Western music, but cultivated in many Eastern traditions; for example, in Indian stringed instruments such as the sitar on which overtones are produced by a series of sympathetic strings situated below the principal strings. Ernst-Berendt relates the use of overtones to the spiritual development of a country and notes that in recent times the Western world has acquired an awareness of power of mantras and overtones, this pointing to the emergence of a new awareness or consciousness. He claims that as we become more aware of the “sound character of the universe,” as described above, we need to learn to listen to music “in a mantric state of consciousness,” and that although with this new awareness has come an awareness of different kinds of music such as that of India and Asia, we cannot listen effectively to such music without entering into “the Eastern way of thinking”.

A new or improved way of listening is advocated in several of the texts. In support of his theory of the existence of a hidden harmony within the universe, Ernst-Berendt turns to Heraclitus: “Armonia aphanês phanerôs kreisson” or “Hidden harmony is mightier than what is revealed.” He argues that all things move naturally towards a harmonious state and that this hidden harmony can be found through the ability to “listen more intensely, hearing beyond what is manifest.” Claiming that sound itself “holds the key to the mysteries of life and creation and the maintenance of the universe,” Bernhardt states that we need to “rediscover the energetic dimension of sounds,” their “true function, in order to “carry the listener to a supranatural atmosphere, corresponding to an altered state of consciousness. Until this new era,
the emphasis has been on the aesthetics of music, addressing only the mind and the emotions, not the soul.\textsuperscript{318}

In agreement with the other authors, Goldman states that “listening is undoubtedly the key [to] understanding aspects of other levels of consciousness.”\textsuperscript{319} He describes five levels of listening: the first level consists of consciously listening to audible sounds;\textsuperscript{320} the second level involves the perception of harmonics in all sounds, for example that of dripping water;\textsuperscript{321} in the third level one uses the imagination for visualisation;\textsuperscript{322} in the fourth level, the listener becomes one with the sound;\textsuperscript{323} and meditating on silence constitutes the fifth level.\textsuperscript{324} Like Ernst-Berendt, Goldman refers to two types of sound – ahata, the outer, audible sound; and anahata, inner, inaudible sound,\textsuperscript{325} and proposes that harmonics forms the bridge between the two,\textsuperscript{326} claiming that “overtones are the link between that which is created on the physical plane and that which is created on the higher planes.”\textsuperscript{327}

Several of the authors refer specifically to a New Age or more generally to a shift in global consciousness. Heline refers to the NAM, saying that modern times have seen a resurgence of interest in music for “constructive usage [which] is entirely in keeping with developments preparing for the coming Aquarian Air Age.”\textsuperscript{328} She sees this usage as “an amazing advance in music as a healing medium,”\textsuperscript{329} and predicts that during this period “there will be a certain type of music written for the purpose of assisting mankind to resurrect memories of past lives from our subconscious mind.”\textsuperscript{330} Heline claims that although the spiritual potential of music has been lost due to the materialistic nature of the present age, “the race will reawaken and music regain its influence over soul,”\textsuperscript{331} at which time the “magic of music of Orpheus destined to become reality.”\textsuperscript{332}

In agreement with all of the previous authors discussed, she summarises their beliefs in her own statement that “all life is vibration. Differentiation is due to the one Divine Life vibrating at varying rates. Hence, vibration is the key to the secret of both health and sickness . . . The fundamental condition underlying man’s well-being is harmony.”\textsuperscript{333} Heline claims that the “New Age is producing a new science of healing”\textsuperscript{334} through which “good music” will harmonise the structure of the etheric body “in accordance with the original divine plan.”\textsuperscript{335} Of the music of the New Age, Heline claims that the central theme will be unity or oneness,\textsuperscript{336} that its mission will
be to “restore man to his all-but-forgotten divine estate,” and that it will “serve as a link between God and man.” For Heline, “the keynote of New Age music is transmutation. It plays its part in carrying forward nature’s evolutionary process.”

Tame notes a relationship between esotericism and music, claiming that “a new and wider realization of the inner secrets of sound and music” has followed a recent resurgence of esoteric thought. This includes various groups including certain New Age writers and Tame claims that “universally, they agree with the beliefs of the ancients” and that “such writings seem definitely to foreshadow an imminent major resurgence of the Pythagorean and other ancient styles of thinking on the subjects of sound and tonal art.”

Tame is also critical of New Age music, describing it as “soporific, marijuana-music” that “has thus far adhered almost exclusively to the music of the → and even ↓ directions,” that is, that it is not spiritual in its aim. Tame suggests that a truly spiritual music would include “tonal art which helps to align the totality of man’s being,” and would include “classical and all genuinely good music... as a harmonizer and improver of each aspect of man’s being – physical, emotional, mental and spiritual.” Tame asks if the music marketed as New Age is truly representative of the ideals of the movement: “Does it raise our hearts with inspiration to be self-sacrificing?... Does it impel us to awaken to the challenges of the hour in the world at large, as, directly or indirectly, any genuine New Age music must?... Not when it is over-electronic and divorced from human feelings.” A genuine New Age music would follow a more traditional approach and would be produced by those who understand “that music does exert an influence over the character of man, and that the artist therefore has the solemn responsibility of composing only that which purifies and spiritualizes man and society.”

Bernhardt devotes an entire chapter specifically to the “Music of the Age of Aquarius,” an age which he claims will endure until 4000AD and in which humanity will “turn towards spiritual identity, towards nature and towards the Being on Whom everything rests.” He states that the music of the Soul, “which dwells in each of us, represents the power which exists solely to help us in successfully completing this unavoidable and necessary transformation.” He predicts the “rebirth of Pure
Music,” “harmonised with the formidable Aquarian influence,” a music of the soul which will allow us to “discover our true harmonic identity” and whose role is to “enter into contact with the soul and elevate consciousness to the level of transcendence until a perfect state is reached.” During this age, we will “become fully aware of the implications for us of listening and hearing given types of music,” and musicians will become more aware of the spiritual laws of sound, and the “magical functions of melodies on the body and spirit of man.” He claims that even now, New Age musicians are discovering this power, and “use musical energies to create harmonious forms which are of a nature to elevate the soul and inspire beautiful and noble thoughts.”

Referring to the composers of music in this “new era,” Bernhardt describes their music as “more than simply relaxing music” and notes that “it is in sound itself that these new composers set out on their search for a music of transformation,” as they “seek to heal wounds caused by noise pollution.” In the concluding pages, Bernhardt claims that “music has a crucial role to play in the advent of this new paradigm . . . To create the Age of Aquarius, music must go beyond the level of naïve entertainment to reach the sphere of the spirit.” Bernhardt advocates that we should aim for a spiritual existence by seeking harmony through attuning to harmonious vibrations. “Once the earth is inhabited by such souls, conflicts of interest and great international passions will disappear since they will no longer be nourished by . . . dissonance and disharmony of thoughts. . . . The genuine music of the soul, will be characteristic of the Aquarian Age into which we have just entered.”

Lingerman refers to the NAM, saying that “this is the coming New Age, or Age of Aquarius, which . . . will promote a fuller expression of empathy and the brotherhood of mankind.” In preparation for this, he suggests listening to what he calls ‘world music’ in order to promote a “growing awareness and appreciation for all cultures, nations and traditions.” A section of the book contains a list of suggestions for world music listening including Celtic music, music of many European nations, as well as Eastern countries. Chapter six is devoted to recommendations for environmental music, including music accompanied by environmental sounds, and environmental sounds only. Chapter seven is devoted to what Lingerman calls “angelic music.” Claiming that angels channel healing light, he says that “as we become more centered
and attuned in light, we can hear the overtones of joy-filled harmonies and melodious sounds which the angels help to focus into our atmosphere.”

He also states that many great composers, regardless of their individual religious background, act as a channel for divine music. He recommends Gregorian chant as spiritually inspiring, as well as the music of W.A. Mozart.

Berendt states that “all great upheavals in the course of documented history were initially upheavals in consciousness,” and that since “all is one,” individuals can bring about global change. The coming “new consciousness” will be that of a “hearing people . . . the ears will have priority,” and this “deeper change in consciousness . . . will be reached when we have learned to use our hearing fully.” For the aural person, the whole is more important that the parts, and synthesis and contextualisation are preferred to analysis and specialisation; in other words, the “hearing person” is a “holistic” thinker.

Ernst-Berendt foresees a new consciousness, “a new perception of the world” a process that began in the 1960s, acquired through drugs, and which today is achievable “by opening up the ear.” He believes that our society has become too “eye” dominated and that a return to an “ear” based society is required, a shift taking us into this century via Theosophy to the NAM, and which equates to a shift in consciousness from rationality to spiritualism. Up until this shift, he argues that the “unfolding of eye culture, the constantly intensifying dominance of seeing and the seeable, has despiritualised our existence” and that this trend runs parallel to the drive towards rationalism and materialism.

Lingerman then lists seven steps for meditative listening, suggesting an attitude of reverence, opening to “spiritualising energies” and noting in which chakra the music is felt. He also relates music to each of the four astrological elements – fire, water, earth, and air, suggesting that music helps utilise “each element . . . of temperament more dynamically and beautifully” and will “enhance what you already are and will awaken unexpressed areas.”

A number of themes consistently recur within the eight books discussed, all of which can be related to the New Age themes described in Chapter Two of the paper.
Referring to modern physics, ancient philosophy, and Eastern religion to support their claims, all of the writers refer to the concept that “All is One,” and that this oneness is essentially vibration, which in turn is related to sound and music. From this assumption, the majority of the authors propose a musical basis for the universe, this being supported by the appearance of consonant musical ratios in the natural world; for example, in the shapes of leaves and shells, and in the proportions of the human body.

Continuing with this line of thought, the optimum state of the universe and its inhabitants is seen as being one of harmony, with all things moving naturally towards this goal. Music, or more generally, sound is the key to achieving this state, through being selective in what sounds the individual is exposed to, and by learning to listen correctly so that the processes of resonance and entrainment can be utilised to bring the individual back to a harmonious, and therefore spiritual state. Mantras and overtones are seen as being especially powerful tools in this process, the spoken word being regarded as the ultimate creative tool, with special emphasis placed on the esoteric properties of vowels.

Not only does music affect the individual, but society as well, and the majority of the writers equated a trend in society towards rationalism and materialism to a decline in the quality of the music, which is seen to have lost its spiritual content. Transformation of the individual, through music, will lead to the transformation of society. It is the music of the New Age that will reverse this process of decline, providing a link between the physical and the spiritual. This music is described as functional in its nature as opposed to being purely for entertainment, with most of the authors referring to the physical qualities of sound, the frequencies of which affect those of the listener, rather than the aesthetic quality of the music.

Several New Age themes are prominent in this summary: the transformation of the individual which will in turn return society to a more spiritual state, the concept that All is One, supported by interpretations of the findings of modern physics, and reference to the “wisdom of the ancients” and Eastern religion, including the use of astrology and the chakras. Music, through vibration and sound, is intimately linked to all of these themes, and it can therefore be claimed that a distinct “music philosophy”
exists within the NAM, which centres on the premise that everything in the universe is, and is therefore affected by, sound.
2 Ibid., 188.
4 Ibid., 21.
5 Ibid., 22.
6 Ibid., 26.
7 Ibid., 44.
8 Ibid., 29.
9 Ibid., 32.
11 Ibid., 11.
12 Ibid., 72.
13 Ibid.
14 Stewart, 26.
15 Ibid.
16 Ibid., 115.
17 Ibid., 26.
19 Ibid., 9.
22 Ibid., 15.
23 Ibid., 16.
24 Ibid., 90.
27 Ibid., 15.
28 Ibid., 13.
30 Ernst-Berendt, *World is Sound*, 60.
31 Ibid., 65.
32 Ibid., 63.
33 Ibid., 62.
34 Ibid., 91.
35 Ibid., 65.
36 Ibid., 66.
37 Ibid., 68.
38 Ibid.
39 Ibid., 102.
40 Ibid., 110.
41 Ibid., 106.
42 Ibid., 107.
43 Ibid., 109.
44 Ibid., 97.
45 Ibid., 98.
46 Ibid.
48 Ibid., 77.
49 Ibid., 78.
50 Ibid., 82.
51 Ibid.
52 Ibid., 80.
53 Ernst-Berendt, *The Third Ear*, 60.
54 Ibid.
55 Ibid., 52.
56 Ibid., 111.
Ibid., 120.
Ibid., 121.
Ibid., 99. Quoted from De Re Aedificatorio Libri Decem pr 1485.
Ibid., 99.
Ibid., 120.
Ibid., 85.
Ibid., 84.
Ibid., 88.
Ibid., 90.
Ibid., 58.
Ibid., 101.
Ibid., 102.
Ibid.
Ibid.
Ibid., 103.
Ibid., 60.
Ibid., 59.
Ibid., 58.
Ibid., 96.
Ibid., 97.
Heline, 135.
Ibid., 14.
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Ibid., 70.
Ibid., 27.
Ibid., 105.
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Ibid., 23.
Ibid., 225.
Ibid., 219.
Ibid., 227.
Ibid., 14.
Ibid., 220.
Ibid., 228.
Ibid.
Ibid., 231.
Ibid.
Ibid., 246.
Goldman, 30.
Ibid., 33.
Ibid., 32.
Ibid.
Ibid., 30.
Ibid.
Ernst-Berendt, World is Sound, 26.
Ibid., 37.
Ibid., 174.
Ibid.
Ibid., 37.
Ibid., 119.
Ibid., 40.
Ibid., 116.
Ibid., 123.
Ibid., 112.
Ernst-Berendt, The Third Ear, 154.
Ibid., 162.
Ibid., 163.
Ibid., 154.
Ibid., 159.
Ibid., 162.
Ibid.
Ibid., 164.
Stewart, 45.
Ibid., 47.
Ibid.
Ibid., 52.
Ibid., 53.
Ibid., 60.
Ibid.
Ibid., 70.
Ibid.
Ibid., 64.
Ibid., 60.
Ibid., 66.
Ibid.
Ibid., 104.
Ibid., 103.
Ibid., 110.
Ibid., 111.
Bernhardt, 104.
Ibid.
Ibid., 109.
Ibid., 144.
Ibid., 104.
Ibid.
Ibid., 105.
Ibid., 144.
Ibid., 146.
Ibid.
Ibid., 155.
Ibid., 58.
Ibid., 83.
Ibid.
Ibid.
Ibid., 85.
Ibid., 86.
Ibid., 87.
Tame, 170.
Ibid., 171.
Ibid., 172.
Ibid., 218.
Ibid., 173.
Ibid., 207.
Ibid., 207, quoted from Genesis 1:3.
Ibid., 206.
Goldman, 11.
Ibid., 22.
Ibid., 39.
Ibid., 42.
Ibid., 39.
Tame, 49.
Ibid., 37.
Ibid., 53.
Ibid., 60.
Ibid., 258.
Ibid., 277.
Goldman, 17.
Ibid., 19.
Ibid., 74.
Ibid., 18.
Ibid., 18.
Ibid., 20.
Ibid., 13.
Ibid., 14.
Ibid., 15.
Ibid.
Ibid., 16.
Ibid., 89.
Ibid., 90.
Ibid., 92.
Ibid., 94.
Ibid., 96.
Ibid.
Ibid., 126-135.
Ibid., 136.
Stewart, 30.
Ibid.
Ibid., 29.
Ibid.
Ibid., 35.
Ibid.
Ibid., 40.
Tame, 15.
Ibid., 16.
Ibid., 62.
Ibid., 68.
Ibid.
Ibid., 159.
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Ibid., 28.
Ibid., 29.
Ibid.
Ibid., 73.
Ibid., 131.
Ibid., 73.
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Ibid., 80.
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Ibid., 123.
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Ibid.
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Heline, 13.
Ibid., 125.
Ibid., 44.
Ibid.
Ibid., 64.
Ibid., 66.
Ernst-Berendt, *World is Sound*, 139.
Ibid., 185.
Ibid., 79.
353 Ibid., 77.
354 Ibid., 78.
355 Ibid.
356 Ibid., 23.
357 Ibid., 184.
358 Ibid., 88.
359 Ibid.
360 Lingerman, 75.
361 Ibid., 76.
362 Ibid., 130.
363 Ibid.
364 Ibid., 139.
365 Ibid., 148.
366 Ibid., 153.
367 Ernst-Berendt, World is Sound, 4.
368 Ibid.
369 Ibid., 7.
370 Ibid.
371 Ibid., 58.
372 Ibid., 27.
373 Ibid., 23.
374 Lingerman, 37.
375 Ibid., 47.
CHAPTER 6
NINETEENTH CENTURY MUSICAL THOUGHT

Chapter 4 of the paper discussed the sociological and historical background of the NAM. It was shown that historically, the movement has its roots in the esoteric and occult movements of the mid to late nineteenth century, specifically in Spiritualism, Mesmerism, the Transcendental movement, and Theosophy. All of these movements had in common a strong influence of Eastern religion and thought, especially Hinduism and Buddhism, the ideas of Holism, that All is One, of Pantheism, that God exists within the human being, and that the goal of personal transformation and spiritual enlightenment could be achieved through esoteric knowledge which could be gained through a variety of occult practices including alchemy, magic, and astrology. Sociologically, it was shown that both the NAM and these earlier movements were linked through the cultic milieu, defined as a collection of primarily religious and highly diverse beliefs contrary to the prevailing orthodox worldview, and which are founded on a mystical basis. All of these movements could also be classed as New Social Movements, which are characterised by a pluralism of ideas and values based on spirituality, identity and humanism.

The aim of this chapter is to determine whether the musical ideas of the NAM have a similar heritage, that is, can the principles of musical thought found within the NAM be found in the writings of the musical esoteric philosophers of the late nineteenth century. To this end, the main ideas of New Age musical thought, as outlined in the previous chapter, will be compared to a selection of writings from the mid-nineteenth century up until the first decades of the twentieth century. The chapter will begin by describing the historical context in which the selected texts were written, paying special attention to the predominant esoteric thinking of the period, followed by a brief résumé of the authors and texts selected. The main ideas isolated in Chapter 5 will then be summarised, and each of these compared to the above texts with the aim of determining how often, if at all, these ideas recur.

The period in question was, as has been shown, one in which metaphysical and esoteric ideas had enjoyed an increasing popularity. Cyril Scott, referring to the first decades of the twentieth century, comments on this, noting that Spiritualism and
Theosophy were more accepted and had more adherents, that astrology was appearing in the daily papers, that reincarnation and karma had been “accepted as logical doctrines,” and that the esoteric side of Christianity had come to light. Ricciotto Canudo, as well, writing in 1913, talks of a “spiritual fermentation,” and claims that the leading artists of this period “reveal to us a mystical development.” The cultic milieu has been described as representing beliefs contrary to the prevailing orthodoxy, and Jean-Pierre Laurent’s description of the end of the nineteenth century echoes this, when he says that esotericism in this period “developed in environments in rupture with the great institutions;” for example, “polito-mystical group and sects” and “utopian socialists.”

Of the thirteen writers to be discussed, the majority, ten, are French, or were active in France during this period and in the last half of the nineteenth century. This is because it was in France that this type of musical thought was most prolific, Joscelyn Godwin noting that “it was in France that speculative music had its most fruitful encounter with occult philosophy.” Antoine Faivre confirms this point, saying that “in France especially, music was the object of esoteric speculation.” Godwin attributes this to the fact that “the French in the nineteenth century . . . were far more aware of esoteric matters than the English-speaking public.” In the following treatments, translations of primary sources from the original French are my own and, for reference, the original passages in French will be quoted as footnotes.

Godwin describes five main currents operative in France during the period discussed in this chapter: Theosophy, Spiritualism, and Magnetism, including mesmerism and hypnotism, all described in Chapter 4, Hermeticism, “a synthesis of astrology, alchemy, Kabbala and ceremonial magic,” and Freemasonry. The establishment of the Société Théosophique d’Orient et d’Occident in 1883 marked the official entrance of Theosophy into France, although a French branch, the Société Théosophique des Spirites de France, largely ignorant of what was taking place in New York, had been in existence in Paris since 1879. The influence of Theosophy on esoteric thought in France at this time should not be underestimated, and this is reflected in the fact that six of the authors to be discussed in this chapter were at some stage Theosophists.
The writers to be discussed, and their texts, are described below. It should first be noted that, due to difficulties locating copies of the texts to be discussed, seven examples are taken from a secondary source, namely Joscelyn Godwin’s *Music and the Occult*, as are the writers to be discussed in the concluding paragraphs. The first two writers to be discussed, both French, predate the arrival of Theosophy in France, but are contemporaries of the currents of Spiritualism, Magnetism and Hermeticism. The title of the text, in two volumes, by Abbé Paul-François-Gaspard Lacuria (1808 – 1890) summarises in itself his main ideas: “The harmonies of the living being, expressed by number or the laws of ontology, psychology, ethics, aesthetics and the physical, each one explained by the other and brought back to a single principle.”

In the text, Lacuria seeks to demonstrate a “universal synthesis” which is based on the “true principles of number.” Louis Lucas (1816-1863), author of *Une revolution dans la Musique*, refers to ancient wisdom to show the correspondences between musical tones, the planets, and colours, and describes music as the “key to the principles that order the universe.”

The next group to be discussed are three Theosophists of the late nineteenth century, beginning with Madame Blavatsky (1831-1891), followed by Saint Yves d’Alveydre (1842-1909), and Edmond Bailly (dates unknown). Two texts by Blavatsky are to be discussed: *The Voice of the Silence* and *The Secret Doctrine*. Blavatsky describes *The Voice of the Silence* as “chosen fragments from the “Book of Golden Precepts” . . . translated and annotated by HPB,” a book she claims was used by Eastern students of mysticism. Within the book, Blavatsky proposes methods for learning to hear “Nada,” the “Soundless Voice” or “The Voice of the Silence.” The *Secret Doctrine* also consists of excerpts from the Book of Golden Precepts, augmented by her own studies and observations, and constituting the “essence of” but predating, Hinduism, Zoroastrianism, the Chaldean and Egyptian religions, Buddhism, Islam, Judaism, and Christianity. The aim of the book is described as to bring all religions back to their “original element,” the “fundamental unity from which they all spring,” and to show the occult side of nature.

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1 “Les Harmonies de l’être, exprimées par les nombres ou les Lois de l’ontologie, de la psychologie, de l’éthique, de l’esthétique et de la physique, expliquées les unes par les autres et ramenées à un seul principe.”
Saint Yves d’Alveydre, who claimed to be in “mental communication with the Grand Lama of Tibet,”22 conceived the idea of the *archéometre*, described in the subtitle of the book of the same name, as the “key of all religions and all the sciences of Antiquity; Synthetic Reformation of All Contemporary Arts.”23 He claims that the idea for the archéometre came to him in six revelations shown to him by “mysterious Indians.”24 In this book, d’Alveydre discusses musical esotericism including the power of mantras and primordial sound, as well as describing a system of correspondences. Bailly’s interest in esotericism extended beyond his own writings. In 1885 he opened an esoteric bookshop in Paris, called *L’Art Independent* which was visited by many personalities of the time including Mallarmé, Debussy, Satie, and Toulouse-Lautrec. He also composed six works for piano or voice and piano,25 and published “*Le Lotus Bleu,*” the official journal of the Theosophical Society.26 In a booklet published in 1920, *Le Son dans la Nature,*27 Bailly describes sound as being “innate to the nature of things ever since their creation,” and as “contemporary to the origin of Things.”28 In 1909, Bailly founded a monthly journal, *Libres Etudes* in which appeared the article to be discussed in this chapter, “*La Magie du Son*”29 which he describes as the result of “patient investigation” into “sonorous phenomena,” and which “does not concern, here, sound in its purely artistic manifestation, but in its primary role in the game of universal life.”30,ii

Active in the last decades of the nineteenth century, and into the twentieth, are six of the authors whose texts are discussed, three of whom were also Theosophists: Ernest Britt (1857 – after 1950), Ricciotto Canudo (1879-1923), and Cyril Scott (1879-1971). The text by Britt, entitled *La Lyre d’Apollo,*31 attempts to show the correspondences between the lyre, musical tones and modes, and the planets, and the book constitutes arguments to this end, based primarily on principles of number, according to the ancient Greeks. In one article, he describes the musical scale as corresponding to a “law of inner organisation, psychic in nature;”32 while in another text, he continues with the theme of correspondences noting those between musical tones, the planets, numbers, gods, and astrology.33 Canudo discovered Theosophy in Florence, then came to Paris in 1902, where he wrote *Le Livre de la Gênèse: la IXe symphonie de Beethoven*, in which he states that “music represents the maximum of vibrations in

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**ii** “Il ne s’agit pas, ici, du pouvoir du Son considéré dans sa manifestation purement artistique, mais bien de son rôle, capital, dans le jeu de la vie universelle.”
matter before it turns into light.” In Music as a Religion of the Future, the book discussed for the purpose of this chapter, he claims that music “would render to humanity the . . . sense of all its lost religions.” Canudo believed that art, especially music, is the key to higher states of consciousness, that “music comes near to all Truth,” and that direct communion with nature is possible through number. Cyril Scott wrote Music: Its Secret Influence Throughout the Ages just before WWI, after he became a Theosophist, and claims that the subject matter was channelled through Nelsa Chaplin by Master Koot Hoomi, who claimed to have existed in one life as Pythagoras. The main theme of this text is that musical style is a reflection of the evolution of society, Scott proposing that “each specific type of music has exercised a pronounced effect on history.”

The other three authors writing into the twentieth century are Emile Chizat (b. 1855), also writing under the names of Azbel, Hizcat and Athénius, Paul Vulliaud (text 1906-14), and Fidèle Amy-Sage (active in the 1920s). Chizat, writing under the name of Azbel in La Beau et sa Loi, proposes that vibration is the principal force within the universe, acting on both the ideal and actual planes. Vulliaud was editor of the journal Les Entretiens Idéalistes from 1906-1914, in which appeared the article by him, “Première Mystagogique: principes généraux et applications; Cosmosophie musicale.” In this article he claims that in ancient times music was “a sign for wisdom” as it “reveals immediately the essence of the world.” As such, it was reserved for initiates as part of a tradition embracing all of the arts and of which survive certain parts, for example the pronunciation of sacred words. Amy-Sage, active in esoteric circles in Paris in the 1920s, gave the name astrophonie to the “science of magical correspondences” that exist between musical sounds, the sounds of words, and numbers. He contributed an article to the journal Le Voile d’Isis entitled “Music of the Spirit: demonstration of eight perfect modes and of the prototype harmony of MUSURGIE,” in which he expounded the “spiritual” musical system he used for his own compositions.

The final two authors to be discussed, take us to the German-French border in the second half of the twentieth century, the texts in discussion having been published

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[iii] “La Musique de l’esprit: Démonstration de huit modes parfaits et de l’harmonie prototype de la MUSURGIE.”
between 1964 and 1971 – the period of the “psychedelic movement” in which the NAM has its most obvious and recent roots. In The Nature of the Praise Song and Acoustic Symbolism in Foreign Cultures, Marius Schneider (1903-1982) attempts to recreate “the musical cosmogony of archaic civilizations.” In the former text, Schneider describes sound as the “basic matter of the primordial world,” and describes praise song as “the dynamics of this sound.” In the latter text, like Ernst Berendt in the previous chapter, he claims that society has moved from being ear dominated to eye dominated and that as a result, language and music are no longer natural. Rudolph Haase (1920-) conducts his own independent research into metaphysical harmonics as well as issuing regular bibliographies of writings on the subject. The texts by Haase to be discussed constitute three articles: “Harmonics and Sacred Tradition,” “Sequel to the Keplerian World-Harmonics,” and “Kepler’s World Harmonics and its Significance for Today.” In these articles he attempts to find the common denominator linking various ancient traditions, based on his own hypothesis that if all of these traditions are equally valid there should exist such a link.

The themes isolated from the texts discussed in Chapter 5 can be grouped into five categories, each with various sub-headings. The first of these is Holism; almost all of the authors had a holistic view of the universe, that is that everything within it could be reduced to a single common denominator. In most cases, this common point was vibration, that everything in the universe is essentially vibration and, as such, sound. Continuing along this train of thought, many authors described a musical basis for the universe and proposed that the optimum state is therefore harmony, usually described through number. This led to several examples of systems of correspondences, wherein musical tones, planets, and colours, for example, were metaphysically linked.

Secondly, because of the musical nature of the universe, human life was seen as profoundly affected by music, both on an individual basis and as a society. Trends in music were seen as reflecting societal trends; for example, the shift towards a rational, materialistic society was seen as reflected in shift from an ear based to an eye based culture, and as demonstrated by a decline in the quality of music. Music was seen as affecting the listener through its vibratory properties, through the phenomena of resonance and entrainment, the effects of which could be negative or positive, in a
transformatory or healing capacity. Selective listening, and listening ‘correctly’ were emphasised as ways of controlling this influence. Thirdly, on a more metaphysical basis, the spoken word was described as especially powerful, and was often referred to as a creative and healing force, especially through its use in mantras. To highlight the power of the word, various myths were also referred to in which the creation of the earth and the universe was achieved through the spoken word. Referring to the use of mantras, special attention was often paid to the overtones produced in the vocalising of the mantra as well as to the esoteric properties of vowels. Sound was essentially seen as a power in its own right. Fourthly, were the references to, or descriptions of music specifically, its function, and its style. In the majority of cases, music was seen as being essentially spiritual in nature. Finally, many of the authors referred to science, ancient philosophies and Eastern religion in support of the above proposals. These five categories form the basis for the analysis of the texts for this chapter.

Holism, or the belief in a fundamental unity inherent in the universe, is a prominent theme within the NAM and, as will be seen, amongst the nineteenth and early twentieth century thinkers as well. Faiivre's reasoning for this applies equally to all of these periods when he equates it with the “need to find once more in our uncentred and fragmented world the Unus Mundos, the unity of mankind and the universe, through an integral language based on the principle of similitude.”59 The theme of holism is prominent amongst the Theosophists. Emily Sellon and Renée Weber, in their description of the principles of Theosophy, claim that Theosophists see this unity as evident in an “inherent order pervading nature,” such as the uniformity of physical laws, mathematical and musical proportions, and in natural forms such as the shapes of shells, leaves and crystals.60 They described Blavatsky as ahead of her time in her depiction of the universe as an interaction between energy and motion, space and time as opposed to the contemporary concept of the universe as “a lot of atoms bouncing around.”61

In The Secret Doctrine, Blavatsky makes reference to “the One in the Many” and the “Multitude in One,”62 concepts which she claims are found in many ancient religions, as well as the concept of “the One, the Infinite Unity.”63 In Eastern religions, this is referred to as “absolute Unity, x, within number and plurality,”64 the meaning of which can only be found through “transcendental methods,” numbers and correspondences.65
The Secret Doctrine is claimed by Blavatsky to be “the universally diffused religion of the ancient and prehistoric world,”\textsuperscript{66} which comprises three fundamental propositions. Two of these relate to the concept of holism – that there exists an “Omnipresent, Eternal, Boundless and Immutable PRINCIPLE” of which spirit and matter are but two dependent aspects, and the “fundamental identity of all souls with the Universal Over-Soul.”\textsuperscript{67} In The Voice of the Silence, she makes specific reference to music in this context, describing seven types of sound, called “The Seven Manners.”\textsuperscript{68} These are, in order, the sounds of a nightingale, cymbal, seashell, strings, flute, trumpet, and thunder.\textsuperscript{69} After the first six are no longer heard, “the pupil is merged into the One, becomes that ONE and lives therein.”\textsuperscript{70}

Schneider speaks of a “mystical “universal consciousness,” which knows man and the whole of nature finally as a unity.”\textsuperscript{71} This unity is expressed as a function of art by Barnett Conlan in his introduction to Canudo’s text in which he describes art as “an answer to a demand for synthesis, to a desire for some all comprehensive Form in which the spirit of an epoch or a people can find its most adequate expression.”\textsuperscript{72} Canudo continues with this idea, saying that art, which he equates with religion, is born out of a “vast spiritual communion” or “vast syntheses where humanity . . . discovers that sublime force of collectivity.”\textsuperscript{73} He describes this collectivity as a kind of “self-oblivion,” an “absorption into all beings and all things.”\textsuperscript{74} Music, according to Canudo, will produce “a great intellect possessing immense powers of synthesis” which will be transformed into a “new and total vision of the Universe.”\textsuperscript{75}

As seen in the title of his work, quoted above, Lacuria, described by Godwin as a Christian Pythagorean,\textsuperscript{76} also refers to a unifying principle expressed in number, which would bring everything back to a “single principle,” a “harmony of being.”\textsuperscript{77} Paul Vulliaud speaks of “the violent combat between spiritual forces restrained by material bonds, but which want to resolve themselves in the Unity of an Ideal sameness.”\textsuperscript{78, iv} Later in the same text, he says that “all is diversity surrounding man and yet his soul guards within itself the sentiment of Unity.”\textsuperscript{79, v} In the New Age texts, this oneness, inherent to the universe, was often described as vibration. This concept,

\textsuperscript{iv} “… le violent combat des forces spirituelles retenues par des liens matériels, mais qui veulent se résoudre dans l’Unité d’un même Idéal.”
\textsuperscript{v} “Tout est diversité autour de l’homme et cependant son âme garde en elle-même le sentiment de l’Unité.”
too, is referred to in two of the nineteenth century texts. Chizat, writing as Azbel, even relates vibration to the intangible, describing “Idea” as “vibration presenting itself to the intelligence which resolves it into a sensible image (bound Idea) or into a sentiment (unbound Idea)” and describes the universe as “the vibration of a composite quality . . . in the simple quality.” Canudo describes music as “the maximum of vibrations in matter before it turns into light” and refers to it as “matter in vibration.”

Many of the authors relate this unity to number. In Volume 3 of The Secret Doctrine, Blavatsky refers to Pythagoras, claiming that he taught that “the doctrine of Numbers, the chief of all in esotericism, had been revealed to man by the Celestial Deities; that the World had been called forth out of Chaos by Sound, or Harmony, and constructed according to the principles of musical proportion” In Volume 2 she refers to the number seven, noting that “not only does the number 7 govern the periodicity of the phenomena of life, but that it is also found dominating the series of chemical elements; and equally paramount in the world of sound and in that of colour.” Canudo relates number to music, saying that music “can offer us direct communion with Nature through . . . Number, and evoke all forms through the power of rhythm.”

In his introduction to La Lyre d’Apollo, Warrain also relates music to number, stating that “the musician awakens the occult properties of nature and reveals within them the universal word . . . [which] has for support the laws of Number, those which appear with a necessarily supreme character.” He goes on to say that “music appears as a living number and as animated geometry. In this way, it raises us towards the supreme principles common to thought and to existence.” According to Warrain, “music raises us towards universal principles, the primordial schema which is Number, and the concrete representations of the types which are the Planets must find their most perfect correlation via that living and colourful number which is music.” Lucas links science, mathematics and music as a key to understanding nature, saying that “Chemistry, assisted first by mathematics . . . then by music . . . will inaugurate an age

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vi “Le musicien éveille les propriétés occultes de la nature et en révèle le verbe universel. . . [qui] a pour appui les lois du Nombre, celles qui apparaissent avec un caractère de nécessité souveraine.”

vii “La Musique apparaît ainsi comme un nombre vivant, et comme une géométrie animée. Par là, elle nous élève vers les principes communs à la pensée et à l’existence.”

viii “La Musique nous éleve vers les principes universels, les schémas primordiaux qui sont les Nombres, et les représentations concrètes des types qui sont les Planètes, doivent trouver leur corrélation la plus parfaite à travers ce nombre vivant et imagé qu’est la Musique.”
of marvels in which man will no longer need interpreters in his converse with nature." 88

Bailly specifically relates music to number, saying that “as one knows that the numbers of harmonic sounds follow the arithmetical proportions of simple numbers, it is easy to find the tone corresponding to a given body.” 89, ix Music and number are therefore seen as intrinsically connected, and it is through this relationship that the idea of a musical basis for the universe, of harmony as its natural state, is developed. In his writings, Haase “demonstrates that harmonic principles are empirically present throughout the universe.” 90 As noted previously, Blavatsky sums this up when, referring to Pythagoras, she says that the universe is constructed “according to the principles of musical proportion.” 91 She sees harmony as metaphysical in nature, claiming that “the occultist knows how to . . . tune his violin in harmony with the vibrations of colour and sound [and] will extract divine harmony from them.” 92 Lucas also relates music and harmony to the physical world, saying that “the whole secret of the sciences [is] to discover and order its principles, in the field of our view, principles that necessarily apply to everything and that determine the harmonic relationships of the world. Music seems to us in many respects to be this new field of possibility.” 93

Many of the authors refer to the concept of harmony, both in direct relation to music, and as reflective of trends in society. Barnett D. Conlan, in his introduction to Canudo’s text, sees harmony reflected in art, stating that “order and disorder formed the strophe and antistrophe of her [world] history,” and that the course of civilisation is mirrored in the “discords of Revolution toward the great harmonies of Art.” 94 He sees music in its purest form as a reflection of the harmony of Nature. 95 Vulliaud also describes the evolution of society in musical terms, claiming that to achieve its full potential, humanity must “travel the series of organising phases, the term for which is Harmony.” 96 x Lacuria sees all of life’s phenomena as a duality or a dissonance, for which a third element is needed to produce harmony between the two opposing forces. He relates this concept to his own Christian beliefs, his main philosophy being that of a “harmony of duality via the Trinity.” 97

88 "Comme on sait que les chiffres des vibrations des sons harmoniques se suivent dans la proportion arithmétique des chiffres simples, il est facile de trouver le ton correspondant à un corps donné."
89 "... parcourir la série des phases organisatrices dont le terme est l’Harmonie ... ."
Britt states that music is “like life itself of which it is the ideal reflection” and this proposed musical quality of the universe is naturally related to the concept of the Music of the Spheres by many of the authors. Blavatsky, referring to the seven tones of the musical scale, states that “all the melody in nature is in those seven tones, and therefore it is called the “Voice of Nature.” She goes on to say “the doctrine of the Spheres ruled by the seven sacred planets shows . . . the seven powers of terrestrial and sublunary Nature, as well as the seven great Forces of the Universe, proceeding and evolving in seven tones, which are the seven notes of the musical scale.” Haase, as described above, has devoted much of his studies to this concept and claims that the “doctrine of musical world harmony was practically common knowledge among humanist scholars.” He describes how Kepler devoted his life to “seeking evidence for a harmony of the world such as was handed down as a legend from antiquity” and “was finally able to demonstrate its existence in the form of musical laws.”

Many of Bailly’s writings describe both planetary and earthly harmony, for example by allocating musical tones to waterfalls and rivers, and by denoting F as the “Tone of Nature.” According to Godwin, “Bailly’s world is filled with sound, ranging from the microscopic tones of empty sea-shells to the harmonies of the vast spheres.” He allocates specific tones to specific planets, thereby arriving at two chords: Sun, Mercury, Venus and Earth (C C Bb E), and the asteroids, Jupiter, Saturn and Uranus (same note for each) and Neptune (C G Eb Ab). Alveydre also allocates notes to planets to form a scale, descending from C to C following the order of the planets as Jupiter, Saturn, Moon, Mercury, Venus, Sun, Mars and Jupiter. Lacuria, following Lucas’s proposal that the relationship between the semitones E-F and B-C “manifests the same law as the heavenly bodies: that of attraction in inverse proportion to their distances,” adds that the tendency of F is descending and that of B ascending, the former representing Harmony and Holiness, the later Life and Memory.

The theme of planetary harmony is continued by many of the authors who attempt to find further correlations in addition to those of the planets and the tones in various systems of correspondences. Blavatsky, states that one of the objects of study of esoteric sciences is that of “demonstrating the presence in [man] of the same potential powers as exist in the creative forces in Nature.” For this, one “needs a perfect knowledge of the correspondences between colours, sounds and numbers.” She
gives an example of this in a diagram showing the correspondences between numbers, the planets, metals, human principles, the days of the week, colours and sounds. For example, in this scheme, the number 1 corresponds with Do, the colour red, Tuesday, the animal passions, Mars, and iron, while 3 is related to Mi, yellow, Wednesday, the spiritual soul, Mercury, and the metal mercury.\textsuperscript{110}

Bailly refers to ancient Babylon and the beliefs in that society of the correspondences between planets, tones and the days of the week. As an adjunct to this, he suggests a relationship between astrology and music; for example, that each planet is assigned a note, that rhythm corresponds to the decans (the division of the period covered by each astrological sign into three), and that the dignity or exaltation of the planet, that is the sign in which it has its greatest power, corresponds to “the mode to adopt for incantation.”\textsuperscript{111} In \textit{Le Chant des Voyelles}, he refers to the alleged systems of ancient Egypt and Greece to describe the correspondences between vowels, musical tones and the planets as follows:\textsuperscript{112}

\begin{tabular}{|c|c|c|}
\hline
Saturn & omega & B \\
Jupiter & upsilon & C \\
Mars & omicron & D \\
Sun & iota & E \\
Venus & eta & F \\
Mercury & epsilon & G \\
Moon & alpha & A \\
\hline
\end{tabular}

Lacuria describes a system in which “the order of the planets in space is to the order of their rulership of the days of the week as the order of the notes of the scales is to the series of fifths,”\textsuperscript{113} thereby explaining the reason why the order of the days of the week differs from the order of the planets, an order he claims is “based on the mysterious laws of nature which musical harmony reveals.”\textsuperscript{114} The components of this system are written on the branches of a seven-pointed star so that by moving from one branch to that opposite, the circle of fifths is followed and the correct order of the days revealed as follows:\textsuperscript{115}
<table>
<thead>
<tr>
<th>E</th>
<th>Sun</th>
<th>Sunday</th>
<th>Harmony</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>Moon</td>
<td>Monday</td>
<td>Justice</td>
</tr>
<tr>
<td>D</td>
<td>Mars</td>
<td>Tuesday</td>
<td>Liberty</td>
</tr>
<tr>
<td>G</td>
<td>Mercury</td>
<td>Wednesday</td>
<td>Wisdom</td>
</tr>
<tr>
<td>C</td>
<td>Jupiter</td>
<td>Thursday</td>
<td>Life</td>
</tr>
<tr>
<td>F</td>
<td>Venus</td>
<td>Friday</td>
<td>Sanctity</td>
</tr>
<tr>
<td>B</td>
<td>Saturn</td>
<td>Saturday</td>
<td>Eternity</td>
</tr>
</tbody>
</table>

Alveydre regarded his Archéometre as a scientific instrument. Inscribed upon it were a variety of symbols and figures as follows: the 12 signs of the zodiac, the 7 planets and the astrological signs which they rule; 12 Hebrew and Vattanian letters, each corresponding to a sign of the zodiac, Vattan being a language, Indian in origin, which Alveydre describes as the “original source of all the world’s languages;” 7 letters corresponding to the planets and the numerical values of these letters; the 7 tones of the Western musical scale; and finally the 6 primary colours and 6 intermediary colours. Britt also allocated a tone to each planet, and by placing the tonic between two tetrachords was able to denote a mode for each planet; for example, the Dorian mode, beginning with “ti” and ending with “la,” has the tone “mi” at its centre. Mi, according to Britt, corresponds to the Sun, therefore the mode for the Sun is the Dorian mode.

Saturn        Jupiter   Mars      Sun      Venus    Mercury    Moon
ti            do         re         mi        fa        so        la

He also relates the chromatic circle to the zodiac; for example, the 12 intervals correspond to the 12 houses of the zodiac, which is then divided first into 3x4, relating to the 4 elements and corresponding to binary rhythm, and then into 4x3, relating to the zodiacal qualities and ternary rhythm. The intervals also have zodiacal relationships with the consonant intervals of the 3rd, 6th, 4th, 5th and octave corresponding to the trine (120°), the sextile (30°), and the conjunction (0°), known in astrology as harmonious aspects, and the 2nd and 7th corresponding to the square (90°) and the opposition (180°), or disharmonious aspects.

Two authors devote their entire texts to the influence of music on society, Canudo seeing music as a new religion, and Scott regarding music as a reflection of the evolution of civilisation, reflected in the musical styles of prominent composers.
Conlan describes the *fin de siècle* as “an epoch when the truths of all past centuries are in a state of transformation . . . enlarging and passing through a series of discords towards a new harmony,” and claims that “through music . . . eventually Humanity will glide surely to another conception of life, its Conscience sweeping on strong wings to a higher plane.” Canudo also describes this evolution, saying that “the followers of music can in time . . . shape their culture on the lines of a new scheme of Knowledge, of which the essence shall be a perfect blending of the psychological affirmations of the last centuries.”

“As in music, so in life” is Scott’s main theme, and he describes music as “not merely a combination and succession of sounds, but a mysterious something which . . . has exercised a powerful influence throughout the ages.” He asks why composers and periods exhibit different styles, and notes that although this is partly due to the influence of the instruments available at the time and precedent styles, the “solution can only be found in Esoteric Science.” He states the purpose of his book as “to show that each specific type of music has exercised a pronounced effect on history,” an effect more potent than “religious creeds, precepts or moral philosophies.” In support of his hypothesis, Scott describes the influence of the prominent composers of each cultural period; for example, Handel’s mission was to “revolutionise the state of English morals,” and he was therefore “responsible for a swing from laxity to undue constraint.”

Bach also inspired reverence, but on the mental or reasoning level, while Beethoven’s mission was to portray all of the emotions, even the lower ones, in a musical form, the result of which was that he “induced Sympathy on a scale hitherto unknown” and made possible the later introduction of psycho-analysis. Chopin, according to Scott, was the medium for “the aspirations, longings and thwarted spiritual desires of the intelligentsia of his day,” and the theme of unity in diversity in Wagner’s music “symbolised the mystic truth that each individual soul is unified with the All-soul, the All-pervading consciousness.” Scott describes Franck as “the first Deva-exponent,” claiming that “special Devas under the guidance of Adept Koot Hoomi . . . poured down inspiration through his subtle bodies.” Of the period contemporary with his writing, Scott claims that beginning around 1906, music was “essential to the destruction of thought forms,” and that this music was of an “ultra discordant type” because “only discord can destroy discord.” Schneider refers to a decline in society reflected not only in music but, like Ernst-Berendt, he says that this
generation has “placed greater confidence in the eye than the ear,” a phenomena which he equates with music and language moving further away from their natural origins.

Music is seen by Scott and Britt as not only affecting society as a whole, but the individual as well. Scott describes “all persons as in varying degrees musical who react to music and hence . . . are influenced by music in varying ways.” This influence affects the physical, emotional and mental bodies according to the style of the music. For example, he claims that the quarter tone structures of Indian music influence the mental body, the half tone of Western music influences the physical, and also refers to a “third tone” of Egyptian music which he claims influences the emotional body. Britt also sees this influence as due to the inherent musicality of the human being, and equates this more generally to the influence of sound, saying that “every human being has a determined number of vibrations which constitute his tonality and characterise his personality. The well balanced human being vibrates harmonically like a sonorous body,” and therefore “the therapists of the sacred science more or less employed the elementary correspondences, diatonic and astral, to act on the nerve centres of the sick.” Bailly also refers to the vibratory nature of not only the human being, but also of matter, describing “mysterious laws by which matter, so lightly qualified as inanimate, would be in a state of permanent inter-communication.” He goes on to say that “it is possible for him [the human being] to act upon all of the vibratory modes of terrestrial Nature, even extra-terrestrial since, evidently, in him is summed up all which vibrates at the heart of our universe.”

Bailly describes this influence as due to “the phenomenon of sympathetic resonance [which] follows an undefined force that imposes such and such a movement in a given perimeter, on all participant bodies due to their molecular structure, their density,
On the subject of sympathetic resonance, he quotes Alsatian composer and theorist Georges Kastner (1810-1867) who describes how in certain circumstances a sounded string can set into resonance another either of the same pitch or with a “harmonic rapport” of the intervals of the third, fourth, fifth, or octave. Kastner cannot explain why the strings only react to these frequencies, and therefore concludes that it is “the receptivity of the string for the quality of the sound, in other words, a type of auditory faculty of the string . . . an isolated manifestation of a general law of nature, according to which matter is doted with a certain auditory faculty which concerns . . . all of the qualities of sound.” He then asks “why could sound not determine a durable impression, a change in the chemical atoms or the form of the body?” Scott also refers to the phenomenon of resonance, but relates it to the influence of music on the individual, saying that “the vibrations of sound entrain the vibration of various bodies” but that the recipient must possess to some degree the quality being transmitted. For example, according to Scott, someone with no “green” in their aura is lacking in sympathy and therefore would not respond to the music of Mendelssohn.

As with the writers of the NAM, many of the texts discussed in this chapter refer to mantras. Bailly devotes a significant portion of his article to the subject, paying special attention to the influence and powers of their constituent syllables and overtones. He claims that the mantra “owes its power and dynamism” to what he calls “hyperchromaticism,” that is the overtones of the harmonic series, the use of which is permitted in ancient musical systems, but which sound false to the ears of his era.

Referring to the Upanishad Khândogya he describes “mysterious syllables,” each with a specific attribute, and which also have a “mystical rapport . . . with the syllable Om, well known amongst the students of Theosophy,” Om being described as the “Universal Being.” Bailly also refers to the Buddhist mantra “Om mani padme hum,” attributing to each syllable a “special magical

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 xv “Le phénomène de résonance sympathique . . . obéit une force non définie, qui impose tel ou tel mouvement, dans un périmètre donné, à tout corps en état d’y participer, par le fait de sa structure moléculaire, de sa densité, etc.”

 xvi “une réceptivité de la corde pour la qualité du son, autrement dit une espèce de faculté auditive de la corde . . . une manifestation isolée d’une loi de la nature, d’après laquelle la matière serait dotée d’une certaine faculté auditive en ce qui concerne . . . toutes les qualités du son.”

 xvii “Pourquoi le son ne pourrait-il pas déterminer une impression durable, un changement des atomes chimiques ou de la forme du corps?”

 xviii “À cet hyperchromatisisme . . . le mantra emprunte son pouvoir et son dynamisme.”
power.”¹⁵⁵ This power, according to Britt, is imparted via the process of sympathetic vibration,¹⁵⁶ but the correct use of the vowel sound is also stressed: “The correct attribution and the exact pronunciation of the vowels (sounds) and of the consonants (noises) are the most important. . . The vowels must resonate with force.”¹⁵⁷, xx

Blavatsky also makes specific reference to the mantra Om mani padme hum, describing it as especially calculated to make clear to the user the correspondences between colour, sound and numbers, although she does not elaborate on how this takes place.¹⁵⁸ Scott also refers to the use of mantras, not only in the East, but in ancient, mythical history, saying that they were originally magical spells which were used to both create and destroy Atlantis.¹⁵⁹ With reference to the East, he says that music in India was “developed for mantramistic and not artistic value”¹⁶⁰ as the people of this culture “realised that certain sequences of notes produce meditative states and concentrated on developing this to achieve Samâdhi or superconscious trance.”¹⁶¹

The inherent power of sound is referred to by both Scott and Blavatsky, with Scott, referring to the fall of Jericho, saying that “the writer [of Joshua] must have possessed some knowledge of the power of sound,” and that “sound can create and destroy forms.”¹⁶² Blavatsky claims that sound is “the most potent and effectual magic agent.”¹⁶³ Another theme common to both of the periods under discussion is that of sound as a creative force. Bailly sees “sound as contemporary to the origin of all things,”¹⁶⁴ and notes that in the cosmogonies of both the East and the West, sound is considered as “the creative agent par excellence.”¹⁶⁵, xxi He makes special reference to India, echoing Ernst-Berendt’s Nada Brahma, saying that Indian philosophy “holds as certain that the Universe and all it contains is the produce of Nâda Brahmâ, or Sound. All musical systems originate in this Nâda, and without it song is impossible; and this is why sound is that root of everything.”¹⁶⁶, xxii Blavatsky describes the same concept, saying that to achieve a state of abstraction from the exterior world, one must “hear the voice of Nada, “The Soundless Sound,” and comprehend it.”¹⁶⁷
Schneider relates this sound to the praise song, describing it as “the power from which everything later arises.” He says that “sound is the basic matter of the primordial world. Praise is the dynamics of this Sound.” For Bailly “The Word is all powerful,” as also for Schneider, who describes this sound as primordial sound, “the ‘word’ or the praise song of the creator.” The concept of the ‘word’ as a creative power is also discussed by Scott, who refers to the Vedas, which he claims to be the oldest scriptures in the world, and which he uses to support his claim that the “whole cosmos was brought into manifestation through the agency of sound.” Like many of the New Age writers, he refers to St. John’s Gospel, “In the beginning was the word,” in elaboration of this theme, while for Blavatsky “the logos, or Creative Deity, the ‘Word Made Flesh’ of every religion, has to be traced to its ultimate source and essence.” These principles are brought together by Alveydre who, in the second of four revelations revealed to him, claims that in Indian musical esotericism, two principles predominate: that the world was created through the breath, and therefore the word, of Brahma, and that certain words and mantras possess a special power.

As with the New Age texts, many of the writers of this period refer to ancient times and to the East in support of their hypotheses. Godwin describes the “rediscovery of the principles of ancient music and ancient wisdom” as one of main principles in Lucas’ writings, while Schneider’s “approach is through re-creating the musical cosmogony of archaic civilizations.” Haase describes the thrust of his article as an attempt to link “a variety of ancient traditions,” focusing especially on Pythagoreanism. Godwin describes one of Bailly’s principal themes as “the superior wisdom of Antiquity and the Orient,” especially that of ancient Greece, in the musical systems and theories of Pythagoras. In La Magie du Son, Bailly refers to the musical theories of ancient China; for example, that music was seen as a reflection of all that takes place in the universe, and that musical instruments were constructed to correspond with the cosmos. Britt refers to ancient China, Greece and Egypt in La Lyre d’Appolon, as does Vulliaud. As discussed earlier in the chapter, Blavatsky regarded Theosophy as the origin of all religions, including the ancient ones, and makes many references to ancient societies in The Secret Doctrine, especially those of Greece and Atlantis, and to Buddhism and Hinduism. Lacuria
claims that his theory of the basic duality of the universe is found in all ancient theologies in both the East and the West.\textsuperscript{182}

The previous references have mainly referred to sound in general, however several of the writers also refer specifically to music. Amy-Sage describes a musical system which he utilises for his own compositions, which are intended to produce a relaxed state in the listener.\textsuperscript{183} He describes his music as being “spiritual,” not “passional,” as, according to Amy-Sage, “every consonance . . . opens the door to Spirituality.”\textsuperscript{184} Godwin describes this music as not unlike that of the New Age, consisting of simple rhythms and a lack of dissonance.\textsuperscript{185} Canudo describes music as essentially spiritual in its function, claiming that it is “the only art that can suggest to us visions of the Infinite,”\textsuperscript{186} and that it affects the “state of the soul” of the listener.\textsuperscript{187} He describes a need to “concentrate the enormous spiritual dispersion of today” and claims that only music has the power to do so.\textsuperscript{188} Music can shape “culture on the lines of a new scheme of Knowledge, of which the essence shall be a perfect blending of the psychological and philosophical affirmations of the last centuries.”\textsuperscript{189}

Scott devotes an entire chapter to his description of what form the music of the future should take. He claims that this music will counteract the effects of noise pollution, and that “certain composers will be used to evolve a type of music calculated to heal where these discordant noises have destroyed.”\textsuperscript{190} This music, according to Scott, will be capable of “creating thought-forms suited to specific moods or emotional states,”\textsuperscript{191} and will be capable of lifting the individual, and therefore society, to higher states of consciousness.\textsuperscript{192} As described earlier in this chapter, Scott states the function of discordant music as to destroy the discord in society, therefore in the future, this goal having been achieved, “concord” or consonant music will return.\textsuperscript{193} This description could easily apply to much of today’s New Age music and, interestingly, Scott predicts that “America will be particularly responsive to the new music.”\textsuperscript{194} Scott also predicts the coming of a World Teacher at the end of the 20th century, and believes that music will prepare for this event by “creating harmony within Man’s subtler bodies.”\textsuperscript{195}

Many themes can be isolated as common to the texts under discussion, and while not all of the writers refer to all of these themes, there are no discrepancies between the

\textsuperscript{xxiii} “La parole est toute puissante.”
theories of each. The theme of Holism arose in various ways in nearly all of the texts, related especially to an inherent unity of the universe. Whether this be Blavatsky’s Eternal Principle, Schneider’s universal consciousness, Vulliaud’s Ideal sameness, or Lacuria’s harmony of being, all of the writers referring to this concept saw this unity as the ideal state to which humanity and the universe naturally is driven. The universe was seen in many cases as unified through the properties of number, and as constructed according to the principles of mathematical proportion. Relating this to the ancient theories of Pythagoras, number and proportion were related to music, and thus the idea of a musical basis for the universe proposed. This leads naturally to the theme of planetary harmony and the Music of the Spheres, and from this idea, several theories of other correspondences between music and various phenomena were put forward, including relationships between musical tones, the planets, colours, the days of the week, astrology, vowels, numbers, and qualities such as justice or liberty.

Music was also described as influencing society, the evolution of which can be traced through the evolution of musical style. The individual is described as intrinsically musical, and therefore also influenced by music. This could be effected through the phenomena of sympathetic resonance and entrainment acting upon the vibratory nature of the human body. Mantras, especially the mantra Om, were described as being particularly influential, via the above processes, because of the special power contained within the overtones produced upon their recitation. Sound was also seen as a powerful agent for both creation and destruction. Sound or the “Word” as the force behind the creation of the universe was referred to by several writers in both an Eastern and Western context. In putting forth these various theories, all of the writers referred to ancient civilisations, especially those of ancient Greece and China, and Eastern philosophies, primarily Buddhism and Hinduism, for support. The effects of music were variously described as inducing a relaxed state, as promoting a spiritual state of being, and as a tool for attaining higher states of consciousness.

All of these themes appeared also in the New Age texts discussed in the previous chapter, although the contexts differ in some cases. The idea that All is One is common to both periods, in essentially the same context, although the writers of the earlier period described this oneness on a more theoretical basis, using terms such as “principle” and “idea”, whereas the writers of the current period tended to relate unity
to physical qualities, based on scientific evidence, such as all matter being reducible to a single quality, that is energy or vibration. This is understandable since science has only recently brought to light the theory that all matter is essentially energy. In both periods this oneness, regardless of its description, was seen as the natural state to which the universe and all within gravitated.

That the universe is constructed according to musical proportions is a proposal also common to both periods, and in support of this, references to the proportions of the shapes found in nature are mentioned by several authors. The musical nature of the universe is demonstrated most prominently in the theories of planetary harmony, and in both periods several writers put forward various theories as to the type of music or scale produced by the correspondence of planets to tones. Various theories of correspondences were put forward by both sets of writers, and all of these referred to ancient musical systems and theories in support of their own systems. Although the results of this varied, the central argument was the same – that everything within the universe is musically related. Music and number are seen as closely related in both periods, both through the mathematical qualities of harmonic proportions and in references to the theory, Pythagorean in origin, that the universe was created according to number. References to ancient philosophies such as this were not restricted to Greece, but also to Egypt, China, and Atlantis.

An extension of this theory, alluded to in both periods, is that human beings are part of this relationship, and are therefore essentially musical in their physical makeup. Because of this, they are profoundly affected by music and sound, which can affect their physical, emotional, and spiritual well-being. Writers of the New Age therefore recommended specific music or modes of listening to control this influence, whereas the earlier writers, while acknowledging the influence of music and its capacity for harm or healing, did not. This is with the exception of Amy-Sage, who composed “relaxation” music, and Scott, who defined the qualities induced by the style of various composers’ music, and predicted the advent of a type of music composed with a specific influence in mind.

The effect of music on society, both as a whole and via the effects on the individual, was also discussed in both periods, with the relationship between a decline in the
quality of music and a decline in society being noted in both cases. Mantras were referred to in both periods, reflecting the continuing influence of the East, with special reference to the power of overtones via the phenomena of sympathetic resonance and entrainment. In both periods, sound was regarded as a power to be utilised, and this was supported in both cases through reference to primordial sound, and to various creation myths in which the world was created through the agency of sound, or via the spoken word. In some of the contemporary writings, these creation myths were brought into the twentieth century through references to the Big Bang theory and the echoes of this sound now being heard by physicists.

Overall, two main points are common to both periods. The first of these is that the universe “sounds” and is constructed according to musico-mathematical proportions. The second point, related to the first, is that sound, and more specifically music, is seen as having distinct, practical qualities, as opposed to being purely for entertainment; in other words music is functional rather than aesthetic, and attitudes towards it speculative rather than theoretical. In both cases it is the metaphysical properties of music which are emphasised. In the second chapter, two basic themes were identified as inherent to the NAM – Holism and Transformation - and these two themes are evident in both of the periods under discussion. The first is seen in the concept that a relationship exists between all of the components of the universe, and that these are reducible to a common denominator, vibration, which is usually described as sound. The second is the idea that music can profoundly affect the individual, and therefore society, on many levels.

It was noted that many of the tenets embraced by the NAM were based on ancient wisdom and/or Eastern philosophies, and often supported by contemporary scientific evidence. This is also true of the musical writings of the two periods, although scientific bases were mainly restricted to the current era. In Chapter 4 of this paper, the link between the NAM and the late nineteenth century was shown, and evidently this link also exists between the musical thought of the two periods. The main difference between the two periods is that while the powers of music and sound were discussed in both, it is in the NAM that specific techniques for the use of this sound are advocated; for example through listening to specific music or applied sounds, through meditation using music or through learning to listen in a different, more efficient way.
This is perhaps due to the “self-help” nature of the movement, in which many books are available offering various techniques, not only those using music, to achieve personal transformation, and also because of the wider acceptance of these ideas in contemporary society.

All of the writings discussed, past and present, could be said to belong to the field of “occult philosophy,” which Godwin describes as a system of thought which “holds that the universe is articulated by a network of correspondences, “occulted,” or invisible to the senses.”196 Antoine Faivre’s description of “esotericism” equally applies: “A type of knowledge emanating from a spiritual centre,”197 which he describes as having six fundamental characteristics.198 The first of these, in agreement with Godwin, is the concept of seen and unseen correspondences between all parts of the universe; secondly, the concept of “living nature” in which nature is seen as essentially alive in all of its parts; third, the use of imagination to use symbols and images, “intermediaries” to put into practice the theory of correspondences; fourth is the concept of transformation, closely related to transmutation and metamorphosis; fifth is the “praxis of concordance” which attempts to “establish common denominators between two different traditions or even more . . . in the hope of attaining gnosis; and last is “transmission,” that esoteric teaching must be passed from master to student. Faivre describes occultism as a dimension of esotericism, with occultism providing the concrete practices.199

More pertinent to the texts is Godwin’s “speculative music” which he describes as “that part of music which has nothing to do with practice” but is “concerned with identifying the principles of music.”200 He calls this the “esoteric side of music theory” the topics of which include celestial harmonies, especially of the planets and of astrology, correspondences of music to nature and the elements, the power of sound, and “the moral responsibilities of a music that wields this power.”201 These three terms, occult philosophy, esotericism, and speculative music, all apply to the New Age texts discussed in the previous chapter and equally to the selections for this chapter. Based on this information, it could be said that the comparison of the texts from both chapters has revealed a current of “esoteric musical thought” extending from the mid-nineteenth century to the current era.
4 Ibid., 6.
5 Antoine Faivre, Western Esotericism (Albany: State University of New York, 1994), 73.
7 Ibid., 3-4.
8 Ibid., 4.
9 Godwin, Beginnings of Theosophy, 9.
10 Ibid., 7.
13 Godwin, Music and the Occult, 129.
15 Ibid.
21 Ibid.
24 Ibid., 183.
25 Godwin, Music and the Occult, 152.
26 Ibid., 154.
28 Ibid., 155.
30 Ibid., 6 (March 1910): 81.
34 Ricciotto Canudo, Le Livre de la Génèse: la IXe symphonie de Beethoven (Paris: Editions de la Plume, 1905), ii-iv, in Godwin, Music and the Occult, 205.
35 Canudo, 45.
36 Ibid., 18.
37 Scott, op cit.
39 Scott, 45.
40 Godwin, Music and the Occult, 165.
42 Godwin, Music and the Occult, 199.
44 Godwin, Music and the Occult. 200.
45 Ibid.
46 Ibid., 201.
48 Ibid.
50 Marius Schneider, Klagesymbolik in Fremden Kulturen, No. II of Beiträge zur harmonikalen Grundlagenforschung (Vienna: Verlag Elisabeth Lafiie, 1979) in Godwin, Cosmic Music.
51 Godwin, Cosmic Music, 9.
52 Ibid., 38.
53 Ibid.
54 Ibid., 89.
58 Godwin, Cosmic Music, 89.
59 Antoine Faivre, Access to Western Esotericism, 95.
61 Ibid., 326.
63 Ibid.
64 Ibid., vol. 2, 68.
65 Ibid., 69.
66 Ibid., 18.
67 Ibid., 43-44.
68 Blavatsky, The Voice of the Silence. 130.
69 Ibid., 131.
70 Ibid.
72 Canudo. Music as a Religion, xv.
73 Ibid., 7.
74 Ibid., 15.
75 Ibid., 22.
76 Godwin, Music and the Occult, 129.
77 Lacuria, 129.
78 Vulliaud, 281.
79 Ibid., 283.
80 Azbel, La Beau et sa Loi, xii in Godwin, Cosmic Music, 167.
81 Canudo, Le Livre de la Genèse, ii-iv in Godwin, Music and the Occult, 205.
83 Ibid., vol. 2, 663.
84 Canudo, 18.
85 F. Warrain, introduction to La Lyre d’Apollo, Britt, xvii.
86 Ibid., xviii.
87 Ibid., xxii.
89 Bailly, La Magie du Son, 130.
92 Ibid., vol. 3, 481.
95 Ibid., xviii.
96 Vulliaud, 281.
100 Ibid., 637.
102 Ibid., 111.
103 Godwin, *Music and the Occult*, 156.
104 Ibid., 155.
105 Ibid.
109 Ibid.
110 Ibid., 452.
111 Bailly, *La Magie du Son*, 115.
114 Ibid.
115 Ibid.
117 Ibid., 184.
118 Ibid., 185.
119 Britt, *La Lyre d’Apollo*, 47.
120 Ibid., 66.
121 Conlan, introduction to Canudo, xvii.
122 Ibid., xviii.
123 Canudo, 46.
124 Scott, 45.
125 Ibid., 15.
126 Ibid., 33.
127 Ibid., 45.
128 Ibid., 51.
129 Ibid., 63.
130 Ibid., 68.
131 Ibid.
132 Ibid., 81.
133 Ibid., 104.
134 Ibid., 130.
135 Ibid., 145.
136 Schneider, 66.
137 Ibid.
138 Ibid., 122.
139 Ibid.
140 Britt, *La Lyre d’Apollo*, 81.
141 Ibid.
142 Bailly, *La Magie du Son*, 131
143 Ibid.
144 Ibid., 82.
147 Ibid.
148 Ibid.
Scott, 122.
Ibid.
Ibid., 123.
Bailly, La Magie du Son, 100.
Ibid.
Ibid., 101.
Ibid.
Ibid., 130.
Ibid., 100.
Scott, 162.
Ibid., 164.
Ibid.
Scott, 43.
Bailly, Le Son dans la Nature, 11, in Godwin, Music and the Occult, 155.
Bailly, La Magie du Son, 82.
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Schneider, in Godwin, Cosmic Music, 38.
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Bailly, La Magie du Son, 114.
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Scott, 43.
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Godwin, Music and the Occult, 184.
Ibid., 139.
Godwin, Cosmic Music, 9.
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Godwin, Music and the Occult, 151.
Ibid., 155.
Bailly, La Magie du Son, 83.
Godwin, Music and the Occult, 131.
Ibid., 208.
Godwin, Music and the Occult, 208.
Canudo, 26.
Ibid., 18.
Ibid., 52.
Ibid., 43.
Scott, 212.
Ibid.
Ibid.
Ibid., 214.
Ibid., 213.
Ibid., 215.
Godwin, Music and the Occult, 3.
Faivre, Access to Western Esotericism, 5.
Ibid., 10.
Ibid., 34.
Godwin, Music and the Occult, 4.
Ibid.
CHAPTER 7
MUSICAL AND EXTRA-MUSICAL ANALYSIS

The opening paragraph of this paper described New Age as an umbrella term, and this description can be equally applied to the music marketed as New Age. The aim of this chapter is to bring together the multifarious components of New Age music and attempt to derive from this a concise definition, which can then be discussed in terms of its relationship to New Age thought. Two broad questions are therefore raised in this section: What is New Age music and how is it related to the esoteric musical defined in the previous two chapters? This aim will be approached via musical and extra-musical analyses of a sample of recordings marketed as New Age, as well as related literature, and surveys aimed at those associated with the field.

The major problem encountered in trying to arrive at a definition originates in the way in which the music is marketed. Under the broad heading of New Age Music are to be found a myriad of sub-genres: trance dance, world music, contemporary instrumental, ambient music, new age electronic and new age acoustic, relaxation music, new age classical and world fusion being some of many examples. Stephen Hill, producer of a New Age radio program in the USA, “Hearts of Space”, describes the term as first appearing in 1986, although he notes that the origins of the music falling under this category are found in the 1970s. He describes the term as “one of many references that were floating around to describe the nascent genre.”¹ He notes that “listeners, reviewers, and even the musicians creating it were unclear about the meaning of the term, since a wide variety of contemporary, experimental, and traditional styles were swept together under the New Age umbrella.”² In a New York Times article, writer Elizabeth LeGuin describes New Age music as “everything from humpback whales to lightweight jazz to world music to Gregorian Chant” and states that she “couldn’t even come up with a coherent definition.”³

USA New Age composer Iasos, who claims to have launched New Age music along with Stephen Halpern in 1975,⁴ gives a possible reason for this difficulty saying that “this category has become progressively diluted throughout the years, to the point where, at this time, it means ‘miscellaneous’ - any music that does not fit into any other category.”⁵ Helfried Zrzavy, in the article “Issues of Incoherence and Cohesion in New
Age Music”, traces the genre back to a release in 1976 by Ackerman (In Search of the Turtle’s Navel), stating that it “gave New Age its first, purely acoustic identity,” and marked a first generation of “newly aspiring artists of the baby-boom generation who shared with their peers a disdain for the musical outgrowths of post-industrial society [and who were] looking for a more intimate, meditative, impressionistic, and pastoral style than the music industry provided.” He then notes a change in style which began with the ‘second generation’ that “permanently shaped New Age by introducing more complex shapes and colors of orchestration. . . . Ensuing generations of musicians and subsequent expansions of New Age music styles defy further definition since the genre had, by that time, already assumed its amalgamative character.”

The dilution and sub-categorising of the genre arises partly from a growing negative attitude towards the term New Age Music, reflecting, as discussed in the introduction to this paper, a negative attitude towards the term New Age in general. In response to a questionnaire (located in Appendix 4B) compiled for the purpose of this paper, Mike Watson, contributing writer for Ambience, an Australian New Age music journal, attributes this phenomenon to the record companies who in the 1980s “eagerly adopted the new age tag as part of a concerted push to market new kinds of commercial music. That was a mistake. Whether deserved or not, the term now has a definite stigma attached to it.” New Age composer Stephen Halpern, mentioned above, describes the industry as being “as competitive and full of gimmickry as the mainstream music business. . . . The advertising campaign has become more important than the quality of the music, and this kind of capitalism I find very distasteful.”

Mike Watson supports this opinion, stating that “New Age music is now regarded by many people as boring, artistically bankrupt and lacking credibility” and notes that this conception has led to many musicians resenting and even rejecting the New Age label. As an example of this, in 1994 Loreena McKennitt, a singer and composer whose style is generally described as Celtic, asked to be taken off the USA New Age Chart distributed by Billboard and to be placed on the World Music chart, an interesting choice considering that many distributors of New Age music have a section for Celtic Music in their catalogues. She justified this move saying that “I find the classification [new age] difficult in many ways. There’s such a negative stigma associated with it.” For these reasons, many musicians opt for the descriptive tags
mentioned previously, (such as ambient, or contemporary instrumental). While in many cases these musicians do not subscribe to New Age beliefs, their music inevitably is marketed as New Age, solely because there is no other broad category to place it in.

All of these issues present an obstacle to the aim of arriving at a stylistic definition of New Age music. Carol Wright, editor of the USA New Age Music trade journal NAPRA, perhaps best defines the problem, stating that “the real problem defining New Age music is that although it is a named category, it is not a style, in and of itself.”\textsuperscript{13} Zrzavy supports this statement, saying that “New Age as a musical genre, even though New Age by definition, transcends stylistic categories.”\textsuperscript{14} The problem becomes even more complex, if the following statement by Zrzavy is taken into consideration:

Lack of scholarly investigation may stem from New Age’s rootedness in divergent geographic locales, most notably the industrialised nations of Europe and Asia, where the genre is being developed as persuasively as in the United States. A meaningful analysis of New Age can therefore be derived only from a comparative study of the artists and artistic products from these countries, a scope that transcends the concise analyses required for academic journals.\textsuperscript{15}

Such a study also exceeds the scope of this paper, bearing in mind that its main focus is to socio-historically link New Age music and ideology to late 19th century musical thought. With this in mind, the sample of recordings analysed has been accordingly delimited, consisting of 133 compact discs, selected at random from the 1995 catalogue of Australia’s leading New Age music distributor, New World Productions in Brisbane, Queensland. While this sample does not pretend to be a global representation of what is marketed as New Age music, it does represent the market in Australia, as well as a significant portion of the overseas market. In consequent discussion, in order to clearly distinguish between those tracks analysed and New Age music in general, the catalogue recordings will be referred to as ‘the sample’ rather than as the more general ‘New Age music’.

Two types of definition will be proposed – musical and extra-musical. The former will be based upon the detailed musical analysis of the 133 compact discs mentioned above.
One track from each CD, usually the first track (unless this track was too short for effective analysis), was analysed and classified according to the framework described in Appendix 1A. The breakdown for the number of recordings in each category was compared to the totals of the New World Productions and MRA catalogues with the aim of asserting the consistency of the sample with the overall distribution of categories (Appendix 1B). The first track of each disc was chosen for analysis, except where that track was a non-musical introduction, in which case the second track was chosen; the results of this analysis are displayed in Appendix 2A. These results were further condensed in Appendix 2B with the aim of facilitating the comparison of the various data. This latter selection, numbering 109, is exclusive of those discs defined as ‘environmental sounds only’ and ‘traditional ethnic’, the relevance of which will be discussed separately. Appendix 2C consists of a descriptive and graphic representation of the above findings.

Zrzavy maintains that “New Age, by definition, transcends stylistic categories” but notes a “remarkable coherence in New Age cover art.”16 The extra-musical analysis will support this statement, encompassing a description of the cover notes as well as the illustrations of these CDs, supported by journal and WWW articles, questionnaires distributed by surface mail and via the Internet (summarised in Appendix 4A), and extracts taken from various issues raised by the new-age-radio discussion group on the Internet. Appendix 3A consists of the details of cover notes and illustrations as they appear on both the compact discs and the catalogues, and Appendix 3B lists the titles of each disc analysed. Appendix 3C describes and displays in graphic format the results of the extra-musical analysis of the 109 discs previously defined, giving a description of the main elements of the cover illustrations as well as a list of key words, relating to New Age ideology, appearing on the cover notes. This selection is also exclusive of the above mentioned categories as defined for Appendix 2A.

In order to determine how New Age music relates to the NAM, it is first necessary to describe how the role of music is viewed from within the NAM. Consequently, the main body of this chapter will begin with a discussion of New Age attitudes to music, derived from articles and texts on music taken from New Age journals and books with the aim of arriving at a general description of the role of music within the NAM. This will be followed by a descriptive definition of New Age music. The material for this
will center around the responses to the above-mentioned questionnaire, displayed in Appendix 4A with responses tabled in Appendix 4B, which was aimed at musical artists and other people associated with the new age music industry (including the consumers), as well as journal articles and mailing list discussions found on the Internet. Based on their responses, the way in which the artists view their music will be compared to the way in which it is marketed with the aim of discerning how music which is marketed as New Age is actually related to the NAM. From the above information, a stylistic and descriptive definition of New Age music will be drawn.

An analysis of the cover notes and illustrations will be utilised to present an extra-musical description. The findings of this analysis will then be compared with the conclusions drawn from the discussion of the various texts on attitudes towards music in general, to determine whether the extra-musical elements of the recordings support a New Age attitude towards music. This will be followed by an analysis of those categories not discussed above, that is traditional ethnic music and those recordings consisting of purely environmental sounds, to determine their place within the marketing of New Age music and the NAM itself. An in depth discussion of the musical content of the compact discs will attempt to present a general stylistic description of the music, and will determine whether the style of the music bears any relationship to the content of the covers, and how the music, if at all, may reflect a New Age ideology.

The results of these two facets of analysis will then be compared to two journal articles which approach an analysis and definition of New Age music - “Issues of Incoherence and Cohesion in New Age Music”, the previously quoted article by Zrzavy, and “Ritual and Symbolism in New Age Music,” by Richard Garneau. 17 Some of the questions to be raised in this section are “can a pre-dominant musical style be isolated which can be defined as representative of New Age music?”; “in what ways does the music analysed relate to the NAM?”; “are the cover notes and illustrations representative of New Age ideologies?”; “can the music in itself stand alone as representative of the movement, or is it dependent on the way in which it is presented to the public, that is, the marketing package?”
The following section examines general attitudes towards music within the NAM, based on a selection of articles and book extracts, and consists of a critical discussion of quotations by various contemporary authors whose works are specifically centred around music, some of which were discussed in Chapter 5. The extracts used in this section consist of a representative sample of available books, marketed as New Age, which were chosen to represent a wide range of attitudes towards music in general. While it should not be assumed that these authors are active participants within or advocates of the NAM, it will be seen that many of their comments reflect New Age ideology and are therefore representative of it. Direct quotations will be used extensively, as it is in the ‘language’ of the NAM that many of its ideologies can be isolated.

The New Age health journal Wellbeing, is a quarterly publication which presents articles discussing a wide range of health related issues, centering primarily on those practices and beliefs associated with the NAM. Consequently, there regularly appear articles discussing music as a form of healing. The first views to be presented here are from articles appearing in four separate issues of this journal. In the article “Rhythm”, Richard Leviton cites many examples of how music can be used in a healing context. The first example is of a woman who cured herself of cancer using three alternative methods of music healing: “free-range vocalisation focussed on body areas . . . music-assisted psychotherapy involving active imaging . . . [and] the Tomatis Method (retraining the ear through listening to frequency-filtered music).”

Using these methods, she was able to focus not only on the physical aspects of the disease, but on her emotional and/or psychological state as well. Leviton notes that contemporary music healers draw from diverse traditions, including those attributed to Pythagoras, in order to bring about healing in all areas “. . . from physical complaints and emotional disturbances to spiritual awakening.” In support of this, he refers to Helen Bonny, a USA therapist who, in the 1960s, founded a method of healing with music known as Guided Imagery and Music (GIM), which involves using music with the aim of “therapeutic intervention and religious (spiritual) experience.” Phil Watts, Australian music consultant, also advocates music as a healing agent, stating that “it is important for us to create our own healing environment through sound.” He outlines a series of steps to be performed while listening to music, focussing on breathing and movement with the aim of using the music to “visualise a healing space . . . [in which] sound
becomes a celebration in music and music speaks to and embraces our whole being. And the right music . . . can be such a powerful thing that our whole lives might forever be changed.”

Jaraslov Kovaricek, composer and radio broadcaster, believes that too many people use music purely for entertainment and overlook its many other functions, such as the healing and prevention of disease, and the enhancement of learning ability, creativity and intuition. He claims that it is only through an understanding of these functions that we are able to “differentiate good music from the deleterious.” Larry Dossey claims that the human body is basically musical in its structure. To support this argument, he describes the work of Dr. Susumu Ohno, a scientist who assigned musical notes to the various substances making up a DNA strand and asserted that each strand contained its own individual ‘music’. Conversely, by assigning specific DNA substances to the notes of various pieces from the Western Classical repertoire, he claimed that patterns matching those of various DNA strands were formed. He continues by giving several examples from history where music and sound have had dramatic effects on the physical, emotional and/or spiritual state of the listener and concludes that “if the body can respond so decisively to music, it must in some sense be music.”

Already, certain patterns can be seen emerging from these extracts. Firstly, all of these authors view music as functional, especially in a healing context. It was noted in the first chapters that healing, within the NAM, is a form of transformation, a keyword associated with the movement. Secondly, these authors expound a holistic approach to this transformation - healing takes place not just on a physical level, but on the emotional and spiritual levels as well, reflecting the New Age approach of ‘mind, body, and spirit’ being interrelated. This holistic approach is also reflected in Dossey’s article - in which the work of Dr Ohno implies an ‘interconnectedness’ between vibration (sound) and matter. It is interesting that Dossey uses contemporary scientific theory to support a New Age theory, a means of validation which, as noted in the first chapter, is often adopted by the NAM.

Leviton cites historical examples of music healing, while Kovaricek recommends, as one of three suggestions, traditional ethnic music as beneficial. This also is
representative of the NAM and its tendency to focus on ‘ancient wisdom’ and the
‘wisdom of the native’. Music marketed as New Age is referred to only by Kovaricek,
who recommended it, along with art music and traditional music, as being of
therapeutic value. He describes it as “highly functional music used for healing,
controlling stress and also relaxation . . . [it] helps to reduce alpha rhythm, enhancing
the brain’s creative and intuitive capacities.”27 His recommendations for ‘art music’
consisted primarily of Baroque music, Mozart and Gregorian chant, all of which appear
in New World Production’s catalogue.

Pamela Harris, in Music and Self (1989), supports Dossey’s view of the human body as
intrinsically musical, saying that “rhythm is the actual language of the body due to the
rhythmic character of bodily functions. . . . These impulses can be translated into
musical sounds.”28 She claims that the physical and the emotional are connected to
music “through their common component of movement”29 and later brings the spiritual
aspect into this formula stating that “music can bring us into finer atunement with the
spiritual dimension.”30 With the aim of presenting the main theme of her book, that
each person has an ‘inner sound’ that needs to be tuned into, she focuses strongly on
Eastern traditions as support for her arguments. Referring to the writings of Sufi
mystic Hazrat Inayat Khan, she claims that “spiritual development . . . can be attained
through music [by] a person’s consciousness of and atunement to the essential
harmony of the universe. . . . Since music, in Khan’s view comes from the spiritual
world, he believes that music can lead people into greater consciousness of that
world.”31

She also refers to Hindu tradition and religious belief, in which each individual is
believed to possess an inner divinity “in the form of ‘unstruck’ or ‘unmanifested’
sound” which is believed to connect each person to “the divine creative principle”
with the aid of ‘manifested’ or audible sound.32 Following this line of thought, she
refers to a text by Dane Rudhyar, The Magic of Tone and the Art of Music in which he
“puts forth his views that the life force (prana, chi) of a person comes from the
inaudible cosmic Sound, the creative will.”33 As well as promoting a holistic approach
to the role of music, Harris also draws strongly upon Eastern tradition, as does the
NAM itself.
In a book co-written with Louis M. Savary (1990), Helen Bonny, referred to above, describes the text as being about “the use of music in reaching and exploring non-ordinary levels of human consciousness,” and that its objective is to “examine the relationship between consciousness and music.” With this aim in mind, the book is devoted to the description of suggested groups of exercises, all using music and visualisation to “help listeners develop self-awareness, clarify personal values, release blocked-up psychic energy sources, enrich group spirit, bring about deep relaxation, and foster religious experience.” In this example also, the New Age theme of holism, the connection between body, mind and spirit, is stressed.

From these six examples, the following New Age themes recur: music as being functional; reference to an ‘inner’ or ‘spiritual’ self and ‘consciousness’; holism, that is the interconnectedness of body, mind and spirit; transformation; and referral to ancient and/or Eastern traditions. Many of these themes were echoed in the writings discussed in Chapter 5, for example R.J. Stewart, in The Spiritual Dimension of Music, draws upon many ancient traditions in support of his theories, including those of ancient Greek, Roman and Arabic cultures, Eastern traditions, and those of the Celtic Druids. A holistic theme was prominent in the text, for example his description of the “harmonic relationship between the microcosm - humankind, and the macrocosm, the universe,” and his claim that “the human response to music is merely one minute Microcosmic aspect of a response and utterance that runs harmonically through the Macrocosm.”

Joachim Berendt, arguing the musical nature of the universe, noted the similarities of harmonic ratios and musical intervals to, for example, crystal formations and forms found in nature such as flower and leaf shapes, and explicitly linked music with holistic thought, saying that “the world is a single whole. Everything is linked with everything else. The world ‘sounds’. It is a ‘chord’.”

The writers discussed so far talk about music in general, without reference to either the music of the New Age or the movement itself. It is necessary to examine the writings of the musicians themselves to find these references, as in the following examples. Patrick Bernhardt, composer of New Age music (one of his recordings is included in the sample analysed), and another writer whose text was analysed in Chapter 5, invites his readers on a ‘journey’ into the “universe of sounds”, a “penetration into the mystic world of music,” stating his aim as to reveal the “transforming power and the true
function of music.” The concluding chapter of the book refers specifically to New Age music, describing “how the music of the Aquarian Age can help humanity through the crisis it faces today and how composers and listeners can participate in . . . this wonderful transformation of societies and of consciousness.” Bernhardt makes explicit reference to both the NAM and its music, as does Iasos, a composer also represented in the sample, in an article entitled “A Perspective on New Age Music”. Iasos begins his article with an in-depth discussion of “the current planetary transformation” or “vibrational up-shift.” He describes this change as being sociologically characterised by the “many cultural artefacts that have blossomed within the last few years” such as crystals, homoeopathic medicine, remote healing, Bach flower remedies and New Age music.

Iasos places New Age music within the New Age movement, saying that “each sociological strata of society, with its own ‘group consciousness’, also has music that is generated by those functioning in that type of consciousness, and is much appreciated by all those others also vibrating within that same group consciousness. This principle applies to this current planetary up-shift.” He then goes on to discuss how music can play a part in this change, concentrating primarily on theories of resonant frequencies and entrainment, specifically that “a sound vibration can actually sympathetically vibrate the energies in one’s aura which are precise multiples of the sound.” He describes music as a useful tool in holistic healing, stating that “disease is psychosomatic. Any disorder begins on subtler levels . . . and eventually surfaces as a physical disorder.” The harmonious effects of music can therefore beneficially influence these subtle levels, ‘harmonising’ them before they manifest as physical disorder. He notes that many composers disagree on the meaning of the term New Age music, but that “they do share certain basic similarities in intent and purpose: to create optimistic music that has an up-lifting, tension-relieving, spiritually inspiring effect on the listener - music that facilitates the listener’s atunement to the celestial dimensions and higher states of consciousness, and greater well-being in general.”

From these extracts, a picture emerges of music in general as being primarily functional, especially through its potential to ‘transform’ the listener, this being achieved in a ‘holistic’ manner, that is, affecting the listening at a number of levels. New Age music specifically, according to the two composers cited, is especially suited
to this end. To complete this discussion, the comments of those people involved with New Age music will be summarised, based on the responses to Question 1 of the questionnaire in Appendix 4B, in conjunction with a summary of ‘composer profiles’ taken from “New Age Music Profile”, which are listed in the same appendix. This will be followed by a discussion of the relevance of how New Age composers describe their music, based on questions 4, 5, and 6 of the questionnaire. Keywords and phrases, relevant to this discussion, have been italicised in the appendices for ease of identification.

Fifteen people, consisting of musicians, consumers and producers involved with New Age music, responded to Question 1 of the survey, “What is your definition of New Age music?” Their responses can be divided, with some degree of overlapping, into three basic categories, describing the music as defined by: (a) style, (b) its function, and/or (c) its association with New Age ideology. In total, 60% of the responses defined music according to broad stylistic criteria; for example, “encompassed within the style of music known as ambient,” “anything written that is contemporary,” any music that does not fit into any one predefined category,” or “music which is almost entirely instrumental.” The same percentage of responses described the music as functional in its intent, as “intentionally affecting the state of mind of the listener,” to act as “a background to another activity,” or as “more of an inspiration than just fun to listen to.” All except one response referred to healing, meditation, and/or relaxation as a function of the music. The percentage of responses which referred to New Age ideology and/or themes was 47%. Some of these referred to the movement specifically; for example, “music which coincides precisely with this [New Age] type of belief system,” “referring to a specific territory of belief systems,” or that “New Age is a belief and a lifestyle which has a certain kind of music that blends with it.” Others referred to New Age themes, such as “higher consciousness music,” “music which reflects various New Age concerns such as peace, harmony and personal healing,” “music with spiritual goals,” and music “whose central concern is a spiritual one.”

The responses to this question were evenly distributed between style and function. This implies that New Age music can be identified through its functional intention and that there is a definable style corresponding to this intention. A significant percentage
of responses relating New Age music to New Age ideology implies that the music can also be identified through its relationship to the NAM. An analysis of the composer profile supports this hypothesis, with 64% of these composers describing their music as being functional and the same percentage relating their music to New Age ideas, however only one of the composers described his music according to stylistic criteria. In terms of function, the composers variably described their music as “for healing, upliftment, relaxation, meditation,” as having the “power to heal,” or as a “spiritual practice.” Ideologically, the music is described as “transformational, sacred,” as helping us “remember that all spaces are sacred, indeed, all beings are sacred,” and as being “not a creation of my intellect, but of my spirit and soul.” One composer refers specifically to a “huge planetary shift,” describing herself as “fortunate enough to capture some of that energy on tape.” Taken together, the two sets of descriptions are equally divided between ideological and functional criteria for the definition of New Age music (65%), while 38% defined the music in stylistic terms.

Questions 5 and 6 of the survey asked the composers to describe their style of music, and whether the music had a functional intent. Fifty percent emphasised the use of predominantly electronic instrumentation, including samplers, synthesisers and MIDI, a trend which is reinforced in the analysis of the sample. Interestingly, the responses were often conflicting, with some composers describing their music as following “classical rules of form and structure,” or “a classical approach,” as opposed to “free-form and unstructured.” This is reflective of the degree of diversity of style within the music marketed as New Age and demonstrates the difficulties encountered in trying to arrive at a stylistic description. Supporting the trends shown in Question 1, 75% of the composers described their music as specifically functional, stressing meditation, relaxation and healing, while 67% referred to a spiritual component, for example, “I ask the Spirit Guides for direction,” “a strong spiritual resonance,” and “a spiritual experience.” Once again, the functionality of New Age music is emphasised here, along with a trend towards a spiritual aspect, this being indicative of the influence of New Age ideology.

Question 4 of the survey asked the composers if they considered their music as New Age, to which 67% replied yes. Their justification for this response was equally divided between stylistic, functional and ideological criteria. Examples of the latter
include “helping the listener to have a positive spiritual experience through listening,” “I often use the term ‘spiritual angelic music’,” and “higher consciousness music or spiritual music.” Those composers who described their music from a purely stylistic point of view, paradoxically highlighted the problems of a stylistic definition; for example, “it ended up in the New Age bin by default,” “my music crosses over or overlaps and can be called New Age, ambient, classical or contemporary instrumental,” and “stylistically I cover a wide area.”

Even the negative responses served to support a description of New Age music as functional and/or ideologically orientated as in the following answers: “I don’t see my music as being therapeutic or conducive to meditation,” and “I personally don’t feel a special connection to this philosophy.” From the broader literature, questionnaires and composer profiles, a trend in the definition of New Age music has emerged: that it is primarily functional in its aim, that it is reflective of New Age ideology, and that it can be identified by certain stylistic criteria. The following section will address the first two criteria through the analysis of the covers and cover notes of the sample recordings; the latter criterion will then be addressed in the musical analysis of the same recordings.

Of the 109 recordings, 71 (65%) contained text in the cover notes which related to the New Age themes defined in Chapter 2, such as holism and transformation. Those which did not relate directly to the NAM either contained no text at all, or the text referred to the composer, and/or the style and the instrumentation. An initial deduction can therefore be made - that the majority of New Age recordings are marketed as New Age and towards a New Age audience through the use of language relative to the movement, with less emphasis on stylistic content. The results were grouped into three categories, as displayed in Appendix 3C. The percentages given are calculated according to the total number of words isolated, that is they are not based on the total word count of the text. The first category, ‘transformation’, includes text relating to physical, mental or emotional transformation; the second, ‘psychological’, includes words relating to emotional and/or physical states; the third, ‘spirituality’, includes text relating to spiritual, religious or mystical themes. For the sake of ease of analysis, groups of related words were grouped under one key word.
Between the three groups, the distribution was closely weighted between the categories of Psychological (40.9%) and Spirituality (37.4%), with significantly fewer words relating to Transformation (21.7%). The emphasis on the Psychological group is due to a high percentage of words relating to relaxation (22.9%), indicating that, within the sample, the music is described as primarily functional, on a psychological level. If the categories which imply that the music has a specific ‘effect,’ that is, physical healing (4.3%), inspiring (8.9%) and visionary (10.2%) are included in this total, then the total of words which describe the music as functional is 46.3%, a significant percentage.

The NAM is essentially a spiritual movement in that it focuses on practices relating to spiritual growth and/or transformation such as meditation, the link between body, mind and spirit, and its basis on practices and ideologies borrowed from various religious traditions. It is therefore not surprising that 37.4% of the cover note text contained words relating to spirituality, the majority of which refer to the spirit, essence or soul, or to consciousness. This implies that the music relates in some way to these aspects, for example, some of the cover notes claimed that the music evoked an atmosphere conducive to a meditative state in which consciousness could be altered in some way. The other three sub-categories within this heading, that is religious, mystical, and heavenly, referred mainly to the style of the music, and the mood that it evokes, and are therefore related to spirituality in a ‘functional’ way - that is, that the music is ‘conducive to’ a spiritual state.

The religious/spiritual aspect of New Age music is explained by Garneau as ritual. He describes symbols as being the basic units of ritual, while ritual itself is “symbolic behaviour which is a process of interaction between the individual . . . and the new age ideology encoded in the new age sound ideal.” By this he means that the way in which the music is marketed, that is the cover illustrations and text, contains symbolism recognisable by the consumer as New Age, as does the style of the music itself, and that the act of listening to the music constitutes a form of ritual relevant to the NAM. Garneau argues that New Age music has played an instrumental role as an agent of a paradigm shift “through the dissemination of the new age ideology which is symbolically encoded in its sound ideal.” This would also imply that the music is
directed towards an audience already familiar with New Age symbolism and ideology; that is members of the movement.

The analysis of the cover illustrations of the same recordings revealed 93 (85.3%) which could be directly related to New Age themes. The following percentages are calculated according to this number of covers, that is, they were divided by 93, and not by the total number of CDs analysed. These were then divided into categories relating to New Age themes, as follows: Ancient Wisdom, Eastern, New Age Iconography (including Myth), and Scenery (relating to New Age theme of returning to nature). Sixteen covers (14.7%) could not be classified as specifically New Age, and consisted mainly of photos of the composers. The relative rarity of the depiction of the artist is also a characteristic of New Age recordings. Garneau explains this as representative of the “transpersonal aspect of new age ideology: the individual is seen as part of the whole” who is therefore rarely represented individually.58 Zrzavy also confirms the absence of a representation of the artist as typical of New Age recording illustration.59

The majority of the covers consisted of iconography related to the NAM. These were discussed in Chapter 2, where it was noted that many New Age icons relate to myth and antiquity, a statement which is supported by the cover content: 43% of those covers classified as iconographic related to mythical subjects, for example fairies and angels, and magicians. Dolphins and whales also featured strongly (23%) and these were also previously noted as symbols adopted by the NAM. As with the text relating to the spiritual aspects of the movement, and their ritualistic aspect, the significance of the number of covers containing iconographic elements also implies that the recordings are marketed at those in a position to recognise these icons, that is, those associated with the NAM. Garneau confirms the prolific use of symbols or icons on the covers and notes that often these are also ritual objects, believed to possess an intrinsic power, such as crystals and pyramids.

Those covers relating to Ancient Wisdom constituted the next most common category, at 27.9%. As discussed, the NAM has often adopted the belief systems of ancient cultures such as those of the native American Indian and the Australian Aborigines. In support of this, 69% of the covers were related to tribal cultures. The remainder referred to more ancient cultures such as those of the Celts, Aztecs and ancient Greeks.
Although not specifically ancient, Eastern religions also feature significantly within the NAM, and while as a category it constitutes only 8.6% of the total covers, if compared to the number of covers representing for example North American Indian culture, it constitutes a significant percentage. Covers depicting scenery constituted 22.6% of the total, and represent the New Age ideology of ‘return to nature’ with its related ecological themes. The themes represented by these covers were predominantly sunset/sunrise (38%) or mountain scenes (33%), usually set against the backdrop of a body of water.

Garneau also notes the prevalence of this type of illustration, and refers to these as ‘archetypal symbols.’ It is not within the realm of this paper to delve into a psychological analysis of this finding, however it is interesting to note that both are ‘upward’ in their orientation, that is they lead the eye of the observer towards the heavens, an observation which coincides with the emphasis in the cover notes on words such as ‘heaven’, ‘celestial’, and ‘higher realms’. Most importantly, as noted by Zrzavy, “there is an overall coherence, a self-conscious crafting of a New Age cover aesthetic which, more so than the music itself, provides the necessary centripetal force for the cohesion of the genre.”

From the analysis of the cover notes and illustrations of the sample, a number of consistencies have emerged. The most obvious of these is that in both cases, New Age symbolism or iconography is used extensively, implying that the recordings are both related to the NAM as well as marketed towards its adherents. As Zrzavy points out, these symbolic components “allow potential buyers to identify a specific recording as ‘New Age’ even though neither the artist’s name nor the record’s title may be known.” Or, as explained by Anne Robinson, of Windham Hill recordings, the covers “offer a beginning illustration of what the record and the music is all about.” The text of the cover notes supports this symbolic element through reference to New Age ideology and practices but, more importantly, stresses the functional aspects of the music, whether this be specific, such as for relaxation, or more ambiguously, as elements of ritual behaviour, as proposed by Garneau.

The cover illustrations of those catalogue listings of New World Productions which were not musically analysed were also noted (Appendix 3A), as were the descriptive
notes of both the New World Productions and MRA catalogues (MRA Catalogue listings in Appendix 3D) and these reinforce the above findings. In the New World Productions examples, 33% of the covers depicted illustrations relating to New Age iconography; those covers relating to the themes of Ancient Wisdom, Femininity and Scenery were equally distributed at 15.2% each. The covers which could not be classified as specifically New Age totalled 21.1% and, as in the sample, consisted primarily of photos of the composer, or abstract washes of colour. The texts of both catalogues were necessarily, for reasons of available space, shorter than those of the covers themselves. They nevertheless support the previous findings with 60.6% in the New World catalogue and 39.1% in that of MRA falling under the heading of Psychological. These referred mainly to meditation, relaxation, and mood alteration or enhancement.

The text and the illustration, taken together, therefore reinforce the perception of New Age music as primarily functional in its aim, as do the comments made by the composers in the survey. References in the sample to the style of the music, if described at all, are subjective and vague, and mostly refer to a mood created by the music, once again a more functional leaning. In this respect, the functional character of the music is reinforced in many ways in the sample. Both the covers and the text make clear reference to New Age symbolism or iconography, as well as to the spiritual nature of the movement. This functionality and spirituality was also explicit in the books and articles discussed, as well as in the surveys.

A clear picture of New Age music has so far emerged as being primarily functional in its aim, especially in a healing or transformational context, with an emphasis on spirituality. This cohesion in the way in which the music is marketed compensates for the lack of cohesiveness in the musical style of the genre, discussed in the introduction to this chapter, and allows New Age music to be “perceived as a genre of sorts, even though, musically, there is very little coherence.” 65

As a prelude to the discussion of the musical analysis, the significance of the distribution of categories, as shown in Appendix 1B, will first be approached. Although only those percentages relating to the sample will be used, the Appendix shows that these results are consistent with the total percentages of both the New
World Productions and MRA catalogues. The majority of the recordings are classified as instrumental (46.3%), using a combination of both electronic and acoustic instrumentation. The classification here is somewhat misleading, because if those tracks using environmental sounds in conjunction which acoustic and/or electronic instrumentation are included in this calculation, in fact 70.6% of the tracks would be instrumental. Garneau confirms this, stating that “new age music is predominantly instrumental. Voices are used, but not to convey text.”66 The findings of this analysis do not agree with the latter part of Garneau’s statement: within the sample, 29.4% of the tracks used voice which, for the purposes of categorisation, was classed as an acoustic instrument. Of these, 31.3% did not use text, that is the voice was used purely as a sonic resource. The majority (46.8%) used partial text, either a single repeated phrase, or a chant on one or several words. Those tracks using full text, in all cases consisting of text in verse/chorus format, constituted 21.9%. Of these, 57% were by the same composer, and consisted of original songs with voice and instrumental accompaniment, all of which referred to New Age themes such as pagan religions, world peace, and ecological concerns. The remaining three tracks, or 43%, consisted of full chants in Sanskrit, North American Indian and Australian Aboriginal languages. None of the vocal tracks using full text fell under the heading of instrumental, but rather non-traditional sacred and non-traditional ethnic.

The overwhelming majority of exclusively instrumental tracks is perhaps best explained by Garneau, who attributes it to “the emphasis on sonority and ambience in new age music [which] may explain why the new age sound ideal can be expressed by two seemingly contradictory media: music produced electronically and music played on acoustic instruments.”67 He then goes on to suggest that the avoidance of text can perhaps be scientifically explained, citing studies in the 1960s at the University of Western Ontario which revealed that whereas music is normally processed through the right hemisphere of the brain, music with text is processed via the left hemisphere. In the second chapter, it was noted that references to the various functions of the two hemispheres is often found in New Age texts, especially with reference to altered states and meditation, both of which, according to New Age theory, are supposed to take place via the right hemisphere.
The next most important category, in terms of number, consisted of those tracks categorised as ethnic (38.3%). Of these, the majority were classified as non-traditional ethnic, that is that the musical style was more Western contemporary, although non-Western instrumentation, text, or musical elements may have been used. These tracks were included in the musical analysis, and the consistency of the results of the analysis shows that the style of music between categories did not differ greatly, that is, non-traditional ethnic New Age music is similar in style to those categories having no ethnic reference. The majority (51.5%) of these recordings referred to the North American Indian, Australian Aboriginal and African cultures, with an emphasis on North American Indian elements. Tracks referring to India and Tibet numbered 27.3%, and to the East, China and Japan, 15.1%. It was discussed previously that the NAM has borrowed extensively from other cultures and religions, and this is confirmed in these findings. The theme of the ‘wisdom of the native’ and its relevance to ecological concerns is evident in the emphasis on music relating to these cultures. The NAM has also borrowed significantly from the East, especially in its adoption of Buddhist and Hindu belief, and this is also reflected in the results. These findings are supported by an analysis of the traditional ethnic tracks, of which 50% constitutes South American Indian recordings, as well as 27.8% constituting the music of the North American Indians and the Australian Aboriginals. Celtic music also features strongly, at 16.6%, and reflects the New Age adoption of pagan beliefs.

The cover illustrations and texts of these CDs all make reference to the culture to which the music refers, and thus act as indicators, linking the CD with the movement as discussed previously. It was noted that stylistically, the non-traditional ethnic recordings varied very little in musical style from the other categories, yet their relevance to the NAM is reinforced through the choice of instrumentation and elements of the style. In such a way, a musical style, aided by its packaging, can represent New Age themes as diverse as environmentalism, paganism, and Eastern religion and philosophy. This is also the case with those recordings using environmental sounds, consisting of 11% of the sample, which refer to the New Age themes of both concern for the environment and pagan concepts of connection with the earth. The majority of these used the sounds of water, wind, bird and whale songs. In both cases, the use of ethnic elements and environmental sounds, the style of the music acts as an extension of the purpose of the covers as discussed. Garneau also notes this point, saying that
“aspects of New Age ideology are also encoded in its musical style. The reverence for
green, the earth and its creatures . . . [is] evident within the music.”68

Recordings which used environmental sounds only with no musical accompaniment,
constituted 1.5% of the sample and, more significantly, 8.9% and 12.7% of the New
World and MRA catalogues respectively, although this figure is somewhat misleading
because in both cases, the recordings constitute a single collection. As in the
recordings using music as well, the predominating sounds are those of water, wind,
birds and whales. Although these recordings cannot specifically be labelled as New
Age ‘music’, they are nonetheless marketed along with New Age music and therefore
should be included in the analysis. Further, as well as representing the same New Age
themes as discussed above, they share in common with New Age music another point -
their purpose is purely functional, that is to create a mood, to relax, or to meditate to.

Traditional sacred music, for example Gregorian Chant or Russian Orthodox chant,
constituted 4.4% of the sample, however only non-traditional sacred music is
represented in the analysis, that is contemporary music with a sacred theme. These
recordings consisted of two Sanskrit chants and one Buddhist chant, both of which
consisted of traditional chant set to contemporary music. Therefore, 50% of the
selection contained elements relating to Eastern religion, while the other 50% consisted
of two CDs devoted to songs worshipping pagan Goddesses, and one of Gregorian
chant, also set to contemporary music. The consistency with those points discussed
under ethnic music is evident, that is that the emphasis on Eastern and pagan themes in
the music represented is indicative of the New Age emphasis on Eastern religions and
the wisdom of the ancients.

As no traditional sacred music was included in the sample, it is necessary to look
towards those catalogue listings which were not included in the sample, wherein
traditional sacred music constitutes 4.4% of the total. Of these tracks, 89% belonged
to the Western sacred music repertoire, exclusively choral, with 22.2% consisting of
Gregorian chant. The emphasis on spirituality is evident, and its relevance to the NAM
has already been discussed, however stylistic factors are also of relevance. If the
number and style of recordings from the Western classical repertoire are examined, a
possible reason emerges for its inclusion (and that of Western sacred music) within the
genre of New Age music.

Constituting 1.8% of the catalogue listings, the Western classical music listed is
invariably of a slow to moderate tempo, and tending toward either single
instrumentation or light orchestration as opposed to a full symphonic sound. In this
respect, its stylistic characteristics are consistent with the style identified as typical of
the entire sample. These characteristics will be discussed later in greater detail, but
included an average pulse of 60bpm, little or unobtrusive percussion, narrow dynamic
range, tonal harmony and diatonic melody with the form being defined by repetitions
of the theme - these characteristics could as easily apply to the selection of Western
music, as revealed by titles such as “Adagio” and “Largo” or “Winter Harp Music”.
The MRA catalogue attempts to explain the selection, saying that “recent research has
proven that this music . . . will increase the pleasure of any activity - maximise
creativity and productivity - improve learning - help develop inner sensory
experiences.”69 Evidently, this style of music has been selected for its functionality.

Garneau offers another possibility, in an attempt to explain the popularity of both
traditional sacred and Western classical music within the NAM, quoting Stephen Hill,
North American New Age music radio host who speaks of a “new auditory
consciousness, capable of being applied to all of today’s varieties of music, whether
classical, pop or avant garde.”70 Garneau proposes that “this would account for the
new age popularity of Pachelbel’s Canon in D, Gregorian chant and traditional music
of non-western cultures along with the contemporary new age repertoire.”71 The
following generic descriptions were obtained through the analysis of the sample (a
more detailed description and definitions of the categories used is found in Appendix
1):
Table 7.1

<table>
<thead>
<tr>
<th>Track length of 3-7 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regular pulse, 60-70 bpm, generated by arpeggiation;</td>
</tr>
<tr>
<td>Percussion when used, is unobtrusive.</td>
</tr>
<tr>
<td>Tonal harmony, generated by both blocked chords and arpeggiation;</td>
</tr>
<tr>
<td>Distinct changes and a medium rate of change.</td>
</tr>
<tr>
<td>Melody is thematic and diatonic;</td>
</tr>
<tr>
<td>Moderate degree of repetition of themes.</td>
</tr>
<tr>
<td>Dynamic range is medium.</td>
</tr>
<tr>
<td>Texture is homophonic.</td>
</tr>
<tr>
<td>Instrumentation is a combination of electronic and acoustic.</td>
</tr>
<tr>
<td>The form/structure of the piece is defined by returns of the principal melody.</td>
</tr>
</tbody>
</table>

As noted, these characteristics could equally apply to any number of non-New Age compositions, therefore a more specific discussion of each of the musical elements is necessary. Of the sample, 80% had a regular pulse which was generated primarily by arpeggiation in 65% of cases, either exclusively, or in combination with percussion (24%). Where percussion was used it was 60% unobtrusive; that is, that the percussion instrumentation was not a dominant feature of the music; those tracks using prominent percussion generally were under the category of non-traditional ethnic, such as those tracks containing African, North American Indian, or South American elements. A tempo range of less than 70bpm characterised 63% of the tracks, the majority of which fell between 60 and 70 bpm (49%). The harmony was predominantly tonal, at 72.5% and, as with the use of percussion, examples of non-tonal music fell primarily under the category of non-traditional ethnic. The harmonic progressions were generated by a combination of arpeggiation and blocked chords in 46.2% of the sample tracks. The rate of harmonic change was medium with slow to medium changes constituting 95.6% of the tracks, and the progressions were distinct. The progressions used were predominantly I-IV-V-I with some substitution and little chromaticism.

Recognisable thematic material existed in 88% of the tracks, with repetition of the thematic material being moderate (46.3%) to extensive (37.7%). It is therefore not surprising that the structure of the compositions was defined by returns of the melody in 35.8% of cases and by alteration of thematic material in 15.6% of cases, therefore
51.4% of the tracks were structured according to thematic content. The melody, in accord with the harmony, was overwhelmingly diatonic at 92.2%. As with the tempo and the rate of change, the average dynamic range fell at the lower end of the scale with a narrow range constituting 41.3% and a medium range 50.5%. The texture of the sample tracks was homophonic in 87.2% of cases. A combination of electronic and acoustic instrumentation characterised 55.04% of the tracks with 4.6% of these incorporating environmental sounds and, as noted, 21% of the tracks used vocals with text.

As can be seen, the percentages cited are very clear, and constitute a significant portion of the sample in each case; there are no grey areas. New Age music as a genre, however, if taken to include all of the music marketed under that heading, is difficult, if not impossible, to define concisely. Nevertheless, a core or sub-genre can be isolated, identifiable extra-musically by its cover illustrations and notes, and musically by a set of characteristics which, while not exclusive to the genre, show a significant degree of consistency. Through the analyses, it has been shown that the music is functional in its intent, that the way in which it is packaged is representative of New Age ideology, and that the music itself can, in certain cases, represent this same ideology. What is not made clear in the analyses is how a style of music, as isolated above, can achieve the same end, that is, achieve its functional intent. The remainder of this chapter will discuss this issue, referring to contemporary texts on the subject of music as a transformational tool.

The introductory pages of Music Physician for Times to Come describe the aim of the book as to approach “the effect of sound and music on the physical, spiritual and mental aspects of ourselves,” and features essays on this subject by various people working in, or associated with, the field. In the introductory pages, Don Campbell, editor of the text, discusses studies which have shown that music can influence blood circulation and pressure, muscular energy, respiration, heart rate, and emotional shifts, and talks of a “new paradigm of musical and healing perspectives [which] recognise music as a healing tool.” Robert Assagioli mentions five components of music, each having their own set of influential characteristics. Rhythm affects both the psychology and physiology of the listener through augmenting or diminishing the heart rate, respiration and blood pressure; tone affects the individual through its frequency
and, according to Assagioli, is more effective when in series with other tones; melodies influence all of the vital functions of the body through their combination of rhythm and tones; harmony also has physiological and psychological effects, beneficial or detrimental according to the degree of accord or discord; and, finally, timbre, which through the right combination of musical instruments can have profound psychological effects.  

He does not specify which combinations of the above have desirable effects, but later in the article recommends Palestrina, Beethoven, and Scriabin to awaken spirituality, folk music to engender better communication with others, and Bach to promote a better understanding of universal laws and the place of the individual within the universe.

Music therapist Cathie Guzzetta also discusses the physiological changes that take place while listening to music. She suggests that the act of listening to instrumental music stimulates the right hemisphere of the brain and facilitates the exchange of information between the two hemispheres. Music can also influence the physiology of the listener through the process of entrainment, or sympathetic vibration, “the reinforced vibration of an object exposed to the vibration at about the same frequency of another object”, that is the human body is influenced by the frequency of the sounds to which it is exposed. This can particularly affect the frequency of brain waves, so that the exposure of a person to the right frequency of sound can invoke a state of relaxation which may “progress to rapture, depending on the level of involvement with the music and relaxation.” Guzzetta recommends slow-moving music as especially useful for this purpose.

Jonathan Goldman elaborates the subject of brain wave patterns and music. He describes four basic brain wave states: beta (14-20 hz), normal waking state; alpha (8-13 hz), daydreaming and meditation; theta (4-7 hz), deep meditation and sleep; and delta (.5-3 hz), deep sleep, unconsciousness and even deeper meditation. He notes that brain wave frequencies are directly related to heart and respiratory rates, and notes the effects of music on these. The alpha state is the most common meditational state, and is also the state which facilitates learning and enhances creativity. Goldman claims that music pulsed at about 60 beats per minute is the most effective for inducing this state, and recommends Baroque style adagios to this end. He also notes that
“much ‘New Age’ music is pulsed at this 60 beats per minute and is as effective as baroque music in entraining brain waves in listeners.”

These commentators propose that music can have a definite effect on the physical and psychological state of the listener, that each of the components of music has a specific effect on these, and that through the process of entrainment, the brain wave rate of the listener can be influenced to induce a relaxed or meditative state. Slow-moving music, and music with an optimal pulse of 60 beats per minute are specifically recommended. Cathie Gazetta talks specifically about the role of New Age music in a healing context, and describes its function as “orchestrating human instruments.” She notes that while traditional music contains patterns which invoke a continuous state of tension and release, New Age music “has no recognisable melody and no harmonic progressions to which we have been conditioned to respond” and thus allows the “bodymind to attune with its own pattern or resonance.”

While some of the recordings in the sample agree with the description, the majority did not, containing both recognisable melodies and recognisable harmonic patterns. Guzzetta does however note that “not all music labelled as ‘New Age’ can be judged as relaxing and meditative.” It is interesting that many of the recordings in the sample which were described as relaxing and appropriate for meditation do not fit the criteria described by Guzzetta as conducive to this state.

Patrick Bernhardt, a New Age composer mentioned previously in this chapter, states that it is “urgent that we come to understand to what extent ritualistic, sacred, meditative or devotional music can help us heal and provide an effective solution to the disruptive and unbalancing effects suffered by human civilization.” According to Bernhardt, “music composed with the goal of elevation is a releasing elevation,” and “represents a sincere effort, directed towards the realization of light, peace and harmony.” He recommends music which “calms, appeases and inspires,” and especially instrumental music, which “represents a vibration which offers the advantage of not being expressed with comprehensible words likely to awaken inconsistencies.” Further, “the music of the Age of Aquarius, by prolonging thought and allowing immediate muscular hypotonicity (the first stage of genuine relaxation), constitutes an inducing element of choice for complete and profound relaxation.”
All of these writers are in agreement that music, in general, has a specific and measurable effect on the physiology and psychology of the listener, which can be adapted to therapeutic purposes. Those who specified a style of music suitable to this task, unanimously suggested slow-moving, instrumental music, with one author suggesting 60 beats per minutes as optimum. All stressed the benefits of suitably chosen music for relaxation and/or meditation. In many ways, the results of the analysis agree with these parameters, including slow harmonic changes and repetitive melodies, narrow dynamic range, and an average pulse rate of 60bpm. According to the recommendations of the above authors, the sample is indeed suitable to the function which it expounds, that is to induce a physical state conducive to relaxation and/or meditation. As for the relationship of the music to ideology and spiritual concerns, these can only be suggested through extra-musical means, and perhaps through a subconscious association of the covers with the music contained inside. In conclusion, the theory proposed by Garneau will be discussed, that is that New Age music constitutes a ritualistic component of the NAM, which Garneau refers to as a “monistic societal religion in the west”.

Music serves as a vital function in this burgeoning societal religion because it is the private ritual context necessary for adherents to experience the individual symbolic behaviour as part of the religion’s practice.

In Chapter 4, it was suggested that the NAM was representative of the cultic milieu as described by Colin Campbell. One of the common characteristics of this description and the NAM was that both consisted of a collection of primarily religious but highly diverse beliefs, contrary to the prevailing orthodox worldview and founded on a strongly mystical basis which included the primary goal of spiritual truth, through any number of diverse paths, with the aim of personal transformation as a means of social transformation. In the cover notes of the sample, these same themes are evident; that is, an emphasis on spirituality and personal transformation. Further, it was previously noted that unity within both the cultic milieu and the NAM was maintained by a network system which incorporated published and unpublished literature, seminars, and informal meetings. This list can now be further extended to include the recordings of music marketed as New Age, which aid this sense of unity through the use of language and symbols recognised within the movement.
As noted by Campbell, the elements of this network are non-exclusivist and are tolerant of most other unorthodox systems just as the music marketed as New Age is also available to and consumed by those not directly associated with the movement. The recordings are therefore applicable to all of the three categories of ‘members’ described by Campbell: those committed to one spiritual path, who may use the music as a tool to this end, for example in meditation; those who follow many diverse paths in their quest and whose goal is primarily material or physical, under which heading would fall those using the music in a healing or relaxation context; and those who are consumers of the cultural products of the group without necessarily subscribing to its beliefs.

Garneau claims that “the music itself has played a significant role as an agent [of a shift in world view] through the dissemination of the new age ideology which is symbolically encoded in its sound ideal.” He describes symbols as being the “basic units of ritual” which consist of “articles, gestures, spaces, or times that in ritual context stand for something else” and states that these symbols “function as storehouses holding clusters of values, norms, beliefs, roles, and relationships.” New Age music as ritual can be private or public, the former referring to the private use of the music, for example in the home, and the latter to the use of the music in a group context, such as in guided imagery sessions, or as an adjunct to, for example, massage and other alternative healing practices. In a group context, individuals are often led by a group leader who assumes the role of the ‘shaman.’ Having in this way described New Age music as a form of ritual, Garneau goes on to show that rituals are in turn “combined into larger complexes called ‘cult institutions’,” which are defined as “a set of rituals all having the same general goal, all explicitly rationalized by a set of similar or related beliefs, and all supported by the same social group.” Elements of these cult institutions are further “distilled into a . . . societal religion” which, according to Garneau, describes the NAM.

Both Campbell and Garneau refer to the idea of the cult, as a ‘milieu’ or an ‘institution’ and in both cases their description of these match that of the NAM. Garneau suggests that these cultic elements further constitute a societal religion, while in Chapter 4, it was suggested that the cultic milieu was linked in broader terms to New Social
Movements. Taking all of these elements together, it can be argued that the NAM is, in fact, a social movement of a religious nature, constituting various elements related to cultic institutions and in which New Age music performs a primary role, by incorporating various activities of both a symbolic and ritualistic nature. Previously, it was stated that music within the NAM was primarily functional, and that it also reflected the ideology of the movement to various degrees. Its function was identified as being mainly relaxation and/or meditation, with the final aim of personal transformation and, as noted by Garneau, these can also be seen as ritualistic functions. The way that the ideology is projected through the packaging is also conducive to ritual use, as it allows those associated with the movement, or sympathetic to its ideology, to easily identify the product as being representative of the NAM. From this information, a picture of New Age music emerges as being an integral component of what Garneau describes as an emerging societal religion or, as previously discussed, of an emerging paradigm shift.
1 Stephen Hill, “New Age Music Made Simple” (copyright 1988, Stephen Hill); WWW article.
2 Ibid.
3 Quotation taken from Carol Wright, “Just Don’t Call me New Age Music”, NAPRA Trade Journal (Holiday, 1994), 82.
4 Response to questionnaire.
5 Ibid.
7 Ibid., 35.
8 Ibid., 36.
9 Questionnaire, Appendix 4.
10 Ibid.,
11 Response to questionnaire 04 12 95.
12 Carol Wright, “Just Don’t Call Me New Age Music”, 82.
13 Ibid., 83.
14 Zrzavy, 34.
15 Ibid., 35.
16 Ibid., 34.
19 Ibid.
20 Ibid.
22 Ibid., 73.
24 Ibid., 42.
26 Ibid., 64.
27 Kovaricek, 42.
29 Ibid.
30 Ibid., 37.
31 Ibid.
32 Ibid.
33 Ibid., 49.
36 Ibid., 15.
38 Ibid., 21.
39 Ibid., 24.
40 Ibid., 30.
42 Ibid.
44 Ibid., 28.
45 Ibid., 27.
47 Ibid.
48 Ibid., 2.
49 Ibid., 3.
50 Ibid.
See Appendix 4B.

Garneau, 57.

Ibid, 63.

Ibid.

Garneau, 63.

Zrzavy, 46.

Ibid, 63.

Zrzavy, 41.

Ibid.

Major USA distributor of New Age recordings.

Quoted in Zrzavy, 49.

Zrzavy, 51.

Garneau, 64.

Ibid, 59.

Ibid, 63.

MRA 1995 catalogue, 16.

Stephen Hill, “New Age Music Made Simple” (unpublished manuscript), 1; quoted in Garneau, 60.

Garneau, 60.


Ibid, 3.

Ibid, 4.


Ibid., 106-108.


Ibid., 150.

Ibid., 152.


Ibid., 222.

Guzzetta, 160.

Ibid.

Ibid.

Bernhardt, 62.

Ibid., 175.

Ibid., 63.

Ibid., 175.

Garneau, 69.

Ibid.


Ibid., 63.

Garneau, 63.

Ibid.

Ibid., 65.

Ibid., 66.

Ibid., 67.

Ibid.

Ibid.
CHAPTER 8
CONCLUSION

Much material of a diverse nature has been covered in this paper, and it is therefore necessary to summarise the main points of each chapter before integrating this material to approach the main arguments and conclusion. The following pages will discuss each chapter in turn, with specific reference to the unifying themes linking New Age music and New Age musical thought. The main aims of the paper, as outlined in the introduction, were to:

Identify the main themes represented in New Age thought.
Identify New Age practices, including those using music, reflecting these themes.
Describe the socio-historical background of the NAM.
Show the relationship between New Age ideology and New Age musical thought.
Show the relationship between New Age musical thought and musical thought originating in the late nineteenth century.
Demonstrate ways in which New Age music reflects both New Age ideology and that of the previous era.

The central argument is that New Age ideology has its roots in late nineteenth century esoteric thought, that New Age musical thought has the same heritage, and that music in the movement therefore reflects the ideologies of both periods.

The term New Age arises from the belief in a coming New Age, the Age of Aquarius, at which time the constellation of Aquarius makes its first appearance on the Eastern horizon at the Spring equinox. This age is said to symbolise a radical change in beliefs and values and a change in individual and group consciousness. In Chapter 2, several problems of definition of the movement were described, including its multifarious and changing elements and a general negativity towards and avoidance of the term “New Age” by some parties. Six main themes were identified as representing New Age thought: Monism, the belief that All is One; that God is found within; reincarnation;
syncretism, the belief that all religions are interpretations of the same basic truths; personal transformation; and planetary vision. These themes were grouped under two broad headings, namely Holism and Transformation.

In Chapter 3, various practices associated with the movement were described and these were categorised for ease of reference under the headings of Religion, the Supranatural, Predictive Tools, and Healing. It was shown that each of these practices contained elements which could be related to the themes identified as representative of the movement in general. Special reference was made to healing practices using sound or music. These various practices were related through the belief that the human body is intrinsically musical; that is, that it consists of vibration and is therefore susceptible to vibration or, more specifically, sound. Dis-harmony was associated with dis-ease, and well-being with a harmonious state on all levels – physical, mental, emotional and spiritual.

In Chapter 4, the historical and sociological background of the movement was analysed. It was argued that the NAM has been influenced by two distinct periods – the 1960s and the late nineteenth century. The 1960s were characterised by the search for a renewed definition of the self which was based on personal rather than social values, demonstrated in an overall rejection of orthodox values. Contemporary to this period was the Human Potential Movement with its emphasis on personal transformation based on spirituality, raised states of consciousness, universal energy and a shift from the social self to the psychological or spiritual self. Eastern belief systems were also identified as influencing this period, especially those of Buddhism, Hinduism and miscellaneous beliefs and practices originating in the East, such as Eastern medicine, chakras, yoga, and meditation.

The eastern influence was shown to have predated the period of the 1960s, with references to Eastern religions found as early as the Transcendentalist Movement during the mid-nineteenth century. This movement coincided with the Spiritualist movement which was based on esoteric knowledge and occult practices such as astrology, alchemy and magic, and whose goal was self-perfection through this knowledge in order to avoid reincarnation into another life. It was argued that the most important influence was that of the Theosophical Society, whose main tenets
mirror those of the NAM; that is, that there is an essential truth linking all religions (syncretism), the belief in an Over-soul and the identification of all souls with it (holism), esoteric knowledge and occult practices as tools to raising personal consciousness (individual transformation), and the prediction of a coming New Age in which society would be transformed (societal transformation). Many of the writings of Madame Blavatsky were based on Eastern sources, especially Buddhism and Hinduism, reflecting the Eastern influence originating in that period.

A discussion of the sociological background of the movement was approached through an attempt to place the movement within a modern or post-modern context. It was found that arguments existed for both, and this served to illustrate the difficulty in clearly defining the movement. In favour of a post-modern label were the detraditionalisation of existing religious thought, its nostalgic and retrospective attitudes, de-differentiation, goods functioning as symbols, consumerism, and its emergence within the post-modern period. In contrast, the emphasis on the self, the use of meta-narratives, prosperity thinking, utilitarian religiosity and an affinity with Romanticism placed the movement in a modern context. It was argued that this disparity was due to the existence of two types of “New Ager”, the materialistic and the spiritual, which could further be broken down into four levels – commercial, glamorous, advocates of paradigmatic change, and those with the goal of spiritual transformation of self and society.

These problems of classification and definition, along with those described earlier in the paper, were clarified by identifying the NAM as a New Social Movement, whose characteristics include a pluralism of ideas and values based on spirituality, identity, and humanism, anti-orthodox thought, and identification with other movements with sympathetic ideals. The NAM was also described as part of the Cultic Milieu, and this also served to explain the many discrepancies in thought. The cultic milieu has a strong mystical basis and is characterised by diverse beliefs running counter to the orthodox view, the belief in an underlying unity, and one truth, and whose adherents actively seek enlightenment.

Despite the problems of definition arising from the disparities described above, several consistent and prominent themes were identified as representative of New Age
thought. These can be grouped under three headings, the first two being those defined in Chapter 2, namely Holism and Transformation (societal and individual), with the third being outside influences, particularly Eastern religion and references to ancient and native systems of thought. These broad headings will be used in the following section which describes the content of Chapters 5 and 6. The aim of these two chapters was firstly to determine in which ways New Age musical thought is related to New Age thought in general, and secondly to determine whether a connection exists between New Age musical thought and that of the late nineteenth century and early twentieth century.

In Appendix 5A, the main ideas of the authors of both periods have been grouped under each of the above headings, but within a musical context, with each of these categories being grouped into further sub-categories. The theme of Holism is divided into two areas of thought – the idea that All is One, and that the universe is structured according to musical principles, that is, that the “world is sound”. Transformation is also divided into two areas, societal and personal, the latter being further divided into the areas of how music affects the individual, the idea of sound as a literal power, the influences of mantras, and specific references to music of a new age. The writers of the NAM have been italicised to facilitate their distinction from the writers of the previous period. The ideas contained in each of these headings will be discussed in turn in the following pages.

The writers of both periods referred to the idea that the universe is essentially a unity. The writers of the current era tended to equate this oneness with vibration as the common denominator, based on the findings of contemporary physicists that matter, in its most basic form, is essentially vibration. Understandably, without exposure to this type of scientific thought, the writers discussed in Chapter 6 tended to describe this unity in more vague or mystical terms such as “The One”, or the “Universal Consciousness”. These latter terms were found in the writings of both periods, whereas those descriptions relying on scientific evidence were restricted to the current period.

The idea that the universe is constructed according to harmonic or mathematical proportions can be traced back to the theories of Pythagoras, and this idea was
consistently found in the writings of both periods. Many of the writers from both periods referred to the ancient idea of planetary harmony, the music of the spheres, with the texts of the earlier period offering a significantly higher proportion of theories of correspondences between musical tones, the planets, and other elements. The ancient idea of the music of the spheres was referred to equally. The concept of a universe constructed according to harmonic principles, and of the intrinsic “musicality” of the universe therefore continues from the nineteenth century, and beyond, into the present era. As with the references to the essential unity of the universe, the contemporary writers tended to refer to the available scientific evidence supporting this theory, whereas the earlier writers referred to their own or ancient theories of correspondences between musical tones and various other elements.

The idea that everything essentially consists of vibration was also referred to in those ideas encompassing personal transformation, brought through in the theories of both periods describing how music or sound transforms the individual through the processes of entrainment or sympathetic resonance. It is interesting that this concept is found in the earlier period without the support of scientific theory. In both periods, the focus is on sound rather than music specifically. In both cases sound is seen as a literal power, especially in a creative context. Many of the writers from both periods referred to sound as the force behind the creation of the universe, with particular reference to the Word of the Bible, and to Hindu creation myths. In both periods, mantras were seen as especially powerful as a tool towards personal transformation, reflecting Eastern influences. Special emphasis was placed on the mantra Om, on the effects of the overtones produced in the execution of the mantra, and on the properties of the vowel sounds used in its performance.

As would be expected, references to the New Age are found primarily amongst the authors of the current period, however the idea of a coming age in which the consciousness of humanity will be transformed is central to Theosophical thought and referred to by Blavatsky. Scott and Canudo, both Theosophists, described music as instrumental in a transformation of society. In both periods, the emphasis was on the spiritual aspects of the music, and its potential to transform the listener and raise consciousness. The idea that music reflects the state of a society and changes within it are found equally in both periods, with the writers of the NAM describing music as
reflecting a downward trend towards materialism, with consequent lack of spirituality in contemporary music.

References to the East and to ancient thought centred primarily on Eastern religions such as Buddhism and Hinduism, and on the musical philosophies of ancient Greece, especially those attributed to Pythagoras. These influences are also seen in the many references to the Eastern mantra OM, and the idea of the essential oneness of the universe, also an Eastern concept, while references to planetary harmony and the potential of music to affect society are found in ancient Greek theories of musical ethos.

The three New Age themes of Holism, Transformation, and Eastern or ancient references, as well as an emphasis on spirituality, are well-represented in the writings of both periods, with the ideas contained within these headings being consistent across the two eras. The definition of the cultic milieu applies equally to the NAM and the movements of the late nineteenth century, particularly a strong mystical basis, diverse and anti-orthodox beliefs, and the idea of an inherent unity within the universe. It is therefore not surprising that many of the ideas represented in these two periods are based on common ground. It is this mystical basis of thought that most strongly links the two periods. Originating in philosophy, the meaning of the term mysticism has evolved over the centuries, coming eventually to mean a closing of the mind to external and material influences with the goal of concentrating on the inner or spiritual aspects of life,¹ and is based on the assumption that each person has within them a part of the absolute, “a Divine spark of the Eternal Flame.”² This definition of mysticism has its roots in the writings of Plato, who saw the goal of the individual as nous – the union of the divine element of the self with the essence of existence through contemplation (theoria) and self-purification (katharsis),³ the concept of which has clear links with the New Age and nineteenth century ideas described above.

The terms referred to in these writings, such as the One, Infinite and Whole, belong to a language associated with mysticism which was developed during the Romantic period.⁴ These ideas are also present in other areas, such as literature and classical music, and in periods predating those above. For example, in There is no Natural Religion the poet William Blake (1757-1827), mirroring the New Age concept of God
within, writes that “he who sees the Infinite in all things sees God. . . Therefore God becomes as we are that we may be who he is.”\(^5\) In a poem included in a letter to friend Thomas, Blake describes the idea of Holism, writing:

In particles bright, the jewels of Light distinct shone and clear.
Amaz’d and in fear I each particle gazed,
Astonish’d, Amazed; For each was Man.”\(^6\)

The French writer Honoré de Balzac (1799-1850) also refers to holistic ideas; for example, in The Comédie Humaine he writes that “from the most vast to the smallest of worlds . . . each thing was an individual and yet all was one.”\(^7\)

These ideas are best represented musically in the writings and compositions of Scriabin (1872-1915). In these, the themes of both Holism and Transformation are evident, for example when he writes that “in the absolute, I am God; I am a consciousness simultaneously experiencing all other consciousnesses. I am you. I am all.”\(^8\) His composition *Mysterium* was based on the concept of the inherent oneness of the universe and the goal of attaining this sense of unity. He believed that the performance of this work, whose duration would be seven days, would result in the final destruction of the world, after which a new race of humanity would be born.\(^9\) The *Mysterium* was to represent the creation and evolution of the universe, from “Oneness to Duality, into Multiplicity and finally returning to the original Oneness.”\(^10\) Scriabin also believed in the magical potential of music, claiming that this potential had been known to ancient civilisations but has since been forgotten. He believed it to be his purpose in life to restore this knowledge.\(^11\)

Evidently, the above artists were influenced in their creative output by the mystical philosophical climate of the period during which they were active, or perhaps were part of the same cultic milieu producing these ideas. Can the same be said of the musicians of the current period, that is the composers of New Age music? Chapter 7 of the paper attempted to address this question through a musical and extra-musical analysis of a selection of New Age recordings. In an attempt to define New Age music, the same problems were encountered as in the definition of the movement itself, that is a general sense of negativity towards and avoidance of the term New Age, and a
confusing diversity of representative components. For example, compilations of music from the Western classical repertoire, world music, and environmental sounds are often found in the New Age section of music stores. This is reflected in the many independent movements often associated with the NAM, such as the Green movement and pagan religions, previously accounted for as New Social Movements, and partly exacerbated by the fact that New Age music is primarily marketed as a category, not a style.

Based on several articles and books, it was argued that music in the NAM is seen as essentially functional, that is that it could bring about a desired physical or mental change in the listener or be used in a healing context, the latter being based holistically on the interdependence of body, mind, and spirit. These articles and texts referred to the effect of music on the listener and revealed certain correlations with the texts discussed in Chapters 5 and 6. These included the physiological changes which take place in the listener, especially the influence of the music on brainwave patterns through the process of entrainment. Particular brainwave patterns are conducive to various states, but those promoting relaxation, meditation and higher states of consciousness are especially emphasised, reflecting once again the spiritual nature of the texts of both periods. It was proposed that the style of many of the New Age recordings was especially beneficial to this end.

Essentially, the use of music within the NAM reflected the same themes isolated as representative of the movement in general – Transformation, based on music’s ability to change states of consciousness and to heal, and Holism, referring to this transformation taking place on all levels of existence. Eastern influences were also evident, for example in the use of music to balance the chakras. These conclusions were supported by the responses to the questionnaire in which the majority of the composers described their music in terms of transformation, healing, and spirituality.

The language used in the cover notes of the sample recordings emphasised spirituality and transformation, especially the claimed healing and relaxing potential of the music and its ability to raise states of consciousness. References to style were rare and vague. The illustrations on the covers were predominantly based on three themes: mythical and/or religious beings such as fairies, angels, druids, and magicians,
representing the New Age themes of “wisdom of the ancients”, dolphins and whales, representing the ecological concerns of the movement, and North American Indians and scenery, representing pagan influences and the belief in the “wisdom of the native”.

The music itself was predominantly instrumental, and it was argued that this was because of its primarily functional nature which emphasised the power of the music itself to affect the listener, not on the ability of a text to relate a message or portray an emotion. A significant percentage of the recordings consisted of ethnic music, traditional and non-traditional, reflecting the syncretic nature of the movement and its consequent absorption of the ideas and beliefs of many cultures. Although a clear set of stylistic criteria was isolated from the sample, it is impossible to apply this to all New Age music, due to the diversity of categories marketed as New Age. The analysis result therefore represents a core or sub-category of New Age music - that which is identifiable as New Age through its packaging as described above.

It was previously established that both the NAM and the various esoteric movements of the nineteenth century are part of the cultic milieu, and connected to each other through it. In Chapter 4, the cultic milieu was described as being connected by a network system incorporating seminars, meetings, and published and unpublished literature, the latter category of which can now include recordings of New Age music. Much of this music, and especially that included in the sample, aids the sense of unity and continuity within the cultic milieu through the use of symbols or icons identifiable to New Agers. Garneau described New Age music as private ritual. Rituals, according to Garneau, are combined within cult institutions which are characterised by a set of ideals with the same goal, and rationalised by related beliefs which are supported by the same social group. Ritual is functional in its nature, and this definition therefore supports a definition of New Age music as functional in intent, with the aim of transformation on all levels of existence.

What is the relationship between this description of New Age music and the themes identified as common to New Age and nineteenth century musical thought? The main themes found in the writings of both periods described music as functional, especially in a healing or transformational context, with special reference to the phenomena of
entrainment and sympathetic resonance. Sound was described as a power, especially as a creative force and the interconnectedness of body, mind and spirit, and of these to the universe as a whole was also emphasised. In both periods, matter was described as consisting of vibration and therefore equated with sound. The innate “musicality” of the universe and of the human being, based on harmonic proportions, was also referred to frequently in both periods. Finally, common to both periods were references to ancient and Eastern sources. However, it is difficult, if not impossible, to link a musical style with a musical philosophy, so once again it is to the extra-musical details that a comparison must be made. The writings of both periods emphasised the functional quality of music – its capacity to transform the listener on multiple levels. This concept is reinforced in the keywords found in the cover notes, with 46.3% referring to a specific effect on the listener imparted by the music. References to spirituality, especially to the soul, levels of consciousness, and higher or heavenly states, comprised 37.4% of the sample, reflecting the essentially meta-physical nature of the writings of both periods. This meta-physical quality is also reflected in the cover illustrations, of which 43% depicted supernatural entities such as fairies and angels.

References in the texts to ancient wisdom are echoed in the significant percentage of illustrations depicting ancient or mythical civilisations. The inter-connectedness of everything within the universe was described in the texts as being due to harmonic proportions and the reducibility of universal components to a common denominator – vibration or sound. This concept is not one which lends itself to visual depiction, however the idea of inter-connection is represented in the cover illustrations a large percentage of which depict pagan, North American Indian, or Australian Aboriginal scenes, the belief systems of all three encompassing the belief in the interconnectedness of all life. This is also reflected in the high percentage of non-traditional ethnic tracks representing indigenous music. Of the ethnic recordings, 42.4% represented the cultures of the East, including Tibet, India, China, and Japan, representing the many references to Eastern religion and philosophy in the writings of both periods.

It has been argued that the continuity of thought identified between the two periods under discussion is due to their position within the cultic milieu, characterised by a
sense of unity linking its various components. In this way, the principal themes identified, that is Holism, individual and societal transformation, references to ancient and Eastern wisdom, spirituality, and the metaphysical, can be identified as common to the writings of the two periods, as well as to the music of the NAM. Some contextual variations are however evident. Theories of Holism in the contemporary texts were supported by scientific evidence describing matter as fundamentally vibration, while in the last century interconnectedness was described mainly through systems of correspondences, based on ancient thought. Within the recordings, holism was depicted in cover illustrations representing religions embracing the belief in the interconnectedness of all life.

Similarly transformation, although ascribed to the power of music in all three cases, was supported by appeal to science in the current era through research into brainwave patterns, while in the previous century it was couched in more general or descriptive terms, alluding to mystical states. In the New Age recordings, individual transformation was specifically referred to in the cover notes in claims that the music could induce states of being ranging from the relaxed to the ecstatic.

It has been shown that these and several other themes recur in all three areas, regardless of context, with a consistency too important to be described as coincidence, and this has been attributed to the mystical or spiritual nature of the two movements concerned, the influence of the cultic milieu, and the categorisation of the NAM as a New Social Movement. Despite this continuity of thought, several differences are evident. Whereas the principal ideas of the musical and extra-musical esoteric thought of the nineteenth century were primarily disseminated through literature and private meetings, in the current period, this dissemination takes place on a broader and more easily accessible scale. The relevant literature is more prolific and readily available, as New Age ideology is conveyed through public seminars, the media, through a wide range of associated practices such as healing, including those methods using music, and through the adoption and use of a wide range of symbols recognisable to those associated with the movement. In Chapter 4, it was noted that technology has had a major role to play in this process, allowing faster and more effective means of the transmission of ideas, this being responsible for the association with the NAM of many movements with sympathetic ideals.
The differences between the two eras can also be seen as the result of an evolutionary process. Many of the characteristics of modernism have been retained within the NAM, while others have been rejected to be replaced by post-modern elements. If these changes are viewed in the context of the shift from the modern to the post-modern, the previously described discrepancies noted in an attempt to place the NAM within one of these categories is resolved as a reflection of the changes taking place in general society as this shift took place. Modernist thought was described as characterised by prosperity thinking, described by Paul Heelas as utilitarian religiosity, which is clearly evident in the NAM, especially in various motivational schemes based on the “power of positive thinking”, and in the use of meta-narratives which encompasses various facets of holistic thought. Modernism was also described as emerging within the Romantic period and therefore displayed many Romantic characteristics such as the emphasis on the self and human potential and a return to nature, all of which are evident in New Age philosophy.

These characteristics, common to both the modern period and the NAM reflect the continuation of thought described above. The most prominent characteristic distinguishing post-modernism and the NAM from modernism and the nineteenth century is consumerism and the proliferation of goods within the movement which function as symbols, including of course New Age music itself. This is another facet of the increasingly materialistic and consumerist nature of society in general yet it was noted that in both eras, writers complained of the downward trend in society away from spirituality and towards materialism, a process reflected in, and rectifiable by, music. This discrepancy was explained by the existence of two types of New Ager, the material and the spiritual, but is also an example of how modern thinking can continue into the post-modern period, while certain aspects of it are modified.

This situation is also true in reverse; for example, the de-traditionalisation of religious thought and a nostalgic and retrospective attitude were described as post-modern characteristics and are certainly applicable to New Age thought, yet are equally applicable to the esoteric musical thought of the nineteenth century, especially in Theosophy’s adoption and integration of various systems of thought, and in the many references to the wisdom of ancient and mythical societies. The Romantic period, the
context in which these ideas were discussed, was previously described as a crisis in modernity. Could it be that this crisis was in fact the first step on the road to post-modernism? The meeting point, or common ground between the two periods is found in the counter-culture movement of the 1960s and in the Human Potential Movement of the same period during which many of the ideas discussed from the nineteenth century are still evident, but undergoing a process of transformation which would bring them into the latter half of the twentieth century and into the NAM modified, yet recognisable.

The Romantic period was also characterised by a rejection of the rationalist thought of the Enlightenment period. Both the musical writings of the NAM and of the nineteenth century period are also characterised by what could be referred to as “pre-Enlightenment thought”. This is seen especially in the consistant referral to ancient models of the universe, based on mystical, esoteric systems of thought. Paradoxically, writers within the NAM often referred to the findings of modern science to support these same ideas, but as was pointed out in Chapter 5, these arguments were often highly subjective, based on personal interpretation and an eclectic choice of supporting examples. The trend towards eclectic ‘sampling’ from a wide variety of contexts is typical of the NAM and is witnessed most significantly in the ‘religious’ thought associated with the movement. For example the concept of reincarnation, taken from Eastern religions, sits side by side with the North American Indian belief in animal spirits and guardians and pagan reverence of feminine deities. While these differing beliefs may not be in direct conflict with each other, they have been absorbed into the movement with little or no understanding of the context from which they are drawn. Other examples can be taken from New Age ‘merchandise’ – for example, North American Indian ‘Dream Catchers,’ believed to ‘filter out’ the potential bad dreams of the owner, have become a popular New Age icon, yet few if any of the purchasers would be aware of the belief system from which the idea of dream catchers arose. This ‘appropriation’ of beliefs is often resented by the various groups from which the ideas arose; for example, Karl Neuenfeldt1 quotes Aboriginal activist Helena Gulash as having concerns about “the ways in which a lot of people in the New Age Movement actually adopt practices which they take out of context and then attribute them as being part of Aboriginal culture.”12 Referring to the use of the didjeridu in recordings of

1 Article kindly supplied by the author prior to publication
New Age music, Neuendfeldt notes that the cover notes of these recordings often include “intimations of the didjeridu’s (and Aboriginal culture’s) inherent connection to mystical spirituality . . . but rarely any recognition of the cultural politics of appropriation.”

Significantly, of the total number of CDs analysed for the purposes of this paper, 39% were classed as traditional or non-traditional ethnic, that is, they could also be classified as world music recordings. In fact, many of these titles can be found in record stores marketed not as New Age, but as world music. The term world music was originally adopted as a marketing label in the mid 1980s. Definition of the genre is problematic, due to the diverse styles grouped under the world music label. Essentially, it comprises any commercially available music containing non-Western musical elements, typically, those of the Third World. Within the sample analysed in this paper, the high percentage represented by ethnic music reflects a prominent New Age theme, that is, the adoption of various non-Western and earth based belief systems into New Age ideology. This phenomenon represents what many ethnomusicologists refer to as a fascination with the ‘other’, or, as described by James Barrett, “a neocolonialist fixation on cultural exoticism [and] the desire for alternatives to the alienation of Western society.” This attitude is illustrated in the cover notes of the Zap Mama CD “Zap Mama: Adventures in Afropea” in which the lead singer writes that “the pygmies keep on conveying . . . the beauty and purity of one of the most ancient cultures,” and expresses her wish “to participate in bringing people closer through understanding and respect for each culture – with, of course, a special attention to the people threatened by the triumphant materialism of the modern world.”

Another prominent New Age theme is Holism, and this too is evident within the world music genre. Frederick Turner describes “the trend in contemporary popular music to synthesize elements from a variety of cultures” as an example of “universal solvents” which act to dissolve the barriers and differences between cultures and contribute to the “liquidity and translatability of cultural value.” Illustrating the relationship between world music, the NAM, and NSMs is Steven Feld’s observation that “concern for the future of the rainforests and their inhabitants is now central to the genre.” Referring specifically to the adoption of pygmy music in various world music
recordings, Feld notes that “the pygmy other is equated with spirituality, the natural world, solidarity with the earth, balance and timelessness.”\textsuperscript{21} Parallels to New Age themes are evident, as are those to the Green Movement and paganism. This phenomena is also noted by Richard Nevins, president of world music label Shanachie Records, who claims that “there isn’t much sales potential for any world music unless it’s cross-fertilized with new-age music.”\textsuperscript{22}

In the first chapter, it was noted by several authors that in fact there was not much that was “new” in the NAM. This applies equally to the themes isolated as representative of the movement. The ancient Greeks wrote of personal transformation, \textit{catharsis}, to achieve personal transformation and avoid the cycle of reincarnation, and the potential for this personal transformation to instigate societal change. The idea of the inherent unity of the universe was also evident, with the concept of the One or Monad, representing the source of all things, and Two, the Dyad, from whose creation the process of endless multiplication began. The Greeks also envisaged a musical basis for the structure of the universe expressed in the concept of \textit{harmonia}, linking music, number and cosmogony and in theories of musical ethos, which described the positive and negative effects of music on the both the individual and society. The themes identified as common to New Age and nineteenth century esoteric thought are therefore examples of a pre-existing system of thought which reached a peak within the context of Romanticism, described as a type of crisis, and again within the NAM, whose most recent roots lie in the cultural revolution of the 1960s – another crisis within society.

It has been shown that music and musical thought reflect the ideologies of both the NAM and the esoteric philosophy of the nineteenth century, especially the themes of Holism and Transformation, and draw upon diverse influences such as those of the East and ancient society. Further, the continuation of thought between these two periods took place within the context of the cultic milieu, following the processes of a transition from modernism to post-modernism. This process of continuation and evolution can in turn be traced to ancient Greek thought, which has resurfaced at various times throughout history. The NAM can therefore be viewed as the most recent peak in a cyclic process, wherein each resurfacing reveals a different aspect of
the same basis of esoteric thought, modified by the cultural and social context in which each peak emerges, and reflected in the music and musical thought of that period.
6 Ibid., 31.
9 Ibid., 266.
10 Ibid., 208.
11 Ibid., 235.
13 Neuenfeldt.
17 Ibid.
19 Ibid.
20 Feld, 26.
21 Ibid., 25.
SOURCES CITED


OTHER SOURCES CONSULTED


APPENDIX 1A
ANALYTICAL FRAMEWORK

CATEGORY DEFINITIONS

ACOUSTIC
Compositions in which the instrumentation is entirely acoustic, including voice. NB. these can still be subject to basic studio production techniques; for example, reverb, delay, special manipulation, and timbral manipulation through frequency modification.

ELECTRONIC
Compositions in which the instrumentation is entirely electronic.

ACOUSTIC AND ELECTRONIC
Compositions in which both electronic and acoustic instrumentation is used.

ACOUSTIC AND ENVIRONMENTAL SOUNDS
Compositions in which acoustic instrumentation and natural sounds are used. NB: Only compositions in which the environmental sounds constitute a significant component will be included. Where a composition has a minimal use of environmental sounds, for example, an introduction of bird sounds, it will be included under the heading for the instrumentation used, e.g. electronic.

ELECTRONIC AND ENVIRONMENTAL SOUNDS
Compositions in which electronic instrumentation and natural sounds are used.

ACOUSTIC, ELECTRONIC AND ENVIRONMENTAL
Compositions utilising both electronic and acoustic instrumentation as well as environmental sounds.
ENVIRONMENTAL SOUNDS
Recordings which consist entirely of environmental and natural sounds. These may include those in which music is present, but as an environmental phenomenon.

NON-TRADITIONAL ETHNIC
Compositions which contain elements derived from other cultures - this includes compositions written in ethnic style but with Western instrumentation, and compositions which combine a number of different ethnic styles. Compositions which use ethnic instruments, but where the style is Western, will be classed according to the type of instrumentation (i.e. acoustic or acoustic and electronic).

TRADITIONAL ETHNIC
Authentic ethnic compositions, which can be traditional songs, or contemporary songs written in traditional style with traditional instrumentation.

TRADITIONAL SACRED
Sacred music of the Western or Eastern traditions; for example, authentic Gregorian or Tibetan chant.

NON-TRADITIONAL SACRED
Contemporary compositions based on sacred texts or music, for example, the Alleluia set to contemporary music, or an arrangement of a traditional sacred song.

TRADITIONAL WESTERN
Traditional compositions; for example, any unmodified recording from the Western classical repertoire.

NON-TRADITIONAL WESTERN
Compositions from the Western classical repertoire which have been modified in some way
ANALYSIS CRITERIA

1. PULSE/TEMPO
   * No Pulse
   * Isochronous pulse: units that are felt but not necessarily sounded
   * Regular Pulse
   * Pulse Generation: melody, percussion, harmonic change.
   * If percussion used, is it prominent or unobtrusive
   * Tempo: in bpm

2. MELODY
   * Thematic melody
   * Diatonic, chromatic or modal melody
   * No melodic line
   * Degree of repetition of melodic line: slight, moderate, extensive
   * Existence of counter-melodies

3. TEXTURE/DENSITY
   * Monophonic: one single sounding part
   * Homophonic: prominent melody line with accompaniment
   * Polyphonic: several parts of relatively equal importance

4. HARMONY
   * Does the harmony incorporate tonal or modal references
   * Arpeggiated or blocked
   * Rate of change (perceptual/descriptive)
   * Mode of change: legato or distinct; legato progressions are those where, for example, only one note changes at a time.

5. INSTRUMENTATION
   * Type of instrumentation used
   N.B where a synthesised version of an existing instrument is used, this will be referred to as, for example, synth/flute, or synth/plucked string.
6. **DYNAMIC RANGE**
   * Based on a six point reference, i.e. *pp p mp mf ff*
     - 2 points = narrow
     - 3 points = moderate
     - 4 points = wide

7. **FORM**
   * Are there clearly defined sections
     - form: e.g. AB, ABA
   * If no distinct sections, how is the piece structured
     - marked returns of melodic material
     - alternation of thematic material
     - verse/chorus
## APPENDIX 1B

### CATEGORY PERCENTAGES

Taken from the catalogues listings of New World Productions and MRA

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>SAMPLE</th>
<th>NEW WORLD</th>
<th>MRA</th>
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<tbody>
<tr>
<td>Acoustic</td>
<td>05.9</td>
<td>03.98</td>
<td></td>
</tr>
<tr>
<td>Electronic</td>
<td>13.9</td>
<td>09.73</td>
<td></td>
</tr>
<tr>
<td>Electronic &amp; Acoustic</td>
<td>26.5</td>
<td>26.99</td>
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<tr>
<td><strong>Total Instrumental Only</strong></td>
<td><strong>46.3</strong></td>
<td><strong>40.70</strong></td>
<td><strong>32.28</strong></td>
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<tr>
<td>Electronic &amp; Environmental Sounds</td>
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<td>00.88</td>
<td></td>
</tr>
<tr>
<td>Acoustic &amp; Environmental Sounds</td>
<td>01.5</td>
<td>01.77</td>
<td>01.27</td>
</tr>
<tr>
<td>Electronic, Acoustic &amp; Environmental</td>
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<td>04.42</td>
<td>06.96</td>
</tr>
<tr>
<td><strong>Total Instrumental &amp; Environmental</strong></td>
<td><strong>11.0</strong></td>
<td><strong>07.07</strong></td>
<td><strong>08.23</strong></td>
</tr>
<tr>
<td>Environmental Sounds Only</td>
<td>01.5</td>
<td>08.85</td>
<td>12.66</td>
</tr>
<tr>
<td>Traditional Ethnic</td>
<td>12.5</td>
<td>13.72</td>
<td>19.62</td>
</tr>
<tr>
<td>Non-Traditional Ethnic</td>
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<td>20.80</td>
<td>19.62</td>
</tr>
<tr>
<td><strong>Total Ethnic</strong></td>
<td><strong>38.3</strong></td>
<td><strong>34.52</strong></td>
<td><strong>39.24</strong></td>
</tr>
<tr>
<td>Traditional Sacred</td>
<td></td>
<td>04.42</td>
<td>05.06</td>
</tr>
<tr>
<td>Non-Traditional Sacred</td>
<td>04.4</td>
<td>02.65</td>
<td></td>
</tr>
<tr>
<td><strong>Total Sacred</strong></td>
<td><strong>04.4</strong></td>
<td><strong>7.07</strong></td>
<td><strong>5.06</strong></td>
</tr>
<tr>
<td>Traditional Western</td>
<td></td>
<td>01.77</td>
<td>02.53</td>
</tr>
</tbody>
</table>
## Appendix 2A

### Complete Analysis

### Electronic Music

#### Angelic Music, Iasos: 1978 Inter-Dimensional Music

<table>
<thead>
<tr>
<th>COVER:</th>
<th>Sunrise/set over water.</th>
</tr>
</thead>
<tbody>
<tr>
<td>SLEEVE COMMENTS:</td>
<td>Heavenly loving energies - from our angelic friends.</td>
</tr>
<tr>
<td>NOTES:</td>
<td>Track 1 “The Angels Comfort”, 29:50 (extended version); no pulse, no melodic line, polyphonic, blocked harmonies with vague tonal reference, legato progressions and slow rate of change, instrumentation entirely synthesised blocked sounds, narrow dynamic range, no clearly defined sections. Entire track consists of slowly moving blocks of sound sometimes with constant harmonic basis and modulating high sounds above, or one block of sound which moves slowly from one modulation to the next.</td>
</tr>
</tbody>
</table>

#### Elixir, Iasos: 1978 Inter-Dimensional Music

<table>
<thead>
<tr>
<th>COVER:</th>
<th>Surreal type painting in purples and oranges of a jewelled pentagon in a sea, with mountains either side; a vague male figure, blended with the clouds, looks down.</th>
</tr>
</thead>
<tbody>
<tr>
<td>SLEEVE COMMENTS:</td>
<td>Iasos - winner of the Crystal Award for “artist” at the 2nd International New Age Music Conference in Los Angeles - combines the richness and emotional power of traditional symphonic music with the creative freedom of electronic music to create 6 musical masterpieces for exploiting heavenly realms of sound. (Inner Cover) This music is offered as a vibrational gateway to the celestial dimensions of Light. The music is your “channel finder” and the beam of your attention is your actual electronic “bridge”, for connecting consciousness to these realms. N.B. each track has a recommended affirmation and a short description, e.g. track 1 affirmation is “I am the fullness of the light” and it is described as “a musical model of the sun god and sun goddess of your solar system... their combined energies offer a balanced blend of many spiritual qualities”.</td>
</tr>
<tr>
<td>NOTES:</td>
<td>Track 1 “Helios and Vesta”, 12:42; no regular pulse, no melodic elements, non-tonal harmonic progressions - consists of various synthesised effects, washes of blocked sounds, glissandos, sustained tones, thematic fragments with no repetition, in a pulsating dynamic range. In track 2, a very subtle harmonic progression is evident with a slow rate of change, and only one note changed at a time (minimalistic style).</td>
</tr>
</tbody>
</table>

#### Music for Healing, Stephen Rhodes: 1982 New World Cassettes

<table>
<thead>
<tr>
<th>COVER:</th>
<th>Angel with halo leaning over a sleeping woman (by Sir Joseph Noel Paton).</th>
</tr>
</thead>
<tbody>
<tr>
<td>SLEEVE COMMENTS:</td>
<td>Waves of soft melodic music spiral around the listener, bathing the senses in delightful ripples of serene relaxation. This is music of utter tranquility, calmly lapping in mesmerising patterns of hypnotic harmony. Dreamy, pure and infinitely soothing, this music awakens a mood of tranquil contentment. In “Music for Healing” we experience the therapeutic value of music of the right sort on our feelings and everyday stresses. Allow your mind to immerse itself completely in these blissful waters of musical warmth, and just float away in idyllic peace.</td>
</tr>
<tr>
<td>NOTES:</td>
<td>Track 1 “Angel of Healing” 3:48; unobtrusive regular pulse, 69 bpm, generated by arpeggiation; slow thematic melody, long themes, some repetition and variation; homophonic; slow legato harmonic progressions with tonal reference; instrumentation: starts with arpeggiated synth/guitar sound with melody in synth/plucked string and later keyboard harmonies; narrow dynamic range; generally accompanied melody lines played by solo instrument with standard tonal progressions.</td>
</tr>
</tbody>
</table>
### Kingdom of the Sun God, Medwyn Goodall: 1993 New World Cassettes

**COVER:** (by Lisa Iris) - Incan looking man with gold head-dress playing pan pipes. Background of mountains with valley, rocks and village.

**SLEEVE COMMENTS:** Pan-pipes, guitars, flutes and vibrant percussions spiral around a majestic landscape in joyous exaltation. This is a sensual, seductive music, pulsating with magical, lyrical melodies and an engaging passion that is felt in every fibre of one’s being. Skillfully performed, these brilliant compositions are unsurpassed for their glorious sense of power and tenderness, elegance and playfulness. They stir imagination with an intoxicating delight.

**NOTES:** Track 1 “Dream Catcher” 7:17; regular duple pulse generated by unobtrusive programmed percussion, 96 bpm; diatonic thematic melody with repeated elements; repetitive counter melody on synth/keyboards which also provides harmonic progressions; homophonic - main melody on pan-pipes with synth backing and programmed percussion; harmony generated by synth/keyboards counter melody/motif which is repeated throughout and transposed, distinct progressions, medium rate of change; pan pipes, synth and programmed percussion; narrow dynamic range; sections defined by repetition of themes - no variation on this format throughout, very repetitive. Track 2 “Realm of the Condors” 7:27, has repeated theme in synth/keyboards sound with regular programmed drum beat in the background - this is joined by pan-pipe melody with same attributes as previous track; melody later taken up by guitar sound; melody then taken up by wind/synth sound - melody repeated throughout and varied only by instrumentation, backing remains the same. All tracks basically solo melody line with light percussion and arpeggiated backing.

### Music for Children, Anthony Miles: 1995 New World Music

**COVER:** By Thomas Lawrence - two children (Renaissance style)

**SLEEVE COMMENTS:** The softest, soothing sounds of this quiet instrumental music, especially composed to calm and soothe children and babies, is equally relaxing and refreshing to the child in all of us. This wondrous music has a dreamy quality and richness, and is constantly sustained by a never ending melody of trance-like beauty and repose.

**NOTES:** Track 1 “Sleep of the Innocents” 21:44; regular pulse generated by harmonic progressions and arpeggiation, 66 bpm, triple meter; first melody diatonic and thematic and very soft, on chimes, second melody same attributes and played on synth/strings, regularly repeated themes; arpeggiated keyboard and blocked synth harmony (string and vocal), distinct tonal progressions (I-V-IIV(or II)-V), medium rate of change; instrumentation: synth/keyboards and strings; narrow dynamic range; no clearly defined sections. Overall, very repetitive.

### Moon Shines Last, Ayman (Sawaf): 1992 Real Music

**COVER:** Abstract/Eastern - temple, moon, flying carpet and woman reclining on cushions, dive on one corner - all in bright colours (by Halla Ayla).

**SLEEVE COMMENTS:** A relatively new name in the world of Adult Alternative/ music. Composer/keyboardist/producer Ayman is pleased to present Moon Shines Last. From the opening “Zorba the Buddha” to the title track and all through Moon Shines Last, Ayman runs a gamut of styles, from Middle Eastern tempos to instrumental pop/rock, and displays a versatility uncommon to most artists. In addition, his brilliance at production techniques calls to mind the styles of some of the masters - Dave Stewart (Eurhythmics), Phil Spector (Wall of Sound) and Phil Collins.

**NOTES:** Track 1 “Zorba the Buddha”, 4:01; regular pulse, 60 bpm, generated by arpeggiated synth/guitar, congas introduced after 4 bars, no syncopation, prominent sound; thematic diatonic melody on synth/keyboards - short repeated theme which is varied then repeated, middle section electronic glissandos added, towards the end the melody is played in harmonised synth; tonal harmonic progressions generated by blocked synth; medium dynamic range; form: theme repeated, extended and varied throughout, middle section with no percussion, and ‘improvisation’ on melodic theme; synthesised sounds only.
**Crystal Healing, Anthony Miles: 1992 New World Cassettes**

COVER: Orig. painting by Lisa Iris (1992) - surreal looking upper half of woman surrounded by crystals of various sizes.

SLEEVE COMMENTS: Drawing upon the renowned healing energies of crystals, this clear and delicate music floats in your mind with a dreamlike quality, untangling your stresses and bestowing its soothing, peaceful mood upon your senses throughout the whole day. Refreshing, comforting and serenely pleasurable.

NOTES: Track 1 “Crystal Deva”, 27:30; alternates between no regular pulse and pulse of 58 bpm generated by arpeggiation, intermittent light programmed percussion and stressed chords; starts with single tone repeated by delay and sustained notes in unison string sound, followed by a short motive on keyboard repeated throughout by various instrumental sounds and textures and varied also by tempo and backing; tonal harmonies, legato progressions generated by blocked synth, synth/chorus and sustained unison string/synth notes, slow rate of change; form - no clearly defined sections for the main section (first 20 minutes), but texture increases as the track progresses through the addition of synth chorus, chimes; environmental sounds (water) and other ornamental synth. sounds; at 20 minutes, the style changes completely and consists entirely of synth/keyboards chords alternating V-I with unison synth/string sustained notes - seems to have little relation to previous section; medium dynamic range; entirely synthesised sounds; very repetitive.

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**Keeper of Dreams, Philip Chapman: 1987 New World Cassettes**

COVER: White Pegasus flying above clouds with mountain peak in distance.

SLEEVE COMMENTS: Keeper of Dreams brings you the gift of tranquillity and complete relaxation. The gentlest of pianos and spirals of delicate strings enfold the spirit in an ever expanding melody, nurturing a subtle shift in consciousness, a calm inner stillness that refreshes the mind and finds a home in your heart and dreams. Highly recommended for both its beauty and its calming power.

NOTES: Track 1, “Wisdom”, 19:03; regular pulse, 60 bpm, generated by arpeggiated keyboard which is played intermittently throughout; diatonic thematic melody in synth/string and repeated by piano, very repetitive with little variation; tonal progressions in blocked string/synth and piano arpeggiation, medium rate of change, distinct progressions, middle section has no melody, only harmonic progression on strings, followed by arpeggiated melody, some use of ornamental glissando type effects; towards the end, original theme returns in keyboard unaccompanied at first then synth strings added; narrow dynamic range; homophonic texture; synthesiser, keyboards.

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**Tranquility, David Sun: 1984 Sun Productions/New World Cassettes**

COVER: Lotus flower on pond with full moon in background.

SLEEVE COMMENTS: A gentle stream of music that floats upon one’s consciousness with barely a ripple. A centred, reflective continuity is maintained throughout as the music hovers with an almost cosmic sense of tranquillity. It has a dreamlike quality, a delicate transparent purity, that contains many healing qualities. Surely some of the most soothing music ever recorded, a favourite recording for relaxation, and for immersing oneself in soft sound at the end of an active day.

NOTES: Track 1 “Tranquility One” 20:39; regular pulse generated by keyboard arpeggiation, 60 bpm; starts with keyboard melody with keyboard arpeggiated accompaniment, diatonic, thematic melody with regular repetition in verse/chorus format, alternates with same melody played by soft synth/flute; distinct tonal harmonic progressions in arpeggiated and blocked piano chords as well as sustained unison synth/string, medium rate of change, narrow dynamic range; homophonic texture; form - verse/chorus; synthesiser, keyboards.
<table>
<thead>
<tr>
<th><strong>Temple of Healing, Anthony Miles: 1993 New World Cassettes</strong></th>
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</thead>
</table>
| COVER: Lisa Iris (1991) - Egyptian scene with richly dressed woman holding a sceptre and wearing a feathered cape (looks like wings); in the background a pillar and walls decorated with hieroglyphics.  
SLEEVE COMMENTS: Soothing droplets of healing sound envelop you, caressing you with a heavenly cloud of delicate and nurturing music. Woven into this light and airy ambience, spiralling melodies lead you to an inner world of peace and tranquillity. As you enter this sanctuary, a restful sense of stillness and quietude greets you, composing the mind and calming any stress. Perfect for your most relaxed, sacred, quiet moments.  
NOTES: Track 1, Inner Sanctum, 22:00; starts with soft surf sound and light synth sounds - single notes with delay for rhythmic effect, chimes, intermittent sustained synth/flute tones, and soft non-repetitive synth/harp melody which starts out intermittent themes then gradually becomes more continuous - this section no pulse or harmonic progressions; after 3:50, blocked synth harmonies introduced, with synth effects and intermittent arpeggiated motive, after 1 minute, diatonic, thematic melody introduced on synth/wind sound: long notes, repeated theme, joined by arpeggiated synth/string sound giving pulse of 60 bpm, melody repeated regularly and varied through doubling or exchange with other instrumentation; at 12 minutes, water sounds only for 1 minute, followed by rhythmic chordal harmonic progression, I-V-IV-V, followed by new melodic material on synth/wind, same tempo; form: alternating sections with natural sounds only and/or synth effects between sections of new melodic material - abacad; medium dynamic range; homophonic texture; synthesiser and environmental sounds. |

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<tr>
<th><strong>The Fairy Ring, Mike Rowland: 1988 Elfinston Music</strong></th>
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</table>
| COVER: A clearing with trees either side bathed in golden light.  
SLEEVE COMMENTS: There is a message from nature within the Fairy Ring expressing new hope for a closer co-operation between man and the nature kingdoms. By the use of gentle piano and synthesised strings the music slowly unfolds a world of peace and tranquillity. The effect is almost magical.  
NOTES: No individual track titles, four tracks of approx. equal length; track 1, regular pulse generated by arpeggiation, 88 bpm; diatonic thematic melody in piano, with repetition of themes in verse/chorus format throughout with some minor variations following the same harmonic progression; tonal progressions in arpeggiation and blocked strings, primarily I-IV-V with some minor chords, synth/string component the most prominent of the track (melody very soft); narrow dynamic range; homophonic texture; no clear sections, verse/chorus throughout; synthesiser, piano. |

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<thead>
<tr>
<th><strong>Even Wolves Dream, Anthony Miles: 1993 New World Cassettes</strong></th>
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</table>
| COVER: Two wolves howling at the moon on a snow covered landscape.  
SLEEVE COMMENTS: The majestic spirit of the wild wolf is reflected in a tender lyrical and inspired music. The poignant, expressive voice of wolves adds an enticing, mystical quality to this emotive and captivating composition. Entrancing and richly atmospheric, this music nurtures and reveals the mystery and beauty of these untamed companions. Wolves may feature in our myths, our history, our dreams, but they have their own future, their own loves, their own dreams to fulfil. A moving and fascinating experience awaits you.  
NOTES: Track 1 “Even Wolves Dream”, 20:11; starts with very soft intermittent synth sounds, non-melodic, with wolves howling in the background; following this is a two chord (I - V) rhythmic harmonic progression on synth/keyboard, generating pulse of 58 bpm, repeated at length then joined by melody on synth/plucked string which is repeated several times then varied, added to by other sounds and melodic line varied, but still recognisable, each melodic element repeated several times before variation; arpeggiated synth/glock melody added halfway through still on two chord progression; original melody returns towards the end; overall - very repetitive, 2 chord harmonic progression with medium rate of change; homophonic texture; narrow dynamic range; synthesiser and environmental sound (wolves). |
**Transitions 2: Music to Help Baby Sleep, Burt and Joe Wolff: 1990 Placenta Music Inc.**

COVER: Mother and baby drawing.
SLEEVE COMMENTS: Transitions 2 is the second in a series of recordings developed by a physician to help infants sleep and relieve the stress of childbirth for both mother and baby. Soothing instrumental and vocal music is blended with womb sounds and the rhythm and sound of mother’s breathing to create a truly relaxing sonic environment. When used during labor and delivery, Transitions may be effective in reducing the amount of medication needed for pain. As a source of comfort, and an expression of love, Transitions is the perfect way to say ‘welcome’ to a family’s new addition.

NOTES: No track titles; regular pulse generated by ‘heartbeat’, 82 bpm, throughout soft ‘wind’ sound; intermittent soft melodic fragments in solo female voice, long sustained unison and blocked synth notes, no harmonic progressions, overall muffled effect through use of wind sound; synthesised sounds and voice.

**Soul Mates, Philip Chapman: 1988 New World Cassettes/Philip Chapman**

COVER: Woman in transparent robes swimming with dolphin.
SLEEVE COMMENTS: Exceptionally stilling and keenly perceptive. Soul Mates reaches the very source of tranquillity, touching the depths of tenderness and understanding. Delicate strings and soothing tones of fairy-like voices heal our stresses with beauty and warmth, reminding us that our greatest Companion, our greatest Love is discovered in stillness and serenity. Sensitively flowing music to delight you in your special, shared moments or to enjoy when relaxing alone.

NOTES: Track 1 “First Meetings” 18:40; regular pulse generated by synth/harp arpeggiation, 66 bpm; starts with synth blocked string progression, primarily I-IV-V throughout, doubled by arpeggiated synth/harp sound; diatonic, thematic melody on piano with some variation through changes in instrumentation or decoration of themes, basically following same progression with some minor chord substitution but always recognisable; alternated at times with new thematic material and interludes with no melody (harmonies and synth sounds only); homophonic texture; narrow dynamic range; form - sections defined by return of principal thematic material; synthesiser.

**Legend, Peter Howell: 1987 New World Cassettes**

COVER: Knight on a horse (medieval) at the foot of a hill upon which stands an Eastern looking castle (domes and turrets).
SLEEVE COMMENTS: A visionary and radiant masterpiece, Legend is a journey of exquisite beauty. Harps, flutes, cascading chimes and magical effects ripple through your imagination, fascinating your senses with inspiration and pure enchantment. Calm, pure and un-exelled, Legend has great sensitivity, coupled with a disarming tenderness. A classic New Age album, this music will drift forever in your dreams.

NOTES: Track 1 “Golden Space” 19:23; regular pulse generated by synth/plucked string arpeggiation, 88 bpm; starts with synth choral sound, synth washes of sound then arpeggiated synth/harp sound; diatonic thematic melody in synth/soprano flute sound, repetition in verse/chorus format; tonal, distinct harmonic progressions, medium rate of change, primarily I-IV-V, with minor modulation in verse; very repetitive, variation primarily through instrumentation of accompaniment, always arpeggiated, but sometimes use of blocked synth/string or synth/choral harmonies, some interludes with no melody (harmonies and synth sounds only); homophonic texture; narrow dynamic range; no clear sections, alternation of verse/chorus only; synthesiser.
**Music for Relaxation, Philip Chapman, Anthony Miles, Stephen Rhodes: 1994 - New World Cass.**

COVER: By Frederick Leighton: A woman with long hair and in long orange robe asleep, reclining on a chair (opulent, late renaissance style).

SLEEVE COMMENTS: Over one hour of some of the most soothing and restful music ever recorded. Music for Relaxation features tracks from six albums, each one of which was specially crafted to effortlessly release any stress and to soothe your mind. These serene and calming compositions combine to create a beautifully relaxed atmosphere, perfect for enjoying extended moments of tranquillity and peace of mind.

NOTES: Track 1 “Higher Consciousness”, 12:50; regular pulse generated by arpeggiated synth/harp and blocked synth/strings, 69 bpm; diatonic, thematic melody on piano with regular repetition of themes, melody repeated and varied on flute; intermittent synth/string counter melody; tonal harmonies generated by synth/harp arpeggiation and blocked synth strings; homophonic texture; narrow dynamic range; form -verse/chorus format, and theme and variations; very repetitive progressions with slight variations on thematic material; entire CD very narrow dynamic range; mainly keyboard melodies with arpeggiated keyboard accompaniment. Synthesiser, piano, flute.

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**Venus, Stephen Rhodes: 1995 New World Music**

COVER: Detail from Botticelli Venus (Head only).

SLEEVE COMMENTS: The beauty of the eternal feminine spirit, the Goddess of love, is reflected with a calm and tranquil purity. The effect is quite remarkable, a beautifully evocative music, graceful, loving and dreamy, and yet enthused with a joyous and expansive beauty.

NOTES: Track 1 “The Birth of Venus”, 8:24; regular pulse generated by piano arpeggiation, triple meter, 44 bpm; diatonic thematic melody in strummed harp, then new thematic melody in plucked harp, repeated regularly throughout also by synth/flute and keyboard, with some variation and modulation; arpeggiated harp and sustained unison and blocked synth/string tonal harmonic progressions with some chromaticism; homophonic texture; narrow dynamic range; no clear sections -little variation throughout; Track 2 “The Miracle of Love” arpeggiated keyboard accompaniment to keyboard melody repeated with contrapuntal flute melody; harmonic progressions and rhythmic pulse as above; all other tracks similar in style; synthesiser;

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**Edge of Dreams, Phil Thornton: 1986 Phil Thornton/New World Cassettes**

COVER: Unicorn rearing at the edge of a pond, misty forest in background

SLEEVE COMMENTS: Edge of Dreams is more than a superb piece of music, it is a distant but deeply remembered part of yourself - a sound that is alive within you. Misty visions and floating memories are conjured up, only to give way to worlds of indescribable beauty. Bright melodies leisurely develop from gentle strings, soothing harps, a haunting oboe and a distant Chinese gong, majestically producing a most unforgettable dreamscape, where you are the artist and the planner of your Dreams. Phil’s accomplished composition has a great depth and a memorable style. It must be one of the most compelling and magical recordings ever - a tape to enhance every moment of your life.

NOTES: Track 1, “Inside”, 19:10; regular pulse generated by arpeggiated synth and melody, 100 bpm; diatonic thematic melody in synth/oboe, very repetitive, after three minutes, new thematic material introduced on guitar, same characteristics, then oboe theme repeated; at 6 minutes, texture reduced to ornamental sounds only, then after 2 minutes, a fast arpeggiated synth/string motive introduced, repeated for 1 minute, then continues as the original oboe melody returns, at 16 minutes, introduction of synth/tamboura drone and programmed percussion - double beat on first beat of bar - fades until the end; tonal harmonic progressions generated by blocked and arpeggiated synth, medium rate of change, distinct progressions; wide dynamic range; homophonic texture; form - abad; overall very repetitive; synthesised sounds.
**Dancing With My Soul, Ayman: 1994 Real Music**

COVER: Gypsies (woman and children) colorfully dresses dance along a dirt road behind a horse drawn cart. In the background, green rolling hills, in the foreground a wizard who seems to be casting a spell.

SLEEVE COMMENTS: “...synthesist/ALCHEMY by Ayman reaches to the far ends of the musical spectrum to conjure up a rain.Bow of enchanting melodies. The sounds of lyrical piano, poignant violin and trilling flute flow freely from Ayman’s electronic keyboards. He ranges effortlessly from tender, classically tinged ballads to lighthearted up-tempo celebrations, spiced with Middle Eastern and Oriental inflections while riding fluid dance rhythms. The mysterious chanting of guest Jon Anderson on “Opinionium” adds an extra touch of exotica to this warm and inviting dance of the soul.”

NOTES: Track 1 “Zorba’s Return”, 5:10; regular pulse generated first by fast repeated arpeggiated motive then by programmed percussion, 126 bpm; first melody on synth/string, diatonic and thematic, long notes, followed by new melody, shorter notes and themes, diatonic and repeated, 3rd melody on synth/string, longer sustained notes - track alternates between the three themes, with most regular repetition of the 2nd; tonal harmonic progressions generated by arpeggiated synth and some blocked synth, distinct progressions, medium rate of change; homophonic texture; All tracks have well-defined melodies played by solo synth sound with repeated thematic elements, regular rhythmic pulse provided by prominent programmed percussion, tonal harmonic progressions, medium dynamic range and clearly defined alternating sections; synthesiser and programmed and hand percussion.

**In Touch With Light, Serge Douw: 1992 Serge Douw/New World Productions**

COVER: All in blue tones - two faces side on with foreheads pressed together and hands touching at the fingertips from which a white light emanates. Facial features are uniform and almost alien looking.

SLEEVE COMMENTS: ‘Powerful and moving, grand and majestic, the strength and purpose of this futuristic music will entrance you, and leave you asking for more. Percussive and inventive scores that could find a place in any home. Monumentally moving music that captivates the essence of life on earth, and the changes that are needed to create harmony and move into the future.”

NOTES: Track 1 “Luminoso”, 5:54; starts with waves of non-tonal block synth sound and pulsed ‘spacey’ sound; after 1 minute a fast descending scale chime is introduced with arpeggiated synth/chime, rhythmic chordal synth and soft programmed percussion, generating pulse of 104 bpm, percussion becomes more prominent as the track progresses; diatonic thematic melody on blocked synth, very repetitive, not varied melodically for duration of track, however becomes increasingly layered through addition of strong percussive sound on first beat of each bar, increased instrumentation, and use of ornamental synth effects; regular harmonic progressions throughout, medium rate of change and distinct progressions; wide dynamic range; no clear sections; homophonic texture; and steady rhythmic pulse. Other tracks similar in style - slow ‘space’ start with no rhythmic pulse gradually joined by other synth sounds and with more defined rhythm and increased layering of sound; harmonic progressions given by blocked synth and strong use of arpeggiated synth; synthesiser.
### ACOUSTIC MUSIC

**Feather Light**, Hilary Stagg: 1989 Real Music

| COVER: | Non-descript in shades of blue. |
| Sleeve Comments: | Feather Light...describes the technique that Hilary uses, and electronically enhances, to generate the gentle power of his unique harp tones. Joined on this recording by electric violin, guitar and electric piano, the result upon listening is a captivating caress...music that you will play forever. |
| Notes: | Track 1 “Easy Days”, 4:10; regular pulse generated by arpeggiation, 50 bpm; harp melody is diatonic with repeated thematic elements, thematic counter melody in acoustic guitar; homophonic texture; tonal harmonies generated by arpeggiated harp, distinct progressions, medium rate of change; medium dynamic range; form - verse/chorus; starts with arpeggiated harp and guitar; overall ‘easy listening’ instrumental pieces with strong melodic harp component, complex themes, little repetition. harp, electric violin, guitar, electric piano. |

**Light on the Mountain**, Scott Moulton: 1993 Revere Records

| Cover: | Mountain scene within a circle with border. |
| Sleeve Comments: | This album is a musical tribute to the wild and majestic scenery of Idaho, Montana and Wyoming; sort of ‘musical postcards from the Northern Rockies,” if you will. With these guitar pieces I have tried to capture the beauty and serenity of this mountainous region as well as the friendliness of the folks who call it their home. Joining me on this project was my good friend and instrumentalist extraordinaire, Lewis Ross, and the collaboration produced music to be truly proud of. |
| Notes: | Track 1 “Light on the Mountain”, 5:40; regular pulse, 76 bpm, generated by arpeggiated guitar accompaniment, diatonic thematic melody with regular repetition of themes in verse/chorus format; homophonic texture, tonal harmonic progressions generated by arpeggiated accompaniment; medium dynamic range; sections defined by return of themes (verses); Most tracks entirely solo guitar melody in classical/acoustic style; some have soft synth harmonies, but very unobtrusive, others have various instrumental elements as above - easy listening instrumental work. Guitars, mandolin, bell chimes, keyboards, synthesizers, samplers. |

**Sunlight Rain River**, Sambodhi Prem: 1995 New Earth Records

| Cover: | Whale’s tail coming out of the water, snow capped mountains in the background extending up to the water’s edge. |
| Comments: | The bright sound of Sambodhi’s guitar, improvises amongst piano, soprano saxophone, keyboards, voice, birds of India, veena, electric guitar and bass - Here flutes are touched by the winds of time, the brightness of the sun in its flight of the sky. (Inner Cover:) We are surrounded with many clouds, much rain. Remember yourself... not to get lost. Ladling out clear water from the depths of the fire. It is an impossible thing. But howsoever impossible it may be, it happens. This is the mystery of existence. Here, fire turns into water. Here, the dance of rain declares the sun. There is no opposition in existence, no contradiction. Everything supports everything else (Osho Zen) |
| Notes: | Track 1 “Timeless Light”, 5:07; regular pulse generated by arpeggiated guitar, 96 bpm; complex diatonic guitar melody with recognisable repeated themes, same themes played also by flute with guitar accom.; tonal harmonies generated by arpeggiation and in some sections by soft blocked synth, medium - fast rate of change with distinct progressions; homophonic texture; medium dynamic range; Track 2 “Sunlight Rain River” flute melody with guitar accom - same style; all tracks solo instrument with instrumental accompaniment usually harmonised acoustic instrument, sometimes synth - all have tonal harmonic progressions, melodies have repeated thematic elements, tempo slow to medium, no percussion in most tracks, pulse given in accompaniment and melody; (style = easy listening.) Guitar, bass, flutes, percussion, voice, soprano sax, bamboo flute, tamboura, piano, keyboards, rudra veena. |
|---|
| COVER: Half of a woman’s face (eye and cheek only). |
| SLEEVE COMMENTS: None. |
| NOTES: No track titles; Track 1, 3:22, isochronous pulse, slow tempo; thematic diatonic melody in harp, little repetition; tonal harmonies generated by unobtrusive blocked synth legato progressions and arpeggiated harp with medium rate of change; monophonic texture; medium dynamic range; no clearly defined sections; Harp, synthesiser. |

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<thead>
<tr>
<th><strong>On a Heart Wave</strong>, Chris James: 1990 Chris James</th>
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<tbody>
<tr>
<td>COVER: Head and shoulders shot of the composer against leafy background.</td>
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<tr>
<td>SLEEVE COMMENTS: From the Latin chant “Donna Nobis Pacem” to Sam Cooke’s “You Send Me”, Chris James celebrates with multi-tracked harmonies many of the songs that thousands have enjoyed singing at his “Big Sings” and workshops. Chris is a man who travels the world singing and teaching voice. His speciality is teaching people who believe they can’t sing that they can, and in conducting large numbers of such people in spontaneous choirs at his workshops and other gatherings. Chris has a beautiful voice with great range and tonal depth, cultivated over many years using practices such as devotional singing and chanting, toning, and sound healing.</td>
</tr>
<tr>
<td>NOTES: All tracks consist of solo and choral melodies/text to piano or guitar accompaniment; overall medium dynamic range, tonal harmonies with medium rate of change, acoustic instrumentation, combination of homophonic and polyphonic textures, and slow tempo.</td>
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<tr>
<th><strong>Enchant, Chris James and Wendy Grace: 1995 Sounds Wonderful</strong></th>
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<tbody>
<tr>
<td>COVER: At the left side, profile of two faces singing. Across the cover, in wavy lines, the words “om namaha shiva om namaha shiva, the earth the air the fire the water return, love is more than two people I say love, singing the dream singing the dream, warm fire strong wind deep water.”</td>
</tr>
<tr>
<td>SLEEVE COMMENTS: Enchant is an album to sing along with. These “chants and songlets”, some original, some traditional, are used regularly by Chris and Wendy in their workshops and other gatherings. All are easy to learn. Presented here in a format which invites participation, they may be played as part of a workshop, for singing practice or for pure pleasure.</td>
</tr>
<tr>
<td>NOTES: Original and traditional songs sung by male and female solo and choral voices. Texts relate to new age themes; style contemporary - tonal progressions, thematic melodies in verse/chorus format; homophonic and polyphonic textures; slow to moderate tempos, voice, guitar, lyre.</td>
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<tr>
<th><strong>Heart to Heart, Chris James and Wendy Grace: 1992 Sounds Wonderful</strong></th>
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<tbody>
<tr>
<td>COVER: Clear amber glass ball sitting on a purple lotus.</td>
</tr>
<tr>
<td>SLEEVE COMMENTS: This is a recording of original songs by Chris and Wendy, whose crystal clear vocal harmonies are gently complemented by the beautiful sounds of guitar, piano, taN.B.ur, oud, bass and flugelhorn.</td>
</tr>
<tr>
<td>NOTES: vocal, taN.B.ur, oud, urhu, guitar, dobro, piano, bass, synth, flugelhorn; Track 1 starts with arpeggiated guitar, then male vocal sung melody and text (in English); All songs are vocal with instrumental accompaniment - diatonic thematic melodies, tonal harmonic progressions, slow to medium tempo with regular pulse, homophonic texture, verse/chorus form; texts all relate to prominent new age themes - angels, the goddess, universal love, oneness, transformation, conservation etc.</td>
</tr>
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</table>
**Crystal Sound Meditation, Chris James and Wendy Grace: 1995 Sounds Wonderful**

<table>
<thead>
<tr>
<th>COVER:</th>
<th>Large crystal in purple tones.</th>
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<tbody>
<tr>
<td>SLEEVE COMMENTS:</td>
<td>In this original meditation you are taken into a deep state of relaxation, and then, through the use of your voice and visualization, into an experience of your own healing power. The music supporting the meditation features the crystal clear sound of the lyre as played by John Billing, one of the world’s most talented and devoted players. This meditation has been devised by Chris for use in Sounds Wonderful workshops “Discover Your Natural Voice”, “A Vocal Adventure”, “The Healing Power of Sound”, etc. that are taught by Chris and Wendy all over the world.</td>
</tr>
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</table>

| NOTES: | Track 1, 24:16, starts with slow non-thematic melody on the lyre and tamboura drone then a spoken introduction and meditation instructions by Chris James, intermittent sustained vocal tones. Track 2 instrumental only in continuation of previous sound; no regular pulse, no harmonic progressions, polyphonic texture, narrow dynamic range, no distinct sections; spoken voice (track 1), lyre, tamboura. |
## ELECTRONIC AND ACOUSTIC

**Elements, Oldfield, Goodall, Asha, Thornton, Chapman: 1993 New World Productions**

| COVER: | Ethereal picture against a purple and orange sunset of a woman in translucent clothing walking at the edge of the water with a dove in her hand and a dolphin leaping at her side. In the background, the ruins of an ancient Greek temple. |
| SLEEVE COMMENTS: | An inspiring and evocative recording that reveals the essence of the five elements of music, portrayed here by the finest musicians in their field. Featuring tracks from 8 albums of five musicians, this outstanding compilation represents an insight into a new concept in music. Here is music that is finely crafted and perfectly performed yet is spontaneous and expressive; music that entertains, pleasures the senses and overflows with enjoyment and at the same time is centring, healing and spiritually uplifting. |
| NOTES: | Track 1 “Illumination” (Terry Oldfield), 8:51: Regular pulse in duple meter generated by arpeggiation, 60 bpm; first section diatonic melody, non-theme, middle section onwards thematic melody with short repeated themes; homophonic texture; both arpeggiated and blocked harmony with tonal reference, slow rate of change, melody played first by flute, then by synth/guitar and later synth/wind; harmonies provided by arpeggiated chimes, medium dynamic range; no clearly defined sections; flute, synthesised sounds. Track 2 “Earth Healer” (Medwyn Goodall) more rhythmic, with percussive wooden flute melody alternated with legato synth melody, similar dynamic range and tempo, sections defined by changes in instrumentation and melodic material. |

**Wilderness, Tony O’Connor: Studio Horizon Productions, (date not found)**

| COVER: | Silhouetted trees against sunset (Steve Parish). |
| SLEEVE COMMENTS: | Discover the magnificence that is the wilderness. This stunning album will lead you on an adventure to special untouched places, over vast landscapes... recorded sounds of the earth accompany a magical score of musical wonder, creating an experience that celebrates our connection with our planet and with our inner selves. (Inner Cover): Tony O’Connor is a multi-award winning Australian composer/musician of what is now popularly known as Music for Relaxation. |
| NOTES: | Track 1 “Aridlands”, 6:10; regular pulse, 69 bpm, generated by arpeggiation; starts with atmospheric synth sounds, soft drone and intermittent cymbal, followed by blocked string minor harmonic progression which is joined by arpeggiated string sound; diatonic thematic melody played on synth/flute sound, repeated an octave higher, then varied at original octave, melody later repeated on solo string, same theme repeated throughout; tonal harmonic progressions in blocked strings and arpeggiated string, medium rate of change, distinct progressions; narrow dynamic range; homophonic texture; no clearly defined sections; synthesised instrumentation - flute, harp, strings. Track 2 begins with bird sounds followed by solo piano melody with arpeggiated piano accompaniment, 84 bpm, joined by blocked strings following tonal progression, thematic diatonic melody, repeated later on solo synth/ violin, same thematic material repeated throughout, medium dynamic range; homophonic texture; piano, synthesised string sounds. |

**Culture, Chris Spheeris: 1993 Chris Spheeris Music and Essence Records**

| COVER: | Picture of the composer. |
| SLEEVE COMMENTS: | None. |
| NOTES: | Track 1 “Aria”, 4:16; regular pulse, 104 bpm, prominent syncopated percussion; thematic melody with repetition and also repeated counter theme (between repetitions); homophonic; blocked harmony has tonal reference, fast rate of change with distinct progressions; Vocals, alto sax, oboe, cello, flute provide the melody, accompaniment on guitar (strummed) and synthesiser; intermittent vocals - sustained notes or whispered text; Instrumental compositions - solo instrument melodic line with harmony/accompaniment in guitar, or arpeggiated keyboards; programmed percussion as well as hand percussion - ‘easy listening’ style, predominantly acoustic. |
**Fire Queen, Phil Thornton: 1991 New World Cassettes/Phil Thornton**

COVER: In the foreground a robed woman with long hair and Celtic looking gold head piece is holding a glass ball in each hand. She appears to be rising out of the ground. Behind her are two black panthers and in the distance the landscape is one of volcanoes against a dark sky.

SLEEVE COMMENTS: Powerful and passionate, sensuous and majestic, the strength and fascination of the fire element is matched by the timeless and enticing nature of Thornton’s superb composition. Percussive and inventive instrumentation presents a hypnotic rhythm and free-spirited tone reminiscent of the joyous, warm and captivating essence of fire.

NOTES: Acoustic guitar, didgeridoo, fretless bass, synthesiser; Track 1, “Laughing Wolf Madrigal” 20:30; regular duple pulse, 110 bpm generated by moderately prominent syncopated hand percussion; thematic diatonic melody, with long themes is alternated with a rhythmic motif on synth/keyboards throughout, primary melody also played by other instruments; homophonic texture; harmonic progression generated by both rhythmic motif and blocked synth, distinct progressions and medium rate of change which is joined by melody in wooden flutes; flute various synthesised sounds, hand percussion; narrow dynamic range; sections defined by alternation between principal melody and rhythmic motif - generally very repetitive with clear repetitions of the main melodic themes.

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**Awakenings, Tim Wheater: 1985 Warner Brothers**

COVER: Picture of composer playing flute; back cover printed with background of airbrushed clouds (pink/purple) with white birds in left corner.

SLEEVE COMMENTS: Tim Wheater is one of the finest flute players in the world. However, it is not only his mastery of the flute that makes his music so beautiful, but also his unique ability to blend electronic sound with the organic sound of the flute, which creates a celestial synthesis of magical music. Timeless, haunting and alluring, this music transcends all barriers of expectation and delight, pleasuring the senses with endless visions of beauty.

NOTES: Track 1 “Sparkling Water” 2:27; no regular pulse, slow, non-thematic melody, homophonic, no harmonic accompaniment, melody played by flute, accompaniment in synthesised sounds, no clearly defined sections. Starts with flute melody accompanied by male chant (single long notes) and synth - intermittent glock sound (repeated note) and intermittent electronic ornamental sound, which continues in the same mode throughout the track. Track 2 more tonal starting with synth I-V progression although a progression is not recognisable throughout the whole track; flute melody more thematic with some repetition. All tracks flute melody with programmed backing. Some have faster tempo and regular rhythmic pulse.

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**Enchantment, Chris Spheeris & Paul Voudouris: 1990, Chris Spheeris and Hopscotch Fever Music**

COVER: Half blue and half maroon with title across the middle.

SLEEVE COMMENTS: None.

NOTES: Track 1 “Enchantment” 4:30; regular pulse generated at first by the melody and arpeggiated repeated theme, then by hand percussion; thematic melody with repeated themes; homophonic; harmony with tonal reference on soft blocked chorus, arpeggiated figure and blocked synth sound; melody on oboe predominantly, also clarinet, flute, sax; congas, voice (choral), guitar, synthesiser; medium dynamic range; form - repeated sections governed by repetition of melody. Predominantly melody on solo instrument with acoustic accompaniment - all tracks have melody with repeated thematic elements, regular harmonic progressions and rhythmic pulse on congas or programmed drums; tempo varies from song to song. Predominantly acoustic.
### A Concert of Angels, Asha (Denis Quinn): 1993 New World Cassettes/Asha

C OVER: Renaissance style painting of angels playing various instruments (16th century, from Museo de Bellas Artes, Bridgeman Art Library).

SLEEVE COMMENTS: This fully orchestrated music arouses a thrilling and moving sense of spontaneity and adventure, an evocative and spirited pilgrimage to the divine realm of the soul. Intense and ever expressive, these compositions rejoice in their melodious and superbly inspiring nature, and overflow with a sense of discoveries of unimagined beauty. This is the art of the Angels, and Asha’s greatest skill; embodying the inner world of the soul into a music that can awaken us, change us and enlighten our everyday world.

NOTES: Track 1 “Santiago”, 15:35; regular pulse generated by arpeggiated piano, 44 bpm, 6/8 time, pulse disguised by regular changes of stressed beats in the melody; diatonic, thematic, piano melody, themes regularly repeated, but complexity of thematic elements makes this difficult to define, some sections have ppp counter melody in synth/oboe, other sections have a ppp counter melody on acoustic guitar in classical style; tonal harmonic progressions generated by arpeggiated piano and very soft blocked synth, distinct progressions, medium rate of change; narrow dynamic range; melody has recognisable repeated thematic elements; no clearly defined sections; primarily piano with synthesised elements; Track 2 has melody in strings against synth harmonies, melody then taken up by oboe/synth, then keyboard. All tracks slow conventional harmonic progressions, slow tempo, repetitive melody and synthesised accompaniment format. Piano, keyboards, e-bow, lead guitar, recorders.

### Eextasias, Robert Lafond: 1991 Imagine Records


SLEEVE COMMENTS: Eextasias is a musical description of the celestial gardens known to the soul travelling on the path of self realization. Tracks: 1. Genesias is the prime Cause of all manifestation. 2. Orpheles is a world of reflections where the experienced traveller picks the fruit of knowledge. 3. Gnomya reveals its enchanted forests to those whose steps are guided by intuition and providence. The most distinguished beauty is the exclusive characteristic of the groves of Divinya (4) who confers the privilege of not having to take birth and die again in the world of the ephemeral. 5. Ednya welcomes those who, firm in the vow of controlling the senses, perceive that nothing in this world is worth the peaceful atmosphere of this celestial place. The kingdom of Serenis (6) is manifested within the self when harmony, joy, and the most complete serenity are attained at their utmost degree of excellence. To get to Megalor (7) one must find the way of the heart where lie the priceless treasures of these divine gardens of touchstones and desire trees. When the pleasure derived from self-realization becomes intensified in such a way that it becomes unBearable, one enters into the domain of Extasias (8) but narrow is the path that leads to this last port of call before the highest perfection is reached. The original nature of the soul is one of eternity, knowledge and bliss (sat-cit-ananda-vigraha) and this level is attained when the pure consciousness of the relation between the individual soul and the Supreme Soul brings one to fully taste the different spiritual humors exchanged in the kingdom of Felicitas (9) who is but prelude to new blissful heights.

NOTES: Track 1 “Genesias” 4:55; slow isochronous pulse, 46bpm; thematic melody repeated by various instruments; homophonic; harmony both arpeggiated and blocked, tonal reference, slow rate of change, legato progressions; instrumentation: starts with blocked, harmonised synth and melody on horn and chorus, theme repeated by flute, then oboe, then bells; other elements include bells and piano (electric) as fill-ins (arpeggiated/glissando type), second melodic theme introduced on piano; narrow dynamic range; no definite sections - format is a melodic theme repeated by each instrument and accompanied by various programmed sounds.
<table>
<thead>
<tr>
<th><strong>Transformation, Phil Thornton: 1989 Phil Thornton/New World Productions</strong></th>
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<tbody>
<tr>
<td>COVER: Air brushed painting of a mermaid.</td>
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<tr>
<td>SLEEVE COMMENTS: Phil Thornton’s music has been describes as ‘visionary - bending the boundaries of listening experience with his intriguing sounds and beautiful melodies’. Transformation stands out as a mystical and entrancing musical experience, alive with seductive tones and magical moods. Evocative and deeply inspiring, there are passages of lively rhythm, as well as transcendental beauty and celebration.</td>
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<tr>
<td>NOTES: Track 1 “Transformation”, 14:05; regular pulse, 60 bpm, generated by hand percussion; initial melody, played on two harmonised wooden flutes (synth?), diatonic and thematic with repeated thematic elements, alternates with thematic melody on guitar; tonal harmonic progressions generated by guitar arpeggiation, distinct progressions with medium rate of change; homophonic texture; medium dynamic range; no distinct sections, form defined by repetition of thematic elements; Track 2 “Island Lagoon”, 11:55; regular pulse, 100 bpm, generated by arpeggiation and moderately prominent hand percussion; diatonic thematic keyboard melody with repetition on themes, intermittent guitar counter melody; tonal progressions in soft blocked synth and later in the track rhythmic strummed guitar harmonies; overall songs have regular progressions and pulse and regular thematic repetition - melody with accompaniment style, electronic in acoustic style; 6 and 12 string guitars, piano, keyboards, synthesiser, hand percussion;</td>
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<tr>
<th><strong>The Sacred Fire, Nicholas Gunn: 1994 Real Music</strong></th>
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<td>COVER: Photo of the composer.</td>
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<tr>
<td>SLEEVE COMMENTS: The Sacred Fire captures Gunn’s reverence for Mother Earth and the sounds that echo from ancient people who once tread delicately upon it. On tracks such as “Odessa,” lush orchestrations punctuated by percussive tribal beats and stirring vocals burn with the intensity of primitive dance, while the tender romantic ballad “Midnight Hour” embraces us under a moonlit sky by the beat of fire’s dying embers. Gunn says, “The Sacred Fire symbolises strength, romance, power and sensuality - a true reflection of life.</td>
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<td>NOTES: flutes, percussion, synthesiser, acoustic guitar, piano, (oboe, cello, viola and vocals one track only); Track 1 “Earth Story” 3:48; regular duple pulse generated by prominent hand percussion, 104 bpm; diatonic, thematic melody with long repeated themes, some sections have a counter melody in classical guitar style; homophonic texture - solo flute melodic line; distinct harmonic progression in first section given by solo tuned chime sound on each progression, other sections have soft blocked synth sound, medium rate of change; instrumentation: flute and guitar with synth backing and percussion and tuned chimes; medium dynamic range; no clearly defined sections (same style throughout); overall very rhythmic with strong Latin style percussive element (hand drums); Other tracks vary in tempo, but all are predominantly acoustic and of same style.</td>
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<tr>
<th><strong>Beyond the Clouds, John Barnard: 1994 John Barnard; 1994 New World Productions</strong></th>
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<tbody>
<tr>
<td>COVER: Dark clouds with light coming from behind.</td>
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<tr>
<td>SLEEVE COMMENTS: An inspiring journey of personal triumph over adversity. Soothing piano and drifting keyboards invite you to relax and look at who you really are. Deeply moving, honestly introspective and highly inspiring, this music will nourish and enhance your life.</td>
</tr>
<tr>
<td>NOTES: Track 1 “Hear My Voice” 10:28; regular pulse, 42 bpm, generated at first by the harmonic changes, then by arpeggiation in piano accompaniment (after 4 minutes); non-thematic melody on piano in long single tones, giving a very slow melodic line, piano continues melody throughout the track, becoming more complex - RH melody, LH accomp (arpeggiated), one section has melody in orchestrated strings (synth); tonal harmonies provided by legato progressions in blocked synth/strings and more distinct progressions in piano arpeggiation, slow rate of change; narrow dynamic range, Track 2, stronger synth harmony element, synth flute melody as well as piano, otherwise similar style. Equal blend electronic and acoustic - many sections full orchestrated sound in classical style.</td>
</tr>
</tbody>
</table>
**Reclaiming the Spirit, Sarah Hopkins: 1994 Sarah Hopkins/New World Productions**

**COVER:** Abstract painting of an ethereal looking figure holding a violin against a harbour and sunset background.

**SLEEVE COMMENTS:** Sarah Hopkins has the rare gift of being able to conjure music which sounds like the very essence of the universe. Whether she’s summoning forth this music from her cello with long, deep draws of her bow or with her primal vocals, the result is at first haunting and later, mysteriously calming.

**NOTES:** Track 1 “Awakening the Earth”, 8:34; starts with 70 secs of Australian bird sounds followed by wave sounds with very faint fluttering flute and single bowed cello notes which become gradually louder; after 3 minutes the cello note is sustained and is accompanied by harmonic overtone chanting ; at 5 minutes the cello plays melody, very slow, difficult to isolate thematic elements; throughout there is no regular pulse except for a short section towards the end when a slow pulse is generated by regular bowing on a single tone; no harmonic progression; monophonic and homophonic sections; Cello, whirly instruments, harmonic overtone vocals, synthesizer; narrow dynamic range; no definable sections. Track 2 “Spirit Voices”, 4:13, uses synthesiser, bells and whirly instruments - same style as previous track; track 3 “past life melodies”, choir and cello, in the style of Gregorian chant - at the start no regular pulse or harmonic progression; no text, choir sings vocal sounds; further on, choir sings rhythmic pulse with one repeated melodic theme. All tracks primarily acoustic.

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**Lightning Ridge, 93-D (Ray Vanderby): 1994 Ray Vanderby/New World Productions**

**COVER:** A long straight road going into the distance with desert either side and lightning striking at the end.

**SLEEVE COMMENTS:** A mysterious and touching album that echoes distant memories and forgotten feelings as we journey into inner space. At times gentle and caressing, at times resonating ancient tribal gatherings, the passage of space and time create an enchanting musical tapestry. A deeply mystical and healing musical experience.

**NOTES:** Track 1 “Precious Love” 16:33; no regular pulse; starts with blocked synth following a short thematic linear melodic line which is repeated throughout and alternated with short thematic elements on acoustic guitar, guitar thematic material varied in an improvisatory manner, some non-descriptive synthesised wooden chime effects in the background, both guitar and synth themes repeated with very little variation throughout the track; no harmonic progression except for that of the first melodic theme (harmonised but no tonal reference); homophonic - alternation of synth and guitar as melodic line; narrow dynamic range; no defined sections, only alternation of two solo instruments; synthesiser, guitar, natural sounds, other tracks have flute and horn. Track 2 melody on flute has a light jazz feel (modal melody), and more regular pulse through use of light percussion.

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**COVER:** Non-descript in shades of green.

**SLEEVE COMMENTS:** None.

**NOTES:** Track 1 “Playtime” ; regular pulse, 80 bpm; thematic melody with repetition of themes; homophonic; blocked and arpeggiated harmony with tonal reference, fast rate of change and distinct progressions; instrumentation: Oboe (solo melody), accompanied (as harmonised melody) by English horn and synthesizer; acoustic and programmed percussion, electric bass, synthesizer; Instrumental compositions - solo instrument melodic line with harmony/accompaniment in guitar, or arpeggiated keyboards; programmed percussion as well as hand percussion - ‘easy listening’ style, predominantly acoustic.
### The Magical Elfin Collection, Mike Rowland: 1989 Elfinston Magical Music

**Cover:** A valley with trees in the foreground, a mountain in the background and a stream running through the middle; elves playing horns and flutes and fairies dancing or listening.

**Sleeve Comments:** “This collection of gentle piano and synthesized strings captures the magic and enchantment of a ten year musical journey with such timeless classics as ‘The Fairy Ring’, ‘Silver Wings’, ‘Titania’ and ‘The Brighter Side’, including the latest jewel ‘And so to Dream’.”

**Notes:** Synthesiser and piano; Track 1 “And So To Dream” 9:54; regular duple pulse generated by arpeggiation, 42 bpm; diatonic thematic melody with repeated elements; homophonic - piano melody (chordal and single notes); tonal harmony (I-V-I-IV-V) generated by arpeggiated piano and soft synth sustained chords, legato progressions and medium rate of change; later harmony supported by a female vocal element introduced singing long sustained notes in the background; instrumentation: synthesiser and piano; narrow dynamic range; sections defined by repetition of melody.

### And So To Dream, Mike Rowland: 1993 Mike Rowland/New World Cassettes

**Cover:** Sunset, mountain peak, lake and mist; border with three small drawings of moon, flower (eastern mandala type) and fairy on mushroom.

**Sleeve Comments:** Mike’s sensitive and reverent style distils the most poignant of human feelings into a music through which the listening soul finds serenity and inspiration. These restful, reflective compositions recapture all of our forgotten longings, reawaken our deepest dreams and, through beauty and grace, they recreate a new a world of magic in which we both lose and find ourselves.

**Notes:** Piano, synthesised sounds; “Enter the Dream: 9:42; piano melody against arpeggiated piano accompaniment with blocked synthesised strings; I - III - II - V - I; long theme with little repetition (meandering) - medium dynamic range with frequent modulation; second theme with synthesised horn sound; very ‘romantic’ sounding.

### Dream Spiral, Hilary Stagg: 1991 Real Music

**Cover:** Dolphins (2) in a surreal ocean (smaller picture within a dark blue background.

**Sleeve Comments:** Dream Spiral reflects the vision of a dream that Hilary experienced in which he created an “uplifting musical tapestry.” Through the gentle power of Hilary’s harp, accompanied by violin, keyboards and guitar, his vision comes to life with a deeply heart-felt sensitivity.

**Notes:** Track 1 “Heaven on Earth” 6:45; unobtrusive regular pulse generated by arpeggiated harp - 96 bpm triple time; diatonic thematic melody with regular repetition; homophonic - harp melody; both blocked arpeggiated harmony with tonal references, medium rate of change with distinct progressions in harp, legato in synth; instrumentation: synthesizer, harp; medium dynamic range; no clearly defined sections; other tracks incorporate some non-intrusive percussive elements, all tracks harp melody, sometimes with violin counter melody, all slow tempo and homophonic.

### Mystic Heart, Denis Quinn: 1989 Denis Quinn/New World Cassettes

**Cover:** Detail from Botticelli, “The Youth of Moses” (woman’s face).

**Sleeve Comments:** Deep into the very heart of love is unearthed music of triumphant beauty and angelic grace. These fully orchestrated compositions softly proclaim the passion of the heart with a melodic, mystical intensity. The music rings with harmony and devotion, the voices sing of unity and longing. Ethereal and eclectic, Mystic Heart truly rides on the wings of love.

**Notes:** Track 1 “Canzone Angelica” 6:12; regular pulse, 58 bpm, generated by synth/keyboard arpeggiation; diatonic thematic melody in synth unison sound, alternated with three other melodic variations on the original theme (synth/strings and synth/horn, solo female voice in Italian); homophonic texture; harmonic progression (I-V-III-IV-V-I), medium rate of change (one chord per bar) unvaried throughout; narrow dynamic range; sections defined by changes in instrumentation (voice, synth); track 2 guitar melody, electronic chordal accompaniment and soft percussion, 46 bpm.
**Higher Consciousness, Philip Chapman: 1994 New World Cassettes**

COVER: Dante Gabriel Rossetti – angel.

SLEEVE COMMENTS: Philip Chapman’s music of Higher Consciousness provides a chance to draw back the curtain of celestial clouds and glimpse the divine light within. This truly is music of the spheres, with a calm, centring resonance at its heart to transport you to states of shimmering meditation and higher realms of being. Guided by this inner vision, a sense of peace and well-being dances a trail of relaxation through the senses, leaving hints of an infinite grace, an endless stream of joyous tranquility. Here is a visionary musical masterpiece, an intangible piece of inspired creativity which may take you as close to heaven as life on earth will ever allow.

NOTES: Track 1 “Pathways to Heaven” 21:15; regular pulse generated by arpeggiated piano, triple meter, 69 bpm; diatonic, thematic melody on piano with repeated elements and some variation (scalar), counter melody introduced on synth/oboe, same accompaniment throughout; harmonies generated by arpeggiated piano and sustained notes on violin, distinct progressions with tonal reference and medium rate of change; homophonic texture; narrow dynamic range; piano, synthesised wind and strings; no clear form, repetition of melody throughout with variation and alternation with synth/oboe.

**Door of Eternity, Devakan: 1992 Soundless Sound**

COVER: Photo of the composer (?) playing the flute, silhouetted against bright light.

SLEEVE COMMENTS: This music is an expression through sound of the glory and the harmony of existence. From the majesty and grandeur of eternal Himalayan peaks to the profound mystery and silence of oceanic depths. (Inside Cover:) Look inwards, as deep as possible. It is your own space, at the very end you will find the empty heart. The empty heart is a door to eternity. It is a connection between you and existence. It is not something physical or material. It is not something mental or psychological. It is something beyond both, transcending both. It is your spirituality (Osho).

NOTES: Track 1 “Harmony of the Spheres”, 4:42; regular pulse generated by repetition motif on synth, 42 bpm; no melody line, however repeated thematic fragments on various instruments throughout; polyphonic texture; harmonic progression with tonal reference generated by blocked strings and sustained notes on strings, with legato progressions and slow rate of change; narrow dynamic range; no clearly defined form, consists of repetition of thematic fragments throughout with little variation; Track 2 has percussive element (hand drums, complex pattern), melody in flute with piano chordal and rhythmic accompaniment; regular harmonic progression., complex melody with thematic elements which are repeated. First track predominantly electronic, however acoustic sound dominates in other tracks; flute, vocals, keyboards, harp, drums, tabla; other tracks have flute melodies which are complex and with little repetition.

**Secrets of the Heart, Warren Bennett: 1994 New World Cassettes/Warren Bennett**

COVER: Upper half (back) of a naked woman with long red hair; background of flowers and flowers in hair (by Louise Weldon Hawkins).

SLEEVE COMMENTS: Timeless, gentle, poignant and romantic, Warren Bennett’s distinctive keyboards style is always delicately imbued with a youthful candour and carefree enjoyment. Moments of lighthearted, spontaneous play alternate with more reflective, intimate moods, evoking treasured remembrances and awakening a new appreciation of the many faces of Love. It is such an attitude, and such a music, that truly feeds the soul.

NOTES: Track 1 “The Magician” 6:47; regular pulse generated by arpeggiated guitar and unobtrusive percussion, 46 bpm, triple meter; diatonic thematic melody on synth followed by a variation on synth, this pattern of alternation continues throughout, at times melodic material played concurrently giving a layered effect, basically only two melodic lines; homophonic texture; tonal, distinct harmonic progression, I-IV-V throughout; narrow dynamic range; no clear sections, only alternation of melodic material; very repetitive; synthesised instrumental sounds and programmed percussion, guitar; Track 2 guitar and flute melody with synth accompaniment, arpeggiated and blocked; more complex melodic lines with more variation.
### Tempest, David Pickvance: 1994 David Pickvance

COVER: Dark clouds over sea with sunlight breaking through.
SLEEVE COMMENTS: Tempest is rich, grandiose and extremely lyrical. Using orchestra, classical guitar, cello, piano and choir, it captures the imagination and touches the emotions with its pure strength and beauty. From gentle and sublime to passionate and powerful here is music that will appeal to every sense.

NOTES: Track 1 “Through the Dales” 4:56; starts with synth harmonies and intermittent chimes followed by repeated arpeggiated keyboard motif and blocked strings; isochronous pulse generated by harmonic progression, regular pulse later generated by melodic line, 80 bpm; melody then comes in on piano after 90 sec intro - melody diatonic and thematic and is repeated after short section same as intro; legato harmonic progression with tonal reference and slow rate of change; narrow dynamic range; sections defined by return of melodic theme on piano, alternated with sections of harmonised synth; synthesiser, piano; other tracks employ guitar, cello and choir. Track 2 “By Water’s Edge” 7:08, piano melody with guitar accompaniment; same stylistic characteristics as previous track. Equal blend of acoustic and electronic.

### Colours of the Earth, Gandalf: 1994 Sattva Music

COVER: Semi-abstract castle with steps leading to and figures in black in the foreground; background of sphere (abstract planet earth).
SLEEVE COMMENTS: Gandalf, magician of sounds and painter of musical landscapes, invites you on a symphonic-meditative journey into his land of visions and colours.

NOTES: Track 1 “Colours of the Earth” 10:14; starts with low synth drone, very soft deep drum gives pulse, followed later by soft hand drums, 69 bpm, (percussion remains the same throughout); thematic diatonic, chordal melody on piano with short repeated theme, followed by oboe melody with longer themes which alternates with original piano melody; homophonic texture; tonal harmony generated by chords in piano melody and soft synth/choral sustained notes, slow rate of change, distinct progressions, some sections have arpeggiated piano accompaniment; wide dynamic range; sections defined by changes in tempo, dynamics and texture - e.g. halfway through texture thins with only two alternating notes on keyboard, then reintroduction of original chordal theme then builds again with increased tempo and added instrumentation; Predominantly acoustic with synthesised backing - acoustic 12 string and nylon guitars, electric guitars, grand piano, harp, flutes, keyboards, mellotron, tubular bells and various percussion.

### Excalibur, Medwyn Goodall: 1990 New World Cassettes

COVER: Hands (ghostly) coming out of a lake, holding a sword.
SLEEVE COMMENTS: Shimmering, intriguing, powerful and passionate - Excalibur! Once believed lost for all time, this universal symbol of the spiritual quest has re-emerged, through Medwyn’s music, to affirm the joy of man’s true destiny. This is truly music to elevate and inspire us with the strength and purity of an emblem which, rising out of the Waters of the Spirit, triumphantly reaches towards heaven. Medwyn’s superb and authentic composition speaks directly to the ‘Inner-mind’ that all mystics seek to commune with.

NOTES: Track 1 “Caliburn” 7:50; pulse generated by unobtrusive programmed percussion, 76 bpm; diatonic thematic melody on synth/piccolo and repeated by synth/flute, synth/plucked string, synth/oboe, repeated throughout with very little variation, alternates with simple countermelody on acoustic guitar; harmonies generated by blocked synth alternating with synth/choral, legato tonal progressions with medium rate of change, pattern remains the same throughout; homophonic texture; medium dynamic range; various synthesised instrumental and ornamental sounds.
**In the Stillness of the Moment, Med Goodall: 1989 New World Cassettes**

COVER: (By C.M. Geve) Robed woman (of times past) walking in a meadow, peers from between two trees; she is holding a silver cup.

SLEEVE COMMENTS: Gentle, caressing guitars and restful sound effects glide effortlessly through this romantic recording. In the Stillness of a Moment gives you time to listen, time to revive the finer feelings of inner love, compassion and oneness with life. Uniquely elevating and appealing, this delicate recording brings you the innocence and freedom to enjoy your tranquil moments to the full.

NOTES: Track 1 “Reverie, 6:44; regular pulse generated by guitar arpeggiation, 56 bpm; diatonic thematic melody, with long themes played on electric guitar then repeated on synth/wind and synth/string; homophonic texture; tonal harmonies generated by arpeggiation, medium rate of change and distinct progressions; narrow dynamic range; no distinct sections - same melody repeated throughout; electric and acoustic guitar and synthesised instrumental sounds; other tracks have soft programmed percussion; guitar always carries melodic line.

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**Rose Water Moon, Sambodhi Prem: 1992 Soundless Sound**

COVER: Picture of an eastern statue (Buddha) inside a picture of the sun setting over the ocean.

SLEEVE COMMENTS: Here is a guitar undulating like a river. Another is the light playing across it. There’s a distant cry - a saxophone. The bubbling of a clarinet over the deep voice of earth. A piano like raindrops spilling through forest leaves. Here, a lover’s touch. A boat embarking from a far off shore. The shimmer of bangles dancing. Music journeys where words cannot. To nature’s bright landscapes. Splashed with sunlight. To where a flute hovers in scented mountain air - Where a still lake is reflecting a rosewater moon. If ears could speak!

NOTES: Track 1 “Rose Water Moon” 5:05; regular pulse generated by strummed guitar, 60 bpm; diatonic thematic melody on acoustic guitar, little repetitions, variation, improvisatory style, counter melody played by flute concurrently or alternately; homophonic texture; tonal harmonic progressions generated by arpeggiated guitar, and sustained notes on synth, distinct progressions, medium rate of change; medium dynamic range; sections defined by changes in melody and instrumentation, marked returns of original melody on guitar; guitar, synthesiser, flute, hand percussion, predominantly acoustic with very light synth backing; other tracks also use soprano sax, clarinet, bamboo flute and violin.

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**Echoes From Ancient Dreams, Gandalf: 1995 Sattva Music**

COVER: Images of ancient monuments/buildings (Stonehenge, pyramid etc) with mountains, nightsky with crescent moon and planet (earth) in the corner.

SLEEVE COMMENTS: None.

NOTES: Track 1 “echoes From Ancient Dreams”, 5:29; regular pulse generated by unobtrusive programmed percussion, 88 bpm, which becomes more evident throughout the track; diatonic thematic motive on synth constitutes melody line and is repeated several times and varied, followed by interlude of strong electric guitar chordal progressions, before repeat of original thematic material, new thematic melody on electric guitar half way through the track, counter themes present at times, pattern of thematic material and chordal progression repeated throughout, accompanied by various ornamental electronic and environmental sounds; harmonic progressions generated by blocked synth and arpeggiated guitar and synth; homophonic texture; wide dynamic range; sections defined by repetitions of original thematic material and introduction of new material; electric and acoustic guitar, sitar, saz, charango, balaphon, piano, mellotron, electronic keyboards and synthesiser. Track 2, piano melody with arpeggiated piano and blocked synth accompaniment, slower tempo, no percussion.
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<tr>
<th><strong>Minho Valley Fantasies, Oliver Serano-Alve:</strong> 1990 Sattva Art Music</th>
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</table>
| **COVER:** Surreal river flowing with land either side and in the sky, two planets, a comet, stars and swirling oranges and blues.  
**SLEEVE COMMENTS:** Blends different cultural elements together in a new and unique way with multi-coloured sounds that linger.  
**NOTES:** Track 1 “Simply Love”, 6:40; regular pulse generated by soft percussion, 60 bpm; diatonic thematic melody played by saxophone alternating with lead guitar, complex themes, little repetition; tonal harmonic progressions alternate between arpeggiated guitar and soft blocked synth/chorus or synth/strings, distinct changes, medium rate of change; medium dynamic range; no clearly defined sections, focus is on the melodic line which is improvisatory in nature, differences in texture throughout; all tracks essentially guitar (electric and acoustic) melody line with light percussion. Some tracks have an ethnic feel, e.g. track 3 has a Spanish feel due to use of Flamenco style guitar; track 4 uses Latin American rhythms. Piano, saxophone, clarinet, flutes, cello, chorus, synthesiser, cherango, acoustic and electric guitars, bass guitar, drums, percussion. |

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<tr>
<th><strong>And So To Dream, Mike Rowland:</strong> 1993 Mike Rowland</th>
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| **COVER:** Stylised painting of a mountain peak surrounded by mist with a lake below.  
**SLEEVE COMMENTS:** Mike’s sensitive and reverent style distils the most poignant of human feelings into a music through which the listening soul finds serenity and inspiration. These restful, reflective compositions recapture all our forgotten longings, reawaken our deepest dreams and, through beauty and grace, they recreate anew a world of magic in which we both lose and find ourselves.  
**NOTES:** Track 1 “Enter the Dream”, 9:42; first section isochronous pulse, very slow, second section regular pulse, triple meter, 40 bpm generated by arpeggiated piano; long, diatonic thematic melody on piano, with long sustained notes, varied towards the middle, shorter more complex themes repeated more regularly, shorter notes, regular pulse; tonal legato harmonies, with medium rate of change generated by arpeggiated piano and blocked synth/strings; medium dynamic range; 2 sections defined by changes in melodic content; piano and synthesiser - almost ‘Romantic’ sounding. All tracks primarily piano with synth/string harmonies and sometimes counter melody on another instrument e.g. flute (track 2). |

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<tr>
<th><strong>Listening to the Heart, Oliver Shanti and Friends:</strong> (Date &amp; Details not found)</th>
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| **COVER:** Painting of a face capped by a gold halo. The bottom of the face blends into a mountain range with waterfall and lake below. A bird in the foreground and a Chinese temple in the background.  
**SLEEVE COMMENTS:** This album showed to many thousands of listeners through magical instrumental means the language of the heart.  
**NOTES:** Track 1 “Waves of Symphony”, 6:48; regular pulse, 66 bpm, isochronous at first then generated by arpeggiation; first section no melodic line, repeated detached thematic elements and sustained unison string notes, after 1 1/2 minutes, diatonic thematic melody introduced first on flute then on electric keyboard, alternates with sections consisting only harmonic progressions only or the original arpeggiated theme; tonal legato progressions generated by blocked synth/strings, same progression repeated throughout; at 5 minutes there is a section of environmental sounds (wind) only and intermittent synth/chime or synth/glock fragments; medium dynamic range; form - 3 sections defined by texture and dynamics; primarily electronic sounds with some acoustic guitar; Track 2 “Beating Heart” starts with slow arpeggiated glockenspiel sound with delay and wind sound in background and intermittent chimes; very slow tempo, no rhythmic pulse, no identifiable thematic melody; later guitar melody comes in, and tempo increases and steady rhythmic pulse introduced, still no melodic line - guitar plays mainly repeated notes; later still, guitar plays identifiable melody with short repeated themes with counter melody in synthesiser. Track 3 “Listening to the Heart” has arpeggiated guitar accompaniment with blocked synth string harmonies and intermittent chimes. Melody played by synthesiser - short repeated melodic themes - no development of themes. Overall tempo of all tracks medium, average of 60 bpm, and dynamic range medium. Piano, flutes, sitar, synthesiser, guitars, bass, percussion, drums; all tracks repetitive use of short thematic elements - no ling melodic lines. |
**Walking on the Sun, Oliver Shanti and Friends: **1989  Sattva Music

COVER:  Surreal type painting of abstract figure with arms raised towards blue and yellow background and rain.B.ow colored disk.  In the foreground, an orange semicircle in a sea with white mountains in the foreground.
SLEEVE COMMENTS:  An energy-laden musical journey, that attempts more than just a walk along a sunny beach.  Many listeners have consciously not yet started this journey.

NOTES:  Track 1 “Shakti Walks”, 4:02;  regular pulse, 66 bpm, generated by syncopated percussion (hand drums);  starts with short repeated motif alternating with synth/choral short tone, thematic diatonic melody introduced alternating between piano and guitar with repeated , melody taken up by female harmonised vocals sing text (title of song only repeated throughout on same melodic theme);  tonal harmonies with distinct progression generated by blocked synth/strings played in short rhythmic notes;  wide dynamic range;  sections (3) - defined by instrumentation and texture - first section no melodic line, 2nd section melody in piano and guitar, 3rd section melody in vocals - dynamic range increasing throughout;  synth, piano, guitar, vocals, hand percussion.  Track 2 “Hundredandeight” - strong electric guitar component (opens with long ‘lead’ break) followed by synthesised keyboard repeated descending scalar theme then vocals repeatedly singing the title of the song;  Track 3 "evolution" male and female vocals alternating with repeated words “walk on the sun” “evolution” and “108”;  tempo of first three tracks fast and rhythmic;  Track 4 “My galicia fantasies” starts with flute and Spanish sounding guitar with backing vocal harmonies followed by melodic theme in electric guitar;  medium tempo.  Generally,  western sounding with some non-western elements.  Vocals, piano, guitars, violin, synthesiser, saxophone, charango, sitar, flutes, baglama (saz), yayli tambur, darbuka, bass, percussion, drums.

**Earth Healer, Medwyn Goodall: **1991  New World Cassettes

COVER:  Against a background of stars, a man (long grey hair) with raised hands - in front of him an eagle rising out of a crystal within a sphere.
SLEEVE COMMENTS:  From deeply reflective to joyfully celebratory, Earth Healer summons all the emotions and power of the phoenix, the eternal survivor, to affirm the healing spirit of Man.  A balanced blend of calming yet inspiring compositions sustains a sense of discovery and rejuvenation.  This best-selling music features over a dozen instruments from all ages and cultures, including pan-pipes, mandolin, Bodhrun and dulcimer.

NOTES:  Track 1 “Pathfinder”, 11:24;  regular pulse, 88 bpm, generated at first by rhythmic pan pipes theme, I-V, and then by moderately prominent percussion (on the 1st beat);  combination of this percussion and pan pipe theme repeated for 6 minutes with no variation with intermittent additions such as synth/chorus on single notes, or short theme on synth;  at 6 minutes percussion and panpipes replaced by arpeggiated synth and blocked synth, same tempo, with diatonic thematic melody, 2 themes repeated for two minutes with no variation, followed by short complex melody on synth/reed pipe with arp.  guitar accompaniment, final section same as the first;  tonal harmonic progressions generated by panpipe theme, arpeggiated synth or blocked synth;  medium dynamic range;  sections defined by thematic content, no relationship between sections;  synthesised sounds only.  Very repetitive.

**Songs of Healing, On Wings of Song and Robert Gass: **1992  Spring Hill Music

COVER:  Pink, with soft white washes.
SLEEVE COMMENTS:  Nine beautiful and inspiring songs of healing.  Heartful and softly repetitive.  Includes songs that appear on our guided imagery and music tapes.

NOTES:  Track 1 “Go In Beauty”, 5:52;  regular pulse, 66 bpm, generated by melodic line and arpeggiated accompaniment;  diatonic thematic melody, regular repetition of themes which form a verse which is repeated with the same text throughout (no chorus), thematic counter melody on flute;  homophonic texture (voice and guitar accompaniment);  harmony generated by guitar arpeggiation, distinct tonal progressions with medium rate of change;  narrow dynamic range;  form - repetition of verse with one instrumental section in the middle.  All of the songs consist of a short passage of text which is repeated throughout the song by choral female voices (one track has solo male voice).  The final track is on chorus/verse format.
### Resonance, Terry Oldfield: 1988 New World Cassettes

**COVER:** A mermaid combing her hair by the edge of the sea.  
**SLEEVE COMMENTS:** If the most heavenly of noble emotions could find voice, it would be that of the haunting pan pipes. Alluring, mysterious and compelling, the lingering quality of this music draws the listener right to the heart-beat of the earth, hovering in the beauty of Terry Oldfield’s perfect expression. Shafts of evocative oriental tones and dreamy ethereal notes dissolve into the calmly comforting sound of pan pipes. An unexcelled performance of passionate calm.  
**NOTES:** Track 1 “Prayer Before Dawn”, 10:25; has isochronous pulse, 54 bpm, felt in stresses in digde drone and wooden flute melodic line; non-thematic melody, long sustained notes on pan pipes, little obvious repetition; no harmonic progressions; variations include intermittent ornamental synth sounds e.g. soft blocked synth/choral or synth/strings on long tones, ornamental synth glissandos - very irregular - primarily pan pipes throughout; narrow dynamic range; no clearly defined sections. Tracks 1 - 5 very similar, track 6 has more rhythmic melody line, shorter notes and themes, and counter melody on Eastern sounding plucked stringed instrument, regular pulse, wider dynamic range; track 6 has soft programmed percussion.

### Druid, Medwyn Goodall: 1990 New World Cassettes

**COVER:** Moon reflecting on water with the ghostly image of a woman’s face behind it  
**SLEEVE COMMENTS:** Cascading rivulets of ancient sounds, elusive special effects and magnificent instrumentation breathe life into the sacred and revered legacy of the Druid. Evoking the powers of the ancient Standing stones of the west Country, this potent metaphysical music explores the inner secrets of nature, revealing a world of magic and legend. Ethereal, mystical and most enjoyable.  
**NOTES:** Track 1 “Nine Maidens”, 5:58; regular pulse, 58 bpm, generated first by deep prominent percussion on 1st and 3rd beats, then by arpeggiated synth; first section has short repeated theme on synth/keyboard which continues with no variation for 2:45; followed by sung text (solo male) on melodic theme which is repeated with no variation and continues this way for the remainder of the track; regular tonal harmony generated by blocked synth/strings and arpeggiated motive - one chord throughout (minor); narrow dynamic range; 2 sections first has percussion and arpeggiated theme only, 2nd has sung text; voice and synthesised sounds; extremely repetitive. No other tracks have vocal text; all characterised by repetitive thematic melody against arpeggiated or blocked synthesised harmonies and/or repeated motive. Overall slow tempo and narrow to moderate dynamic range.

### Illumination, Terry Oldfield: 1992 New World Cassettes

**COVER:** An illuminated fairy with wand, flying over moonlit water.  
**SLEEVE COMMENTS:** Delicate flutes and distant chimes enfold an angelic voice of tranquill and mysterious purity. The clear, reflective Celtic vocals linger in your mind with radiant clarity, while Terry’s flute elevates the spirit ever upwards, towards a state of sublime enchantment. An inspired phenomenon of immaculate elegance.  
**NOTES:** Track 1 “Illumination”, 12:13; no regular pulse first section, at 2:38, arpeggiated string sound introduced, 80 bpm; diatonic thematic melody on flute, long themes, little repetition, continued from first to second section where flute takes up a more thematic melody with regular repetition of themes, then joined by counter melody on synth/plucked string, flute melody taken up by synth and flute plays more complex counter thematic material, orig. flute melody taken up later by synth/plucked string; harmonies generated by arpeggiated synth/harp, distinct tonal progressions, moderate rate of change; medium dynamic range; 2 sections, intro. with no regular pulse and that containing main melodic thematic material - 2nd section very repetitive; flute and synthesised instrumental sounds. Remaining three tracks all have texted vocals in Celtic language, all have regular pulse, and texted thematic melodies accompanied by arpeggiated and blocked harmonies with melodic material also carried by solo synth/instrumental sounds; track 3 very rhythmic, strong beats and chant/song type melody.
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<thead>
<tr>
<th><strong>Great Peace, Robert Martin: 1981 New World Cassettes</strong></th>
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<td><strong>COVER:</strong> Drawn picture of whale and young in green water with light shining down.</td>
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<td><strong>SLEEVE COMMENTS:</strong> An inner journey, a very personal and direct experience of Paradise. This is truly inspired music, that one-in-a-lifetime immersion into the Bliss of reality. A delicate reminder of our links with Nature, this music holds you, soaks into you and heals. Flute, guitar and muse-like angelic choirs translate that experience into an unforgettable affirmation for a peaceful planet. Nothing or more important, there is no greater gift, to give or receive, than ‘Great Peace’.</td>
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<td><strong>NOTES:</strong> Track 1 “Great Peace”, 8:32; regular pulse, 50 bpm, generated by light percussion and arpeggiated synth/glock; melodic motive sung by female chorus, repeated throughout, main melody diatonic and thematic consisting of text in English, sung by solo female e.g. “just relax and let your mind ...”; later joined by complex thematic flute counter melody, slow, long sustained notes. Harmonic progression generated by arpeggiated synth and choral motive, II - I progression throughout; medium dynamic range; aba form - arpeggiation and choral motive, sung text, repeat of first section; very repetitive; synth, flute, voice and programmed percussion. Track 2 continuation of previous flute melody, arpeggiation and harmonic progressions- remaining tracks all slight variations on the same instrumental melodic themes, played by a variety of instruments; choral motive continues throughout all tracks; voice, synth, flute, guitar, natural sounds; extremely repetitive.</td>
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**ELECTRONIC AND ENVIRONMENTAL SOUNDS**

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<tr>
<th><strong>Inner Tai Chi, Gover Dhan: n.d. Imagine Records (Canada)</strong></th>
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| **COVER:** Black and clear image (like a negative) superimposed on a background of the sun rising over the ocean.  
**SLEEVE COMMENTS:** Two quotations on sporting success (Mark Spitz and Patrick Roy) each regarding visualisation of success; Inner sleeve: It is not easy to visualise when the mind is perturbed by daily problems. But, with the appropriate musical atmosphere, breathing can become attuned to wave movement. As a result, body and mind are calmed. It is then possible to profit fully from the benefits of visualisation.  
**NOTES:** Track 1 “Inner Tai Chi” 4:14; introduction: starts with wind and surf sounds and regular soft gong - gong increases in volume and natural sounds fade; no regular pulse; thematic melody with short distinct themes and no repetition; primarily monophonic (only intermittent accompaniment - synth drone, gong and wooden chimes and intermittent blocked synth with no tonal reference- all unobtrusive); melody played on wooden flute, accompaniment of soft chimes (wooden and metal) and synth drone; All other tracks similar style; tempo very slow, no regular rhythmic pulse. Synthesised sounds incl flute, keyboard and harmonised block sounds. |

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<tr>
<th><strong>Cascade, Terry Oldfield: 1986 New World Cassettes/Terry Oldfield</strong></th>
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| **COVER:** Cliffs in the foreground and mountains in the background all covered with snow and ice with a full moon rising in the distance.  
**SLEEVE COMMENTS:** Cascade, a prism of sparkling music and a myth, an eternal vision that captures the beauty of the ancient gods of Olympus. Haunting flute and pan-pipes, distant bird calls, gentle echoes of crystal-clear sounds and celestial effects weave in and out of your senses like sunflecked butterflies; wooing you into their restful, leafy groves. Majestic and moving, Cascade is the gift of inspired spirituality, working through the mastery of one of the most skilled and talented composers of our time. A masterpiece of superb quality that will live forever in your dreams.  
**NOTES:** Track 1 “Olympus” 5:52: no regular pulse at first, then arpeggiated melodic theme generates pulse of 58 bpm; starts with flute melody with very soft synth background (one sustained chordal tone) and bird sounds, melody has long thematic elements, not repeated - no recognisable harmonic progression or pulse; at 3:56 new melodic material and mood introduced - diatonic and chromatic thematic melody in unison synth/strings with repetition of long themes, slow isochronous pulse, blocked string legato tonal progressions, slow rate of change - continues until end of track, seems to have no relationship to previous section; homophonic texture; narrow dynamic range; two distinct sections with different melodic material; track 2 similar style. synthesiser, natural sounds. |
**ACOUSTIC AND ENVIRONMENTAL SOUNDS**

### Rainforest Reverie, Riley Lee: 1993 Riley Lee

| COVER: Rainforest shot with green frog in foreground. |
| SLEEVE COMMENTS: Lyrical melodies are performed on the solo shakuhachi (Japanese Bamboo Flute) by Grand Master Riley Lee, and interwoven with the natural sounds of a rainforest’s day. |
| NOTES: Track 1 “Morning Rain”, 15:35 starts with rainforest bird and storm sounds followed by introduction of shakuhachi flute melody, as natural sounds fade out. Remainder of track is solo shakuhachi played in traditional style - long sustained notes and themes with little repetition; no pulse or harmonic progressions, monophonic texture, medium dynamic range generated by dynamics of the shakuhachi style, no definite sections; Shakuhachi flute and natural sounds. |

### Nalu - Moon Rider, Riley Lee: 1995 Riley Lee

| COVER: Wave photo. |
| SLEEVE COMMENTS: This is one of the most beautiful instrumental albums to be released this decade. The marriage of the Japanese Shakuhachi and Paraguayan and Celtic harps embraces seemingly opposite cultures in a way that it is through music that the nations of the world can unite. This recording will touch your heart and stay with you forever. |
| NOTES: Track 1 “He’e Nalu/Surfing”, 6:49; regular pulse generated by arpeggiated harp, 60 bpm; starts with long intro of wave sounds which continue intermittently throughout; diatonic thematic flute melody with some repetition of themes; homophonic texture; tonal harmonies generated by arpeggiated harp, distinct progressions with moderate rate of change; no clearly defined sections; wide dynamic range; all other tracks in the same style - flute playing conventional melody (as opposed to trad. shakuhachi playing) with harp accompaniment. Harps and flute, natural sounds (surf, sea birds). |
## ACOUSTIC, ELECTRONIC AND ENVIRONMENTAL SOUNDS

**Spirit of the Rainforest, Terry Oldfield: 1990 New World Cassettes/Terry Oldfield**

| COVER: | Upper half of face of 5th American looking Indian (red face paint with black design) over a leafy background. |
| SLEEVE NOTES: | Terry Oldfield has combined his spiritual perception with his love of nature to transform the sounds and music of the rainforest into an experience of pure communion. Renowned for his flute and pan pipes mastery, here Terry surpasses himself in his union with the mystery, the power, the irreplaceable voice of the rainforest. Authentic and deeply inspiring, this recording sparkles and triumphs with a vibrancy that is the true radiance of the Spirit of the Rainforest. |

| NOTES: | Track 1 “Between Two Worlds”, 28:04. First section, no pulse, very soft background tuned percussion, but impossible to ascertain a pulse; continues for 7 minutes, then new section introduced by intermittent long tone (?); 2nd section slow, isochronous pulse, 48 bpm, generated by flute melody; at 15 minutes, 3rd section, new melodic material introduced and at 17 minutes soft percussion and arpeggiated synth/flute motif; 96 bpm; final section same as first; 1st section repeated descending thematic motif and sustained pan-pipe notes, which form thematic melody with little repetition, background of one long sustained synth note; followed by middle section thematic melody with shorter notes, diatonic thematic melody with some repetition; 3rd section new thematic melody, more rhythmic motives, some repetition, final section same as first; homophonic texture throughout, with pan pipes carrying the melodic line and various synthesised ornamental and harmonic accompaniments; no harmonic progressions - only continuous sustained synth tone, or repeated arpeggiated motive; medium dynamic range; form - abca; hand percussion, pan pipes, flute, synthesiser, natural sounds (water and birds). |

**Voices of the Night, Riley Lee with Michael Atherton: 1994 Riley Lee**

| COVER: | Sunrise/Sunset. |
| SLEEVE COMMENTS: | None. |

| NOTES: | Track 1 “Voices of the Night”, 11:27; In all tracks, melodic line played by shakuhachi with accompaniment of other instruments either harmonising or as alternating counter melody; all melodic lines are through composed with no repeated thematic elements; tempo very slow, no rhythmic pulse except for track 3 which has a stronger percussive element; no recognisable harmonic progressions; monophonic and homophonic textures; medium dynamic range; no clear sections; all are contemporary compositions. Shakuhachi flute, lute, psaltery, balinese drum, african drum, chime, synthesiser, gong, voice. |

**Reverence, Terry Oldfield: 1986 New World Cassettes**

| COVER: | Painting of an Orca leaping out of water between icebergs. |
| SLEEVE COMMENTS: | Reverence is an impeccable composition, pure flute interlaced with majestic whale songs, creating a touching dialogue between Man and Nature. Deeply moving, mysterious and endlessly delightful, this album reaffirms our links and empathy with these intelligent sea creatures that share our planet. Never before have music and nature sounds produced a more heart-felt partnership. The whale songs radiate a peaceful, trusting, loving energy, and Terry’s superb performance and composition answer in the same tone. This music soars, it flows, it moves your emotions and awakens your deepest dreams. It speaks to you with both it beauty and its tender reminder of our eternal affinity with other dimensions of life. A sensitive and masterful recording that you will not forget. |

| NOTES: | Track 1 “Wings of the Morning” 22:42; starts with dolphin and surf sounds followed by melody on flute with synthesised drone in background. Melody line very slow tempo - long themes and no repetition. In the background are intermittent motives on bamboo flute which later takes up the melody line. Half way through the song, whale sounds are introduced with the melody; monophonic texture, isochronous pulse, 56 bpm, generated by melodic line, intermittent synthesised ornamental effects, no harmonic progressions and no clearly defined sections, medium dynamic range. |
### Reiki Music (Volume 1), Ajad: 1994 High Tide Srl

COVER: Birds flying over the ocean with the yin/yang symbol in the middle.
SLEEVE COMMENTS: 60 minutes of continuous meditative music in front of the ocean. You will hear the delicate sound of a small bell every three minutes. We suggest the use of this CD for Reiki, bodywork, relaxation and meditation.

NOTES: No individual tracks; starts with surf and bird sounds continuing with arpeggiated guitar, 42 bpm; diatonic thematic melody played by wooden flute with repetition of themes; tonal progressions generated by arpeggiated guitar and soft blocked synth, slow rate of change, legato progressions (e.g. only one note changed at a time); homophonic texture; narrow dynamic range; no defined sections; continues with very little variation for the length of the CD (60 minutes). guitar, synth, natural sounds.

### Whalesong, Tim Wheater: 1991 Tim Wheater Music

COVER: Whale diving into water; at the bottom, the side of a man’s head (the composer?) and a flute.
SLEEVE COMMENTS: Inspired by time spent with the whales at Platypus Bay, Whalesong is a moving testimony to co-existence and harmony. Haunting notes drift on the ocean swell as flute and whale sing and play together. A deeply touching experience, with the unique song of the Southern Humpback Whale recorded in full on track 3.

NOTES: Track 1 “Dancing with the Whales” 30:02; isochronous regular pulse, 50 bpm, generated by very soft arpeggiated theme; diatonic melody on alto flute with long themes, some repetition which is not prominent due to length of themes, alternates with repetitive deep synthesised bass in long notes and 4 note descending motive regularly repeated by synth/flute, melodic material varied at various points in the track and new material introduced, accompanied throughout by whalesong; harmonic progression given by sustained bass notes, which imply a progression; narrow dynamic range; homophonic texture; no definite sections; Track 2 Whales Echoes”, 30:27; flute melody with didge drone and more prominent whale sounds, also includes whispered text towards the end of the track; no pulse, no harmonic progressions; slow diatonic melody with long themes and little repetition; narrow dynamic range; no defined sections; homophonic texture; Alto flute, voice, rhythm sticks, bass, didgeridoo, hand drum, whalesong, synthesised strings and wind backing.

### Eagle Spirit, Medwyn Goodall: 1995 New World Music

COVER: American Indian with face upturned and eagle flying overhead.
SLEEVE COMMENTS: An inspired and positive interpretation of the magnificent spirit of eagles. Flutes and pan-pipes, special effects and skin drums soar out of the call of eagles and owls; a call to awaken the ‘inner senses’ of the listener to the vision and sacredness of our own lives. A superb composition, entrancing, compassionate and joyfully celebratory.

NOTES: Track 1 “Eagle Spirit”, 11:15; regular pulse generated by light percussion, 63 bpm; diatonic thematic melodic line played first by flute with regular repetition of elements, new melodic material introduced by electric piano with same characteristics; tonal harmonies generated by arpeggiated synthesised keyboard and female backing harmony, minor key very repetitive 1 - V - VI - IV with modulations to relative major, medium rate of change, distinct progressions; medium dynamic range; homophonic texture; sections defined by alternation of flute and piano melodic material; Track 2 “Sacred Companion” same instrumentation with inclusion of ‘skin drum’ (synthesised) in steady 1 2 3 4 beat (8 quavers to the bar), 60 bpm: in general, strong pan pipe component throughout with drum rhythm the only thing remotely reminiscent of N. Am. Indian music (as implied by title and cover). natural sounds - surf, birds; percussion, synthesised strings, vocal harmonies, wooden flute.
<table>
<thead>
<tr>
<th><strong>Tropical Dreams, Scott Moulton: 1990 Revere records</strong></th>
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<tbody>
<tr>
<td>COVER: Circular picture of a stream in the center of a tropical looking valley and flowing out of the circle and foaming at the bottom of the cover.</td>
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<td>SLEEVE COMMENTS: The intention of this collection of pieces is to frame a kind of soothing, musical landscape of Hawaii. In addition to the instruments, there are sounds of waterfalls, birdsongs, and ocean surf that Michael Sena and I recorded on Kauai. There are times when a bit of tropical paradise would be a healthy escape, and at such times I hope this recording may be of some small service. - S. Moulton.</td>
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<td>NOTES: Track 1 “Tropical Dreams”, 4:08; starts with surf and sea bird sounds, this fades out and melody on solo acoustic guitar is introduced; regular pulse generated by guitar melody, 96 bpm; diatonic thematic melody with moderate repetition; tonal harmonic progressions generated by arpeggiated guitar accompaniment, fast rate of change; narrow dynamic range; form - verse, chorus format; guitar and natural sounds. Track 2 faster tempo with unaccompanied acoustic guitar; track 3 has melody on oboe with guitar accompaniment - overall style ‘easy listening’ instrumental pieces. Cello, Roland Guitar Synthesiser, Oboe, Bass, Lead Guitar.</td>
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<tr>
<th><strong>Dolphin Love, Chris Michell: 1991 Chris Michell</strong></th>
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<tr>
<td>COVER: Dolphin leaping out of the water.</td>
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<tr>
<td>SLEEVE COMMENTS: This album is dedicated to the memory of the friendly dolphin in los Port, Greece, who brought immense joy to many visitors. She was killed deliberately by fishermen for ‘stealing’ their fish.</td>
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<tr>
<td>NOTES: Track 1 “Dolphin Love”, 8:00; no regular pulse at first (melody only with dolphin sounds) then slow isochronous generated by non-tonal arpeggiation, 62 bpm, pulse given by repetition of the arpeggiation, not the theme itself which incorporates delay effects which masks the pulse; diatonic thematic melody with little repetition of themes (meandering); no harmonic progressions until 4:00 when a soft blocked synth outlines the progressions, very legato progressions and slow rate of change, tonal progressions, with only one note changed at a time (indistinct progressions); narrow dynamic range; no clear sections; flute, synth and dolphin sounds; Track 2 starts with synth drone and whale song which is joined by flute melody and harmonised blocked synth, isochronous pulse, little thematic repetition, no clear sections, similar in style to previous track - overall, all tracks consist of environmental sounds, flute melody with blocked synth accompaniment and some arpeggiation, vague harmonic progressions and pulse. Some tracks original, others arrangements of Bach (e.g. Air and Ave Maria). Flute, synth and environmental sounds (dolphins and whales, surf).</td>
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<tr>
<th><strong>The Way of the Dolphin, Medwyn Goodall: 1992 New World Cassettes</strong></th>
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<tr>
<td>COVER: Drawing of five dolphins (by Eva Sakmar 1991)</td>
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<tr>
<td>SLEEVE COMMENTS: A link has been forged between the alluring voice of dolphins and Medwyn’s sensitive music. From this joyous, tender and emotional union has evolved a unique recording that reflects back to the listener the great love and respect that is possible between our two species. A work of intense feeling and brilliant originality; the haunting melodies, the superb instrumentation and the moving, compelling song of Dolphins and Whales create a harmonious, emotive and inspiring recording.</td>
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<tr>
<td>NOTES: Track 1 “Odyssey”, 6:38; opens with dolphin and surf sounds which continue throughout; regular pulse, 46 bpm, generated by opening melody on electric guitar; thematic melody played first by electric guitar, then acoustic guitar, then pan pipes - melodic material varied somewhat at each repetition but still recognisable; homophonic texture; legato tonal progressions generated by synth/strings, complex progressions with moderate use of chromaticism, slow - medium rate of change; narrow dynamic range; sections defined by changes of instrumentation of melodic repetitions; track 4 strong dolphin sound and surf emphasis with little music, non-thematic intermittent melody, mainly synth harmonies: natural sounds (dolphin and water), guitar, synthesiser</td>
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### ENVIRONMENTAL SOUNDS

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<tr>
<td>COVER: Whale’s tale coming out of the water.</td>
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<tr>
<td>SLEEVE COMMENTS: These recordings are exactly how the whales hear them underwater and have not been altered in any way.</td>
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<tr>
<td>NOTES: N/A</td>
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<tr>
<th><strong>Sea Moods: Authentic Natural Sounds: 1994 New World Cassettes</strong></th>
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<tr>
<td>COVER: Waves rolling onto shore at sunrise/set.</td>
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<tr>
<td>SLEEVE COMMENTS: A seaside exploration that reflects the everchanging shoreline; gentle and soothing, to rhythmic and enticing, to wild and unpredictable. Waves and tides come and go, weather and moods may change, yet the ocean remains, forever fascinating, creative and refreshing.</td>
</tr>
<tr>
<td>NOTES: N/A</td>
</tr>
<tr>
<td>OTHER TITLES: Ocean Waves at Sunset; Tranquil Summer Garden; English Country Dawn; Woodland Nightfall; Mountain Stream; Forest Raindrops; Dolphins and Whales; Thunderstorm; Monastery Garden; Rainforest; Tibetan Monastery; African Landscape; Sea Moods; Underwater Cave; Drifting in a Calm Bay; Jungle; Tropical Night; Surf and Spray.</td>
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**TRADITIONAL ETHNIC**

**Music in the Great Hall, Ensemble Galilei: 1992, Maggie’s Music**

**COVER:** Closeup photo of traditional instruments - harp, cello, violin and wooden flutes.

**SLEEVE COMMENTS:** Ensemble Galilei is a group of classical and folk musicians who play an eclectic repertoire of medieval, Renaissance and traditional Celtic and European dance tunes on early music instruments.

**NOTES:** Traditional instrumental pieces on traditional instruments - recorder, concertina, percussion, penny-whistle, celtic harp, hammered dulcimer, guitar, mandolin, viola de gamba, fiddle, bones. Tempos and style vary from track to track.

**Mist and Stone, Maggie Sansone: 1990, Maggie Sansone**

**COVER:** Small photo of large rock at sea edge surrounded by pencilled celtic designs and tartan strip.

**SLEEVE NOTES:** None.

**NOTES:** Traditional Irish songs played on traditional instruments - hammered dulcimer, Celtic harp, cittern, violin, mandolin, bodhran, viola de gamba. Also uses guitar and some synthesiser.

**Hills of Erin, Karen Ashbrook: 1994, Maggie Sansone**

**COVER:** Small photo of Irish coastline against pencilled Celtic design.

**SLEEVE NOTES:** None.

**NOTES:** Traditional Irish songs performed on hammered dulcimer, Irish flute, pennywhistle, viola de gamba, Celtic harp, bodhran, guitar soprano sax, clarinet, piano, with some use of synthesiser.

**Inca Quena, Inti Raymi: 1994 Tumi**

**COVER:** B/W photo of trad. dressed Sth American playing wooden flute.

**SLEEVE COMMENTS:** Back cover has a bio of the composer/performer. The music is from the soundtrack to a documentary - “Q’eros, the Last of the Incas”.

**NOTES:** Contemporary compositions in traditional style, traditional wind instruments and hand percussion only, modal and rhythmic melodies, homophonic texture, no harmonic progressions; medium dynamic range, various tempos; Notched end flutes (queenitas, quenachos), panpipes (zampoñas, antaras, malties, chulis), drums (bombos, tambouras).

**Music of the Andes, Rumillatja (band - plays mainly folk music): 1984 Tumi**

**COVER:** Incan Design.

**SLEEVE COMMENTS:** The name Rumillatja, meaning City of Stone, is from the ancient Inca language known as Quechua. It refers to Tiwanaku on Lake Titicaca as the first stone city and Sacsahuaman and Machu-Picchu as the last cities of stone to be built. By this time the Inca civilisation had spread from Peru to Bolivia and extended to Colombia in the north and Chile in the South. As their defeated culture was driven from the fertile valleys to the high Andes, so was their music - floating and echoing high. The beautiful lost valleys became sacred and the music carried their spirit. The music of Rumillatja embraces this haunting atmosphere.

**NOTES:** Contemporary compositions in national style, various tempos, most tracks have prominent syncopated percussion, melodies primarily pan-pipes or guitar, 3 tracks have sung text (Sth American language).
### Mist and Stone, Maggie Sansone: 1990 Maggie Sansone

**COVER:** Photo of large rock at the edge of the sea.
**SLEEVE COMMENTS:** Celtic tunes from Ireland, Scotland, the Isle of Man and Galicia performed on hammered dulcimer with other traditional instruments.
**NOTES:** hammered dulcimer, celtic harp, guitar, cittern, violin, mandolin, bass, synthesiser, pennywhistle, concertina, accordion, bodhran, viola da gamba.


**COVER:** Close up of bamboo branch.
**SLEEVE COMMENTS:** Vol 1 features traditional Chinese bamboo flutes, and Vol 2 features traditional Chinese bowed instruments.
**NOTES:** Traditional compositions and instrumentation; various tempos and textures, Er-hu, low-stringed Er-hu, Ko-hu, Zhong-hu, Qu-di, Ban-di, Yeung Kun.

### Yoowintj, Richard Walley: 1995 Sunset Music Australia

**COVER:** Australian Aboriginal art: owl and design.
**SLEEVE COMMENTS:** Insert includes a biography of the composer, and a short essay on Aboriginal tribal names, place names and culture. “Richard Walley, a Nyungar elder, is acknowledged as one of the custodians of knowledge and wisdom and is responsible for the establishment and perpetuation of Nyungar language, songlines, values, attitudes and beliefs via the boorna wangki (talking stick) - as Nyungars refer to the yaddak or didgeridoo.
**NOTES:** Traditional compositions on solo Didgeridoo.

### Flamenco Fantasia, Ruben Romero and Lydia Torea: 1993 Buendia Productions

**COVER:** Photo of the 2 performers.
**SLEEVE COMMENTS:** A description of the music - part traditional and part contemporary.
**NOTES:** Contemporary and traditional compositions in traditional flamenco style; guitar, percussion, vocals (N.B.: use of percussion in flamenco relatively new development).

### Cumbre (The Summit) - High Energy Music of the Andes, Sukay: 1990 Sukay Records

**COVER:** Picture of traditional dressed Sth American man playing native instrument.
**SLEEVE COMMENTS:** None.
**NOTES:** Contemporary compositions in Sth American style; fast tempos, syncopated rhythms, strong guitar and pan pipe elements; Charango, guitar and bass, wind instruments, vocals.

### Bilya, Richard Walley: 1994 Sunset Music Australia

**COVER:** Traditional Aboriginal Art (dolphins and pattern).
**SLEEVE COMMENTS:** Insert includes bio of composer/player; description of the didgeridoo and a brief explanation of the title of each piece.
**NOTES:** Traditional solo didgeridoo tracks.
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<tr>
<td>COVER: Sth American pan pipes against sky background.</td>
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<tr>
<td>SLEEVE COMMENTS: Back cover gives details of the origins of the group and their name and the name of the title (Condor = King of the Andes).</td>
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<tr>
<td>NOTES: Contemporary compositions in traditional Andean style - prominent rhythms, syncopation and fast tempo, various types of rhythm are named, e.g. trote, huayño, kaluyo; primarily strummed guitar and wind instruments; Guitar, charangos, quenas, quenachos, zampoñas, bombos, karatiña, chajchas, puritos.</td>
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<tr>
<th><strong>La Salsa Llego, Los Alfa 8: 1992 Tumi</strong></th>
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<tr>
<td>COVER: Photo of the group performing.</td>
</tr>
<tr>
<td>SLEEVE COMMENTS: Back cover gives a bio of the group.</td>
</tr>
<tr>
<td>NOTES: Contemporary compositions in Sth American style - Columbian and Cuban; fast tempo, syncopated rhythms, prominent brass sound, shakers, all tracks have sung texts in Sth American language.</td>
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<tr>
<th><strong>Camino al Sol (Road to the Sun), Quimantu: 1994 Tumi</strong></th>
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<tr>
<td>COVER: Photo of panpipes against mountain background.</td>
</tr>
<tr>
<td>SLEEVE COMMENTS: Back cover has bio of the group.</td>
</tr>
<tr>
<td>NOTES: Traditional and contemporary compositions in traditional Sth American style, primarily pan pipes and guitar with some vocal tracks, prominent syncopated percussion; vocals, sikus, quena, kenacho, moceño, rondador, guitar, charango, cuatro, percussion.</td>
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<tr>
<th><strong>Chanting in the Amazon Rainforest, Waorani Waaponi (The Good Way of the People): 1994 Tumi</strong></th>
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<tr>
<td>COVER: Painting of Sth American natives in the jungle with hut and native animals.</td>
</tr>
<tr>
<td>SLEEVE COMMENTS: The chants on this recording are timeless chants sung deep in the heart of the Amazon rainforest. They are born from the life of a people who have forever lived and continue to live in harmony and intimate contact with nature. The songs are an authentic expression of the Waorani people in Ecuador’s Amazonian rainforest. They were recorded at a Waorani tribal festival in the amazon in May 1991 at the request of the Waorani. . . The album features a variety of songs plus soothingly thick tropical rainforest sounds. It records the testimony of the Amazon’s fiercest warriors, together with solos, over 100 dancing chanters working their way into an arresting group trance, and a half dozen children singing gently, and backed by the potency of 35 chanting warriors. Altogether over 270 Waoroni participated in the festival recorded on this album.</td>
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<tr>
<td>NOTES: Traditional chanting, non-melodic, no instrumental accompaniment, alternation of regular pulse and no pulse, solo and group voices.</td>
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<tr>
<th><strong>Encuentros (Meetings), Sukay: 1995 Q. Howard &amp; E. Navia/Sukay Records</strong></th>
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<tr>
<td>COVER: Picture of the band against mountain (Andes) backdrop.</td>
</tr>
<tr>
<td>SLEEVE COMMENTS: Aiming to keep the traditions of the Andean culture alive, Sukay draws from thousands of years of colorful and complex regional history to perform the traditional songs and contemporary folk music of the rural Andean regions of Bolivia, Peru and Ecuador. Sukay’s repertoire is a unique blend of traditional and contemporary music, all performed on the authentic instruments of the Andes. These are the songs of the campesinos, songs that honour pachamama (Mother Earth) and her natural wonders.</td>
</tr>
<tr>
<td>NOTES: Traditional and contemporary compositions in traditional style; pan-pipes, wooden flutes, percussion, guitars</td>
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| COVER: Both: A photo of the composer in native dress. |
| SLEEVE COMMENTS: Emergence and Earth Spirit include inside a brief bio of the composer and a description of the instrument; Canyon trilogy gives a bio (discology) only. |
| NOTES: Contemporary compositions in traditional native American Indian style on trad. instruments, all melodies are modal, slow tempo and are played by cedar flute; “Emergence”: predominantly tracks are solo flute, some manipulation, e.g. use of delay, and use of synthesised sounds, e.g. soft sustained tones, but these are unobtrusive and not greatly used; some tracks have light percussion, e.g. shakers and hand drums, and chanted or sung text in North American Indian language; “Earth Spirit”: solo flute only; “Canyon Trilogy”: solo flute with some manipulation, e.g. delay. |
**NON-TRADITIONAL ETHNIC**

### *Spirit of Africa, Terry Oldfield: 1993 New World Cassettes*

**COVER:** Picture of traditionally dressed African man holding spear.  
**SLEEVE COMMENTS:** Explore the many faces of Africa, ranging from the ancient relics of primal times to light, airy plains and wide, copious rivers. The music builds from a deep resonant chant to a soaring flowering of vitality and vigour, without ever losing its basically meditative quality. The extended drum rhythms and the expressive flute and chant effects are a prayer in its purest form. Terry’s masterful composition and performance is unsurpassed, lading the listener into an experience of inspired and sacred music, reflecting the spirit of unity that connects all cultures. An extraordinarily beautiful, almost transfixing work of art that communicates directly with the soul of the listener.  

**NOTES:** (African elements); Track 1 “The March of a Thousand Days” 22:05; begins with unaccompanied flute, improvisatory style - disjointed long fluttered sliding notes; after two minutes, slow rhythmic steady drumming, 80 bpm, very soft accompanies melody in flute which begins to play a thematic melody, diatonic with some repetition; tempo increases and rhythm becomes more complex further into song and is joined by long chanted sound on one harmonised tone with dynamic increase, this section very repetitious - chanting then accompanied by blocked strings and follows a I - V progression and is later joined by new melody on flute, other introductions include arpeggiated synth/glock motive, blocked synth/vocals, and more complex harmonic progressions (basically still I-IV-V); wide dynamic range; homophonic texture; sections defined by overall increasing layering of sound with repetition of the original theme and introduction of new melodic material as the song progresses with steadily increasing dynamics; wooden flute, percussion.

### *Spirit of Tibet, Terry Oldfield: 1994 New World Cassettes*

**COVER:** Closeup (eyes and mouth) of the face of a golden statue.  
**SLEEVE COMMENTS:** Guided by the spirit of a people born and dedicated to a sacred way of life, this music evolves from the traditional sounds of Tibet into Terry Oldfield’s inimitable style. Visionary, atmospheric and expressive, this music lifts the soul of the listener into a higher perspective of reverence and clarity.  

**NOTES:** (Indian elements); Track 1 “Footprints of Buddha’s Children”, 24:50; introduction: begins with atmospheric non-melodic sounds including wind, synthesised pulse, drone, then male voice speaks rhythmic text/chant in unknown language, which sets the pulse at 76 bpm, with soft regular gong in the background; regular pulse introduced as above then new triple meter pulse, 116 bpm, generated by arpeggiated harp; diatonic and thematic melody introduced by solo female voice then repeated by children’s choir, same theme repeated by various instruments with a variation played by flute, original theme repeated for duration of song alternating between vocals and instrumental; tonal harmonies generated by arpeggiated harp and blocked string backing, I-IV-V-I progression; narrow dynamic range, no clear sections - very repetitive. Synthesiser, environmental sounds, vocals.

### *Healing and Peyote Songs, Primeaux, Mike & Atton: 1994 Canyon Records Productions*

**COVER:** Stylised Indian design.  
**SLEEVE COMMENTS:** This collection of music for the peyote rite of the Native American Church includes traditional Peyote songs with intense drum and rattle accompaniment and ‘healing songs’, a newer style of soothing harmonised chanting without percussion to facilitate meditation and prayer.  

**NOTES:** (North American Indian elements). Slow regular pulse generated by text, thematic melody with repetitions, polyphonic (equal voice parts), harmonies have tonal reference but progressions are non-western sounding, voice only in a-capella style, narrow dynamic range, no recognisable sections. Vocals, percussion, rattles; First 12 tracks are traditional songs harmonised in a-capella style with no rhythmic accompaniment; tracks 13 -24 are traditional solo chants with drum and rattle accompaniment and fast prominent rhythm.

COVER: Stylised drawing including Indian symbolism (‘Red Flute’ by Tom Perkinson)

SLEEVE COMMENTS: Something ethereal...of the earth...of illumination...and threeness, a dialogue between distinct voices, an alchemical blending of disparate elements into a new alloy...like the airborne feather, the music arises out of improvisation, like stone forming in the molten heart of the earth, it moves with patient certainty toward structure and like light, it quickens and enlivens what it touches.

NOTES: (North American Indian elements). Track 1 “Where Giants Walk”, 5:09; starts with storm sounds joined by complex, ornamented, fast, thematic melody, little repetition; joined by strummed guitar outlining harmonic progression; after 2 minutes, regular pulse introduced by rhythmic guitar and light percussion, 76 bpm; complex distinct tonal progressions, medium-fast rate of change; medium dynamic range; no clear sections; cedar flute, 12 string guitar, percussion (tom-toms, bass drum, gongs, splash cymbals). Track 2 (title track), 4:13; regular pulse generated by strummed guitar, 60 bpm and soft percussion; guitar outlines melody with unison male vocals singing soft counter melody, remainder of track melody carried by cedar flute, thematic with little repetition; tonal harmonic progressions with medium rate of change; medium dynamic range; no clear sections; guitar, flute, vocals, udu. All tracks primarily flute melodies with guitar accompaniment, soft percussion, moderate tempo and medium dynamic range.

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**Heart of Perfect Wisdom & A Sufi Song of Love, Robert Gass: 1993 Spring Hill Music**

COVER: Closeup picture of a lotus flower.

SLEEVE COMMENTS: (1) An extraordinary cross-cultural tapestry based on the Buddhist Heart Sutra. Features Tibetan overtone chanting and bells, with Nepalese bamboo flutes. (2) Based on the beautiful Sufi chant Kalama, the version presented here brings the listener into new dimensions of choral chanting music, as this simple melody is woven into a stunning musical tapestry. Inner Sleeve: The frequencies produced by this recording are psycho-acoustically effective in instilling a deep sense of peace and calmness. This occurs mainly through the process of sonic entrainment, created by the Tibetan Bells, Singing Bowls and the very low Tibetan style chanting...In this recording both the deep Tibetan chanting, as well as the bells and bowls produce extremely low frequencies which actually entrain the biological rhythms of the body and help induce the brain waves, heart beat and respiration of the listener to resonate to these frequencies.

NOTES: (Eastern elements). Track 1 “Heart of Perfect Wisdom” 30:04; text based on a Buddhist sutra sung in both Sanskrit and English by male and female choir; consists of long sung drone with very slow pulse generated by intermittent chime, later joined by non-thematic melody on flute, 42bpm; main section diatonic thematic sung melodic line (simple - only four notes) with regularly repeated themes, very slow pulse generated by both text and chime; polyphonic texture (choral singing); harmony has tonal reference (minor key) generated by polyphonic singing, medium rate of change, legato progressions, later joined by arpeggiated harp following the same progressions; chant is later joined by women’s choir in a counter melody which builds upon the original harmonic progression; instrumentation - vocals are accompanied by intermittent bells and gongs and arpeggiated harp; medium dynamic range; form - same melodic motive repeated throughout - sections defined by variation in instrumentation, ie. addition of female voice and variations in texture, e.g. female voice only, male and female voice together, male voice only.
**Initiation, Phil Thornton: 1990 New World Cassettes/Phil Thornton**

COVER: Sunset in a desert (with rock formations like those in Colorado on the distance) A man, wearing a bandanna around his head and beads around is neck) sits crosslegged before a pool of water into which he sprinkles some sparkly things. The pool contains an image of the heavens with planets, comets, stars etc. Beside the man are several wooden bowls.

SLEEVE COMMENTS: Authentic and powerful, Initiation weaves the haunting voice of whales and birds into the strong, mellow Dreamworld of the Didgeridoo. From the fascinating and earthy sounds of this most basic of natural instruments to the superb complexity of modern keyboards, we are enmeshed in a world of compelling imagination. Time and daily concepts lose themselves as this beguiling music works its spell - enchanting, captivating and transforming the listener. This is a genuinely unforgettable venture deep into the realm of a spiritual initiation.

NOTES: (Aboriginal elements). Track one “Guiding Light”, 14:20; first section starts with didge drone accompanied by thematic melody on bamboo flute which is complex with no repetition, some synth sustained notes in the background - no regular pulse, no harmonic progression; after 4 minutes, the didge drone becomes more rhythmic and percussion is introduced with strong rhythms, 98 bpm; texture homophonic but increases with the addition of instruments as the track progresses; melody (still on flute) more continuous and thematic with some repetition and harmonised at times by second flute; no tonal progressions; medium dynamic range; no distinct sections, however opening material is repeated at the end, ie. original flute thematic material and didge only; Track 2 “Initiation” 11:40, starts with synth drone and intermittent bells, sticks, and hand drums, then joined by harmonised synth and didge, then Australian Aboriginal singing/chanting; both tracks regular pulse provided by percussion and didge pulse, no recognisable harmonic progressions; recorders, e-bow guitar, sticks, Tibetan bells, animal sounds, synthesizer, didgeridoo, harmonic chanting, talking drum, handbells.

**Cuchama, Govi: 1993 Real Music**

COVER: Picture of the composer.

SLEEVE COMMENTS: Govi’s knack for catchy melodies combines with flamenco flair and a sprinkling of raïN.B.ow hues from Hawaii, South America, India and the Caribbean. Backed by tasteful keyboards, hand drums and instruments from around the world, Govi’s jubilant compositions and engaging guitar work create the enchanting magic that is Cuchama. (From the composer): “Cuchama (Mount Tecate southeast of San Diego) is a mountain which the native Cochini and Yuma Indians revered as their ‘exalted high place’ and spirit vision peak. Evans-Wentz, the Tibetologist and traveller, meditated on the mountain and envisioned a future whereby the descendants of the conquering Europeans and the displaced natives would become “One Nation, indivisible, and spiritually mighty.”

NOTES: Track 1 “Cuchama”, 3:45; irregular pulse at first from fragmented flamenco style guitar melody, after 1 minute, syncopated hand percussion is introduced, 104 bpm, and guitar melody becomes more rhythmic; thematic, diatonic melody with some repetition; harmonies generated by guitar arpeggiation (incorporated into melody), distinct tonal progressions with fast rate of change; homophonic texture; medium dynamic range; verse/chorus form - main thematic material alternates with improvisations; All tracks comprise guitar melodies in various styles, e.g. flamenco, with various accompaniments, and various syncopated rhythms, e.g. Latin American; guitars, charango, keyboard, drums, sitar, santoor, bass, ukelele, percussion, electric bass, digital piano, drum programming, tabla, tabla tarang, udu-drums, shaker.
### Heart of a Gypsy, Govi: 1991  Real Music

**COVER:** Picture of the composer.

**SLEEVE COMMENTS:** Heart of a Gypsy is a unique blend of original compositions, drawing on influences ranging from Caribbean, to Flamenco, to the Orient. Accompanied by a variety of instruments, Govi’s distinctive guitar playing reflects joy and passion, capturing the true essence of a gypsy.

**NOTES:** Track 1 “Danza del Mago”, 4:20; regular pulse generated by guitar strumming and rhythmic melody, 98 bpm, later supported by light hand percussion; diatonic thematic melody played in Latin/American style on acoustic guitar with some variation and repetition; homophonic texture; distinct tonal harmonic progressions generated by strummed guitar, medium rate of change; sections defined by regular alternation of thematic material in verse/chorus format; acoustic guitar, flamenco guitar, 12 string guitar, electric guitar, charnago, wave station, drums, chimes, percussion, synthesizer, tabla, congas, cymbal, oboe, bass, keyboards. Predominantly guitar melodies with light percussion, medium tempo, some Latin rhythms, regular harmonic progressions - mostly acoustic - synth harmonies, when used, very light and unobtrusive.

### Desert Dreams in an Ancient Land, Chris James and Wendy Grace: 1993  Sounds Wonderful

**COVER:** Red sand desert, & dusty whirlwind enclosing a white, abstract human figure.

**SLEEVE COMMENTS:** Using only three instruments - Chris and Wendy’s voices and Mark’s didge - an extraordinary piece of music emerges from the stillness, in the form of a unique soundscape of interweaving sustained tones and harmonics. Through it all runs an exploration of the timeless mantra AUM. This album is one which can be used to create a special ambience for ritual, for massage or for meditation. It invokes a sacred space of emptiness and formlessness, imbued with peace, harmony and warmth, reflecting the spirit of the ancient deserts for which it was named.

**NOTES:** (Aboriginal elements); Two tracks, “Crow” and “Eagle”, total length 44 minutes (approx. half each track) consists entirely of sung long tones with resultant vocal harmonics and didge drone.

### Mixed Spice, Riley Lee: 1995  Sound of Bamboo

**COVER:** Indian woman in full native costume: blue face, red markings, gold jewellery.

**SLEEVE COMMENTS:** This exotic album starts with the restful notes of the shakuhachi drifting in space, soon to be joined and quickened with the tabla rhythms as they begin to dance together. These two masters of their trade are lifted further with the introduction of sitar and tampura lifting the tempo to climax in a sea of movement. A moving and joyous experience in music.

**NOTES:** (Indian elements) Track 1 “White Horses in Dark Valley”, 10:27; introduction of fragmented flute themes only with no pulse, regular pulse introduced at 3:20 in steady sitar melody and later by hand drums with regular pulse, 72 bpm, increasing to 132 bpm by the end of the track, drums unobtrusive at first but become more prominent as the track progresses; modal thematic sitar melody (Indian scale) with little repetition, with non-thematic counter melody in shakuhachi, consisting of long notes; homophonic texture; wide dynamic range; no clearly defined sections however texture and tempo increase as the track progresses then decrease at the end. In all other tracks, the flute carries the dominant melody lines, which are long and fluid, some with thematic repetition, some diatonic, to accompaniment of tabla rhythms and Indian stringed instruments which are played in traditional style. Except for the climax at the end of track 1, the overall tempo is slow. Overall feel is Eastern, rhythms are eastern and flute plays modal melody lines of obvious eastern influence as does the sitar. Shakuhachi, tabla, sitar, tampura.
### Mountain Valley, Riley Lee: 1994 Riley Lee

**COVER:** Mountain/Snow scene.

**SLEEVE COMMENTS:** None.

**NOTES:** (Japanese flute and style) Track 1 “San’ya/Mountain/Valley”, 11:58; no pulse, no harmonic progressions, through composed - melodic thematic elements with no repetition, wide dynamic range, monophonic, no sections; shakuhachi, contemporary compositions in traditional shakuhachi style.

### Wild Honey Dreaming, Riley Lee & Matthew Doyle: 1993 Riley Lee/Matthew Doyle

**COVER:** Australian outback scene - red rocks, water hole.

**SLEEVE COMMENTS:** Featuring the traditional wind instruments of Japan and Australia. The shakuhachi and the didgeridoo combine here to create haunting images of the Red Centre and its people. Inner Cover: This recording brings together two instruments that originate from cultures which could not be more disparate in their outward manifestations . . . There are nevertheless, many shared points of reference between these two dissimilar cultures, if one only looks. For example, in both the Aboriginal and the Japanese cultures, the natural world of mountains and streams, rocks and trees, is the source of all things, physical and non-physical. The contemplation of the essence of these ‘things’ is traditionally an integral part of common everyday existence in these two highly evolved cultures, as it is in numerous cultures throughout the world.

**NOTES:** (Aboriginal and Japanese elements). Track 1 “Daybreak at Katajuta” 7:23; no regular pulse, very slow tempo; chromatic, non-thematic melody against didge drone; no harmonic progressions; homophonic; shakuhachi flute and didgeridoo; medium dynamic range; no defined sections; other tracks include background tribal singing/chanting and natural sounds. Didge and singing give ethnic Australian atmosphere, but predominant feature is the flute played in traditional shakuhachi style; most tracks have long sections of solo flute playing which do not have any definable melodic thematic elements; tempo is very slow in keeping with the shakuhachi style.


**COVER:** (I) Photo of Traditionally dressed Chinese man wearing headphones. (II) Photo of traditionally dressed Chinese women; one is arranging the hair of the other, who is wearing headphones.

**SLEEVE COMMENTS:** When this project first began I decided to take a non-traditional approach to Chinese folk music, and at the same time remain faithful to the original melodies. I hope this recording will help both Eastern and Western listeners visualise these reflections of places far away and times long gone. I also hope that this personal point of view is objective enough not distort (sic) the emotion and meaning in this wonderful music.

**NOTES:** (Chinese elements). Track 1, Vol. I “High Mountain” 5:00; introduction of storm sounds only, joined by synth drone then melody; unobtrusive regular pulse, 69 bpm, generated by melody and intermittent soft percussion; thematic diatonic melody on stringed instrument alternating with wind instrument, repeated thematic elements; homophonic texture; tonal harmony in blocked synth/strings supported by intermittent long tones on tonic of each chord, legato progressions, medium rate of change; traditional Chinese string and wind instruments, percussion, and synthesised sounds. Contemporary interpretations of traditional songs e.g. “Hua Fei Hua” based on 7th century poem and music composed in 1930s with new sections added. Generally, the track has a very contemporary feel about it, with only the instrumentation and some motifs recognisable as traditional Chinese. Volume 2 same characteristics.
### Zen: The Search for Enlightenment, Terry Oldfield: 1993 New World Productions

**COVER:** Traditional Japanese painting of a woman standing next to a tree.

**SLEEVE COMMENTS:** Summoning the pure essence of the search for enlightenment, a sense of peace and understanding unfolds as Terry’s flute and authentic instrumentation trace the traditional stages encountered along the ancient path of Zen. A heightened sense of presence permeates this composition as the listener experiences and participates in the clarity and beauty of the world of the spiritual traveller.

**NOTES:** Track 1 “The Seeking” 5:08; introduction c. 2 minutes of wind sound and wind chimes accompanying solo flute non-themed melody; main section: regular pulse 70 bpm generated by prominent programmed percussion (tuned); first melody on synth thematic and repeated first on synth then on twice on synth/wind followed by new melody - thematic with repetition, diatonic; homophonic - solo melody line with percussive accompaniment; no harmonic accompaniment; instrumentation: chimes, natural sounds: programmed percussion, gongs, synthesised sounds, wooden flutes (alto and soprano), kitaro (?); medium dynamic range; three sections ABA. Tracks vary from meandering melodic tracks with no regular pulse, and slow tempo, to faster rhythmic tracks with strong percussive elements; some tracks have a non-western sound due to use of oriental instrumentation, percussive rhythms and non-western melodic lines.

### Hamsafar, Prem Joshua: 1993 SSM

**COVER:** A crowd (Indian?) converging on an orange landscape.

**SLEEVE COMMENTS:** Hamsafar is the meeting of multi-instrumentalist Prem Joshua with 14 musicians from India, Europe and Japan - Soprano saxophone, soaring flutes and spacious keyboards melting with the magical ethnic sounds and haunting rhythms of the deserts, bazaars and gardens of the East.

**NOTES:** (Indian elements) Track 1 “Moghul Gardens” 8:13; regular pulse 69 bpm generated by prominent syncopated hand percussion; both chromatic and diatonic thematic melodies with repeated themes; homophonic - solo melodic line (instrumental and vocal); some sections no harmonic accompaniment, except for sustained single synth tone with very slow rate of change; other sections have strummed Santoor (?) accompaniment or blocked synth, legato progressions; instrumentation: bamboo flutes, saxophone, keyboards, santoor, swarmandal harp, tabla, djembe, shaker, bass, bayan, percussion, acoustic guitar, harmonium, gong, bells, claypots, vocals; medium dynamic range; sections defined by return of melodic theme in either voice or instrument. Traditional instruments with contemporary, non-traditional compositions - an ethnic feel is given by the instrumentation and rhythms, tempo generally fast and rhythmic.

### Gapu - Women’s Water Dreaming, 93-D: 1995 Ray Vanderby/New World Productions

**COVER:** Traditional Australian Aboriginal Art.

**SLEEVE COMMENTS:** Gapu is a strong yet sensitive collection of Aboriginal songs that are to be found when women collect around the waterhole. These songs are to do with Women’s Water Dreaming, and are as significant to us all today as they were to the women singing them centuries ago.

**NOTES:** Track 1 “Celebration”, 4:44; regular pulse generated by moderately prominent percussion, 84 bpm, sticks, and drums; starts with solo didge drone then melody sung by solo woman’s voice, Australian Aboriginal dialect, diatonic, thematic melody, very repetitive (same motive repeated, unvaried throughout), didge drone varied in improvisatory manner, vocal melody doubled by plucked guitar; no harmonic progressions; homophonic texture; narrow dynamic range; Track 2 “Storytime” starts with sticks and didge drone and spoken text (Aboriginal dialect), joined by syncopated hand drums; vocal melody (female) alternates with spoken text, melody diatonic and thematic, same theme repeated without variation, no harmonies, some synthesised ornamental sounds; homophonic texture; narrow dynamic range; no clear sections; vocals, didgeridoo, keyboards, sacred medicine drum, prayer bell.
### Tales of a Dancing River, Prem Joshua: 1993 Gema

**COVER:** Collage of various small unrelated images e.g. a tigers eye, shapes, camels in the desert, - in the center, a photo of a Greek looking colonnade.  
**SLEEVE COMMENTS:** On this album Prem Joshua combines the magical atmosphere of a great variety of eastern instruments (sitar, bamboo flutes, santoor, etc.) with the sounds of soprano saxophone and keyboards to take the listener on an adventurous and harmonious musical journey along a “Dancing River” from its source to the ocean.  
**NOTES:** (Indian elements), Track 1 “Kafi - The Mountain Stream”, 5:00; regular pulse generated by prominent syncopated percussion 80 bpm; complex and rhythmic thematic melody with short repeated themes based on a non-western scale; homophonic (flute and/or sitar melody later sung with Indian text); no harmonic accompaniment; instrumentation: sitar, bamboo flutes, santoor, percussion, saxophone, flute, voice, tamboura, dholka, swarmandal; medium dynamic range; sections defined by returns of the main melodic theme; Track 2 “the rains have come” begins with sounds of a storm followed by strummed sitar (?) accompanied by complex syncopated drumming. Flute then plays main melody against previous accompaniment - melody diatonic with recognisable thematic elements - mixture of western and eastern.

### Rhythms of Peace, Nawang Khechog: 1989 Nawang Khechog

**COVER:** Photo of a man sitting on a rocky outcrop playing didge.  
**SLEEVE COMMENTS:** This expansive album develops a mystical sense of rhythm using bamboo flute, didgeridoo, gongs, bells and drums. The music of Nawang celebrates freedom and erupts into harmonic chants that express peace and joy.  
**NOTES:** (Aboriginal and Eastern elements). No individual tracks, total length of CD is 58:49. First section is unaccompanied bamboo flute with occasional gong sounded; about 20 minutes into the CD, the flute is accompanied by didge in long, non-rhythmic, single tones; 30 - 35 minutes consist of non-rhythmic didge only with some trad. Tibetan chanting; 35 - 50 minutes is flute only with didge accomp; in certain sections there is a regular pulse generated by the didge; at 50 minutes until end of track, environmental sounds are introduced (tropical birds) followed by chanting, didge and occasional chimes. No pulse except for middle unaccompanied didge section where this is a slow pulse. Flute melody is non-thematic and based on a non-western scale; predominantly monophonic with some sections homophonic; bamboo flute, didgeridoo, gongs, bells and drums; medium dynamic range; cd divided into four major sections: flute only, flute and didge, didge only and didge and chanting.

### Medicine Dance, Stairway with Malcolm Stern: 1992 New World Cassettes

**COVER:** Stylised drawing of shield and feathers; backdrop of rain bird and mountains.  
**SLEEVE COMMENTS:** A musical dance journey in the shamanic tradition of the native North American people and their insight into the power and magic of the animal archetypes. The music is both powerful and gentle and can be used to connect with your own archetypal energy through movement or attunement. Enter the very real world of Medicine Dance and let the Animal Spirits reveal their gifts of intensity, courage, and pure expression.  
**NOTES:** Track 1 “Eagle” 5:27; introduction has isochronous pulse, 50 bpm felt in the unaccompanied melody, moderately prominent programmed percussion introduced; diatonic thematic melody consisting of one principal theme which is repeated throughout with little variation, alternating with sections of percussion only; predominantly homophonic texture; no harmonic progression - very soft blocked synth sound on same chord throughout with no tonal reference; programmed and hand percussion and various synthesised sounds; narrow dynamic range (static); no clearly defined sections - very repetitive keyboards, drums and percussion, guitar (bass, electric and acoustic), saxophone. Western sounding harmonic progressions - generally solo thematic melody with accompaniment of light percussion which is reminiscent of traditional North American Indian rhythms, strong electric guitar element playing melody.
**Tibetan Horn, Phil Thornton and Steven Cragg: 1993 New World Cassettes/Thornton/Cragg**

COVER: Mountain lion on snowy mountainous outcrop; temple in the distance.  
SLEEVE COMMENTS: A kaleidoscope of incredible musical invention that compels the listener along an inner and outer journey of Spiritual Awakening and Attainment, across the ‘Roof of the World’ - the Himalayan ‘Abode of the Snows’. From the primal initiations of Shamanic and Buddhist rites, be guided to the inaccessible summits, plateaus and glaciers of mountain Ashrams, following the ravines down to the sub-tropical jungles and Holy Islands of India. An authentic, outstanding experience of pure artistry, insight and deep, universal harmony.

NOTES: Track 1 “Bön (A Clash of Cymbals), 2:24; no regular pulse; starts with sustained notes on Tibetan horn with overtones followed by deep chant with overtones; towards the end of the track there is a blocked synth harmonic progression with no tonal reference, which leads into the second track - followed by arpeggiated motif on synth/keyboard, 61bpm, and then a diatonic thematic melody on synth/flute with repeated elements; second melody on synth/keyboard with no repeated elements; generally no pulse, except in melodic sections where a slow pulse is generated by the melodic line; second track flows into the third which is the same as the first; medium dynamic range, homophonic and polyphonic textures; taken together, the first three tracks form an ABA form. Instrumentation (over entire CD): recorders, moog, keyboards, chimes, ambient sounds, dong-chen (tibetan horn), crystal bowls, didgeridoo, talking drum, rainmaker, gong, temple and finger bells, percussion, chimes - tracks use a variety of above instruments played solo and together with ambient sounds (water, birds etc) and some chanting.

**Great Spirit, Medwyn Goodall: 1993 New World Cassettes**

COVER: Traditionally dressed North American Indian holding spear and shield, mountain lion by his side.  
SLEEVE COMMENTS: Inspired and emotive music dedicated to the spirit of all Native American Indians. Creative percussive rhythms and evocative sound effects weave through hovering woodwind and string instrumentation to link cultures and Nations in celebrating a journey of an essentially healing and invigorating power. A major theme here is an earthy music performed in reverent tribute to the Spirit of a People that symbolise oneness with Nature. Whether expressing the poignant longing for the Ancient Days, an exploration into the visionary dream-world of totem animals, or the exquisite outpouring of emotion in a tribal gathering, this is an imaginative, superlative musical experience, radiating with an inner beauty and wisdom.

NOTES: Track 1 “Spirit Dancer, 5:38”; opens with spoken text in Nth. American Indian language; regular pulse generated by moderately prominent programmed percussion, 116 bpm; thematic diatonic melody on synth/flute alternates with rhythmic/harmonic motives on synth/keyboard or harmonised synth/vocals - both melody and motives repeated/alternated regularly throughout, some melodic variation; homophonic texture; harmony generated by blocked synth and synth/keyboard motifs; instrumentation: programmed percussion, synth/keyboard/ wind/vocals; medium dynamic range; sections defined by repetitions of melody and alteration with motifs. Overall repetitive. synthesised melodic and percussion instruments. Although track 1 opens with spoken Indian text, and track 2 with chanting, aside from this there is little in the content that is reminiscent of the American Indian style. Generally all tracks comprise accompanied diatonic and thematic melodies with soft percussion, blocked synth/string harmonies and intermittent harmonised vocals (as backing).
**Medicine Woman, Medwyn Goodall: 1992 New World Cassettes**

COVER: Painting of a 5th. American Indian woman with gold headdress and jewellery. Behind her is a waterfall and pool and a stepped temple (zigurat) and lightning fills the sky.

SLEEVE COMMENTS: Medwyn uses traditional South American instruments and rhythms to celebrate the power of the Feminine, the Beautiful, the Medicine Woman. This music represents a bridge between the old ways and the new - a gateway to recognise and affirm the sacred, the compassionate, the healing, the joyous side of our nature. Through this balance we can achieve a greater harmony with the expansive, nurturing aspects of ourselves. A lively, authentic performance to rejuvenate our spirits.

NOTES: Track 1: “Invocation”; 5:07; regular pulse, 88 bpm generated by soft percussion; diatonic, thematic melody on pan pipes, regularly repeated and transposed, is alternated with a short motif in soft female solo vocals; homophonic texture; harmony generated by a rhythmic, harmonic motif on keyboard/guitar, distinct progressions and medium rate of change; hand percussion, pan pipes, wooden flute; vocal backing; very repetitive.

**Tribal Gathering, Terra Incognita: 1993 SSM**

COVER: Am. Indian shield and spear against plain background.

SLEEVE COMMENTS: Insert booklet includes a description of New World Record’s environmental goals and planetary awareness (including references to Gaia). There is also a description of the destruction of rainforests.

NOTES: Track 1 “Kafi” 4:59; regular pulse, 76 bpm, generated at first by melody, then by unobtrusive percussion; melody thematic and diatonic with repetition of themes and variation throughout, alternates with contrasting counter melody on soprano sax (longer notes and themes, more chromatic); homophonic texture of sitar/sax melody with percussion and light blocked synth accompaniment; no harmonic progressions evident, no tonal reference; instrumentation: kora, electric and acoustic guitar, *keyboards, *percussion, mbira, barija, berimbao, harmonium, bass, banjo, bongos, vocals, dilruba, *soprano and alto saxophone, sitar, silver and bamboo flutes, *tamboura. * = on this track; medium dynamic range; sections defined by repetitions of melodic themes. Blending of traditional and contemporary instruments, including synthesised sounds, music contemporary in style but with strong traditional ethnic influence.

**Tai Chi, Oliver Shanti and Friends: 1993 Sattva Music**

COVER: Stylised drawing of oriental man in fighting position.

SLEEVE COMMENTS: 40 page booklet includes a description of Tai Chi - meaning the “human being in search of harmony with himself and the duality of the world”; various quotes from Chinese and Tibetan holy people along with photos of statues of Gods; the Tibetan message of peace (Chremenise by Dagsay Rinpoche).

NOTES:(Chinese/Eastern elements); Track 1 “Huanquian Garden”, 3:57; regular pulse, 42 bpm, generated by melodic line; modal (Chinese sounding) and tonal thematic elements in the melodic line with moderate repetition played on eastern sounding stringed instrument accompanied by blocked string/synth tonal harmonies, medium rate of change, legato progressions; homophonic texture; medium dynamic range; intermittent bird calls and chimes and small bells; Track 2 “Chremenise, Flame of Peace and Compassion” sung in Chinese with Chinese sounding, modal thematic melody line in the verses, chorus more Western/diatonic; verses sung by female solo and chorus harmonised by male voices; 5 of the 12 tracks have lyrics, all in Chinese; not all tracks have Eastern sounding melody line, although instrumentation still gives an Eastern feel; overall tempo slow, some use of percussion, but generally not prominently rhythmic. Vocals, choir, piano, flutes, shakuhachi, Chinese flute (ti-tzu), koto, gu-cheng, Chinese violin (erh-hu), violin, glass violin, zither (zheng), dulcimer (yang-chin), monochord, indian harmonium, saxophone, acoustic and electric guitars, sitar guitar, charango, cavaquinho, viola braguesa, fado guitar, synthesiser, keyboard, bass, percussion, kodo drums, chinese gong, chimes.
### Lightning Man, Matthew Doyle, Riley Lee and Michael Atherton: 1994 Sound of Bamboo

**COVER**: Traditional Aboriginal Art.

**SLEEVE COMMENTS**: Inside insert includes bios of the composers and a description of the didge.

**NOTES**: Track 1 “Lightning Man” 7:07; introduction of traditional Aust. Aboriginal chanting against synthesised blocked string sound (no harmonic change) with isochronous pulse (generated by the chant); followed by didge and slow percussion (one beat every 10 secs) and intermittent wooden block percussion; no melodic line; homophonic texture; very light blocked synth harmony with no tonal reference, slow rate of change and legato progressions; no defined sections; medium dynamic range; all tracks contain a variety of traditional instruments played together or separately. Didgeridoo, bottle drum, African double bells, naqqara (moroccan drum), mbira (African thumb piano), kendang (Balinese drum), shakuhachi, sampler, vocals; Contemporary compositions in trad style with trad instruments; none of the tracks have thematic melodies, some have a more regular pulse and prominent percussion.

### Karuna, Nawang Khechog: 1995 Domó Records

**COVER**: Picture of the composer playing a traditional wooden flute.

**SLEEVE COMMENTS**: Insert: definition of Karuna (= compassion in Sanskrit).

**NOTES**: Track 1 “Ocean of Wisdom”, 3:56; consists entirely of flute and prominent surf sounds, no regular pulse; complex modal thematic melody with no repetition; homophonic texture; no harmonic progressions; medium dynamic range; no clear sections; Track 2 “Karuna”, 8:27; surf sound continues from track 1 then fades out; begins with non-thematic melody consisting of ling sustained tones alternating with short repeated tones; isochronous pulse generated by very slow percussion (one deep drum beat every 6 secs); primarily monophonic texture, except for short section with intermittent trad. Tibetan overtone chanting; no harmonic progressions; no clearly defined sections; medium dynamic range; other tracks include natural sounds, synthesised blocked harmonic backing, synthesised chimes. Generally tempo is slow, harmonic progression often unidentifiable, long melodic themes with little repetition; all tracks very different to each other - some sounding very traditional, others very contemporary, others a combination - overall ethnic sound. Authentic ancient instruments of Australia, Japan, Africa and Nth America; Each track combines various instruments from the above cultures: e.g. track 2 (“Karuna”) has trad. tibetan chanting with didgeridoo, American Indian flute, strings, cymbals (?) and other not identified wind instrument (horn).

### Sounds of Peace, Nawang Khechog: 1989 Nawang Khechog

**COVER**: Photo of man playing traditional bamboo flute.

**SLEEVE COMMENTS**: Using bamboo flute and didgeridoo, Nawang has created an enthralling and captivating musical experience. The pure sounds of these natural instruments played by a world master are deeply soothing and spiritually uplifting.

**NOTES**: Track 1 “Peace in the Humanity”, 3:22; solo bamboo flute playing slow thematic, diatonic melody with little repetition; Track 2 “Peace in the World”, has soft intermittent ornamental synthesised sounds accompanying the flute; All tracks similar in style - no pulse, no harmonic progressions, homophonic texture, medium - wide dynamic range, no defined sections, thematic melodies with little repetition; Bamboo flute and didgeridoo, natural chimes; Contemporary compositions in traditional style on traditional instruments - two instruments only, no harmonic backing, long themes, slow tempo.
### Beyond, L. Subramaniam: (no dates given) New Earth Records

<table>
<thead>
<tr>
<th>COVER:</th>
<th>Photo of a violin against sunset background.</th>
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<tbody>
<tr>
<td>SLEEVE COMMENTS:</td>
<td>In this composition L. Subramaniam has attempted to go beyond the microtonal system of Indian classical music and the tempered system of Western music. He has also tried to delve into the more spiritual, emotional and aesthetic qualities of music; inside cover quote by Osho: “Music in the East has always been accepted as a spiritual phenomenon. If your music cannot create silence in people who are listening it is not music - if your music does not become an unmoving no-mind in the people of your audience it is not music - it is making noise”.</td>
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<tr>
<td>NOTES:</td>
<td>Violin, keyboard, synthesiser, Track 1 “Beyond” 28:16; first section no regular pulse (melody only), central section of percussion only leading to climactic tempo increase (110 bpm) then slows down to repetition of opening theme; opens with violin playing slow thematic melody using traditional Indian scale with repetition of themes and variation; unaccompanied at first, then accompanied by intermittent motif on piano then later by soft blocked string background; monophonic and homophonic; no harmonic progressions; three sections - slow melody with little accompaniment, fast section of percussion only, then repetition of opening section.</td>
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### Desert Visions, Prem Joshua: 1995 Soundless Sound Music Productions

<table>
<thead>
<tr>
<th>COVER:</th>
<th>Face of the composer against background with desert icons.</th>
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<tbody>
<tr>
<td>SLEEVE COMMENTS:</td>
<td>Multi-instrumentalist Prem Joshua meets with musicians from India and Europe - a celebration of sounds and rhythms from East and West creating an exciting blend of World Music. This unique blend of instrumentation flies effortlessly through many styles ranging from Arabic folk, ancient Indian raga, over desert grooves and through African music.</td>
</tr>
<tr>
<td>NOTES:</td>
<td>tabla darbouka, sitar, trad. Indian vocals, keyboards, drums; Track 1 “The Raja’s Ride” 5:00; regular pulse, 61 bpm, generated first by short syllabic vocal sounds and light percussion and is supported by a rhythmic melody later, percussion becomes more prominent at introduction of melody; complex diatonic thematic melody on reed instrument with simultaneous or alternating counter melodies on sitar and flute, all consist of rapid, short notes with regular thematic repetition; homophonic with solo melody line on varying instruments; instrumentation: sax, sitar, bamboo flute, tabla, darbouka, keyboards, bass, vocals; medium dynamic range; sections defined by alternation/repetition of melodic lines, tempo constant throughout.</td>
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### Spirit of the Redman Vols 1 & 2, John Richardson: 1984 New World Music/John Richardson

<table>
<thead>
<tr>
<th>COVER:</th>
<th>North American Indian with head dress and eagle’s head below.</th>
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<tbody>
<tr>
<td>SLEEVE COMMENTS:</td>
<td>A direct experience of the power of rhythm and chant, inspired by the music of Native American Indians. Song of the Water depicts a canoe journey where the braves from each canoe build a central chanting theme into a mood of joyous union. Song of Fire leads from a fire lighting ritual into a powerfully inspirational chant. The drum rhythms on this side are uN.B.elievable. There is a strength and dignity to this music that is both enjoyable and energising.</td>
</tr>
<tr>
<td>NOTES:</td>
<td>vocals, drums, chimes, shakers, flute, synthesiser; Vol 1, track 1 “Song of the Earth”; 26:45; starts solo chant then joined by hand percussion with regular pulse of 92 bpm; opening chant consists of two diatonic themes which are repeated for the first 10 minutes, and varied through vocal harmonisation and counter theme in child’s voice, chant melodic theme is changed after 12 minutes; no harmonic progressions, although vocal harmonies are tonal; homophonic texture (voice and drums), some sections have single synth tone alternating between two notes, or outlining a simple melodic theme; percussion is varied through use of special effects such as delay and panning, and use of flute, stringed instrument and bells; tempo slow and dynamic range narrow. Small section of spoken English text in the middle (translation of chant text). Aside from the dialect of the text and use of drums and shakers, sounds more Western than American Indian. Other tracks - Vol 2: Song of Water, chant with running water background; track 2 “Song of Fire”, chant with cracking fire background - all tonal harmony and diatonic melodies.</td>
</tr>
</tbody>
</table>
**Medicine Wheel, Robert Gass: 1992 Spring Hill Music**

COVER: Traditional Indian design (a medicine wheel) in sand; trad flute beside.

SLEEVE COMMENTS: Medicine Wheel is a unique and magical journey into the world of Native American-inspired music. The 35 voices of the renowned choral group On Wings of Song are joined by well-known Native American musicians including Brooke Medicine Eagle, flautist Spotted Eagle and the Wil Numkena Singers. Master composer/producer Robert Gass has artfully blended traditional American Indian songs and instruments with original compositions (including an exquisite choral piece based on the well-known speech of Chief Seattle), all set into a background of natural sounds - the Colorado river, wind, thunder, songbirds, crickets, cicadas, a red tail hawk - the music of the living earth.

NOTES: Track 1 “Sunrise Vision”, 2:44; solo male voice singing traditional American Indian song/chant; track 2 “Hey Hey Yana” sung by unison women’s choir with English and Indian text, isochronous pulse, diatonic thematic melody with repetition; narrow dynamic range; no harmonic progressions; sections defined by repetition of vocal material; other tracks include accompanied solo American Indian (male) chant/song with natural sounds in background, unaccompanied contemporary song in Indian dialect and English sung by unison women’s choir; solo North American Indian flute; women’s unison choir in canon; track 7 is a contemporary western style choral piece based on speech by Chief Seattle. Most of the tracks (aside from those with chanting) are Western in style.

**Australia: Twilight of the Dreamtime, Terry Oldfield: 1994 Carlin Music Ltd.**

COVER: Two photos - one of Australian Aboriginals and one of Aboriginal hand doing a painting.

SLEEVE COMMENTS: The distant drone of the didgeridoo ushers in the primitive and shimmering tones of Australia, a deeply felt and passionate tribute to the Aborigine culture. Exotic birdsong mingles amongst the magic of music and chant as the vaporous haze of the Outback is conjured up in layers of vibrating texture. Terry Oldfield’s deep sense of respect for the indigenous population can be felt as sections of rhythmic intensity invoke Injuwanda, the wise Spirit of the Dreamtime, and emphasise the sacred nature of a life rooted in ritual. An authentic, moving, musical tribute that resonates across the spacious landscape of our most ancient, most beautiful memories.

NOTES: Track 1 “Awakening of the Seed Dreamer”, 16:28; starts with soft didge drone and environmental sounds, no regular pulse or melodic line; joined by disjointed non-thematic wooden flute motives and intermittent thematic flute melody; regular pulse later introduced (48 bpm) by what sounds like rhythmic aning in a canoe and a rhythmic theme repeated on wooden flute; half way through the track tempo increases to 56 bpm when arpeggiated piano outlines a harmonic progression with tonal references and distinct progressions; joined by thematic diatonic melody line on wooden flute, and then by a diatonic thematic melody on synth/keyboard and a synth/flute thematic melody with long legato themes accompanied by soft vocal harmonies; medium dynamic range; sections defined by changes in instrumentation and introduction of new melodic elements; each theme repeated regularly and alternated with other themes; synth/keyboard, synth/flute, wooden flute, didge, environmental sounds.

**Africa, Gomer Edwin Evans: 1991 Magrita**

COVER: Photo of a river and mountains in distance.

SLEEVE COMMENTS: Impressions of Africa. Shades of brown and green mists, dark trees and mysterious rivers; far away calls and sudden meetings. Slow rhythms that awake hidden desires.

NOTES: Track 1 “African Summer”, 10:07; regular pulse, 60 bpm. generated by motive on synth/glock and light percussion repeated short 5 note theme; thematic, diatonic melodic line with regular repetition and slight variation, later joined by repetitive short theme on synth/keyboard; harmony with tonal references generated by harmonised synth/string and harmonised male vocal background, entirely I-IV-V distinct progressions throughout; medium rate change; narrow dynamic range; sections defined by alternation of the two melodic themes; very repetitive; keyboards, guitars, percussion, vocals, synthesiser
NON-TRADITIONAL SACRED

*Om Namaha Shiva & Hara Hara, On Wings of Song & Robert Gass: 1992 Spring Hill Music*

**COVER:** Plain pink with whitish swirl (abstract).
**SLEEVE COMMENTS:** (1) This gentle and widely known Sanskrit chant is sung by 20 voices of On Wings of Song, with beautiful background instrumentation. A peaceful and uplifting favorite. (2) The feeling is of India, and the words are Sanskrit. The elements are the rich voices of On Wings of Song, backed by sitar, tamboura, guitar. tabla, synthesiser and band cymbals. The focus is tranquillity and joy of the heart.

**NOTES:** Track 1 “Om Namaha Shivaya” 43:30: regular pulse (64 bpm) generated by arpeggiated guitar and melody line; diatonic, thematic melody with regular repetition of medium length themes; homophonic texture - vocal melody with guitar accompaniment; tonal harmony generated by arpeggiation and vocal harmonies, distinct I-IV-V-I progressions and slow rate of change; medium dynamic range; form - sections defined by repetition of the text which is repeated throughout with no variation; instrumentation - choral voice and guitar; extremely repetitive. Track 2 “Hara Hara” similar - same melodic theme repeated throughout with instrumental accompaniment and some percussion.

*Alleluia to the Pachelbel Canon and Kyrie, Robert Gass: 1992 Spring Hill Music*

**COVER:** Close up (macro) of a yellow rose.
**SLEEVE NOTES:** Alleluia is a very powerful, deeply healing version of this universal chant, sung by On Wings of Song to the Pachelbel Canon in D. This modern rendition of Kyrie builds slowly from serene strains of Gregorian chant to an uplifting and joyous celebration (N.B.: part of “Chants of the World” series).

**NOTES:** Mixed choir, harp, acoustic guitars, tabla, congas, cymbals; Track 1 Alleluia, 8:15 - female choir sings Alleluia to the melody of the canon with contrapuntal male choir intermittently, accompanied by arpeggiated harp sound - no variation throughout. Kyrie begins with organ (synth) and traditional sounding mixed choir, later joined by percussion in African sounding rhythm - melody consists of two themes (one for each word) which is not varied throughout the piece - variation through increasing texture and addition of instruments as the piece progresses; tempo 60 bpm.

*Mantra, John Richardson (with Dwaraka): 1992 New World Cassettes/John Richardson/Dwaraka*

**COVER:** Bright sun setting over mountain range.
**SLEEVE COMMENTS:** An expressive and entrancing recording that provides a peaceful and sustained sanctuary of spiritual beauty. Mantras and sacred chant have been used for thousands of years to effect positive changes in people’s physical, mental and spiritual health, and here these ancient sounds swirl around a dreamy and softly compelling music. These restful mantras wash over the listener in calm waves of contemplation, awakening a tranquil, focussed mood of stillness and serenity.

**NOTES:** 2 tracks only; track 1 “Radhe Shyam”, 12:35; starts with wind sounds, light chimes and blocked synth sounds outlining 2 chord legato progression, accompanied by soft unison female choral notes in the background; isochronous pulse, very slow tempo; main section consists of male voice singing text (language and origin unknown), diatonic thematic melody with regular repetition of themes alternates at times with piano counter melody; regular pulse, 46 bpm, generated by soft synth arpeggiation following IV-I progression, previous accompaniment continues as well; homophonic texture; medium dynamic range; no clear sections; very repetitive; texture becomes thicker as vocal volume increases; voice, synth, some natural sounds, electric piano.
### Ancient Mother, On Wings of Song and Robert Gass: 1993 Spring Hill Music

**COVER:** Statue of the ancient mother figure set against natural backdrop.

**SLEEVE COMMENTS:** The spirit of the Great Goddess comes to life as traditional women singers, priestesses and shamans from Celtic, Yoruba, Hungarian, Indian and Native American traditions are joined by the renowned On Wings of Song singers. The music is ageless and contemporary, ranging from 12th century plainsong of Hildegard de Bingen, to ecstatic gospel rock. These magical songs are set in natural environmental backgrounds of rivers, cicadas and crickets, and the ocean, and have been recorded in locations including Glenstal Abbey in Ireland, on the beach in Hawaii, and underground in a shaman’s cave in Montana. Inner sleeve: The archetype of the Great Goddess who has appeared throughout history in Her many forms, is re-emerging. The rise of feminism in our times has sparked a renewed interest in the feminine face of the divine images that were historically widespread until their suppression by the male-orientated religions of Christianity, Judaism and Islam.

**NOTES:** Most of the tracks are traditional, or arrangements of traditional songs. Two are contemporary. All songs relate to Goddess worship, or to the Virgin Mary. Some are traditionally used in Wicca: Track 1 “Ancient Mother”, 5:39; regular pulse generated by arpeggiated harp and rhythmic sung melody, 63 bpm, soft hand percussion introduced half way through the track; same chant is repeated in the background throughout, main melody sung by unison voices and supported with choral harmonies, diatonic (minor key) and thematic, same theme repeated throughout; tonal progressions in arpeggiation and choral; homophonic progressions; medium dynamic range; no distinct sections; women’s choir, solo voice, natural sounds, flute, celtic harp, percussion, recorder.

### Atlantis Angelis, Patrick Bernhardt: (no dates given) Imagine Records and Publishing

**COVER:** Incan/Aztec design carved clay disc with cuneiform type pattern drawn on either side.

**SLEEVE COMMENTS:** Inside Cover: A song is a ship, music is a road, an open road that leads to centres of light of the new universal consciousness. ‘Deep Hearing’ is an act of love, a journey to reality. Sounds can be seen, touched, they release and heal. Images can be heard, they soothe and relieve. From the blending of perceptions springs inner vision. Profound hearing is self-sacrifice. It helps us cross invisible distances that separate us from the living light. Sound vibrations, white mystic powers enter and overwhelm the soul of beings and things. Hearts open up, intuitions awaken; the whole world conspires, radiates this new revolution where each face is an innocent accomplice of High Frequencies and infinite joys. Music is a living entity. Guides be thanked.

**NOTES:** Track 1 “Part One” (of 5), 2:42; slow tempo with no regular pulse; non-thematic melody in wooden flute against background of running water and synthesised (chimes); both homophonic and monophonic; harmony has no tonal reference and consists of intermittent blocked strings or arpeggiated harp or piano sound, at times there is no accompaniment; flute, synthesised backing harmony, keyboards, guitar; narrow dynamic range, no clearly defined sections; track 2 continuation (2nd movement) - vocals (male solo) text in Sanskrit (?) - lyrics of “song of the universal light” with primarily piano or guitar arpeggiated accompaniment and blocked strings; I-VI-IV-V-I; third to fifth movements comprise the same vocal melody with variations (e.g. female harmonised accompaniment) - difficult to tell where one movement ends and the next starts; overall repetitive vocal theme throughout; other tracks include “Atlantis Angelis” (vocal) which consists of “healing sounds” (listed inside the cover) which have been taken from “Crystal Source Book” by Frank Alper who is described as a world renowned medium.
**From the Goddess & O Great Spirit, Robert Gass: 1993 Spring Hill Records**

<table>
<thead>
<tr>
<th>COVER:</th>
<th>Close up photo of a white flower.</th>
</tr>
</thead>
<tbody>
<tr>
<td>SLEEVE COMMENTS:</td>
<td>(1) A weaving of three well-known goddess chants in a celebration of the feminine spirit. Sung by the 24 women of On Wings of Song with beautiful background instrumentation. (2) O Great Spirit, inspired by a Native American moonlodge chant, is sung by the voices of On Wings of Song and blended with the nighttime song of crickets and cicadas.</td>
</tr>
<tr>
<td>NOTES:</td>
<td>Track 1 “From the Goddess” 29:40; regular pulse generated by arpeggiated harp, 60 bpm; opens with surf sounds and unison women’s choir which then becomes fully harmonised - same diatonic melodic theme repeated throughout, text based on three short contemporary chants. Same melody for each of three texts variation provided though superimposing of texts, use of canon and alternating of unison and harmonised singing; tonal harmonic progression generated by harmonisation of the melody and very soft harpsichord blocked chords, as well as arpeggiated guitar in some sections; Track 2 “O Great Spirit” 28:51; begins with cricket sounds and chant sung in unison with wooden flute playing thematic, non repetitive counter melody in the background (North American Indian style), regular pulse, 88 bpm, generated by melodic material. Later joined by strummed acoustic guitar, melody in minor key uses progression I - V - flatVII - I. Same melody and text repeated throughout but expanded through addition of skin drum and shakers, and increased harmonies (wider range), natural sounds, women’s choir, keyboards, synthesiser, guitar.</td>
</tr>
</tbody>
</table>
## APPENDIX 2B
### CONDENSED ANALYSIS

**ELECTRONIC MUSIC**

<table>
<thead>
<tr>
<th>TIME</th>
<th>PULSE</th>
<th>MELODY</th>
<th>HARMONY</th>
<th>DYNAMICS</th>
<th>TEXTURE</th>
<th>FORM</th>
<th>INSTRUMENTATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>29:50</td>
<td>no pulse</td>
<td>no melodic line</td>
<td>blocked synth non-tonal</td>
<td>narrow</td>
<td>polyphonic</td>
<td>no clearly defined sections</td>
<td>synthesised blocked sounds</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>non-tonal legato slow</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:42</td>
<td>no pulse</td>
<td>no melodic line some thematic fragments with no repetition</td>
<td>blocked synth non-tonal</td>
<td>medium</td>
<td>polyphonic</td>
<td>no clearly defined sections</td>
<td>synthesised sounds</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>legato slow</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:48</td>
<td>regular 69 bpm arpeggiation</td>
<td>diatonic thematic, long themes some repetition and slight variation</td>
<td>blocked &amp; arpeggiated tonal reference distinct slow</td>
<td>narrow</td>
<td>homophonic</td>
<td>repetition of melody</td>
<td>synthesiser and keyboard</td>
</tr>
<tr>
<td>7:17</td>
<td>regular 96 bpm unobtrusive programmed percussion</td>
<td>diatonic thematic repeated elements moderate repetition counter melody</td>
<td>generated by synth counter melody, tonal distinct medium</td>
<td>narrow</td>
<td>homophonic</td>
<td>repetition of melody</td>
<td>pan pipes, synth and programmed percussion</td>
</tr>
<tr>
<td>21:44</td>
<td>regular 66bpm arpeggiation</td>
<td>diatonic thematic extensive repetition</td>
<td>blocked &amp; arpeggiated tonal distinct medium</td>
<td>narrow</td>
<td>homophonic</td>
<td>no clearly defined sections</td>
<td>synth/k’board and strings</td>
</tr>
<tr>
<td>TIME</td>
<td>PULSE</td>
<td>MELODY</td>
<td>HARMONY</td>
<td>DYNAMICS</td>
<td>TEXTURE</td>
<td>FORM</td>
<td>INSTRUMENTATION</td>
</tr>
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</tr>
<tr>
<td>27:30</td>
<td>alternates between none &amp; regular pulse 58 bpm arpeggiation &amp; intermittent percussion</td>
<td>diatonic thematic - short motive varied by instrumentation &amp; texture extensive repetition</td>
<td>blocked &amp; sustained unison notes tonal legato slow</td>
<td>medium</td>
<td>homophonic</td>
<td>2 sections AB (i) accomp. melody; (ii) consists entirely of synth chords alternating V-I</td>
<td>synthesiser</td>
</tr>
<tr>
<td>19:03</td>
<td>60 bpm arpeggiation</td>
<td>diatonic thematic extensive repetition</td>
<td>blocked &amp; arpeggiated tonal distinct medium</td>
<td>narrow</td>
<td>homophonic polyphonic</td>
<td>ABA: middle section no melody, only block progression</td>
<td>synthesiser, keyboards</td>
</tr>
<tr>
<td>20:39</td>
<td>60 bpm arpeggiation</td>
<td>diatonic thematic moderate repetition</td>
<td>arpeggiated and blocked sustained unison notes tonal distinct medium</td>
<td>narrow</td>
<td>homophonic</td>
<td>verse/chorus format</td>
<td>synthesiser, keyboards</td>
</tr>
<tr>
<td>15:43</td>
<td>88 bpm arpeggiation</td>
<td>diatonic thematic moderate repetition</td>
<td>arpeggiation and blocked tonal distinct medium</td>
<td>narrow</td>
<td>homophonic</td>
<td>repetition of themes in verse/chorus format throughout with some minor variations</td>
<td>synthesiser, piano</td>
</tr>
<tr>
<td>20:11</td>
<td>58 bpm rhythmic harmonic progression</td>
<td>diatonic thematic moderate repetition</td>
<td>blocked tonal distinct medium</td>
<td>narrow</td>
<td>homophonic</td>
<td>no sections - variation and repetition of melodic themes</td>
<td>synthesiser</td>
</tr>
<tr>
<td>TIME</td>
<td>PULSE</td>
<td>MELODY</td>
<td>HARMONY</td>
<td>DYNAMICS</td>
<td>TEXTURE</td>
<td>FORM</td>
<td>INSTRUMENTATION</td>
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<tr>
<td>18:40</td>
<td>regular</td>
<td>diatonic thematic</td>
<td>blocked &amp; arpeggiated</td>
<td>narrow</td>
<td>homophonic</td>
<td>sections defined by</td>
<td>synth sounds</td>
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<tr>
<td></td>
<td>66 bpm</td>
<td>moderate repetition</td>
<td>tonal</td>
<td></td>
<td></td>
<td>return of principal thematic material</td>
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<tr>
<td></td>
<td>arpeggiation</td>
<td>alternated at times</td>
<td>distinct</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td>with new thematic material and interludes</td>
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<td></td>
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<tr>
<td></td>
<td></td>
<td>with no melody</td>
<td></td>
<td></td>
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<tr>
<td>19:23</td>
<td>regular</td>
<td>diatonic thematic</td>
<td>arpeggiated &amp; blocked</td>
<td>narrow</td>
<td>homophonic</td>
<td>verse/chorus format</td>
<td>synthesiser</td>
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<tr>
<td></td>
<td>88 bpm</td>
<td>thematic</td>
<td>tonal (I-IV-V)</td>
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<td></td>
<td>arpeggiation</td>
<td>extensive repetition</td>
<td>distinct</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
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<td>medium</td>
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<tr>
<td>12:50</td>
<td>regular</td>
<td>diatonic thematic</td>
<td>arpeggiated &amp; blocked</td>
<td>narrow</td>
<td>homophonic</td>
<td>verse/chorus format</td>
<td>Synthesised piano &amp; flute</td>
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<td></td>
<td>69 bpm</td>
<td>thematic</td>
<td>tonal</td>
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<td>arpeggiation</td>
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<td></td>
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<td>intermittent counter-melody</td>
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<td>8:24</td>
<td>regular</td>
<td>diatonic thematic</td>
<td>arpeggiated, sustained</td>
<td>narrow</td>
<td>homophonic</td>
<td>alternation of melodies</td>
<td>synthesiser</td>
</tr>
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<td></td>
<td>44 bpm</td>
<td>thematic</td>
<td>unison and blocked</td>
<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td>arpeggiation</td>
<td>2 melodies alternated</td>
<td>tonal</td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>regularly</td>
<td>distinct</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td>moderate repetition</td>
<td>medium</td>
<td></td>
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</tr>
<tr>
<td>19:10</td>
<td>regular</td>
<td>diatonic thematic</td>
<td>blocked and arpeggiated</td>
<td>wide</td>
<td>homophonic</td>
<td>returns of principal melody</td>
<td>synthesised sounds and</td>
</tr>
<tr>
<td></td>
<td>100 bpm</td>
<td>thematic</td>
<td>tonal</td>
<td></td>
<td></td>
<td></td>
<td>programmed percussion</td>
</tr>
<tr>
<td></td>
<td>arpeggiation</td>
<td>2 melodies repeated</td>
<td>distinct</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td>without variation</td>
<td>medium</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>extensive repetition</td>
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### ACOUSTIC MUSIC

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<tr>
<th>TIME</th>
<th>PULSE</th>
<th>MELODY</th>
<th>HARMONY</th>
<th>DYNAMICS</th>
<th>TEXTURE</th>
<th>FORM</th>
<th>INSTRUMENTATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:10</td>
<td>regular 50 bpm</td>
<td>diatonic thematic slight repetition</td>
<td>arpeggiated &amp; blocked tonal</td>
<td>medium</td>
<td>homophonic</td>
<td>verse/chorus</td>
<td>harp, electric violin, guitar, electric piano</td>
</tr>
<tr>
<td></td>
<td>arpeggiation</td>
<td>complex, slight repetition</td>
<td>distinct medium</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:07</td>
<td>regular 96 bpm</td>
<td>diatonic thematic slight repetition</td>
<td>arpeggiated &amp; blocked tonal</td>
<td>medium</td>
<td>homophonic</td>
<td>no clear sections, ongoing improvisatory</td>
<td>Guitar, bass, flutes, percussion, voice, sax, bamboo flute, tamboura, piano</td>
</tr>
<tr>
<td></td>
<td>arpeggiation</td>
<td>complex, slight repetition</td>
<td>distinct medium</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:22</td>
<td>isochronous</td>
<td>diatonic thematic slight repetition</td>
<td>blocked &amp; arpeggiated tonal</td>
<td>medium</td>
<td>monophonic &amp; homophonic</td>
<td>no clearly defined sections</td>
<td>Harp, synthesiser</td>
</tr>
<tr>
<td></td>
<td>54 bpm</td>
<td></td>
<td>distinct medium</td>
<td></td>
<td></td>
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</table>
## Electronic and Acoustic

<table>
<thead>
<tr>
<th>Time</th>
<th>Pulse</th>
<th>Melody</th>
<th>Harmony</th>
<th>Dynamics</th>
<th>Texture</th>
<th>Form</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:51</td>
<td>regular 60 bpm arpeggiation</td>
<td>diatonic first section non-thematic, middle section onwards thematic, moderate repetition</td>
<td>arpeggiated &amp; blocked tonal distinct slow</td>
<td>medium</td>
<td>homophonic</td>
<td>two sections defined by thematic content</td>
<td>flute, synthesised sounds</td>
</tr>
<tr>
<td>6:10</td>
<td>regular 69 bpm arpeggiation</td>
<td>diatonic thematic varied by transposition and instrumentation extensive repetition</td>
<td>blocked and arpeggiated tonal distinct medium</td>
<td>narrow</td>
<td>homophonic</td>
<td>2 sections: intro of atmospheric synth sounds, followed thematic material</td>
<td>flute, harp, synth strings</td>
</tr>
<tr>
<td>4:16</td>
<td>regular 104 bpm prominent syncopated percussion</td>
<td>diatonic thematic moderate repetition and also repeated counter melody</td>
<td>blocked tonal fast distinct</td>
<td>medium</td>
<td>homophonic</td>
<td>alternation of melodies</td>
<td>Vocals, alto sax, oboe, cello, flute guitar synthesiser</td>
</tr>
<tr>
<td>20:30</td>
<td>regular 110 bpm prominent syncopated hand percussion</td>
<td>diatonic thematic, long themes moderate repetition melody varied through instrumentation</td>
<td>blocked tonal distinct medium</td>
<td>narrow</td>
<td>homophonic</td>
<td>sections defined by alternation between principal melody and rhythmic motif</td>
<td>flute, various synthesised sounds, hand percussion</td>
</tr>
<tr>
<td>TIME</td>
<td>PULSE</td>
<td>MELODY</td>
<td>HARMONY</td>
<td>DYNAMICS</td>
<td>TEXTURE</td>
<td>FORM</td>
<td>INSTRUMENTATION</td>
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</tr>
<tr>
<td>2:27</td>
<td>no regular pulse</td>
<td>through composed chromatic</td>
<td>no harmonic accompaniment</td>
<td>narrow</td>
<td>homophonic</td>
<td>no clear sections</td>
<td>vocal, synth, glock</td>
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<tr>
<td>4:30</td>
<td>regular 64 bpm first by</td>
<td>diatonic thematic</td>
<td>blocked and arpeggiated</td>
<td>medium</td>
<td>homophonic</td>
<td>repeated sections</td>
<td>oboe predominantly, also clarinet,</td>
</tr>
<tr>
<td></td>
<td>arpeggiation then by</td>
<td>thematic</td>
<td>tonal</td>
<td></td>
<td></td>
<td>governed by repetition of melody</td>
<td>flute, sax; congas, voice (choral),</td>
</tr>
<tr>
<td></td>
<td>unobtrusive percussion</td>
<td>repetition of themes</td>
<td>distinct</td>
<td></td>
<td></td>
<td>melody</td>
<td>guitar, synthesiser;</td>
</tr>
<tr>
<td>15:35</td>
<td>regular 44 bpm</td>
<td>diatonic</td>
<td>arpeggiated and blocked</td>
<td>narrow</td>
<td>homophonic</td>
<td>no clearly defined</td>
<td>Piano, keyboards, e-bow, lead guitar,</td>
</tr>
<tr>
<td></td>
<td>arpeggiation</td>
<td>thematic, complex themes</td>
<td>tonal</td>
<td></td>
<td></td>
<td>sections</td>
<td>recorders</td>
</tr>
<tr>
<td></td>
<td></td>
<td>moderate repetition</td>
<td>distinct</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>medium</td>
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</tr>
<tr>
<td>4:55</td>
<td>isochronous 46 bpm</td>
<td>diatonic</td>
<td>arpeggiated and blocked</td>
<td>narrow</td>
<td>homophonic</td>
<td>no definite sections</td>
<td>synth, horn flute, oboe, bells, piano</td>
</tr>
<tr>
<td></td>
<td></td>
<td>thematic</td>
<td>tonal</td>
<td></td>
<td></td>
<td>- repetition of</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>moderate repetition</td>
<td>distinct</td>
<td></td>
<td></td>
<td>melodic theme</td>
<td></td>
</tr>
<tr>
<td>14:05</td>
<td>regular 60 bpm</td>
<td>diatonic</td>
<td>arpeggiation</td>
<td>medium</td>
<td>homophonic</td>
<td>no distinct sections</td>
<td>guitar, piano, keyboards, synthesiser,</td>
</tr>
<tr>
<td></td>
<td>unobtrusive percussion</td>
<td>thematic</td>
<td>tonal</td>
<td></td>
<td></td>
<td>form defined by</td>
<td>hand percussion</td>
</tr>
<tr>
<td></td>
<td></td>
<td>repeated thematic elements</td>
<td>distinct</td>
<td></td>
<td></td>
<td>repetition of melody</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>medium</td>
<td></td>
<td></td>
<td>melody</td>
<td></td>
</tr>
<tr>
<td>TIME</td>
<td>PULSE</td>
<td>MELODY</td>
<td>HARMONY</td>
<td>DYNAMICS</td>
<td>TEXTURE</td>
<td>FORM</td>
<td>INSTRUMENTATION</td>
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<tr>
<td>3:48</td>
<td>regular 104 bpm prominent hand percussion</td>
<td>diatonic thematic slight repetition some sections have a counter melody</td>
<td>blocked tonal distinct medium</td>
<td>medium</td>
<td>homophonic</td>
<td>alternation of melodies</td>
<td>flute and guitar with synth backing and percussion</td>
</tr>
<tr>
<td>10:28</td>
<td>regular 42 bpm harmonic changes &amp; arpeggiation</td>
<td>diatonic non-thematic long single tones extensive repetition</td>
<td>blocked &amp; arpeg. tonal distinct slow</td>
<td>narrow</td>
<td>homophonic</td>
<td>no clear sections</td>
<td>full orchestration in synthesised sounds</td>
</tr>
<tr>
<td>16:33</td>
<td>no regular pulse</td>
<td>diatonic thematic short theme extensive repetition alternated with counter melodies</td>
<td>blocked non tonal legato slow</td>
<td>narrow</td>
<td>homophonic</td>
<td>no defined sections</td>
<td>keyboard &amp; guitar</td>
</tr>
<tr>
<td>11:58</td>
<td>regular 80 bpm unobtrusive percussion</td>
<td>diatonic thematic extensive repetition</td>
<td>blocked &amp; arpeg tonal distinct fast</td>
<td>narrow</td>
<td>homophonic</td>
<td>returns of melody</td>
<td>English horn synthesiser; acoustic and programmed percussion, electric bass,</td>
</tr>
<tr>
<td>9:54</td>
<td>regular 42 bpm arpeggiation</td>
<td>diatonic thematic extensive repetition</td>
<td>blocked &amp; arpegg tonal legato medium</td>
<td>narrow</td>
<td>homophonic</td>
<td>repetition of melody</td>
<td>synthesiser and piano female vocal</td>
</tr>
<tr>
<td>9:42</td>
<td>regular 46 bpm arpeggiation</td>
<td>diatonic thematic long theme with little repetition</td>
<td>blocked &amp; arpeg tonal distinct medium</td>
<td>medium</td>
<td>homophonic</td>
<td>no clear sections</td>
<td>Piano, synthesised sounds</td>
</tr>
<tr>
<td>TIME</td>
<td>PULSE</td>
<td>MELODY</td>
<td>HARMONY</td>
<td>DYNAMICS</td>
<td>TEXTURE</td>
<td>FORM</td>
<td>INSTRUMENTATION</td>
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<tr>
<td>6:45</td>
<td>regular 96 bpm arpeggiation</td>
<td>diatonic thematic regular repetition</td>
<td>blocked &amp; arpegg</td>
<td>medium</td>
<td>homophonic</td>
<td>repetitions of melody</td>
<td>synthesiser, harp</td>
</tr>
<tr>
<td>21:15</td>
<td>regular 69 bpm arpeggiation</td>
<td>diatonic thematic repeated elements, moderate repetition counter melody</td>
<td>arpeggiation &amp; sustained notes tonal distinct medium</td>
<td>narrow</td>
<td>homophonic</td>
<td>repetition of melody throughout with variation</td>
<td>piano, synthesised wind and strings</td>
</tr>
<tr>
<td>6:12</td>
<td>regular 58 bpm arpeggiation</td>
<td>diatonic thematic moderate repetition counter melody</td>
<td>blocked &amp; arpeggiated</td>
<td>narrow</td>
<td>homophonic</td>
<td>sections defined returns of main melody</td>
<td>voice, synthesiser</td>
</tr>
<tr>
<td>4:42</td>
<td>regular 42 bpm repetition of motif</td>
<td>no melody line</td>
<td>blocked tonal legato slow</td>
<td>narrow</td>
<td>polyphonic</td>
<td>no clearly defined form, consists of repetition of thematic fragments throughout</td>
<td>flute, vocals, keyboards, harp, drums, tabla</td>
</tr>
<tr>
<td>6:47</td>
<td>regular 46 bpm arpeggiation &amp; unobtrusive percussion</td>
<td>diatonic thematic extensive repetition counter melody</td>
<td>arpeggiated</td>
<td>narrow</td>
<td>homophonic</td>
<td>pattern of melodic alternation continues throughout</td>
<td>synthesised instrumental sounds and programmed percussion, guitar</td>
</tr>
<tr>
<td>4:56</td>
<td>no pulse in intro regular 80 bpm melodic line</td>
<td>diatonic thematic moderate repetition</td>
<td>blocked</td>
<td>narrow</td>
<td>homophonic</td>
<td>sections defined by return of melodic theme alternated with sections of harmonised synth</td>
<td>synthesiser, piano</td>
</tr>
<tr>
<td>TIME</td>
<td>PULSE</td>
<td>MELODY</td>
<td>HARMONY</td>
<td>DYNAMICS</td>
<td>TEXTURE</td>
<td>FORM</td>
<td>INSTRUMENTATION</td>
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<tr>
<td>10:14</td>
<td>regular 69 bpm drone &amp; unobtrusive hand drums</td>
<td>diatonic thematic chordal melody, short repeated theme moderate repetition counter melody</td>
<td>blocked &amp; arpeggiated tonal distinct slow</td>
<td>wide</td>
<td>homophonic</td>
<td>sections defined alternation of melodic material</td>
<td>guitars, harp, flutes, keyboards, mellotron, tubular bells and various percussion.</td>
</tr>
<tr>
<td></td>
<td>regular 76 bpm unobtrusive programmed percussion</td>
<td>diatonic thematic repeated throughout extensive repetition alternates with simple counter-melody</td>
<td>blocked tonal legato medium</td>
<td>medium</td>
<td>homophonic</td>
<td>alternation of melodies</td>
<td>various synthesised instrumental and ornamental sounds</td>
</tr>
<tr>
<td>6:44</td>
<td>regular 56 bpm arpeggiation</td>
<td>diatonic thematic long themes extensive repetition</td>
<td>arpeggiated tonal distinct medium</td>
<td>narrow</td>
<td>homophonic</td>
<td>returns of melody</td>
<td>guitar and synthesised instrumental sounds</td>
</tr>
<tr>
<td>5:05</td>
<td>regular 60 bpm strummed guitar</td>
<td>diatonic thematic slight repetition improvisatory, counter melody</td>
<td>arpeggiated tonal distinct medium</td>
<td>medium</td>
<td>homophonic</td>
<td>marked returns of original melody</td>
<td>guitar, synthesiser, flute, hand percussion</td>
</tr>
<tr>
<td>5:29</td>
<td>regular 88 bpm unobtrusive programmed percussion</td>
<td>diatonic thematic repeated and varied, slight repetition new melody half way through, counter melodies present at times</td>
<td>blocked &amp; arpegg tonal distinct medium</td>
<td>wide</td>
<td>homophonic</td>
<td>sections defined by repetitions of original thematic material and introduction of new material</td>
<td>guitar, sitar, sax, charango, balaphon, piano, mellotron, keyboards and synthesiser</td>
</tr>
<tr>
<td>TIME</td>
<td>PULSE</td>
<td>MELODY</td>
<td>HARMONY</td>
<td>DYNAMICS</td>
<td>TEXTURE</td>
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<td>INSTRUMENTATION</td>
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<tr>
<td>9:42</td>
<td>first section isochronous, very slow, second section regular 40 bpm arpeggiation</td>
<td>diatonic thematic long sustained notes, moderate repetition counter melody</td>
<td>blocked &amp; arpeggion tonal distinct medium</td>
<td>medium</td>
<td>homophonic</td>
<td>alternation of thematic material</td>
<td>piano and synthesiser</td>
</tr>
<tr>
<td>4:02</td>
<td>regular 66 bpm moderate syncopated percussion</td>
<td>diatonic thematic short repeated motif alternating with counter melody moderate repetition</td>
<td>blocked tonal distinct medium</td>
<td>wide</td>
<td>homophonic</td>
<td>3 sections (ABB) defined by instrumentation and texture - first section no melodic line, 2nd section melody in piano and guitar, 3rd section melody in vocals</td>
<td>synth, piano, guitar, vocals, hand percussion, Vocals, piano, guitars, violin, synthesiser, saxophone, charango, sitar, flutes, baglama (sax), yayli tambur, darbuka, bass, percussion, drums</td>
</tr>
<tr>
<td>11:24</td>
<td>regular 88 bpm rhythmic theme then by prominent percussion</td>
<td>diatonic thematic 2 themes followed by short complex melody extensive repetition</td>
<td>blocked &amp; arpeggiation tonal distinct slow</td>
<td>medium</td>
<td>homophonic</td>
<td>ABA - 6 min rhythmic intro, melody, repetition of intro</td>
<td>synthesised sounds only</td>
</tr>
<tr>
<td>5:58</td>
<td>regular 58 bpm prominent percussion &amp; arpeggiation</td>
<td>diatonic thematic extensive repetition counter melody</td>
<td>blocked &amp; arpeggiation tonal (one chord throughout) legato slow</td>
<td>narrow</td>
<td>homophonic</td>
<td>2 sections - first has percussion and arpeggiation theme only, 2nd has sung text</td>
<td>voice and synthesiser</td>
</tr>
<tr>
<td>TIME</td>
<td>PULSE</td>
<td>MELODY</td>
<td>HARMONY</td>
<td>DYNAMICS</td>
<td>TEXTURE</td>
<td>FORM</td>
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<tr>
<td>12:13</td>
<td>1st section no regular pulse</td>
<td>diatonic thematic</td>
<td>arpeggiated tonal distinct</td>
<td>medium</td>
<td>homophonic</td>
<td>3 sections: intro. with no regular pulse then main section ABA</td>
<td>flute and synthesiser</td>
</tr>
<tr>
<td></td>
<td>2nd section (at 2:38):</td>
<td>long themes slight repetition,</td>
<td>medium</td>
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<tr>
<td></td>
<td>regular 80 bpm</td>
<td>2nd section moderate repetition of themes, counter melody</td>
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<tr>
<td>5:52</td>
<td>regular 66 bpm</td>
<td>diatonic</td>
<td>arpeggiated tonal distinct</td>
<td>narrow</td>
<td>homophonic</td>
<td>ABA - repetition of sung verse, instrumental section in the middle</td>
<td>voice and guitar</td>
</tr>
<tr>
<td></td>
<td>arpeggiation</td>
<td>thematic</td>
<td>medium</td>
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<tr>
<td></td>
<td>moderate repetition</td>
<td></td>
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<tr>
<td></td>
<td>counter melody</td>
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<tr>
<td>8:32</td>
<td>regular 50 bpm</td>
<td>diatonic</td>
<td>arpeggiated tonal (II - I throughout) distinct</td>
<td>medium</td>
<td>homophonic</td>
<td>ABA - arpeggiation and choral motive, sung text, repeat of first section</td>
<td>synth, flute, voice, programmed percussion, guitar, natural sounds</td>
</tr>
<tr>
<td></td>
<td>unobtrusive percussion and</td>
<td>thematic</td>
<td>medium</td>
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<tr>
<td></td>
<td>arpeggiation</td>
<td>extensive repetition later joined by more complex thematic</td>
<td></td>
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<tr>
<td></td>
<td>counter melody</td>
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</table>
### ELECTRONIC AND ENVIRONMENTAL SOUNDS

<table>
<thead>
<tr>
<th>TIME</th>
<th>PULSE</th>
<th>MELODY</th>
<th>HARMONY</th>
<th>DYNAMICS</th>
<th>TEXTURE</th>
<th>FORM</th>
<th>INSTRUMENTATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>22:00</td>
<td>1st section no pulse, envir. sounds only after 3:50: regular 60 bpm arpeggiation</td>
<td>diatonic thematic moderate repetition followed by new melodic material longer notes counter melodies</td>
<td>1st section no harmonic prog 2nd section; blocked &amp; arpeggtonal distinct medium</td>
<td>medium</td>
<td>homophonic</td>
<td>alternating sections with natural sounds only and/or synth effects between sections of new melodic material - abacad</td>
<td>synthesiser and environmental sounds</td>
</tr>
<tr>
<td>4:14</td>
<td>no regular pulse</td>
<td>diatonic thematic short distinct themes slight repetition</td>
<td>intermittent accompaniment incl. synth drone, &amp; blocked synth no tonal reference legato slow</td>
<td>medium</td>
<td>monophonic</td>
<td>no clear sections</td>
<td>Synthesised instrumental sounds and natural sounds</td>
</tr>
<tr>
<td>5:52</td>
<td>Intro no regular pulse then regular 58 bpm arpeggiation</td>
<td>diatonic and chromatic long thematic elements slight repetition counter melody</td>
<td>intro: no recognisable harmonic progression blocked &amp; arpeggtonal distinct slow</td>
<td>narrow</td>
<td>homophonic</td>
<td>ABC - intro then two distinct sections with different melodic material</td>
<td>synthesiser, natural sounds</td>
</tr>
</tbody>
</table>
## ACOUTIC AND ENVIRONMENTAL SOUNDS

<table>
<thead>
<tr>
<th>TIME</th>
<th>PULSE</th>
<th>MELODY</th>
<th>HARMONY</th>
<th>DYNAMICS</th>
<th>TEXTURE</th>
<th>FORM</th>
<th>INSTRUMENTATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>15:35</td>
<td>no pulse</td>
<td>modal through composed long sustained notes</td>
<td>no harmonic progressions</td>
<td>medium</td>
<td>monophonic</td>
<td>no definite sections: intro of rainforest bird and storm sounds melody as natural sounds fade out</td>
<td>Shakuhachi flute and natural sounds</td>
</tr>
<tr>
<td>6:49</td>
<td>regular 60 bpm arpeggiation</td>
<td>diatonic thematic slight repetition</td>
<td>arpeggriated tonal distinct slow</td>
<td>wide</td>
<td>homophonic</td>
<td>no clearly defined sections long intro of wave sounds which continue intermittently throughout, followed by melodic material</td>
<td>Harps, flutes natural sounds</td>
</tr>
<tr>
<td>TIME</td>
<td>PULSE</td>
<td>MELODY</td>
<td>HARMONY</td>
<td>DYNAMICS</td>
<td>TEXTURE</td>
<td>FORM</td>
<td>INSTRUMENTATION</td>
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<tr>
<td>6:48</td>
<td>regular 66 bpm isochronous at first then generated by arpeggiation</td>
<td>first section no melodic line; repeated detached thematic elements and sustained unison notes 2nd section: diatonic thematic short themes extensive repetition</td>
<td>blocked &amp; arpeggtonal distinct slow</td>
<td>medium</td>
<td>homophonic</td>
<td>regular repetition of thematic material alternated with chordal progressions only and one section of environmental sounds (wind) only ABA</td>
<td>piano, flutes, sitar, synthesiser, guitars, bass, percussion</td>
</tr>
<tr>
<td>8:34</td>
<td>no regular pulse except for short section near end with slow isochronous pulse generated by bowing</td>
<td>continuous diatonic melody, very slow, difficult to isolate thematic elements through composed</td>
<td>no harmonic progression</td>
<td>narrow</td>
<td>monophonic and homophonic</td>
<td>no definable sections intro of natural sounds followed by various instrumented improvised sounds</td>
<td>Cello, whirly instruments, harmonic overtone vocals, synthesiser</td>
</tr>
<tr>
<td>22:42</td>
<td>isochronous 56 bpm generated by melodic line</td>
<td>diatonic thematic through composed with no repetition</td>
<td>no harmonic progressions</td>
<td>medium</td>
<td>monophonic</td>
<td>starts with dolphin and surf sounds followed by melody AB</td>
<td>Shakuhachi flute, lute, psaltery, balinese &amp; african drums, chime, synthesiser</td>
</tr>
<tr>
<td>TIME</td>
<td>PULSE</td>
<td>MELODY</td>
<td>HARMONY</td>
<td>DYNAMICS</td>
<td>TEXTURE</td>
<td>FORM</td>
<td>INSTRUMENTATION</td>
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<tr>
<td>60:00</td>
<td>regular 42 bpm</td>
<td>diatonic thematic extensive repetition</td>
<td>blocked &amp; arpegg. tonal distinct slow</td>
<td>narrow</td>
<td>homophonic</td>
<td>AB intro of natural sounds</td>
<td>guitar, synth, natural sounds</td>
</tr>
<tr>
<td></td>
<td>arpeggiated</td>
<td></td>
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<tr>
<td>30:02</td>
<td>regular 50 bpm</td>
<td>diatonic thematic long themes, little repetition alternates with repetitive deep long notes and 4 note descending motive occasional new material introduced, not repeated</td>
<td>sustained bass notes imply a progression</td>
<td>narrow</td>
<td>homophonic</td>
<td>repetitions of melody</td>
<td>flute, voice, rhythm sticks, bass, synth didgeridoo, hand drum, natural sounds</td>
</tr>
<tr>
<td></td>
<td>arpeggation</td>
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<tr>
<td>11:15</td>
<td>regular 63 bpm</td>
<td>diatonic thematic moderate repetition counter melody</td>
<td>arpeggiated &amp; female backing harmony tonal distinct medium</td>
<td>medium</td>
<td>homophonic</td>
<td>sections defined by alternation of melodic material</td>
<td>natural sounds percussion, synthesiser, vocals, wooden flute</td>
</tr>
<tr>
<td>light</td>
<td>light</td>
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<tr>
<td>percussion</td>
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<tr>
<td>8:00</td>
<td>isochronous generated by arpeggiation, delay effects mask the pulse 62 bpm</td>
<td>diatonic thematic slight repetition</td>
<td>no harmonic progressions until 4:00 then blocked &amp; arpegg. tonal distinct slow</td>
<td>narrow</td>
<td>homophonic</td>
<td>no clear sections</td>
<td>Flute, synth, environmental sounds</td>
</tr>
<tr>
<td>TIME</td>
<td>PULSE</td>
<td>MELODY</td>
<td>HARMONY</td>
<td>DYNAMICS</td>
<td>TEXTURE</td>
<td>FORM</td>
<td>INSTRUMENTATION</td>
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<tr>
<td>4:08</td>
<td>regular 96 bpm melody</td>
<td>diatonic thematic extensive repetition counter melody</td>
<td>arpeggiated tonal distinct fast</td>
<td>medium</td>
<td>homophonic</td>
<td>intro of natural sounds then verse/chorus format</td>
<td>cello, guitar, synth, oboe, bass, natural sounds</td>
</tr>
<tr>
<td>6:38</td>
<td>regular 46 bpm generated by melody</td>
<td>diatonic thematic moderate variation</td>
<td>blocked tonal legato slow</td>
<td>narrow</td>
<td>homophonic</td>
<td>intro of natural sounds which continue throughout sections defined by changes of instrumentation of melodic repetitions</td>
<td>natural sounds, guitar, synthesiser</td>
</tr>
</tbody>
</table>

### NON-TRADITIONAL ETHNIC

<table>
<thead>
<tr>
<th>TIME</th>
<th>PULSE</th>
<th>MELODY</th>
<th>HARMONY</th>
<th>DYNAMICS</th>
<th>TEXTURE</th>
<th>FORM</th>
<th>INSTRUMENTATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>22:05</td>
<td>regular 80 bpm moderate percussion</td>
<td>diatonic thematic moderate repetition</td>
<td>blocked tonal legato slow</td>
<td>wide</td>
<td>homophonic</td>
<td>repetitions of melody</td>
<td>wooden flute, percussion blocked synth/vocals</td>
</tr>
<tr>
<td>24:50</td>
<td>1st section 76 bpm gen by rhythmic chant then 110 bpm, arpeggiation</td>
<td>diatonic thematic repeated by various instruments with variations moderate repetition</td>
<td>arpegg &amp; blocked tonal legato medium</td>
<td>narrow</td>
<td>homophonic &amp; polyphonic</td>
<td>very repetitive, original theme repeated for duration of song alternating</td>
<td>Synthesiser, environmental sounds, vocals</td>
</tr>
<tr>
<td>8:32</td>
<td>regular 46 bpm pulse generated by text</td>
<td>diatonic thematic extensive repetition</td>
<td>blocked vocal no tonal reference legato medium</td>
<td>narrow</td>
<td>polyphonic (equal voice parts)</td>
<td>repetitions of melody</td>
<td>vocals, percussion, rattles</td>
</tr>
<tr>
<td>TIME</td>
<td>PULSE</td>
<td>MELODY</td>
<td>HARMONY</td>
<td>DYNAMICS</td>
<td>TEXTURE</td>
<td>FORM</td>
<td>INSTRUMENTATION</td>
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<tr>
<td>5:09</td>
<td>regular 76 bpm rhythmic strumming &amp; light percussion</td>
<td>diatonic thematic complex, ornamented, slight repetition</td>
<td>strummed guitar tonal distinct medium</td>
<td>medium</td>
<td>homophonic</td>
<td>no clear sections</td>
<td>cedar flute, percussion guitars, flute, vocals, udu.</td>
</tr>
<tr>
<td>30:04</td>
<td>very slow isochronous pulse, 42 bpm generated by intermittent chime &amp; stresses of long sung drone</td>
<td>diatonic thematic simple - only four notes regularly repeated later joined by non-thematic counter melody slight repetition</td>
<td>arpeggiated &amp; blocked (choral) tonal distinct medium</td>
<td>medium</td>
<td>polyphonic</td>
<td>same melodic motive repeated throughout - varied only by instrumentation and texture</td>
<td>male &amp; female vocals, bells and gongs</td>
</tr>
<tr>
<td>14:20</td>
<td>intro, 4 mins, no regular pulse, then light percussion introduced at 98 bpm</td>
<td>diatonic thematic 1st melody complex with no repetition; 2nd melody more continuous counter melody slight repetition</td>
<td>no harmonic progression: sustained background notes only</td>
<td>medium</td>
<td>homophonic</td>
<td>ABA</td>
<td>recorders, e-bow, guitar, , bells, natural sounds, synthesiser, d'idgeridoo, harmonic chanting, percussion</td>
</tr>
<tr>
<td>TIME</td>
<td>PULSE</td>
<td>MELODY</td>
<td>HARMONY</td>
<td>DYNAMICS</td>
<td>TEXTURE</td>
<td>FORM</td>
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<tr>
<td>3:45</td>
<td>irregular pulse at first from fragmented</td>
<td>diatonic thematic moderate repetition</td>
<td>arpeggiation</td>
<td>medium</td>
<td>homophonic</td>
<td>verse/chorus form main thematic material alternates with improvisations</td>
<td>guitars, charango, keyboard, sitar, santoor, bass, ukelele, percussion, drum programming, tabla, tabla tarang, udu-drums, shaker</td>
</tr>
<tr>
<td></td>
<td>flamenco style, after 1 min, prominent</td>
<td></td>
<td>tonal distinct</td>
<td></td>
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<tr>
<td></td>
<td>syncopated percussion introduced, 104 bpm</td>
<td></td>
<td>fast</td>
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<tr>
<td>4:20</td>
<td>regular 98 bpm guitar strumming and light</td>
<td>diatonic thematic some variation moderate</td>
<td>strummed guitar</td>
<td>medium</td>
<td>homophonic</td>
<td>sections defined by regular alternation of thematic material in verse/chorus format</td>
<td>guitars, bass cherrango, wave station, chimes, percussion, synth, oboe, keyboards</td>
</tr>
<tr>
<td></td>
<td>hand percussion</td>
<td>repetition</td>
<td>tonal distinct</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>medium</td>
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<tr>
<td>10:27</td>
<td>regular 72 bpm, increasing to 132 bpm</td>
<td>modal (Indian scale) thematic little</td>
<td>no harmonic</td>
<td>wide</td>
<td>homophonic</td>
<td>no clearly defined sections</td>
<td>shakuhachi, tabla, sitar, tampura</td>
</tr>
<tr>
<td></td>
<td>melody and later moderate hand drums</td>
<td>repetition non-thematic counter melody</td>
<td>progressions</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>slight repetition</td>
<td></td>
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<tr>
<td>11:58</td>
<td>no pulse</td>
<td>diatonic through composed</td>
<td>no harmonic</td>
<td>wide</td>
<td>monophonic</td>
<td>no sections</td>
<td>shakuhachi</td>
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<td></td>
<td></td>
<td></td>
<td>progressions</td>
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<tr>
<td>7:23</td>
<td>no regular pulse</td>
<td>chromatic through composed</td>
<td>no harmonic</td>
<td>medium</td>
<td>homophonic</td>
<td>no defined sections</td>
<td>shakuhachi, didgeridoo</td>
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<td></td>
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<td>progressions</td>
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<td>TIME</td>
<td>PULSE</td>
<td>MELODY</td>
<td>HARMONY</td>
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<tr>
<td>5:00</td>
<td>regular 69 bpm melody and intermittent soft percussion</td>
<td>diatonic thematic moderate repetition</td>
<td>blocked &amp; intermittent long tones on tonic legato</td>
<td>medium</td>
<td>homophonic</td>
<td>introduction of storm sounds only, repetitions of melody</td>
<td>traditional Chinese string and wind instruments, percussion, synthesiser</td>
</tr>
<tr>
<td>5:08</td>
<td>regular 70 bpm prominent programmed percussion</td>
<td>diatonic 1st melody through composed, 2nd melody thematic with moderate repetition</td>
<td>no harmonic accompaniment</td>
<td>medium</td>
<td>homophonic</td>
<td>ABA</td>
<td>chimes, natural sounds: programmed percussion, gongs, synthesiser wooden flutes</td>
</tr>
<tr>
<td>8:13</td>
<td>regular 69 bpm prominent hand percussion</td>
<td>modal &amp; diatonic thematic moderate repetition counter melody</td>
<td>blocked, single synth tone or strummed santoor no tonal reference legato slow</td>
<td>medium</td>
<td>homophonic</td>
<td>sections defined by return of melodic theme in either voice or instrument</td>
<td>bamboo flutes, saxophone, keyboards, eastern string instruments, percussion, guitar, harmonium, vocals</td>
</tr>
<tr>
<td>4:44</td>
<td>regular 84 bpm prominent percussion</td>
<td>diatonic thematic extensive repetition</td>
<td>no harmonic progressions</td>
<td>narrow</td>
<td>homophonic</td>
<td>repetitions of melody</td>
<td>keyboards, sacred medicine drum, prayer bell</td>
</tr>
<tr>
<td>5:00</td>
<td>regular 80 bpm prominent percussion</td>
<td>modal thematic complex moderate repetition</td>
<td>no harmonic accompaniment</td>
<td>medium</td>
<td>homophonic</td>
<td>sections defined by returns of the main melodic theme</td>
<td>sitar, flutes, santoor, percussion, saxophone, voice, tamboura, dilruba, swarmandal</td>
</tr>
<tr>
<td>58:49</td>
<td>No pulse except for middle unaccompanied didge section with slow pulse</td>
<td>modal through composed</td>
<td>no harmonic accompaniment</td>
<td>medium</td>
<td>monophonic with some sections homophonic</td>
<td>cd divided into four major sections: flute only, flute and didge, didge only and didge and chanting.</td>
<td>bamboo flute, didgeridoo, gongs, bells, drums environmental sounds, voice</td>
</tr>
<tr>
<td>TIME</td>
<td>PULSE</td>
<td>MELODY</td>
<td>HARMONY</td>
<td>DYNAMICS</td>
<td>TEXTURE</td>
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<tr>
<td>5:27</td>
<td>isochronous 50 bpm</td>
<td>diatonic thematic</td>
<td>no harmonic progression very soft blocked synth sound on same chord throughout with no tonal reference;</td>
<td>narrow</td>
<td>homophonic</td>
<td>repetitions of melody</td>
<td>programmed and hand percussion and various synthesised sounds</td>
</tr>
<tr>
<td></td>
<td>felt in unaccompanied</td>
<td>one principal theme</td>
<td></td>
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<td></td>
<td>melody then</td>
<td>which is repeated throughout</td>
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<td></td>
<td>prominent programmed</td>
<td>extensive repetition</td>
<td></td>
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<tr>
<td></td>
<td>percussion introduced</td>
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<tr>
<td>2:24</td>
<td>no regular pulse except isochronous pulse in melodic sections 61 bpm</td>
<td>diatonic thematic</td>
<td>towards end blocked synth harmonic progression with no tonal reference legato slow</td>
<td>medium</td>
<td>homophonic and polyphonic</td>
<td>repetitions of melody</td>
<td>recorders, keyboards, chimes, ambient sounds, percussion</td>
</tr>
<tr>
<td></td>
<td></td>
<td>moderate repetition</td>
<td></td>
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<tr>
<td>5:38</td>
<td>regular 116 bpm</td>
<td>diatonic thematic</td>
<td>blocked tonal distinct</td>
<td>medium</td>
<td>homophonic</td>
<td>sections defined by repetitions of melody and alternation with motifs.</td>
<td>programmed percussion, synth/keyboard/wind/vocals</td>
</tr>
<tr>
<td></td>
<td>prominent</td>
<td>motives repeated/alternated throughout</td>
<td>medium</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>programmed percussion</td>
<td>counter melody moderate repetition</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>5:07</td>
<td>regular 88 bpm</td>
<td>diatonic thematic</td>
<td>blocked &amp; strummed tonal distinct</td>
<td>medium</td>
<td>homophonic</td>
<td>repetitions of melody</td>
<td>hand percussion, pan pipes, wooden flute; vocal backing</td>
</tr>
<tr>
<td></td>
<td>soft percussion</td>
<td>extensive repetition alternated with a short</td>
<td>medium</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>motif</td>
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<tr>
<td>TIME</td>
<td>PULSE</td>
<td>MELODY</td>
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<tr>
<td>4:59</td>
<td>regular 76 bpm first by melody, then by unobtrusive percussion</td>
<td>diatonic thematic repetition of themes and variation throughout, alternates with contrasting counter melody</td>
<td>no harmonic progressions</td>
<td>medium</td>
<td>homophonic</td>
<td>sections defined by repetitions of melodic themes</td>
<td>kora, guitars, keyboards, percussion, banjo, vocals, saxophone, sitar, silver and bamboo flutes tamboura</td>
</tr>
<tr>
<td>3:57</td>
<td>regular 42 bpm, melodic line</td>
<td>modal (Chinese) &amp; tonal thematic slight repetition</td>
<td>blocked tonal legato medium</td>
<td>medium</td>
<td>homophonic</td>
<td>alternation of melodies</td>
<td>vocals, piano, flutes, Eastern wind and string instruments, monochord, harmonium, saxophone, guitars, synthesiser, percussion</td>
</tr>
<tr>
<td>7:07</td>
<td>intro isochronous followed by didge and slow, unobtrusive percussion (one beat every 10 secs)</td>
<td>no melodic line</td>
<td>blocked no tonal reference legato slow</td>
<td>medium</td>
<td>homophonic</td>
<td>no defined sections</td>
<td>didgeridoo, bottle drum, African double bells, naqara, mbira, kendang, shakuhachi, vocals</td>
</tr>
<tr>
<td>8:27</td>
<td>isochronous (one beat every 6 secs) percussion</td>
<td>no melodic line consists of long sustained tones alternating with short repeated tones</td>
<td>no harmonic accompaniment</td>
<td>medium</td>
<td>monophonic</td>
<td>no clearly defined sections</td>
<td>tibetan chanting with didgeridoo, American Indian flute, strings, cymbals</td>
</tr>
<tr>
<td>3:22</td>
<td>no pulse</td>
<td>bamboo flute playing slow thematic, diatonic melody with little repetition</td>
<td>no harmonic accompaniment</td>
<td>medium</td>
<td>homophonic</td>
<td>no defined sections</td>
<td>bamboo flute and didgeridoo, natural chimes</td>
</tr>
<tr>
<td>TIME</td>
<td>PULSE</td>
<td>MELODY</td>
<td>HARMONY</td>
<td>DYNAMICS</td>
<td>TEXTURE</td>
<td>FORM</td>
<td>INSTRUMENTATION</td>
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<tr>
<td>28:16</td>
<td>first section no regular pulse main section 110 bpm moderate percussion</td>
<td>modal (Indian) thematic moderate repetition</td>
<td>blocked no tonal reference legato slow</td>
<td>medium</td>
<td>monophonic and homophonic</td>
<td>ABA - slow melody with little accompaniment, fast section of percussion only, then repetition of opening section</td>
<td>Violin, keyboard, synthesiser, programmed percussion</td>
</tr>
<tr>
<td>5:00</td>
<td>regular 61 bpm, short syllabic vocal sounds and light percussion</td>
<td>diatonic thematic counter melodies extensive repetition</td>
<td>no harmonic accompaniment</td>
<td>medium</td>
<td>homophonic</td>
<td>sections defined by alternation/repetition of melodic lines</td>
<td>sax, sitar, bamboo flute, tabla, darbouka, keyboards, bass, vocals</td>
</tr>
<tr>
<td>26:45</td>
<td>regular 92 bpm unobtrusive hand percussion</td>
<td>diatonic thematic extensive repetition counter melody</td>
<td>blocked choral tonal distinct moderate</td>
<td>narrow</td>
<td>polyphonic</td>
<td>alternation of themes</td>
<td>vocals, drums, chimes, shakers, flute, synthesiser</td>
</tr>
<tr>
<td>2:44</td>
<td>isochronous pulse, not definable</td>
<td>diatonic thematic moderate repetition</td>
<td>no harmonic accompaniment</td>
<td>narrow</td>
<td>polyphonic</td>
<td>repetition of vocal material</td>
<td>women’s choir; solo Nth. American Indian flute</td>
</tr>
<tr>
<td>16:28</td>
<td>intro no regular pulse 2nd section regular, 48 bpm rhythmic cooing 3rd section 56 bpm arpeggiated</td>
<td>First two sections no melodic line: S1 didge drone and environmental sounds, S2 disjointed non-thematic motives S3 diatonic, thematic moderate repetition</td>
<td>Sections 1 &amp; 2 no harmonic progressions Section 3 arpeggiated tonal distinct medium</td>
<td>medium</td>
<td>homophonic</td>
<td>sections defined by changes in instrumentation and introduction of new melodic elements each theme repeated regularly and alternated</td>
<td>synthesised instruments, wooden flute, didge, environmental sounds</td>
</tr>
<tr>
<td>TIME</td>
<td>PULSE</td>
<td>MELODY</td>
<td>HARMONY</td>
<td>DYNAMICS</td>
<td>TEXTURE</td>
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<td>INSTRUMENTATION</td>
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<tr>
<td>10:07</td>
<td>regular&lt;br&gt;60 bpm&lt;br&gt;motive on synth/glock and light percussion</td>
<td>diatonic&lt;br&gt;thematic&lt;br&gt;moderate repetition and slight variation counter melody</td>
<td>blocked vocal &amp; string&lt;br&gt;tonal&lt;br&gt;distinct&lt;br&gt;medium</td>
<td>narrow</td>
<td>homophonic</td>
<td>sections defined by alternation of the two melodic themes</td>
<td>keyboards, guitars, percussion, vocals, synthesiser</td>
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</tbody>
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**NON-TRADITIONAL SACRED**

<table>
<thead>
<tr>
<th>TIME</th>
<th>PULSE</th>
<th>MELODY</th>
<th>HARMONY</th>
<th>DYNAMICS</th>
<th>TEXTURE</th>
<th>FORM</th>
<th>INSTRUMENTATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>43:30</td>
<td>regular&lt;br&gt;64 bpm&lt;br&gt;arpeggiation</td>
<td>diatonic&lt;br&gt;thematic&lt;br&gt;extensive repetition</td>
<td>arpegg and vocals&lt;br&gt;tonal&lt;br&gt;distinct&lt;br&gt;slow</td>
<td>medium</td>
<td>homophonic</td>
<td>sections defined by repetition of text, repeated throughout with no variation</td>
<td>choral voice and guitar</td>
</tr>
<tr>
<td>8:15</td>
<td>regular&lt;br&gt;60 bpm&lt;br&gt;moderate percussion</td>
<td>diatonic&lt;br&gt;thematic&lt;br&gt;two themes alternated&lt;br&gt;extensive repetition&lt;br&gt;counter melody</td>
<td>arpeggiated&lt;br&gt;tonal&lt;br&gt;distinct&lt;br&gt;medium</td>
<td>medium</td>
<td>homophonic</td>
<td>alternation of melodic material</td>
<td>Mixed choir, harp, acoustic guitars, tabla, congas, cymbals</td>
</tr>
<tr>
<td>12:35</td>
<td>isochronous intro then regular&lt;br&gt;46 bpm&lt;br&gt;arpeggiation</td>
<td>diatonic&lt;br&gt;thematic&lt;br&gt;moderate repetition&lt;br&gt;counter melody</td>
<td>blocked &amp; arpeg&lt;br&gt;tonal&lt;br&gt;distinct&lt;br&gt;slow</td>
<td>medium</td>
<td>homophonic</td>
<td>alternation of melodic material</td>
<td>voice, synth, some natural sounds, electric piano</td>
</tr>
<tr>
<td>5:39</td>
<td>regular&lt;br&gt;63 bpm&lt;br&gt;arpeggiation &amp; soft hand percussion</td>
<td>diatonic&lt;br&gt;thematic&lt;br&gt;same chant repeated throughout&lt;br&gt;extensive repetition</td>
<td>arpeggiation and&lt;br&gt;choral&lt;br&gt;tonal&lt;br&gt;distinct&lt;br&gt;slow</td>
<td>medium</td>
<td>homophonic</td>
<td>repetition of melody</td>
<td>choir, solo voice, flute, celtic harp, percussion, recorder</td>
</tr>
<tr>
<td>TIME</td>
<td>PULSE</td>
<td>MELODY</td>
<td>HARMONY</td>
<td>DYNAMICS</td>
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<td>INSTRUMENTATION</td>
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<tr>
<td>2:42</td>
<td>no regular pulse</td>
<td>diatonic through composed</td>
<td>blocked &amp; arpegg no tonal reference distinct slow</td>
<td>narrow</td>
<td>homophonic and monophonic</td>
<td>no clearly defined sections</td>
<td>flute, synth backing harmony, keyboards, guitar</td>
</tr>
<tr>
<td>29:40</td>
<td>regular 60 bpm arpeggiation</td>
<td>diatonic thematic extensive repetition</td>
<td>blocked, arpegg &amp; women's choir tonal distinct slow</td>
<td>medium</td>
<td>polyphonic</td>
<td>repetitions of melody</td>
<td>natural sounds, choir, synthesiser, guitar</td>
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### APPENDIX 2C
RESULTS OF MUSICAL ANALYSIS

#### PULSE

<table>
<thead>
<tr>
<th>Pulse Type</th>
<th>Count</th>
<th>Percentage</th>
</tr>
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<tbody>
<tr>
<td>No Pulse</td>
<td>12</td>
<td>11%</td>
</tr>
<tr>
<td>Regular Pulse</td>
<td>87</td>
<td>80%</td>
</tr>
<tr>
<td>Isochronous</td>
<td>10</td>
<td>09%</td>
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<table>
<thead>
<tr>
<th>Pulse Generation</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percussion Only</td>
<td>20</td>
<td>21%</td>
</tr>
<tr>
<td>Arpeggiation Only</td>
<td>38</td>
<td>41%</td>
</tr>
<tr>
<td>Percussion &amp; Arpeggiation</td>
<td>23</td>
<td>24%</td>
</tr>
<tr>
<td>Other</td>
<td>13</td>
<td>14%</td>
</tr>
</tbody>
</table>

#### TEMPO

<table>
<thead>
<tr>
<th>BPM Range</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>40 - 50 bpm</td>
<td>16</td>
<td>17%</td>
</tr>
<tr>
<td>50 - 60 bpm</td>
<td>16</td>
<td>17%</td>
</tr>
<tr>
<td>60 - 70 bpm</td>
<td>27</td>
<td>29%</td>
</tr>
<tr>
<td>70 - 80 bpm</td>
<td>10</td>
<td>11%</td>
</tr>
<tr>
<td>80 - 90 bpm</td>
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<td>08%</td>
</tr>
<tr>
<td>90 - 100 bpm</td>
<td>9</td>
<td>10%</td>
</tr>
<tr>
<td>100 - 110 bpm</td>
<td>8</td>
<td>08%</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Prominence</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soft</td>
<td>25</td>
<td>60%</td>
</tr>
<tr>
<td>Moderate</td>
<td>5</td>
<td>12%</td>
</tr>
<tr>
<td>Prominent</td>
<td>12</td>
<td>28%</td>
</tr>
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#### HARMONY

<table>
<thead>
<tr>
<th>Harmony Type</th>
<th>Count</th>
<th>Percentage</th>
</tr>
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<tbody>
<tr>
<td>No Harmonic Accompaniment</td>
<td>18</td>
<td>16.51%</td>
</tr>
<tr>
<td>Tonal</td>
<td>79</td>
<td>72.48%</td>
</tr>
<tr>
<td>Non-Tonal</td>
<td>12</td>
<td>11.01%</td>
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</tbody>
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#### GENERATION

<table>
<thead>
<tr>
<th>Generation</th>
<th>Count</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Blocked</td>
<td>34</td>
<td>37.36%</td>
</tr>
<tr>
<td>Arpeggiated</td>
<td>14</td>
<td>15.39%</td>
</tr>
<tr>
<td>Blocked &amp; Arpeggiated</td>
<td>42</td>
<td>46.16%</td>
</tr>
<tr>
<td>Melodic Line</td>
<td>01</td>
<td>01.09%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rate of Change</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Slow</td>
<td>32</td>
<td>35.16%</td>
</tr>
<tr>
<td>Medium</td>
<td>55</td>
<td>60.44%</td>
</tr>
<tr>
<td>Fast</td>
<td>04</td>
<td>04.44%</td>
</tr>
</tbody>
</table>

#### MODE OF CHANGE

<table>
<thead>
<tr>
<th>Change Type</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Legato</td>
<td>20</td>
<td>21.98%</td>
</tr>
<tr>
<td>Distinct</td>
<td>71</td>
<td>78.02%</td>
</tr>
<tr>
<td>MELODY</td>
<td>TONALITY</td>
<td></td>
</tr>
<tr>
<td>--------------------------------</td>
<td>----------------</td>
<td>----------------</td>
</tr>
<tr>
<td><strong>TYPE OF MELODY</strong></td>
<td><strong>TONALITY</strong></td>
<td></td>
</tr>
<tr>
<td>No Melodic Line</td>
<td>05 (04.63%)</td>
<td>Diatonic 95 (92.23%)</td>
</tr>
<tr>
<td>Thematic</td>
<td>95 (87.96%)</td>
<td>Chromatic 02 (01.94%)</td>
</tr>
<tr>
<td>Through Composed</td>
<td>08 (07.41%)</td>
<td>Modal 06 (05.83%)</td>
</tr>
<tr>
<td>Counter Melody</td>
<td>39 (41.05%)</td>
<td></td>
</tr>
<tr>
<td><strong>DEGREE OF REPETITION</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Slight</td>
<td>18 (18.95%)</td>
<td></td>
</tr>
<tr>
<td>Moderate</td>
<td>44 (46.32%)</td>
<td></td>
</tr>
<tr>
<td>Extensive</td>
<td>33 (37.73%)</td>
<td></td>
</tr>
<tr>
<td><strong>DYNAMIC RANGE</strong></td>
<td><strong>TEXTURE</strong></td>
<td></td>
</tr>
<tr>
<td>Narrow</td>
<td>45 (41.28%)</td>
<td>Polyphonic 08 (07.34%)</td>
</tr>
<tr>
<td>Medium</td>
<td>55 (50.46%)</td>
<td>Homophonic 95 (87.16%)</td>
</tr>
<tr>
<td>Wide</td>
<td>09 (08.26%)</td>
<td>Monophonic 06 (05.50%)</td>
</tr>
<tr>
<td><strong>INSTRUMENTATION</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Electronic Only</td>
<td>19 (17.44%)</td>
<td></td>
</tr>
<tr>
<td>Acoustic Only</td>
<td>22 (20.18%)</td>
<td></td>
</tr>
<tr>
<td>Electronic &amp; Acoustic</td>
<td>49 (44.95%)</td>
<td></td>
</tr>
<tr>
<td>Elect &amp; Environmental Sounds</td>
<td>03 (02.75%)</td>
<td></td>
</tr>
<tr>
<td>Acoustic &amp; Environmental Sounds</td>
<td>05 (04.59%)</td>
<td></td>
</tr>
<tr>
<td>Elect, Acous &amp; Environmental Sounds</td>
<td>11 (10.09%)</td>
<td></td>
</tr>
<tr>
<td>Vocal Content</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tracks using voice</td>
<td>32 (29.4%)</td>
<td></td>
</tr>
<tr>
<td>No Text</td>
<td>10 (31.2%)</td>
<td></td>
</tr>
<tr>
<td>Partial Text</td>
<td>15 (46.9%)</td>
<td>i.e. one repeated phrase, chant</td>
</tr>
<tr>
<td>Full Text</td>
<td>07 (21.9%)</td>
<td></td>
</tr>
<tr>
<td><strong>FORM</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No Clear Sections</td>
<td>26 (23.85%)</td>
<td></td>
</tr>
<tr>
<td>Defined by Repetitions of Melody</td>
<td>39 (35.78%)</td>
<td></td>
</tr>
<tr>
<td>Defined by Alternation of Thematic Material</td>
<td>17 (15.60%)</td>
<td></td>
</tr>
<tr>
<td>Verse/Chorus Format</td>
<td>07 (06.42%)</td>
<td></td>
</tr>
<tr>
<td>ABA</td>
<td>09 (08.26%)</td>
<td></td>
</tr>
<tr>
<td>AB</td>
<td>08 (07.34%)</td>
<td></td>
</tr>
<tr>
<td>ABC</td>
<td>02 (01.83%)</td>
<td></td>
</tr>
<tr>
<td>ABCD</td>
<td>01 (00.92%)</td>
<td></td>
</tr>
</tbody>
</table>
LENGTH OF TRACK

<table>
<thead>
<tr>
<th>TIME FRAME</th>
<th>NO.</th>
<th>%</th>
<th>AV. LENGTH</th>
</tr>
</thead>
<tbody>
<tr>
<td>00 min - 03 min:</td>
<td>04</td>
<td>(03.7%)</td>
<td>02:34</td>
</tr>
<tr>
<td>03 min - 07 min:</td>
<td>41</td>
<td>(37.6%)</td>
<td>05:00</td>
</tr>
<tr>
<td>07 min - 10 min:</td>
<td>20</td>
<td>(18.3%)</td>
<td>08:01</td>
</tr>
<tr>
<td>10 min - 15 min:</td>
<td>14</td>
<td>(12.8%)</td>
<td>11:54</td>
</tr>
<tr>
<td>15 min - 20 min:</td>
<td>09</td>
<td>(08.3%)</td>
<td>17:21</td>
</tr>
<tr>
<td>20 min - 25 min:</td>
<td>09</td>
<td>(08.3%)</td>
<td>21:46</td>
</tr>
<tr>
<td>25 min - 30 min:</td>
<td>06</td>
<td>(05.5%)</td>
<td>28:20</td>
</tr>
<tr>
<td>30 min - 35 min:</td>
<td>02</td>
<td>(01.8%)</td>
<td>30:04</td>
</tr>
<tr>
<td>40 min +:</td>
<td>04</td>
<td>(03.7%)</td>
<td>51:54</td>
</tr>
</tbody>
</table>

NB: The time brackets above 30 minutes consist of CDs which have only 1 or 2 tracks

GRAPHIC REPRESENTATION

[Bar graph showing pulse types: No Pulse, Regular Pulse, Isochronous]
SUMMARY

From the above findings, the following description of New Age music was arrived at:

* Average track length of 3-7 minutes.
* Regular pulse, generated by arpeggiation and averaging 60-70 bpm. Where percussion is used, it is unobtrusive.
* Harmony is tonal, generated by both blocked chords and arpeggiation with distinct changes and a medium rate of change.
* Melody is thematic and diatonic with a moderate degree of repetition of themes.
* Dynamic range is medium.
* Texture is homophonic.
* Instrumentation is a combination of electronic and acoustic.
* The form/structure of the piece is defined by returns of the principal melody.
APPENDIX 3A
EXTRA-MUSICAL DETAILS

<table>
<thead>
<tr>
<th>Angelic Music, Iasos: 1978 Inter-Dimensional Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Sunrise/set over water.</td>
</tr>
<tr>
<td>SLEEVE COMMENTS: Heavenly loving energies - from our angelic friends</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Elixir, Iasos: 1978 Inter-Dimensional Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Surreal type painting in purples and oranges of a jewelled <strong>pentagon</strong> in a sea, with mountains either side; a vague male figure, blended with the clouds, looks down.</td>
</tr>
<tr>
<td>SLEEVE COMMENTS: Iasos - winner of the Crystal Award for “artist” at the 2nd International New Age Music Conference in L.A. - combines the richness and emotional power of traditional symphonic music with the creative freedom of electronic music to create 6 musical master-pieces for exploiting heavenly realms of sound. (Inner Cover) This music is offered as a vibrational gateway to the celestial dimensions of Light. The music is your “channel finder” and the beam of your attention is your actual electronic “bridge”, for connecting consciousness to these realms. NB each track has a recommended affirmation and a short description, eg track 1 affirmation is “I am the fullness of the light” and it is described as “a musical model of the sun god and sun goddess of your solar system . . . their combined energies offer a balanced blend of many spiritual qualities”.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Music for Healing, Stephen Rhodes: 1982 New World Cassettes</th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: <strong>Angel</strong> with halo leaning over a sleeping woman (by Sir Joseph Noel Paton).</td>
</tr>
<tr>
<td>SLEEVE COMMENTS: Waves of soft melodic music spiral around the listener, bathing the senses in delightful ripples of serene <strong>relaxation</strong>. This is music of utter <strong>tranquillity</strong>, calmly lapping in mesmerising patterns of hypnotic harmony. Dreamy, pure and infinitely soothing, this music awakens a mood of tranquil contentment. In “Music for Healing” we experience the therapeutic value of music of the right sort on our feelings and everyday stresses. Allow your mind to immerse itself completely in these blissful waters of musical warmth, and just float away in idyllic peace.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Music for Children, Anthony Miles: 1995 New World Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: By Thomas Lawrence - two children (Renaissance style).</td>
</tr>
<tr>
<td>SLEEVE COMMENTS: The softest, soothing sounds of this quiet instrumental music, especially composed to calm and soothe children and babies, is equally tranquil and refreshing to the child in all of us. This wondrous music has a dreamy quality and richness, and is constantly sustained by a never ending melody of trance-like beauty and repose.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Crystal Healing, Anthony Miles: 1992 New World Cassettes</th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Original painting by Lisa Iris (1992) - surreal looking upper half of woman surrounded by crystals of various sizes.</td>
</tr>
<tr>
<td>SLEEVE COMMENTS: Drawing upon the renowned healing energies of crystals, this clear and delicate music floats in your mind with a dreamlike quality, untangling your stresses and bestowing its soothing, peaceful mood upon your senses throughout the whole day. Refreshing, comforting and serenely pleasurable.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Keeper of Dreams, Philip Chapman: 1987 New World Cassettes</th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: White <strong>Pegasus</strong> flying above clouds with mountain peak in distance.</td>
</tr>
<tr>
<td>SLEEVE COMMENTS: Keeper of Dreams brings you the gift of tranquillity and complete relaxation. The gentlest of pianos and spirals of delicate strings enfold the spirit in an ever expanding melody, nurturing a subtle shift in consciousness, a calm inner stillness that refreshes the mind and finds a home in your heart and dreams. Highly recommended for both its beauty and its calming power.</td>
</tr>
<tr>
<td><strong>Tranquility</strong>, David Sun: 1984 Sun Productions/New World Cassettes</td>
</tr>
<tr>
<td>---</td>
</tr>
</tbody>
</table>
| COVER: Lotus flower on pond with full moon in background.  
SLEEVE COMMENTS: A gentle stream of music that floats upon one’s consciousness with barely a ripple. A centred, reflective continuity is maintained throughout as the music hovers with an almost cosmic sense of tranquillity. It has a dreamlike quality, a delicate transparent purity, that contains many healing qualities. Surely some of the most soothing music ever recorded, a favourite recording for relaxation, and for immersing oneself in soft sound at the end of an active day. |

<table>
<thead>
<tr>
<th><strong>Temple of Healing</strong>, Anthony Miles: 1993 New World Cassettes</th>
</tr>
</thead>
</table>
| COVER: Lisa Iris (1991) - Egyptian scene with richly dressed woman holding a sceptre and wearing a feathered cape (looks like wings); in the background a pillar and walls decorated with hieroglyphics.  
SLEEVE COMMENTS: Soothing droplets of healing sound envelop you, caressing you with a heavenly cloud of delicate and nurturing music. Woven into this light and airy ambience, spiralling melodies lead you to an inner world of peace and tranquillity. As you enter this sanctuary, a restful sense of stillness and quietude greets you, composing the mind and calming any stress. Perfect for your most relaxed, sacred, quiet moments. |

|---|
| COVER: A clearing with trees either side bathed in golden light ie. a fairy ring.  
SLEEVE COMMENTS: There is a message from nature within the Fairy Ring expressing new hope for a closer co-operation between man and the nature kingdoms. By the use of gentle piano and synthesised strings the music slowly unfolds a world of peace and tranquillity. The effect is almost magical. |

<table>
<thead>
<tr>
<th><strong>Even Wolves Dream</strong>, Anthony Miles: 1993 New World Cassettes</th>
</tr>
</thead>
</table>
| COVER: Two wolves howling at the moon on a snow covered landscape.  
SLEEVE COMMENTS: The majestic spirit of the wild wolf is reflected in a tender lyrical and inspired music. The poignant, expressive voice of wolves adds an enticing, mystical quality to this emotive and captivating composition. Entrancing and richly atmospheric, this music nurtures and reveals the mystery and beauty of these untamed companions. Wolves may feature in our myths, our history, our dreams, but they have their own future, their own loves, their own dreams to fulfil. A moving and fascinating experience awaits you. |

<table>
<thead>
<tr>
<th><strong>Soul Mates</strong>, Philip Chapman: 1988 New World Cassettes/Philip Chapman</th>
</tr>
</thead>
</table>
| COVER: Woman in transparent robes swimming with dolphin.  
SLEEVE COMMENTS: Exceptionally stilling and keenly perceptive. Soul Mates reaches the very source of tranquillity, touching the depths of tenderness and understanding. Delicate strings and soothing tones of fairy-like voices heal our stresses with beauty and warmth, reminding us that our greatest Companion, our greatest Love is discovered in stillness and serenity. Sensitively flowing music to delight you in your special, shared moments or to enjoy when relaxing alone. |

<table>
<thead>
<tr>
<th><strong>Legend</strong>, Peter Howell: 1987 New World Cassettes</th>
</tr>
</thead>
</table>
| COVER: Knight on a horse (medieval) at the foot of a hill upon which stands an Eastern looking castle (domes and turrets).  
SLEEVE COMMENTS: A visionary and radiant masterpiece, Legend is a journey of exquisite beauty. Harps, flutes, cascading chimes and magical effects ripple through your imagination, fascinating your senses with inspiration and pure enchantment. Calm, pure and un-exelled, Legend has great sensitivity, coupled with a disarming tenderness. A classic New Age album, this music will drift forever in your dreams. |
**Music for Relaxation, Philip Chapman, Anthony Miles, Stephen Rhodes: 1994 New World Cass.**

**COVER:** By Frederick Leighton: A woman with long hair and in long orange robe asleep, reclining on a chair (opulent, late renaissance style).

**SLEEVE COMMENTS:** Over one hour of some of the most soothing and restful music ever recorded. Music for Relaxation features tracks from six albums, each one of which was specially crafted to effortlessly release any stress and to soothe your mind. These serene and calming compositions combine to create a beautifully relaxed atmosphere, perfect for enjoying extended moments of tranquillity and peace of mind.

**Venus, Stephen Rhodes: 1995 New World Music**

**COVER:** Detail from Botticelli Venus (Head only).

**SLEEVE COMMENTS:** The beauty of the eternal feminine spirit, the Goddess of love, is reflected with a calm and tranquil purity. The effect is quite remarkable, a beautifully evocative music, graceful, loving and dreamy, and yet enthused with a joyous and expansive beauty.

**Edge of Dreams, Phil Thornton: 1986 Phil Thornton/New World Cassettes**

**COVER:** Unicorn rearing at the edge of a pond, misty forest in background.

**SLEEVE COMMENTS:** Edge of Dreams is more than a superb piece of music, it is a distant but deeply remembered part of yourself - a sound that is alive within you. Misty visions and floating memories are conjured up, only to give way to worlds of indescribable beauty. Bright melodies leisurely develop from gentle strings, soothing harps, a haunting oboe and a distant Chinese gong, majestically producing a most unforgettable dreamscape, where you are the artist and the planner of your Dreams. Phil’s accomplished composition has a great depth and a memorable style. It must be one of the most compelling and magical recordings ever - a tape to enhance every moment of your life.

**In Touch With Light, Serge Douw: 1992 Serge Douw/New World Productions**

**COVER:** All in blue tones - two faces side on with foreheads pressed together and hands touching at the fingertips from which a white light emanates. Feature uniform and almost alien looking.

**SLEEVE COMMENTS:** “Powerful and moving, grand and majestic, the strength and purpose of this futuristic music will entrance you, and leave you asking for more. Percussive and inventive scores that could find a place in any home. Monumentally moving music that captivates the essence of life on earth, and the changes that are needed to create harmony and move into the future.”

**Sunlight Rain River, Sambodhi Prem: 1995 New Earth Records**

**COVER:** Whale’s tail coming out of the water, snow capped mountains in the background extending up to the water’s edge.

**COMMENTS:** The bright sound of Sambodhi’s guitar, improvises amongst piano, soprano saxophone, keyboards, voice, birds of India, veena, electric guitar and bass - Here flutes are touched by the winds of time, the brightness of the sun in its flight of the sky. (Inner Cover:) We are surrounded with many clouds, much rain. Remember yourself... not to get lost. Ladling out clear water from the depths of the fire. It is an impossible thing. But howsoever impossible it may be, it happens. This is the mystery of existence. Here, fire turns into water. Here, the dance of rain declares the sun. There is no opposition in existence, no contradiction. Everything supports everything else (Osho Zen).

**Elements, Oldfield, Goodall, Asha, Thornton, Chapman: 1993 New World Productions**

**COVER:** Ethereal picture against a purple and orange sunset of a woman in translucent clothing walking at the edge of the water with a dove in her hand and a dolphin leaping at her side. In the background, the ruins of an ancient Greek temple.

**SLEEVE COMMENTS:** “An inspiring and evocative recording that the reveals the essence of the five elements of music, portrayed here by the finest musicians in their field. Featuring tracks from 8 albums of five musicians, this outstanding compilation represents an insight into a new concept in music. Here is music that is finely crafted and perfectly performed yet is spontaneous and expressive; music that entertains, pleasures the senses and overflows with enjoyment and at the same time is centring, healing and spiritually uplifting.”
### Wilderness, Tony O’Connor: Studio Horizon Productions, (date & details not found)

COVER: Silhouetted trees against sunset (Steve Parish).
SLEEVE COMMENTS: Discover the magnificence that is the wilderness. This stunning album will lead you on an adventure to special untouched places, over vast landscapes . . . recorded sounds of the earth accompany a magical score of musical wonder, creating an experience that celebrates our connection with our planet and with our inner selves. (Inner Cover): Tony O’Connor is a multi-award winning Australian composer/musician of what is now popularly known as Music for Relaxation.

### A Concert of Angels, Asha (Denis Quinn): 1993 New World Cassettes/Asha

COVER: Renaissance style painting of angels playing various instruments (16th century, from Museo de Bellas Artes, Bridgeman Art Library).
SLEEVE COMMENTS: This fully orchestrated music arouses a thrilling and moving sense of spontaneity and adventure, an evocative and spirited pilgrimage to the divine realm of the soul. Intense and ever expressive, these compositions rejoice in their melodious and superbly inspiring nature, and overflow with a sense of discoveries of unimagined beauty. This is the art of the Angels, and Asha’s greatest skill; embodying the inner world of the soul into a music that can awaken us, change us and enlighten our everyday world.

### Extasias, Robert Lafond: 1991 Imagine Records

SLEEVE COMMENTS: “Extasias is a musical description of the celestial gardens known to the soul travelling on the path of self realization. Tracks: 1. Genesias is the prime Cause of all manifestation. 2. Orpheles is a world of reflections where the experienced traveller picks the fruit of knowledge. 3. Gnomya reveals its enchanted forests to those whose steps are guided by intuition and providence. The most distinguished beauty is the exclusive characteristic of the groves of Divinya (4) who confers the privilege of not having to take birth and die again in the world of the ephemeral. 5. Edena welcomes those who, firm in the vow of controlling the senses, perceive that nothing in this world is worth the peaceful atmosphere of this celestial place. The kingdom of Serenis (6) is manifested within the self when harmony, joy, and the most complete serenity are attained at their utmost degree of excellence. To get to Megalor (7) one must find the way of the heart where lie the priceless treasures of these divine gardens of touchstones and desire trees. When the pleasure derived from self-realization becomes intensified in such a way that it becomes unbearable, one enters into the domain of Extasias (8) but narrow is the path that leads to this last port of call before the highest perfection is reached. The original nature of the soul is one of eternity, knowledge and bliss (sat-cit-ananda-vigraha) and this level is attained when the pure consciousness of the relation between the individual soul and the Supreme Soul brings one to fully taste the different spiritual humors exchanged in the kingdom of Felicitias (9) who is but prelude to new blissful heights.”

### Transformation, Phil Thornton: 1989 Phil Thornton/New World Productions

COVER: Air brushed painting of a mermaid.
SLEEVE COMMENTS: “Phil Thornton’s music has been describes as ‘visionary’ - bending the boundaries of listening experience with his intriguing sounds and beautiful melodies’. Transformation stands out as a mystical and entrancing musical experience, alive with seductive tones and magical moods. Evocative and deeply inspiring, there are passages of lively rhythm, as well as transcendental beauty and celebration.”

### The Sacred Fire, Nicholas Gunn: 1994 Real Music

COVER: Photo of the composer.
SLEEVE COMMENTS: “The Sacred Fire captures Gunn’s reverence for Mother Earth and the sounds that echo from ancient people who once tread delicately upon it. On tracks such as “Odesa,” lush orchestrations punctuated by percussive tribal beats and stirring vocals burn with the intensity of primitive dance, while the tender romantic ballad “Midnight Hour” embraces us under a moonlit sky by the beat of fire’s dying embers. Gunn says, “The Sacred Fire symbolises strength, romance, power and sensuality - a true reflection of life.”
### Beyond the Clouds, John Barnard: 1994 John Barnard; 1994 New World Productions

**COVER:** Dark clouds with light coming from behind.
**SLEEVE COMMENTS:** “An inspiring journey of personal triumph over adversity. Soothing piano and drifting keyboards invite you to relax and look at who you really are. Deeply moving, honestly introspective and highly inspiring, this music will nourish and enhance your life.”

### Reclaiming the Spirit, Sarah Hopkins: 1994 Sarah Hopkins/New World Productions

**COVER:** Abstract painting of an ethereal looking figure holding a violin against a harbour and sunset background.
**SLEEVE COMMENTS:** “Sarah Hopkins has the rare gift of being able to conjure music which sounds like the very essence of the universe. Whether she’s summoning forth this music from her cello with long, deep draws of her bow or with her primal vocals, the result is at first haunting and later, mysteriously calming.”

### Lightning Ridge, 93-D (Ray Vanderby): 1994 Ray Vanderby/New World Productions

**COVER:** A long straight road going into the distance with desert either side and lightning striking at the end.
**SLEEVE COMMENTS:** A mysterious and touching album that echoes distant memories and forgotten feelings as we journey into inner space. At times gentle and caressing, at times resonating ancient tribal gatherings, the passage of space and time create an enchanting musical tapestry. A deeply mystical and healing musical experience.

### And So To Dream, Mike Rowland: 1993 Mike Rowland/New World Cassettes

**COVER:** Sunset, mountain peak, lake and mist; border with three small drawings of moon, flower (eastern mandala type) and fairy on mushroom.
**SLEEVE COMMENTS:** Mike’s sensitive and reverent style distills the most poignant of human feelings into a music through which the listening soul finds serenity and inspiration. These restful, reflective compositions recapture all of our forgotten longings, reawaken our deepest dreams and, through beauty and grace, they recreate a new world of magic in which we both lose and find ourselves.

### Higher Consciousness, Philip Chapman: 1994 New World Cassettes

**COVER:** Dante Gabriel Rossetti – angel.
**SLEEVE COMMENTS:** Philip Chapman’s music of Higher Consciousness provides a chance to draw back the curtain of celestial clouds and glimpse the divine light within. This truly is music of the spheres, with a calm, centring resonance at its heart to transport you to states of shimmering meditation and higher realms of being. Guided by this inner vision, a sense of peace and well-being dances a trail of relaxation through the senses, leaving hints of an infinite grace, an endless stream of joyous tranquillity. Here is a visionary musical masterpiece, an intangible piece of inspired creativity which may take you as close to heaven as life on earth will ever allow.

### Mystic Heart, Denis Quinn: 1989 Denis Quinn/New World Cassettes

**COVER:** Detail from Botticelli, “The Youth of Moses” (woman’s face).
**SLEEVE COMMENTS:** Deep into the very heart of love is unearthed music of triumphant beauty and angelic grace. These fully orchestrated compositions softly proclaim the passion of the heart with a melodic, mystical intensity. The music rings with harmony and devotion, the voices sing of unity and longing. Ethereal and eclectic, Mystic Heart truly rides on the wings of love.
**Door of Eternity**, Devakant: 1992 Soundless Sound

COVER: Photo of the composer (?) playing the flute, silhouetted against bright light.
SLEEVE COMMENTS: This music is an expression through sound of the glory and the harmony of existence. From the majesty and grandeur of eternal Himalayan peaks to the profound mystery and silence of oceanic depths. (Inside Cover:) Look inwards, as deep as possible. It is your own space, at the very end you will find the empty heart. The empty heart is a door to eternity. It is a connection between you and existence. It is not something physical or material. It is not something mental or psychological. It is something beyond both, transcending both. It is your spirituality (Osho)

**Secrets of the Heart**, Warren Bennett: 1994 New World Cassettes/Warren Bennett

COVER: Upper half (back) of a naked woman with long red hair; background of flowers and flowers in hair (by Louise Weldon Hawkins).
SLEEVE COMMENTS: Timeless, gentle, poignant and romantic, Warren Bennett’s distinctive keyboards style is always delicately imbued with a youthful candour and carefree enjoyment. Moments of lighthearted, spontaneous play alternate with more reflective, intimate moods, evoking treasured remembrances and awakening a new appreciation of the many faces of Love. It is such an attitude, and such a music, that truly feeds the soul.

**Excalibur**, Medwyn Goodall: 1990 New World Cassettes

COVER: Hands (ghostly) coming out of a lake, holding a sword.
SLEEVE COMMENTS: Shimmering, intriguing, powerful and passionate - Excalibur! Once believed lost for all time, this universal symbol of the spiritual quest has re-emerged, through Medwyn’s music, to affirm the joy of man’s true destiny. This is truly music to elevate and inspire us with the strength and purity of an emblem which, rising out of the Waters of the Spirit, triumphantly reaches towards heaven. Medwyn’s superb and authentic composition speaks directly to the ‘Inner-mind’ that all mystics seek to commune with.

**In the Stillness of the Moment**, Med Goodall: 1989 New World Cassettes

COVER: (By C.M. Geve) Robed woman (of times past) walking in a meadow, peers from between two trees; she is holding a silver cup.
SLEEVE COMMENTS: Gentle, caressing guitars and restful sound effects glide effortlessly through this romantic recording. In the Stillness of a Moment gives you time to listen, time to revive the finer feelings of inner love, compassion and oneness with life. Uniquely elevating and appealing, this delicate recording brings you the innocence and freedom to enjoy your tranquil moments to the full.

**And So To Dream**, Mike Rowland: 1993 Mike Rowland

COVER: Stylised painting of a mountain peak surrounded by mist with a lake below.
SLEEVE COMMENTS: Mike’s sensitive and reverent style distils the most poignant of human feelings into a music through which the listening soul finds serenity and inspiration. These restful, reflective compositions recapture all our forgotten longings, reawaken our deepest dreams and, through beauty and grace, they recreate anew a world of magic in which we both lose and find ourselves.

**Walking on the Sun**, Oliver Shanti and Friends: 1989 Sattva Music

COVER: Surreal type painting of abstract figure with arms raised towards blue and yellow background and rainbow colored disk. In the foreground, an orange semicircle in a sea with white mountains in the foreground.
SLEEVE COMMENTS: An energy-laden musical journey, that attempts more than just a walk along a sunny beach. Many listeners have consciously not yet started this journey.
Earth Healer, Medwyn Goodall: 1991 New World Cassettes
COVER: Against a background of stars, a man (long grey hair) with raised hands - in front of him an eagle rising out of a crystal within a sphere.
SLEEVE COMMENTS: From deeply reflective to joyfully celebratory, Earth Healer summons all the emotions and power of the phoenix, the eternal survivor, to affirm the healing spirit of Man. A balanced blend of calming yet inspiring compositions sustains a sense of discovery and rejuvenation. This best-selling music features over a dozen instruments from all ages and cultures, including pan-pipes, mandolin, Bodhran and dulcimer.

Resonance, Terry Oldfield: 1988 New World Cassettes
COVER: A mermaid combing her hair by the edge of the sea.
SLEEVE COMMENTS: If the most heavenly of noble emotions could find voice, it would be that of the haunting pan pipes. Alluring, mysterious and compelling, the lingering quality of this music draws the listener right to the heart-beat of the earth, hovering in the beauty of Terry Oldfield’s perfect expression. Shafts of evocative oriental tones and dreamy ethereal notes dissolve into the calmly comforting sound of pan pipes. An unexcelled performance of passionate calm.

Druid, Medwyn Goodall: 1990 New World Cassettes
COVER: Moon reflecting on water with the ghostly image of a woman’s face behind it.
SLEEVE COMMENTS: Cascading rivulets of ancient sounds, elusive special effects and magnificent instrumentation breathe life into the sacred and revered legacy of the Druid. Evoking the powers of the ancient Standing Stones of the west Country, this potent metaphysical music explores the inner secrets of nature, revealing a world of magic and legend. Ethereal, mystical and most enjoyable.

Illumination, Terry Oldfield: 1992 New World Cassettes
COVER: An illuminated fairy with wand, flying over moonlit water.
SLEEVE COMMENTS: Delicate flutes and distant chimes enfold an angelic voice of tranquil and mysterious purity. The clear, reflective Celtic vocals linger in your mind with radiant clarity, while Terry’s flute elevates the spirit ever upwards, towards a state of sublime enchantment. An inspired phenomenon of immaculate elegance.

Songs of Healing, On Wings of Song and Robert Gass: 1992 Spring Hill Music
COVER: Pink, with soft white washes.
SLEEVE COMMENTS: Nine beautiful and inspiring songs of healing. Heartful and softly repetitive. Includes songs that appear on our guided imagery and music tapes.

Great Peace, Robert Martin: 1981 New World Cassettes
COVER: Drawn picture of whale and young in green water with light shining down.
SLEEVE COMMENTS: An inner journey, a very personal and direct experience of Paradise. This is truly inspired music, that one-in-a-lifetime immersion into the Bliss of reality. A delicate reminder of our links with Nature, this music holds you, soaks into you and heals. Flute, guitar and mose-like angelic choirs translate that experience into an unforgettable affirmation for a peaceful planet. Nothing or more important, there is no greater gift, to give or receive, than ‘Great Peace’.

Inner Tai Chi, Gover Dhan: (date not found) Imagine Records (Canada)
COVER: Black and clear image (like a negative) superimposed on a background of the sun rising over the ocean.
SLEEVE COMMENTS: Two quotes on sporting success (Mark Spitz and Patrick Roy) each regarding visualisation of success; Inner sleeve: It is not easy to visualise when the mind is perturbed by daily problems. But, with the appropriate musical atmosphere, breathing can become attuned to wave movement. As a result, body and mind are calmed. It is then possible to profit fully from the benefits of visualisation.
### Cascade, Terry Oldfield: 1986 New World Cassettes/Terry Oldfield

**COVER:** Cliffs in the foreground and mountains in the background all covered with snow and ice with a full moon rising in the distance.

**SLEEVE COMMENTS:** Cascade, a prism of sparkling music and a myth, an eternal vision that captures the *beauty* of the *ancient* gods of Olympus. Haunting flute and pan-pipes, distant bird calls, gentle echoes of crystal-clear sounds and *celestial* effects weave in and out of your senses like sunflecked butterflies; wooing you into their *restful*, leafy groves. Majestic and moving, Cascade is the gift of *inspired spirituality*, working through the mastery of one of the most skilled and talented composers of our time. A masterpiece of superb quality that will live forever in your dreams.

### Nalu - Moon Rider, Riley Lee: 1995 Riley Lee

**COVER:** Wave photo.

**SLEEVE COMMENTS:** This is one of the most beautiful instrumental albums to be released this decade. The marriage of the Japanese Shakuhachi and Paraguayan and Celtic harps embraces seemingly opposite cultures in a way that it is through music that the *nations of the world can unite*. This recording will touch your heart and stay with you forever.

### Spirit of the Rainforest, Terry Oldfield: 1990 New World Cassettes/Terry Oldfield

**COVER:** Upper half of face of *5th American looking Indian* (red face paint with black design) over a leafy background.

**SLEEVE NOTES:** Terry Oldfield has combined his *spiritual* perception with his love of nature to transform the sounds and music of the rainforest into an experience of *pure communion*. Renowned for his flute and pan pipes mastery, here Terry surpasses himself in his union with the *mystery*, the power, the irreplaceable voice of the rainforest. Authentic and deeply *inspiring*, this recording sparkles and triumphs with a vibrancy that is the true radiance of the Spirit of the Rainforest.

### Reverence, Terry Oldfield: 1986 New World Cassettes

**COVER:** Painting of an *Orca* leaping out of water between icebergs.

**SLEEVE COMMENTS:** Reverence is an impeccable composition, pure flute interlaced with majestic *whale* songs, creating a touching *dialogue between Man and Nature*. Deeply moving, *mysterious* and endlessly delightful, this album reaffirms our links and empathy with these intelligent sea creatures that share our planet. Never before have music and nature sounds produced a more heart-felt partnership. The *whale* songs radiate a *peaceful, trusting, loving energy*, and Terry’s superb performance and composition answer in the same tone. This music soars, it flows, it moves your emotions and awakens your deepest *dreams*. It speaks to you with both its *beauty* and its tender reminder of our eternal affinity with other dimensions of life. A sensitive and masterful recording that you will not forget.

### Eagle Spirit, Medwyn Goodall: 1995 New World Music

**COVER:** *American Indian* with face upturned and eagle flying overhead.

**SLEEVE COMMENTS:** An *inspired* and positive interpretation of the magnificent spirit of eagles. Flutes and pan-pipes, special effects and skin drums soar out of the call of eagles and owls; a call to awaken the *‘inner senses’* of the listener to the *vision and sacredness* of our own lives. A superb composition, entrancing, *compassionate* and joyfully celebratory.

### The Way of the Dolphin, Medwyn Goodall: 1992 New World Cassettes

**COVER:** Drawing of five *dolphins* (by Eva Sakmar 1991).

**SLEEVE COMMENTS:** A link has been forged between the alluring voice of *dolphins* and Medwyn’s sensitive music. From this *joyous*, tender and emotional union has evolved a unique recording that reflects back to the listener the great *love* and respect that is possible between our two species. A work of intense feeling and brilliant originality; the haunting melodies, the superb instrumentation and the moving, compelling song of *Dolphins* and *Whales* create a *harmonious*, emotive and *inspiring* recording.
### Spirit of Africa, Terry Oldfield: 1993 New World Cassettes

**COVER:** Picture of traditionally dressed **African** man holding spear.

**SLEEVE COMMENTS:** Explore the many faces of Africa, ranging from the **ancient relics of primal** times to light, airy plains and wide, copious rivers. The music builds from a deep resonant chant to a soaring flowering of vitality and vigour, without ever losing its basically **meditative** quality. The extended drum rhythms and the expressive flute and chant effects are a **prayer** in its purest form. Terry’s masterful composition and performance is unsurpassed, lading the listener into an experience of **inspired and sacred** music, reflecting the **spirit of unity** that connects all cultures. An extraordinarily **beautiful**, almost transfixing work of art that communicates directly with the **soul** of the listener.

### Spirit of Tibet, Terry Oldfield: 1994 New World Cassettes

**COVER:** Closeup (eyes and mouth) of the face of a golden statue.

**SLEEVE COMMENTS:** Guided by the spirit of a people born and dedicated to a sacred way of life, this music evolves from the traditional sounds of Tibet into Terry Oldfield’s inimitable style. **Visionary**, atmospheric and expressive, this music lifts the **soul** of the listener into a higher perspective of reverence and clarity.

### Heart of Perfect Wisdom & A Sufi Song of Love, Robert Gass: 1993 Spring Hill Music

**COVER:** Closeup picture of a **lotus flower**.

**SLEEVE COMMENTS:** (1) An extraordinary cross-cultural tapestry based on the **Buddhist** Heart Sutra. Features Tibetan overtone chanting and bells, with Nepalese bamboo flutes. (2) Based on the beautiful Sufi chant Kalam, the version presented here brings the listener into new dimensions of choral chanting music, as this simple melody is woven into a stunning musical tapestry. **Inner** Sleeve: The frequencies produced by this recording are psycho-acoustically effective in instilling a deep sense of **peace and calmness**. This occurs mainly through the process of sonic entrainment, created by the Tibetan Bells, Singing Bowls and the very low Tibetan style chanting. . . In this recording both the deep Tibetan chanting, as well as the bells and bowls produce extremely low frequencies which actually entrain the biological rhythms of the body and help induce the brain waves, heart beat and respiration of the listener to resonate to these frequencies.

### Initiation, Phil Thornton: 1990 New World Cassettes/Phil Thornton

**COVER:** Sunset in a desert (with rock formations like those in Colorado on the distance) A man, wearing a bandanna around his head and beads around is neck) sits crosslegged before a pool of water into which he sprinkles some sparkly things. The pool contains an image of the **heavens with planets**, comets, stars etc. Beside the man are several wooden bowls.

**SLEEVE COMMENTS:** Authentic and powerful, Initiation weaves the haunting voice of **whales** and birds into the strong, mellow Dreamworld of the Didgeridoo. From the fascinating and earthy sounds of this most basic of natural instruments to the superb complexity of modern keyboards, we are enmeshed in a world of compelling imagination. Time and daily concepts lose themselves as this beguiling music works its spell - enchanting, captivating and **transforming** the listener. This is a genuinely unforgettable venture deep into the realm of a **spiritual** initiation.

### Desert Dreams in an Ancient Land, Chris James and Wendy Grace: 1993 Sounds Wonderful

**COVER:** Red sand desert, & dusty whirlwind enclosing a white, abstract human figure.

**SLEEVE COMMENTS:** Using only three instruments - Chris and Wendy’s voices and Mark’s didge - an extraordinary piece of music emerges from the stillness, in the form of a unique soundscape of interweaving sustained tones and harmonics. Through it all runs an exploration of the timeless **mantra AUM**. This album is one which can be used to create a special ambience for **ritual**, for massage or for **meditation**. It invokes a **sacred** space of emptiness and formlessness, imbued with **peace, harmony** and warmth, reflecting the **spirit of the ancient** deserts for which it was named.
**Wild Honey Dreaming, Riley Lee & Matthew Doyle:** 1993 Riley Lee/Matthew Doyle

COVER: Australian outback scene - red rocks, water hole.
SLEEVE COMMENTS: Featuring the traditional wind instruments of Japan and Australia. The shakuhachi and the didgeridoo combine here to create haunting images of the Red Centre and its people. Inner Cover: This recording brings together two instruments that originate from cultures which could not be more disparate in their outward manifestations . . . There are nevertheless, many **shared points of reference between these two dissimilar cultures**, if one only looks. For example, in both the Aboriginal and the Japanese cultures, the natural world of mountains and streams, rocks and trees, is the source of all things, physical and non-physical. The contemplation of the essence of these ‘things’ is traditionally an integral part of common everyday existence in these two highly evolved cultures, as it is in numerous cultures throughout the world.

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**Zen: The Search for Enlightenment, Terry Oldfield:** 1993 New World Productions

COVER: Traditional Japanese painting of a woman standing next to a tree.
SLEEVE COMMENTS: Summoning the pure essence of the search for enlightenment, a sense of peace and understanding unfolds as Terry’s flute and authentic instrumentation trace the traditional stages encountered along the ancient path of Zen. A heightened sense of presence permeates this composition as the listener experiences and participates in the clarity and beauty of the world of the spiritual traveller.

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**Medicine Dance, Stairway with Malcolm Stern:** 1992 New World Cassettes

COVER: Stylised drawing of shield and feathers; backdrop of rainbow and mountains.
SLEEVE COMMENTS: A musical dance journey in the shamanic tradition of the native American people and their insight into the power and magic of the animal archetypes. The music is both powerful and gentle and can be used to connect with your own archetypal energy through movement or attunement. Enter the very real world of Medicine Dance and let the Animal Spirits reveal their gifts of intensity, courage, and pure expression.

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**Tibetan Horn, Phil Thornton and Steven Cragg:** 1993 New World Cassettes/Thornton/Cragg

COVER: Mountain lion on snowy mountainous outcrop; temple in the distance.
SLEEVE COMMENTS: A kaleidoscope of incredible musical invention that compels the listener along an inner and outer journey of Spiritual Awakening and Attainment, across the ‘Roof of the World’ - the Himalayan ‘Abode of the Snows’. From the primal initiations of Shamanic and Buddhist rites, be guided to the inaccessible summits, plateaus and glaciers of mountain Ashrams, following the ravines down to the sub-tropical jungles and Holy Islands of India. An authentic, outstanding experience of pure artistry, insight and deep, universal harmony.

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**Great Spirit, Medwyn Goodall:** 1993 New World Cassettes

COVER: Traditionally dressed Indian holding spear and shield, mountain lion by his side.
SLEEVE COMMENTS: Inspired and emotive music dedicated to the spirit of all Native American Indians. Creative percussive rhythms and evocative sound effects weave through hovering woodwind and string instrumentation to link cultures and Nations in celebrating a journey of an essentially healing and invigorating power. A major theme here is an earthly music performed in reverent tribute to the Spirit of a People that symbolise oneness with Nature. Whether expressing the poignant longing for the Ancient Days, an exploration into the visionary dream-world of totem animals, or the exquisite outpouring of emotion in a tribal gathering, this is an imaginative, superlative musical experience, radiating with an inner beauty and wisdom.
**Medicine Woman, Medwyn Goodall: 1992 New World Cassettes**

**COVER:** Painting of an *Sth American Indian* woman with gold headress and jewellery. Behind her is a waterfall and pool and a stepped *temple* (ziggurat) and lightning fills the sky.

**SLEEVE COMMENTS:** Medwyn uses traditional South American instruments and rhythms to celebrate the *power of the Feminine, the Beautiful*, the Medicine Woman. This music represents a *bridge between the old ways and the new* - a gateway to recognise and affirm the *sacred*, the *compassionate*, the *healing*, the *joyous* side of our nature. Through this balance we can achieve a greater *harmony* with the expansive, nurturing aspects of ourselves. A lively, authentic performance to rejuvenate our *spirits*.

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**Beyond, L. Subramaniam: n.d. New Earth Records**

**COVER:** Photo of a violin against sunset background.

**SLEEVE COMMENTS:** In this composition L. Subramaniam has attempted to go beyond the microtonal system of Indian classical music and the tempered system of Western music. He has also tried to delve into the more *spiritual, emotional and aesthetic qualities of music*; inside cover quote by Osho: “Music in the East has always been accepted as a *spiritual* phenomenon. If your music cannot *create silence* in people who are listening it is not music - if your music does not become an unmoving no-mind in the people of your audience it is not music - it is making noise”

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**Australia: Twilight of the Dreamtime, Terry Oldfield: 1994 Carlin Music Ltd.**

**COVER:** Two photos - one of *Aust. Aboriginals* and one of Aboriginal hand doing a painting.

**SLEEVE COMMENTS:** The distant drone of the didgeridoo ushers in the primitive and shimmering tones of Australia, a deeply felt and passionate tribute to the Aboriginal culture. Exotic birdsong mingles amongst the *magic* of music and chant as the vaporous haze of the Outback is conjured up in layers of vibrating texture. Terry Oldfield’s deep sense of respect for the indigenous population can be felt as sections of rhythmic intensity invoke Injuwandoowa, the wise *Spirit* of the Dreamtime, and emphasise the *sacred nature of a life* rooted in *ritual*. An authentic, moving, musical tribute that resonates across the spacious landscape of our most *ancient*, most beautiful memories.

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**Om Namaha Shiva & Hara Hara, On Wings of Song & Robert Gass: 1992 Spring Hill Music**

**COVER:** Plain pink with whitish swirl (abstract).

**SLEEVE COMMENTS:** (1) This gentle and widely known *Sanskrit* chant is sing by 20 voices of On Wings of Song, with beautiful background instrumentation. *A peaceful* and *uplifting* favorite. (2) The feeling is of India, and the words are Sanskrit. The elements are the rich voices of On Wings of Song, backed by sitar, tamboura, guitar. tabla, synthesiser and band cymbals. The focus is *tranquility* and joy of the heart. (2) The feeling is of India, and the words are Sanskrit. The elements are the rich voices of On Wings of Song, backed by sitar, tamboura, guitar, tabla, and hand cymbals. The focus is *tranquility and joy* of the heart.

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**Mantra, John Richardson (with Dwaraka): 1992 New World Cassettes/John Richardson/Dwaraka**

**COVER:** Bright sun setting over mountain range.

**SLEEVE COMMENTS:** An expressive and entrancing recording that provides a peaceful and sustained sanctuary of *spiritual beauty*. *Mantras and sacred chant* have been used for thousands of years to effect positive changes in people’s physical, mental and *spiritual* health, and here these *ancient* sounds swirl around a dreamy and softly compelling music. These *restful* mantras wash over the listener in calm waves of *contemplation*, awakening a *tranquil*, focussed mood of *stillness and serenity*. 

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**Ancient Mother, On Wings of Song and Robert Gass: 1993 Spring Hill Music**

COVER: Statue of the ancients mother figure set against natural backdrop.
SLEEVE COMMENTS: The spirit of the Great Goddess comes to life as traditional women singers, priestesses and shamans from Celtic, Yoruba, Hungarian, Indian and Native American traditions are joined by the renowned On Wings of Song singers. The music is ageless and contemporary, ranging from 12th century plainsong of Hildegard de Bingen, to ecstatic gospel rock. These magical songs are set in natural environmental backgrounds of rivers, cicadas and crickets, and the ocean, and have been recorded in locations including Glenstal Abbey in Ireland, on the beach in Hawaii, and underground in a shaman’s cave in Montana. Inner sleeve: “The archetype of the Great Goddess who has appeared throughout history in Her many forms, is re-emerging. The rise of feminism in our times has sparked a renewed interest in the feminine face of the divine images that were historically widespread until their suppression by the male-orientated religions of Christianity, Judaism and Islam”.

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**Atlantis Angelis, Patrick Bernhardt: (date not found) Imagine Records and Publishing**

COVER: Incan/Aztec design carved clay disc with cuneiform type pattern drawn on either side.
SLEEVE COMMENTS: Inside Cover: A song is a ship, music is a road, an open road that leads to centres of light of the new universal consciousness. ‘Deep Hearing’ is an act of love, a journey to reality. Sounds can be seen, touched, they release and heal. Images can be heard, they soothe and relieve. From the blending of perceptions springs inner vision. Profound hearing is self-sacrifice. It helps us cross invisible distances that separate us from the living light. Sound vibrations, white mystic powers enter and overwhelm the soul of beings and things. Hearts open up, intuitions awaken; the whole world conspires, radiates this new revolution where each face is an innocent accomplice of High Frequencies and infinite joys. Music is a living entity. Guides be thanked.

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**From the Goddess & O Great Spirit, Robert Gass: 1993 Spring Hill Records**

COVER: Close up photo of a white flower.
SLEEVE COMMENTS: (1) A weaving of three well-known goddess chants in a celebration of the feminine spirit. Sung by the 24 women of On Wings of Song with beautiful background instrumentation. (2) O Great Spirit, inspired by a Native American moonlodge chant, is sung by the voices of On Wings of Song and blended with the nighttime song of crickets and cicadas.
### OTHER LISTINGS (NO MUSICAL ANALYSIS)

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Cover Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Merlin, Medwyn Goodall</strong></td>
<td><strong>Merlin</strong></td>
<td>Drawing of a bearded face against a blue background with stars. Edges of the face blurred. Merlin signifies the search for our <strong>inner</strong> realities, and this powerful mood music stirs our hearts and awakens our memories to listen to the <strong>inner</strong> voice.</td>
</tr>
<tr>
<td><strong>Resonance, Terry Oldfield</strong></td>
<td><strong>mermaid</strong></td>
<td>Picture of a mermaid combing her hair. If the most heavenly of noble emotions could find voice, it would be that of the haunting pan pipes. Alluring, mysterious and compelling, this is an unexcelled performance with the deeply comforting sound of pan pipes.</td>
</tr>
<tr>
<td><strong>Fountain of Light, Riley Lee &amp; Jim Franklin</strong></td>
<td><strong>dandelion head in seed</strong></td>
<td>Closeup photo of a dandelion head in seed. Meditative sounds of the shakuhachi (classical bamboo flute from Japan) intertwine with delicate and diverse electronic sounds creating an <strong>inspiring</strong> and <strong>relaxing</strong> recording that will captivate you.</td>
</tr>
<tr>
<td><strong>Sounds of Inner Peace, Nawang Khechog</strong></td>
<td><strong>composer playing the flute</strong></td>
<td>Photo of the composer playing the flute. Nawang enthralled with bamboo flute, didgeridoo, ocarina, Incan panpipes and silver flute</td>
</tr>
<tr>
<td><strong>The Edge of Forever, Hilary Stagg</strong></td>
<td><strong>abstract brightly coloured swirls</strong></td>
<td>Abstract brightly coloured swirls. Serene yet powerful harp with flute and keyboards creating a musical <strong>sanctuary</strong>.</td>
</tr>
<tr>
<td><strong>The Touch, Henry Kubik</strong></td>
<td><strong>woman smelling a flower</strong></td>
<td>Photo of woman smelling a flower. Sensitive, warm and feminine, yet at the same time powerful and demanding, this is a music that will touch you deeply. Strong rhythms and pulsing melodies glide smoothly through the album to ensure that you will be touched.</td>
</tr>
<tr>
<td><strong>Return of the Angels, Philip Chapman</strong></td>
<td><strong>drawing in muted colours of an angel in a cloud</strong></td>
<td>Drawing in muted colours of an angel in a cloud. This peaceful and tranquil composition incorporates strings and keyboards to lead you to a state of contemplative calm and relaxation. Let go, relax.</td>
</tr>
<tr>
<td><strong>Afternoon in Sedona, Nicholas Gunn</strong></td>
<td><strong>sepia photo of the composer in desert background</strong></td>
<td>Sepia photo of the composer in desert background. <em>Tribally powerful</em> and <em>inwardly serene</em> with rich full sounds of multi-layered instrumentals</td>
</tr>
<tr>
<td><strong>Radiance, Philip Chapman</strong></td>
<td><strong>painting of a fairy in translucent dress picking flowers in a forest</strong></td>
<td>Painting of a fairy in translucent dress picking flowers in a forest. Restful and harmonious throughout, Radiance creates an ambience of purity and tranquility, reflecting the beauty of nature. Harp, keyboards, strings and soothing musical textures.</td>
</tr>
<tr>
<td><strong>Titania, Mike Rowland</strong></td>
<td><strong>drawing in yellows of a fairy crouching on a mushroom</strong></td>
<td>Drawing in yellows of a fairy crouching on a mushroom. Mike’s inimitable style on piano and strings, brings you another of his deeply relaxing recordings to still your mind and bathe your body in deep rest.</td>
</tr>
</tbody>
</table>
### Silver Wings, Mike Rowland

**COVER:** *Fairy* surrounded by golden halo flying through a forest.

A delightful work of deep sensitivity and *joy*. Using strings and keyboards this recording soars and glides, shimmers and glows in the gardens of your mind.

### Love Eternal, Stuart Jones

**COVER:** Painting of brightly dressed woman and man in brightly coloured *roman type armour*.

Piano, strings and delicate instrumentation explore the timeless nature of romance, revealing a world of grace, *enchantment and well being*, and *nurturing* a deep understanding of the forces of *love* and *music*.

### Open Secret, Denis Quinn

**COVER:** Stylised drawing of a woman (like *pagan worship*) holding a bird against moon and stars background.

This unique recording uses a poignant piano, soaring guitar, gentle rhythms and delightful orchestration to find a way into your heart, leaving you with a rare warmth and a sense of wonder.

### Reiki Music - Volumes 2 and 3, Ajad

**COVER:** 1. Waterfall  2. *Dolphin*.

This *peaceful relaxing* music was designed to be used for Reiki, bodywork and *meditation*. It calms the mind and induces deep relaxation and receptivity. Combining flute, keyboards and guitar with different nature sounds and feelings has resulted in three very different albums. Ajad is a Reiki master and teacher and has studied the influence of musical vibrations on the human body and energy field, and his creative flair has resulted in three albums ideal for use with all forms of relaxation and wellbeing.

### Inner Tai Chi 2, Gover Dhan

**COVER:** Reversed silhouette face superimposed on moonlight and sea background.

This stunning album has been conceived to provide an atmosphere that will guide us in a marvellous *journey* beyond our mental and physical limits to free us for the ultimate performance, whatever that may be. Subtle and expansive multi-instrumentals.

### Angel, Terry Oldfield

**COVER:** Painting of a haloed *angel*.

Peaceful *meditation* music of outstanding *inspiration*. Spirals of *angelic* choirs and hovering metaphysical music infuse and expand the senses. *Tranquil* and filled with *beauty*.

### In the Presence of Light, Terry Oldfield

**COVER:** Painting of an *angel* in swirled red and white background.

Plaintive flutes that interplay with superb sound effects to enfold you in their *magic* and elevate you beyond the everyday. This music explores beyond the edge of our *consciousness*.

### Global Meditation, Various

**COVER:** Drawing of a man sitting on representation of the earth.

Rhythm, melody, harmony and song are natural to humans, and we create music around our work, celebrations and folklore. Music also exists universally as an integral part of our *spiritual* lives. It is the meditative, *sacred* and spiritual music from all parts of the world that is the inspiration behind Global Meditation. 4 CD set with 32 page book.
### The Eternal Om, Valley of the Sun

**COVER:** Closeup photo of a glass/crystal stone reflecting various colours.  

The *OM* is all sound and silence throughout time, the roar of eternity and the *essence of pure beings*. It evokes the ALL that is otherwise inexpressible, and it is the highest *spiritual* sound on earth.

---

### Mantra Therapy, John Richardson

**COVER:** Blue spiral shell against yellow petals.  

*Mantras*, special words or chants, have been used for thousands of years to effect positive changes. On one side is the special mantra chant to empower you, and on the other the spoken word *relaxation* and guidance. Four volumes: “Self-Esteem”, “Stress Balance”, “Becoming Slim”, and “Live Life to the Full”.

---

### New World Collections, Various (4 Albums)


A New World of Experience is a sampler of 12 albums from our top-selling composers with music to awaken the senses and *inspire* the mind. A New World of Relaxation features 12 tracks of gentle, harmonious instrumentals claimed as being some of the most *relaxing* and *tranquil* music ever composed. A New World of Romance contains 12 tracks of sensual, richly atmospheric music, attuning you to a state of *stillness* and joyful *tranquility*. A New World of *Inspiration* is a collection of 12 new releases from our top composers and musicians that will *inspire* you.

---

### Star of Heaven, Terry Oldfield

**COVER:** Painting of woman’s head with *halo* of stars.  

This is an immensely *inspirational*, majestic recording of *sacred* music. Flutes, keyboard and the stunning voice of Terry’s sister Sally Oldfield combine to make this a memorable recording.
**APPENDIX 3B**
**RECORDING TITLES**

<table>
<thead>
<tr>
<th>Angelic Music</th>
<th>Elixir</th>
</tr>
</thead>
<tbody>
<tr>
<td>Songs of Healing</td>
<td>Earth Healer</td>
</tr>
<tr>
<td>Temple of Healing</td>
<td>Crystal Healing</td>
</tr>
<tr>
<td>Music for Healing</td>
<td>Music for Relaxation</td>
</tr>
<tr>
<td>Music for Children</td>
<td>Edge of Dreams</td>
</tr>
<tr>
<td>Keeper of Dreams</td>
<td>Even Wolves Dream</td>
</tr>
<tr>
<td>And So To Dream</td>
<td>Soul Mates</td>
</tr>
<tr>
<td>Legend</td>
<td>Venus</td>
</tr>
<tr>
<td>In Touch With Light</td>
<td>Sunlight Rain River</td>
</tr>
<tr>
<td>Elements</td>
<td>Wilderness</td>
</tr>
<tr>
<td>A Concert of Angels</td>
<td>Extasias, Transformation</td>
</tr>
<tr>
<td>The Sacred Fire</td>
<td>Beyond the Clouds</td>
</tr>
<tr>
<td>Reclaiming the Spirit</td>
<td>Lightning Ridge</td>
</tr>
<tr>
<td>Higher Consciousness</td>
<td>Door of Eternity</td>
</tr>
<tr>
<td>Secrets of the Heart</td>
<td>Mystic Heart</td>
</tr>
<tr>
<td>In the Stillness of the Moment</td>
<td>Tranquility</td>
</tr>
<tr>
<td>Walking on the Sun</td>
<td>Resonance</td>
</tr>
<tr>
<td>Illumination</td>
<td>Reverence</td>
</tr>
<tr>
<td>Cascade</td>
<td>Nalu - Moon Rider</td>
</tr>
<tr>
<td>The Way of the Dolphin</td>
<td>Initiation</td>
</tr>
<tr>
<td>Wild Honey Dreaming</td>
<td>Spirit of the Rainforest</td>
</tr>
<tr>
<td>Spirit of Africa</td>
<td>Spirit of Tibet</td>
</tr>
<tr>
<td>Heart of Perfect Wisdom &amp; A Sufi Song of Love</td>
<td>Zen: The Search for Enlightenment</td>
</tr>
<tr>
<td>Om Namaha Shiva &amp; Hara Hara</td>
<td>Mantra</td>
</tr>
<tr>
<td>Tibetan Horn</td>
<td>Inner Tai Chi</td>
</tr>
<tr>
<td>Beyond</td>
<td>Great Spirit</td>
</tr>
<tr>
<td>Medicine Woman</td>
<td>Medicine Dance</td>
</tr>
<tr>
<td>Eagle Spirit</td>
<td>Great Peace</td>
</tr>
<tr>
<td>Desert Dreams in an Ancient Land</td>
<td>Australia: Twilight of the Dreamtime</td>
</tr>
<tr>
<td>Atlantis Angelis</td>
<td>Ancient Mother</td>
</tr>
<tr>
<td>From the Goddess &amp; O Great Spirit</td>
<td>Druid</td>
</tr>
<tr>
<td>Excalibur</td>
<td>The Fairy Ring</td>
</tr>
</tbody>
</table>
APPENDIX 3C
EXTRA-MUSICAL ANALYSIS RESULTS

**KEYWORDS**

**TRANSFORMATION**

<table>
<thead>
<tr>
<th>Keyword</th>
<th>Count (Percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inner Self (inner space, inner vision, inner mind etc)</td>
<td>16 (04.3 %)</td>
</tr>
<tr>
<td>Journey (path, pilgrimage)</td>
<td>11 (02.9 %)</td>
</tr>
<tr>
<td>Vision (insight, self-realisation, visionary, joyful)</td>
<td>38 (10.2 %)</td>
</tr>
<tr>
<td>Healing (thereapeutic)</td>
<td>16 (04.3 %)</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>81 (21.7 %)</strong></td>
</tr>
</tbody>
</table>

**PSYCHOLOGICAL**

<table>
<thead>
<tr>
<th>Keyword</th>
<th>Count (Percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inspiring (elevating, uplifting)</td>
<td>33 (08.9 %)</td>
</tr>
<tr>
<td>Love (harmony, nurturing, compassion, communion)</td>
<td>34 (09.1 %)</td>
</tr>
<tr>
<td>Relaxation (calming, peaceful, restful, meditative, tranquil)</td>
<td>85 (22.9 %)</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>152 (40.9 %)</strong></td>
</tr>
</tbody>
</table>

**SPIRITUALITY** (Total: 139 words)

<table>
<thead>
<tr>
<th>Keyword</th>
<th>Count (Percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spiritual (spirit, soul, essence, consciousness)</td>
<td>50 (13.4 %)</td>
</tr>
<tr>
<td>Religious (sacred, divine, reverent, prayer, mantra)</td>
<td>27 (07.3 %)</td>
</tr>
<tr>
<td>Mystical (mystery, magic, enchant)</td>
<td>38 (10.2 %)</td>
</tr>
<tr>
<td>Heavenly (ethereal, celestial, cosmic, angelic)</td>
<td>24 (06.5 %)</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>139 (37.4 %)</strong></td>
</tr>
</tbody>
</table>

**COVERS**

**ANCIENT WISDOM  (26 = 27.9%)**

<table>
<thead>
<tr>
<th>Cover</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wolves with full moon</td>
<td>Gypsies and Wizard</td>
</tr>
<tr>
<td>American Indian (5)</td>
<td>Incan/Aztec man</td>
</tr>
<tr>
<td>African man</td>
<td>Celtic woman &amp; crystals</td>
</tr>
<tr>
<td>Australian Aborigines</td>
<td>South American Indian (2)</td>
</tr>
<tr>
<td>Egyptian woman</td>
<td>North American Indian Shield and feathers (3)</td>
</tr>
<tr>
<td>----------------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td>Aboriginal art (2)</td>
<td>Standing Stones &amp; pyramid</td>
</tr>
<tr>
<td>Ancient Mother figure</td>
<td>North American Indian designs (3)</td>
</tr>
<tr>
<td>Aztec design</td>
<td>Woman, dolphin and Greek temple</td>
</tr>
</tbody>
</table>

**NEW AGE ICONOGRAPHY**  (30 = 32.3%)  
- Pentagon | Elves and fairies (2) | Fairy  
- Crystal | Woman and full moon | Unicorn  
- Dolphins (4) | Mountain Lion and temple | Pegasus  
- Rainbow | Temple, moon & flying carpet | Angel (2)  
- Woman with crystals | Robed woman with silver chalice | Fairy ring  
- Angel (Rosetti) | Magician with crystals | Whales (3)  
- Angels (Renaissance style) | Hands in lake, holding sword | Castle  
- Medieval Knight | Haloed face and temple |

**FEMININITY**  (8 = 8.6%)  
- Woman reclining (Renaissance style) | Mother and baby  
- Woman’s Face | Children (Renaissance style)  
- Woman, flowers in hair | Mermaid (2)  
- Botticelli Venus |

**SCENERY**  (Return to Nature)  (21 = 22.6%)  
- Violin and sunset | Sunset (2) | Chinese man  
- Backlit clouds | Australian outback (2) | Yin Yang symbol  
- Sunrise (3) | River and valley | Buddha figure  
- Lightning strike | Rainforest | Japanese woman  
- Mountains and mist | River and planets | Golden statue  
- Mountains and moonrise | Mountains (3) | Lotus flower (3)  
- Sun behind clouds | Wave |

**UNCLASSIFIED**  (16)  
- “Youth of Moses”(Botticelli) | Ethereal musician  
- Abstract colours (3) | Photo of composer (11)
# APPENDIX 3D
## MRA CATALOGUE DETAILS

**MRA ENTERTAINMENT GROUP**
PO BOX 703 MT GRAVATT
QUEENSLAND 4122

### INSTRUMENTAL

<table>
<thead>
<tr>
<th><strong>Light of Tao, Aeoliah</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Rich harmonic overtones and pure crystalline sounds create a dynamic musical odyssey.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Love in the Wind, Aeoliah</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>According to many, this is Aeoliah’s richest album. With piano, strings, synthesiser, harp, and sounds of nature.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Angel Love, Aeoliah</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Gentle waves of sound full of healing energy will wash over you as you listen to this angelic release of Aeoliah.’s</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Harp of the Healing Waters, Erik Berglund</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>The magic of the harp in poignant soothing melodies combined with strings, flute, and cello, creates a recording ideal for meditation.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Angelic Harp Music, Erik Berglund</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>This music is a devotional offering to the angelic realms in heart-opening compositions featuring the Irish harp.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Harp Magic, Erik Berglund</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Magical compositions and arrangements for Celtic harp with guitar, cello, oboe, silver flute, xyla, voice, tablas and bells.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Sacred Space Music, Constance Demby</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Two extended compositions with sparkling hammered dulcimer, heart-tugging viola melodies, acoustic piano and shimmering synthesiser voices.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Music to Disappear In, Raphael</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>This much loved, best-selling classic of the romantic space music genre drifts effortlessly between sublimely angelic orchestral atmospheres and trancelike tribal dream dances.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Music to Disappear In II, Raphael</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>The continuing evolution of Raphael’s immensely popular transcendental romantic style. Sweeping grand piano, ethereal strings and floating chorales.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Angels of the Deep, Raphael</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Transcendental Romanticism at its finest. Rhapsodic piano melodies, classical orchestrations, sensuous flutes, floating underwater ambiences and drums.</td>
</tr>
<tr>
<td><strong>Heart Chakra Meditation, Karunesh</strong></td>
</tr>
<tr>
<td><strong>Into Silence - A Meditation, Kamal</strong></td>
</tr>
<tr>
<td><strong>Beyond Body and Mind - A Meditation, Kamal</strong></td>
</tr>
<tr>
<td><strong>Friends of the Rainforest, Gomer Edwin Evans</strong></td>
</tr>
<tr>
<td><strong>Dolphin Love, Chris Michell</strong></td>
</tr>
<tr>
<td><strong>Shamanic Dream, Anugama</strong></td>
</tr>
<tr>
<td><strong>Healing, Anugama</strong></td>
</tr>
<tr>
<td><strong>Exotic Dance, Anugama and Sebastiano</strong></td>
</tr>
<tr>
<td><strong>Meditation Sampler 2, Various Artists</strong></td>
</tr>
<tr>
<td><strong>Romantic Piano, Nina Postolovskaya</strong></td>
</tr>
<tr>
<td><strong>Piano Solos, Various Artists</strong></td>
</tr>
<tr>
<td><strong>Christofori’s Dream, David Lanz</strong></td>
</tr>
<tr>
<td><strong>Angel on a Stone Wall, Paul Halley</strong></td>
</tr>
<tr>
<td><strong>Classic Tranquillity, Phil Coulter</strong></td>
</tr>
<tr>
<td><strong>Return to the Heart, David Lanz</strong></td>
</tr>
<tr>
<td><strong>Voyage, Brad White and Pierre Grill</strong></td>
</tr>
<tr>
<td><strong>The Key, Michael Gettel</strong></td>
</tr>
<tr>
<td><strong>Cantilena, Bill Douglas</strong></td>
</tr>
<tr>
<td><strong>The Perfect Flaw, Tim Story</strong></td>
</tr>
</tbody>
</table>
| **Songs for the Wild,**  
Stevan Paero/Christopher Bock | This release highlights contemporary acoustic guitar, along with hypnotic percussion, fretless bass, soaring sax, oboe and lush orchestration. |
| **Borrasca, Ottmar Liebert** | This Grammy-nominated masterpiece adds exciting horn and piano arrangements to Ottmar’s distinctive, enthralling style. Borrasca means tempest and this music generates an intense whirlwind of emotion that is romantic and exhilarating. |
| **Classical Gas, Mason Williams and Mannheim Steamroller** | The guitar classic that took the world by storm in the 60’s is still as fresh and vital as ever. Here it is with 12 other fabulous pieces - all with the Williams magic. |
| **Acoustic Planet, Craig Chaquico** | Former Jefferson Starship lead guitarist brings his trademark virtuosity to this celebration of planet Earth. This Grammy nominated album reveals and mature and refined style that combines exuberant rock grooves with richly varied melodies and consummate musicianship. |
| **Gifts from the Angels, Steve Halpern** | This release showcases the luminous quality of sound and the source of inspiration that has always been the hallmark of Steve’s music. The sounds of an angelic choir are combined in concert with piano, harp and evocative electronic instruments. |
| **Creating More Love, Steve Halpern** | A nurturing, intimate ambience is created for quiet moments with yourself and loved ones. An exquisite collection of compositions featuring keyboards, flutes, violin and angelic choir. |
| **Spectrum Suite, Steve Halpern** | Featuring solo electric piano with silver flute, celestial choir and a humpback whale, this release has received international acclaim. The 7 tonal centres of the musical octave resonate and activate the 7 subtle energy centres (chakras) to literally 'tune your human instrument'. |
| **Higher Ground, Steve Halpern** | Evocative, sustained textures of multi-layered violins and celestial choir float suspended in time. This is Steven’s most powerful meditative soundtrack guaranteed to take you into the alpha and theta brainwave state (do not play while driving). |
| **Comfort Zone, Steve Halpern** | The electric and grand piano provide music that breathes, rests and breathes again...and so do you. Effortlessly, you enter the comfort zone, bathed in the warm caress of a sound massage. |
| **Crystal Suite, Steve Halpern** | Sparkling electric piano, gently sustained strings and celestial choir with the tones of pure crystal bowls guide you into a deeply relaxed, private sanctuary of sound that tunes the chakras. |
| **Inner Peace, Steve Halpern** | Inner Peace creates an exquisite oasis of serenity from which you'll emerge feeling relaxed, recharged and renewed. Sparkling angelic harmonies and heart-opening orchestrations - put on your headphones for full effect. |
| **Pulse...Where the Rhythm Begins, Brent Lewis** | As a world traveller, Brent has spent many years studying rhythms and collecting percussion instruments. He gathers musical information from different cultures and learns rhythms to develop into brilliant releases such as this one. Pulsing with life and energy - prepare to be rhythmatised! |
| **Earth Tribe Rhythms, Brent Lewis** | Here is an album offering the ultimate drum experience. Much loved throughout the drum world, this is powerful, rhythmic and melodic music at its best - rhythms that have been handed down to from master drummer to master drummer since the beginning of time. |
| **Earth Songs, Various Artists** | The music of this album takes its inspiration from the poems, prayers and invocations Honouring the earth found in the book ‘Earth Prayers’, amplifying the need to pay attention to the earth and to acknowledge its harmonies. |
**Wilderness Collection, Various Artists**
Dedicated to wilderness lands - their stunning natural beauty and great ecological significance - compositions from David Lanz, David Arkenstone and many other Narada artists.

**Close to the Heart, Various Artists**
Inspired by the most powerful of emotions, family love, this compelling collection of beautiful music warms and nourishes the soul. Performed by artists such as David Arkenstone, David Lanz, Nando Lauria, Michael Gettel and others.

**The Higher Octave Collection, Various Artists**
Higher Octave Music is founded upon the vision that we have entered an era of global cooperation and unity in which music plays an integral part. Here then are 20 of the best tracks from this label.

**Lullaby Suite, Steven Halpern**
A comforting cocoon of sound for loving parents and children. This release creates a loving, gentle Ambience that helps parents relax with their children and prepare both for a restful night’s sleep.

**Angel Love for Children, Aeoliah**
Instrumental, sweet dreamy sounds, especially for expecting mothers, babies and children. Very suitable for relaxation and healing.

**Children’s Music, Gomer Edwin Evans**
Calming, remarkable music, ideal for growing children who need to relax from the exacting daily chores. Great music for inspiration, well-being and relaxation.

**Sleepytime, Gomer Edwin Evans**
Lightfooted, happy music on keyboard, flutes and guitar. Very relaxing for young children who are ready for bed.

**A Childhood Remembered, Various Artists**
A dozen Narada artists including David Lanz and David Arkenstone create a memorable tribute to the wonder of childhood. Each original composition is inspired by a selection of fine children’s literature.

**The World Sings Goodnight, Various World Voices**
No other lullaby recording can match this in its diversity and soulfulness. This is an enchanting collection of lullabies from 33 different cultures around the world.
**TRADITIONAL AND NON-TRADITIONAL SACRED**

| **Gregorian Chants, Various Artists** | This beautiful series of Gregorian Chants with nature sounds has these albums in the collection:  
Wind Chants - by Robert Higgins with the sounds of wind and chimes.  
Ave Maria - by the Benedictine Sisters of Atchison, Kansas, with the sounds of gentle waterfalls.  
Praise Mary - by Misericord with the sounds of the ocean.  
Star of the Sea - by Ambrose Karels with the sounds of a desert dawn. |
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>Brother Sun, Sister Moon, John Rutter</strong></td>
<td>With the Cambridge Singers. This recording of exquisite a capella choral music and Gregorian chants is a freely devised sequence, first for the morning, then for the evening. It exists to restore missing harmony.</td>
</tr>
<tr>
<td><strong>Olde English Madrigals and Folk Songs, John Rutter &amp; the Cambridge Singers</strong></td>
<td>Recorded in Ely Cathedral, the Cambridge Singers with their beautiful a capella choral music.</td>
</tr>
<tr>
<td><strong>Enchanting Chants, The Benedictine Monks</strong></td>
<td>A collection of Gregorian Chants performed by the Benedictine Monks which won the coveted French award Grande Prox du Disque. They are sung with the soothing sounds of the sea as a background.</td>
</tr>
<tr>
<td><strong>Gregorian Chants - Greatest Hits</strong></td>
<td>By the Benedictine Nuns of St. Wandrille. This beautifully rich recording of what is known as the acme of Roman sacred song, the Gregorian chant, was awarded the Grande Prix du Disque in France (the equivalent of the Grammy in the US).</td>
</tr>
<tr>
<td><strong>Gregorian Chants from Canterbury Cathedral</strong></td>
<td>By the Lay Clerks of Canterbury Cathedral. This recording consists of the Gregorian Chant for the Feast of St. Thomas of Canterbury. The Mass and Propers recreate the music and liturgy that was heard in the cathedral in medieval times.</td>
</tr>
<tr>
<td><strong>Tantric Harmonics, Gyume Tibetan Monks</strong></td>
<td>This is the first studio recording of these sacred hymns. The deep baritone chanting with resonant harmonics is a sacred and spiritual discipline. This recording is an important historical event.</td>
</tr>
<tr>
<td><strong>Meditative Gregorian Chants &amp; Lost in Meditation</strong></td>
<td>Escape to a world of peaceful reflection and sink into a more quiet and restful world for a while. Imagine oneself in a monastery far from the madding crowd and forget the competitive pressures of the modern, real world.</td>
</tr>
<tr>
<td><strong>TRADITIONAL AND NON-TRADITIONAL ETHNIC</strong></td>
<td></td>
</tr>
<tr>
<td>---------------------------------------------</td>
<td></td>
</tr>
<tr>
<td><strong>Drums of the World, Various Artists</strong></td>
<td></td>
</tr>
<tr>
<td>This is a collection of some of the most</td>
<td></td>
</tr>
<tr>
<td>amazing drum works from around the world</td>
<td></td>
</tr>
<tr>
<td>including Mandingo, Burundi, Polynesia,</td>
<td></td>
</tr>
<tr>
<td>Ivory Coast, Brasil, India, Nepal and more.</td>
<td></td>
</tr>
<tr>
<td>Hundreds of years of tradition lie behind</td>
<td></td>
</tr>
<tr>
<td>every beat.</td>
<td></td>
</tr>
<tr>
<td>**One Thousand and One Nights, Shahin and</td>
<td></td>
</tr>
<tr>
<td>Sepehr**</td>
<td></td>
</tr>
<tr>
<td>Shahin and Sepehr’s guitar brilliance</td>
<td></td>
</tr>
<tr>
<td>blends Spanish, Moorish and Turkish</td>
<td></td>
</tr>
<tr>
<td>influences. This stunning release</td>
<td></td>
</tr>
<tr>
<td>has an exotic yet accessible quality for</td>
<td></td>
</tr>
<tr>
<td>a rich and emotional listening experience.</td>
<td></td>
</tr>
<tr>
<td><strong>Americas, Strunz and Farah</strong></td>
<td></td>
</tr>
<tr>
<td>Celebrate five centuries of the Spanish</td>
<td></td>
</tr>
<tr>
<td>guitar and hear why this guitar duo has</td>
<td></td>
</tr>
<tr>
<td>been called ‘The New Guitar Gods’ - some</td>
<td></td>
</tr>
<tr>
<td>of the most up-lifting music you will hear.</td>
<td></td>
</tr>
<tr>
<td><strong>Primal Magic, Strunz and Farah</strong></td>
<td></td>
</tr>
<tr>
<td>This is an exotic brew of Spanish and</td>
<td></td>
</tr>
<tr>
<td>Eastern guitar melodies with powerful</td>
<td></td>
</tr>
<tr>
<td>Latin rhythms with an articulate,</td>
<td></td>
</tr>
<tr>
<td>well-balanced presentation that is</td>
<td></td>
</tr>
<tr>
<td>without reproach.</td>
<td></td>
</tr>
<tr>
<td><strong>Nouveau Flamenco, Ottmar Liebert</strong></td>
<td></td>
</tr>
<tr>
<td>Magically blending the heart and soul of</td>
<td></td>
</tr>
<tr>
<td>the Spanish gypsy guitar with a</td>
<td></td>
</tr>
<tr>
<td>contemporary groove, this is acoustic</td>
<td></td>
</tr>
<tr>
<td>poetry with elegance and passion. Over</td>
<td></td>
</tr>
<tr>
<td>1 000 000 sold worldwide.</td>
<td></td>
</tr>
<tr>
<td><strong>Raindancer, Armik</strong></td>
<td></td>
</tr>
<tr>
<td>Like a painter working with a vast palette</td>
<td></td>
</tr>
<tr>
<td>of colours, Armik has created a rich</td>
<td></td>
</tr>
<tr>
<td>tapestry of musical images. With</td>
<td></td>
</tr>
<tr>
<td>inspiration drawn from the Carribbean his</td>
<td></td>
</tr>
<tr>
<td>trademark Latin-jazz-gypsy style exudes</td>
<td></td>
</tr>
<tr>
<td>bottomless passion and brilliant artistry.</td>
<td></td>
</tr>
<tr>
<td>Fabulously romantic guitar music.</td>
<td></td>
</tr>
<tr>
<td><strong>Gypsy Flame, Armik</strong></td>
<td></td>
</tr>
<tr>
<td>This new album from Armik displays his</td>
<td></td>
</tr>
<tr>
<td>ability to continue to produce and</td>
<td></td>
</tr>
<tr>
<td>perform great guitar music while growing</td>
<td></td>
</tr>
<tr>
<td>artistically. The depth of passion and</td>
<td></td>
</tr>
<tr>
<td>romance call to mind warm sunsets in</td>
<td></td>
</tr>
<tr>
<td>Barcelona, and glowing beaches of the</td>
<td></td>
</tr>
<tr>
<td>Aegean Isles.</td>
<td></td>
</tr>
<tr>
<td><strong>Mandingo Drums, Adama Drame</strong></td>
<td></td>
</tr>
<tr>
<td>The Mandingo established in 1213 a</td>
<td></td>
</tr>
<tr>
<td>powerful kingdom in West Africa extending</td>
<td></td>
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<tr>
<td>from Guinea to Algeria. Drame, trained by</td>
<td></td>
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<tr>
<td>his intense work as ritual music master,</td>
<td></td>
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<tr>
<td>becomes as one with the drums as he drives</td>
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</tr>
<tr>
<td>them through the ancient rhythms and</td>
<td></td>
</tr>
<tr>
<td>harmonies.</td>
<td></td>
</tr>
<tr>
<td><strong>Celtic Odyssey, Various Artists</strong></td>
<td></td>
</tr>
<tr>
<td>Here are some of the most respected names</td>
<td></td>
</tr>
<tr>
<td>in contemporary Celtic music - Capercaillie,</td>
<td></td>
</tr>
<tr>
<td>Altan, Orison, Scartglen, Alasdair Fraser</td>
<td></td>
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<tr>
<td>and many others. This album creates a</td>
<td></td>
</tr>
<tr>
<td>mesmerising collection of moods and</td>
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<tr>
<td>musical textures from the buoyant to the</td>
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<tr>
<td>mysterious.</td>
<td></td>
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<tr>
<td><strong>Celtic Twilight, Various Artists</strong></td>
<td></td>
</tr>
<tr>
<td>This dreamy romantic ballad is brought to</td>
<td></td>
</tr>
<tr>
<td>the foreground, seasoned with lively Celtic</td>
<td></td>
</tr>
<tr>
<td>dance rhythms and topped off with</td>
<td></td>
</tr>
<tr>
<td>contemporary electronic flair. Artists</td>
<td></td>
</tr>
<tr>
<td>include Loreena McKennitt, Alasdair Fraser,</td>
<td></td>
</tr>
<tr>
<td>Bill Douglas, Radhika Miller and others.</td>
<td></td>
</tr>
<tr>
<td><strong>Celtic Legacy, Various Artists</strong></td>
<td></td>
</tr>
<tr>
<td>The Celtic music of Ireland, Scotland,</td>
<td></td>
</tr>
<tr>
<td>Brittany, Wales, Cape Breton Island,</td>
<td></td>
</tr>
<tr>
<td>Galicia and America is vibrant,</td>
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<tr>
<td>virtuosic and irresistibly beautiful. This</td>
<td></td>
</tr>
<tr>
<td>album is in essence a global Celtic</td>
<td></td>
</tr>
<tr>
<td>journey with Orion, Altan, Talitha MacKenzie</td>
<td></td>
</tr>
<tr>
<td>and many others.</td>
<td></td>
</tr>
<tr>
<td><strong>Elemental, Loreena McKennitt</strong></td>
<td>Loreena McKennitt is now a name synonymous with the magic of Celtic music. Although born in Canada, her Irish ancestry tugged at her heart enough to inspire a trip back to Ireland where she fell in love with the music and the Celtic harp. The rest is history! Evocative and arresting, this is Loreena’s first release. It comprises a collection of traditional Celtic songs as well as the poetry of Yeats and Blake set to music played on Celtic harp.</td>
</tr>
<tr>
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</tr>
<tr>
<td><strong>Parallel Dreams, Loreena McKennitt</strong></td>
<td>A recording of rare beauty exploring traditional and contemporary Celtic themes with a new spirit of adventure.</td>
</tr>
<tr>
<td><strong>To Drive the Cold Winter Away, Loreena McKennitt</strong></td>
<td>Loreena warms the heart with this collection of obscure Christmas and winter songs recorded in some remarkable settings such as the Benedictine glenstal Abbey near Limerick.</td>
</tr>
<tr>
<td><strong>Celtic Dreams, Joemy Wilson</strong></td>
<td>A recording revoted to the music of Turlough O’Carolan, the blind Irish harper and bard whose magnificent melodies have enchanted listeners since the 17th century. Exceptionally beautiful music on hammered dulcimer.</td>
</tr>
<tr>
<td><strong>Celtic Treasures, Joemy Wilson</strong></td>
<td>A treasure chest of Celtic delights with the enchanting traditional music of Ireland, Scotland and Wales played on hammered dulcimer. Lush brilliant arrangements with an assortment of jigs, reels, airs and hornpipe.</td>
</tr>
<tr>
<td><strong>Irish Harps, Katrien Delavier</strong></td>
<td>An intriguing collection of Irish airs, reels, jigs, and dances performed on a selection of harps. A variety of colours provided by three instruments with different timbres and highlighted by the personality of each musician.</td>
</tr>
<tr>
<td><strong>Wind Shadows, Kim Robertson</strong></td>
<td>Kim’s Celtic harp breathes life into the traditional ballads, composed so long ago by the Irish bards many of whom were blind. They chronicled the events of the time in songs sung to the accompaniment of their harps.</td>
</tr>
<tr>
<td><strong>Wind Shadows II, Kim Robertson</strong></td>
<td>There is an air of magical simplicity and elegance about Kim’s Celtic harp music that recalls bygone eras and modes of behaviour, be they courtly or wrapped in a world of fantasy.</td>
</tr>
<tr>
<td><strong>Dancer, Maired Sullivan</strong></td>
<td>A remarkable Australian recording of a gloriously sweet voice. This release contains both original and traditional pieces inspired by Celtic music and the diverse experience which is both enlivening and passionate, soothing and calming to the spirit.</td>
</tr>
<tr>
<td><strong>How the West was Lost I and II, Peter Kater and R Carlos Nakai</strong></td>
<td>This is the original soundtrack to a TV miniseries that caught the imagination and conscience of America. The dramatic score is composed and arranged and performed by Peter Kater accompanied by a host of talented musicians including special guest R Carlos Nakai whose performance includes Native flute, rattles, eagle bone whistle and chanting. The result is music that brings forth a distinctive Native American sound enhanced by drums, percussion and traditional native singing.</td>
</tr>
</tbody>
</table>
### Between Father Sky and Mother Earth, Various Artists

Some of the best known Native American musicians (including R Carlos Nakai, Douglas Spotted Eagle and the Native Flute Ensemble) bring together a release that is breathtaking. The spiritual beauty of the fascinating Native American culture radiates throughout this collection of traditional music.

### Creation Chant, Eric Casillas

A unique series of Native American chants and songs presented in a contemporary setting backed by ceremonial percussion instruments, Native American flute, fretless bass, synthesiser and environmental sounds.

### Natives, Peter Kater and R Carlos Nakai

This is a unique collaboration with Kater on piano and Navajo/Ute Native American Nakai who incorporates the sound of eagle bone whistle, nose flute, rattle and voice into this music.

### Seasons of the Drum, Marilyn Rife and Alice Gomez

Environmental sounds, flute and synthesiser combine with the drums to create a unique series of compositions which feature many Native American influenced rhythms.

### Gathering Shaman, Native Flute Ensemble

A series of compositions featuring the Native American flute. They reflect three ‘power sites’ where shamans regularly gather for ceremonies and rituals. Detailed notes are included.

### Thunderdrums, Scott Fitzgerald

With its hypnotic drums combined with melodic keyboards, this top selling musical album reconnects us to our primal and tribal roots to the beat within us, to the heartbeat of the earth itself.

### All One Tribe, Scott Fitzgerald

The sequel to Thunderdrums where percussion where percussionist/drummer M B Gordy joins Scott for a powerfully charged drumming adventure around the globe.

### Spirits of the Ancestors, Gary Richard and Richard Hooper

A combination of music and environmental sounds provides a musical tribute to the indigenous peoples of the Americas - from the icy lands of the Arctic, to the mysterious rain forests of Brazil.

### Medicine Flutes, Mesa Music Consort

Native American flute music inspired by the healing properties attributed to the flute and Native American ‘spirit animal’ beliefs.

### Talking Spirits, Various

Music from the Hopi, Zuni, Laguna and San Juan Pueblos. An excellent representation of social dance music from the Pueblo people of New Mexico and Arizona. Descriptive notes on native music and culture are included.

### Dancing Buffalo, Cornell Pewewardy.

With the Alliance West Singers. Dances, flute songs and hymns from the Kiowa and Comanche people of the Southern Plains. Extensive notes and song descriptions are included.

### Migration, Peter Kater and R Carlos Nakai

Kater’s piano and Nakai’s Native American flute are at the heart of this recording. A moving musical journey - a beautiful meditative recording.
<table>
<thead>
<tr>
<th><strong>Flute Dreams, Alice Gomez</strong></th>
<th>Several flutes playing in unison give this release an enchanting one-of-a-kind feel. It also features ceremonial drums, maramba and a vast array of percussion instruments.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Spirit Fathers, Mesa Music Consort</strong></td>
<td>Travel back to the mythical time in Native American lore when birds, animals and people spoke the same language. Native American flutes and percussion mix with nature sounds to create ‘sonic stories’ based on these ancient myths.</td>
</tr>
<tr>
<td><strong>Ceremonial and War Dances, Various Artists</strong></td>
<td>A fascinating selection of authentic music of the Native American Indian.</td>
</tr>
<tr>
<td><strong>Authentic Native American Music, Various Artists</strong></td>
<td>A selection of authentic music including war dances, ceremonial songs, warrior songs and many others.</td>
</tr>
<tr>
<td><strong>Eastern Peace, Steve Halpern</strong></td>
<td>Enjoy the serenity of a Zen garden expressed in sound. Solo piano duets with bamboo flute in which the space between the notes ushers you into a meditative reverie.</td>
</tr>
<tr>
<td><strong>A Meeting by the River, Ry Cooder &amp; VM Bhatt</strong></td>
<td>Ry Cooder, the master of the bottle neck guitar, and Vishwa Mohan Bhatt, an outstanding young performer of North Indian Classical music on an instrument of his own design, recorded this, unplanned and unrehearsed, in a chapel. In the presence of Franciscan monks in woollen habits, on a Persian rug by the altar, these two streams merge to form a river.</td>
</tr>
<tr>
<td><strong>Mumtaz Mahal, Taj Mahal, Bhatt &amp; N Ravikiran</strong></td>
<td>This release brings together a Hindustani musician playing a modified slide guitar, a Karnatak musician playing a traditional slide instrument and a man who is the king of the Blues! Hear for yourself the ethos of a rage and the pathos of the Blues - amazing!</td>
</tr>
<tr>
<td><strong>Soleil Inca, Various Artists</strong></td>
<td>These recordings of music from Peru, Equador, Chile and Colombia have been made on location in the very middle of the Andes. Dedicated top the sun in ancient times, this music, with its resounding flutes is so rich.</td>
</tr>
<tr>
<td><strong>Flutes of the Sun, Sayri Tupac</strong></td>
<td>A beautiful album recorded by the Peruvian group Sayri Tupac with flutes and accordion. Containing music from Peru, Bolivia and Equador, this Andean music is an expression of love, hope and also revolt. It tells the unwritten story of those people and relates their dreams.</td>
</tr>
<tr>
<td><strong>Alma del Sur, Various Artists</strong></td>
<td>A musical celebration of South America that captures the energy, passion and beauty of this culture both traditional and contemporary. Featuring artists such as Bernado Rubaja, Nando Lauria, Roberto Perera and others.</td>
</tr>
<tr>
<td><strong>The Spirit of India, Various Artists</strong></td>
<td>The music of India is instantly evocative. This album contains a stimulating selection of current recordings.</td>
</tr>
<tr>
<td><strong>Nazca, Land of the Incas, Medwyn Goodall</strong></td>
<td>Medwyn applies his own magic to music written and arranged inspired [sic] by the mystery and folklore of the Andes mountain chain and its peoples. Lively and slightly mysterious instrumental music for panpipes, skin drums and guitars.</td>
</tr>
</tbody>
</table>
**Zap Mama, Zap Mama**  
The acclaimed debut album by the famous Zaps, five girls of Zairean/Belgian origin who have conquered the world with their joyous acapella mix of Pygmy, human beatbox sounds, Central African and Arabic pop tunes, Afro-Cuban rhythms and a touch of soul and gospel. Their various cultural backgrounds with the richness and diversity of their music inspired by traditional African and European melodies. Together they have produced an album that has taken a firm hold of the world’s imagination and rhythmic soul.

**Classic Tracks, Ladysmith Black Mambazo**  
Ladysmith introduced the world to the beauty and intricacy of black South African harmony singing. This collection presents fourteen outstanding recordings drawn from different phases of their career. Each track is a unique musical moment.

**Oriental Sunrise, Riley Lee**  
Riley Lee enchants the listener with haunting melodies developed from his improvisatory duets for shakuhachi and koto.

**Japan - Splendour of the Shakuhachi, Various Artists**  
The magic of the traditional bamboo flute is brought to life with the beautiful variety of melody, tone, colours and volume as well as its ability to imitate the sounds of animals found in nature such as the deer or insects and the sound of the wind.

**Gathering Rain Clouds, Vishwa Mohan Bhatt**  
Bhatt performs on a unique instrument of his own design based on the slide guitar.

**Indian Flutes of South America, Various Artists**  
Bordered by two oceans, the Latin-American continent is a vast mosaic of ethnic groups. There is a large variety of flutes from Bolivia, Colombia, Equador and Peru which are brought together on this recording.

**Sabsylma, Zap Mama**  
With a polished, sophisticated and decidedly urban spin, Sabsylma adds a stunning new dimension to the group’s audacious musical melange. Zap takes us on a journey to Morocco, India, Australia and anywhere or nowhere at the same time, integrating different influences even within the same song.

**The Dervishes of Turkey, Sufi Music**  
Sufi is an ascetic and mystical movement that grew up within Islam. Sufi traditions have always been the greatest source of inspiration for the fine art in Muslim civilisation and this precious recording is testimony to the extraordinary moments of prayer.

**Apurimac, Cusco**  
Jubilant pan flutes and Incan rhythms highlight this classic Cusco debut named for the mysterious and scared source of the Amazon River. It celebrates the Incan civilisation with modern vigour bringing its ancient spirit to life.

**Morning Visions, Ustad Ali Akbar Khan**  
The definitive master of the sarod awakens the day with two classic morning ragas.

**Belly Dance in Cairo, Hussein El Masry**  
For the dance which celebrates the miracle of love and the mystery of life, here is the perfect evocative music performed by El Masry, one of the contemporary greats of Egyptian music.
### Apurimac II - Return to Ancient America, Cusco
Evocative, emotional and enchanting. The beat of an ancient landscape, the songs of an ancient time. Here the modern meets the mystery.

### Drums from Mali, Mamadou Kante
Mali is an inland republic of West Africa. Situated between the Arab world and the black African peoples, its geographical situation makes it both ethnically and musically very rich. This recording presents the instrumental ensemble directed by Kante, one of the finest djembe players in Mali.

### Melody, Rhythm and Harmony, Bulgarian Women’s Choir
Bulgarian vocal music is traditionally performed by women combining different timbres and techniques of traditional vocal music. They are more than a folk ensemble or even a choir. The music is hypnotic, full and varied.

### Nomad, Nomad.
Melbourne musician Nomad is a classically trained multi-instrumentalist and vocalist who left behind this background to embrace the sounds of the natural and indigenous world. Nomad’s global travels have inspired his self-titled release “Nomad”. Billboard called it “...an enchanting infusion...this new album by the self-styled Nomad is the most refreshing release to merge the ancient and the modern since Deep Forest. The driving force is Nomad’s didgeridoo magic... The album offers equal measure of appeal to world music aficionados, club denizens and anyone receptive to the stylist alchemies of trendsetters like Peter Gabriel and Paul Simon”.

### The Winds of Warning, Nomad
A stunning album from Nomad that blends world music with the most outrageous Didgeridoo playing yet. Dance with the spirit of the ancient outback! It is a collection of songs that gives thanks to Mother Nature, the wisdom of the Aboriginal culture and the Australian landscape.

### Dawn Until Dusk, Nomad
This is a collaboration with tribal songmen from the Ku-Ku Imaji and Ku-Ku Yalanji tribes and didgeridoo maker Johnny White Ant Soames. It was recorded on location in the Australian bush.
ENVIRONMENTAL SOUNDS WITH AND WITHOUT MUSIC

<table>
<thead>
<tr>
<th><strong>O'cean, Larkin</strong></th>
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<tbody>
<tr>
<td>Beautiful flute music with whale sounds. The flute music comes from the depths of the sea, lifted by the songs of a mother humpback and her pod.</td>
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</table>

<table>
<thead>
<tr>
<th><strong>You are the Ocean, Schawkie Roth</strong></th>
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</thead>
<tbody>
<tr>
<td>A classic new age album with harp, cello, flutes and the gentle sounds of oceans and mountain streams. Ideal for relaxation, meditation and those cherished quiet moments.</td>
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<table>
<thead>
<tr>
<th><strong>Dreamland, Scott Fitzgerald</strong></th>
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<tbody>
<tr>
<td>The peaceful music of Scott Fitzgerald and the calming sounds of our natural environment including soft rolling waves and crickets blended together to create an album ideally suited for deep relaxation and for falling asleep naturally. Headphones are particularly recommended.</td>
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</table>

<table>
<thead>
<tr>
<th><strong>Rainforest Butterfly, Christopher Buckman</strong></th>
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</thead>
<tbody>
<tr>
<td>A beautifully relaxing album set deep within the rainforest with a myriad of sounds including birdsong, waterfalls, gentle rain and distant thunderstorms accompanied by pan flutes, orchestral strings and harps.</td>
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</table>

<table>
<thead>
<tr>
<th><strong>Pachelbel’s Canon, Christopher Buckman</strong></th>
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<tbody>
<tr>
<td>Chris has arranged Pachelbel’s superb ‘Canon in D’ to emphasise its gentle, calming melodies. It has been blended with the natural ambient sounds of the Lamington rainforest and the ocean.</td>
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<table>
<thead>
<tr>
<th><strong>Various Titles</strong></th>
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<tbody>
<tr>
<td>Songs of the Humpback Whale</td>
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<tr>
<td>Voyaging with the Whales</td>
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<tr>
<td>The Sea</td>
</tr>
<tr>
<td>Voices of the Sea</td>
</tr>
<tr>
<td>Earth Sea and Sky Sampler I</td>
</tr>
<tr>
<td>Tropical Rainforest</td>
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<tr>
<td>Bamboo Waterfall</td>
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<tr>
<td>Temple Garden</td>
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<tr>
<td>Jungle</td>
</tr>
<tr>
<td>Thunderstorm</td>
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<tr>
<td>Songbirds of Spring</td>
</tr>
<tr>
<td>Echoes of Nature Series:</td>
</tr>
<tr>
<td>Series Sampler</td>
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<tr>
<td>Wilderness River</td>
</tr>
<tr>
<td>Jungle Talk</td>
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<tr>
<td>Morning Songbirds</td>
</tr>
<tr>
<td>Frog Chorus</td>
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<tr>
<td>Bayou</td>
</tr>
<tr>
<td>Rainforest</td>
</tr>
<tr>
<td>Ocean Waves</td>
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<tr>
<td>Spring Showers</td>
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</tbody>
</table>
Relaxation and Meditation with Music and Nature Series

A stunning collection of releases that combine the calming qualities of nature sounds with gentle music performed by David Miles Huber. They are ideal for meditation and relaxation.

Awakenings
Distant Shores
Mountain Serenity
Ocean Dreams
Spring Showers
Mountain Streams
Summer Solitude
Ocean Voyages

TRADITIONAL WESTERN

Relax with the Classics, Various Composers

The Relax With The Classics Series is a unique collection of four classical music volumes specially designed to promote relaxation, reduce stress and create a marvellous sense of well-being. The full collection contains over 50 baroque masterworks which were scientifically selected from over 400 carefully auditioned pieces by Dr Charles Schmid of the LND Institute, world-renowned educator and musicologist. Recent research has proven that this music, specially sequenced in pitch, tempo and instrumentation will increase the pleasure of any activity - maximise creativity and productivity - improve learning - help develop inner sensory experiences - make any moment special. Volume 1 Largo, Volume 2 Adagio, Volume 3 Pastorale, Volume 4 Andante.

SUBLIMINAL SERIES

Various Titles, Steven Halpern

In a state of deep relaxation, your subconscious mind is more receptive and responsive to positive life enhancing affirmations. Each of these titles features Steven’s music to which highly effective affirmations are added subliminally - below the threshold of conscious awareness (the script for each programme is included).

Self Healing; Sleep Soundly; Starting the Day; Health and Well Being; Enhancing Massage; Achieving Your Ideal Weight; Enhancing Intimacy; The Art of Sexual Ecstasy; Effortless Relaxation; Recovering from Co-Dependency; Recovering from Alcoholism; Overcoming Substance Abuse; Nurturing Your Inner Child; Enhancing Creativity; Enhancing Success; Accelerating Learning; Safe Driving; Enhancing Self Esteem; Letting Go Of Stress; 11th Step of Meditation.
# APPENDIX 3E
## CATALOGUE LISTINGS - NOT ANALYSED

### INSTRUMENTAL

<table>
<thead>
<tr>
<th><strong>Merlin, Medwyn Goodall</strong></th>
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<tbody>
<tr>
<td><strong>COVER:</strong> Drawing of a bearded face against a blue background with stars. Edges of the face blurred.</td>
</tr>
<tr>
<td>Merlin signifies the search for our inner realities, and this powerful mood music stirs our hearts and awakens our memories to listen to the inner voice.</td>
</tr>
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<table>
<thead>
<tr>
<th><strong>Out of the Depths, Terry Oldfield</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>COVER:</strong> Photos of whales with overlay of sketch of world map.</td>
</tr>
<tr>
<td>Voted “Album of the Year” this remarkable recording perfectly expresses the majesty of the whale with waves of sound that accompany Terry’s flute, and the gentle vocals of Imogen which entice you deep beneath the surface. An album of enthralling beauty with whalesong.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Resonance, Terry Oldfield</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>COVER:</strong> Picture of a mermaid combing her hair.</td>
</tr>
<tr>
<td>If the most heavenly of noble emotions could find voice, it would be that of the haunting pan pipes. Alluring, mysterious and compelling, this is an unexcelled performance with the deeply comforting sound of pan pipes.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Fountain of Light, Riley Lee &amp; Jim Franklin</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>COVER:</strong> Closeup photo of a dandelion head in seed.</td>
</tr>
<tr>
<td>Meditative sounds of the shakuhachi (classical bamboo flute from Japan) intertwine with delicate and diverse electronic sounds creating an inspiring and relaxing recording that will captivate you.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th><strong>Sounds of Inner Peace, Nawang Khechog</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>COVER:</strong> Photo of the composer playing the flute.</td>
</tr>
<tr>
<td>Nawang enthralls with bamboo flute, didgeridoo, ocarina, Incan panpipes and silver flute</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>The Edge of Forever, Hilary Stagg</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>COVER:</strong> Abstract brightly coloured swirls.</td>
</tr>
<tr>
<td>Serene yet powerful harp with flute and keyboards creating a musical sanctuary.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Listening to Paintings - Kakadu, Brendon Darby</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>COVER:</strong> Painting of Australian Aboriginal rock art and birds.</td>
</tr>
<tr>
<td>Artist and musician Brendon Darby has produced a magical fusion of paintings and sound that impart to the viewing listener a complete and realistic living image of Kakadu. The paintings in this art book are stunningly beautiful, and to each main painting Brendon has composed music that brings to life the region and the history. For the first time the full collection of paintings is available together with the music professionally recorded on compact disc. The union of image and sound from one of the most mystical places in this vast land makes a fantastic gift.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th><strong>The Big Bang, Various</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>COVER:</strong> Line drawing of an exploding drum against red background.</td>
</tr>
<tr>
<td>In the beginning was the drum! The primal pulse of life. In this three CD set we trace the history of drumming from the sounds of a chimpanzee thumping on a rainforest tree to modern day techno-hip-hop, working our way through the development of percussion through many continents and regions of the world.</td>
</tr>
<tr>
<td><strong>The Touch, Henry Kubik</strong></td>
</tr>
<tr>
<td>---------------------------</td>
</tr>
<tr>
<td>COVER: Photo of woman smelling a flower.</td>
</tr>
<tr>
<td>Sensitive, warm and feminine, yet at the same time powerful and demanding, this is a music that will touch you deeply. Strong rhythms and pulsing melodies glide smoothly through the album to ensure that you will be touched.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th><strong>Return of the Angels, Philip Chapman</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Drawing in muted colours of an angel in a cloud.</td>
</tr>
<tr>
<td>This peaceful and tranquil composition incorporates strings and keyboards to lead you to a state of contemplative calm and relaxation. Let go, relax.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th><strong>Afternoon in Sedona, Nicholas Gunn</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Sepia photo of the composer in desert background.</td>
</tr>
<tr>
<td>Tribally powerful and inwardly serene with rich full sounds of multi-layered instrumentals</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Radiance, Philip Chapman</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Painting of a fairy in translucent dress picking flowers in a forest.</td>
</tr>
<tr>
<td>Restful and harmonious throughout, Radiance creates an ambience of purity and tranquility, reflecting the beauty of nature. Harp, keyboards, strings and soothing musical textures.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th><strong>Titania, Mike Rowland</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Drawing in yellows of a fairy crouching on a mushroom.</td>
</tr>
<tr>
<td>Mike’s inimitable style on piano and strings, brings you another of his deeply relaxing recordings to still your mind and bathe your body in deep rest.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th><strong>Silver Wings, Mike Rowland</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Fairy surronded by golden halo flying through a forest.</td>
</tr>
<tr>
<td>A delightful work of deep sensitivity and joy. Using strings and keyboards this recording soars and glides, shimmers and glows in the gardens of your mind.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th><strong>Love Eternal, Stuart Jones</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Painting of brightly dressed woman and man in brightly coloured roman type armour.</td>
</tr>
<tr>
<td>Piano, strings and delicate instrumentation explore the timeless nature of romance, revealing a world of grace, enchantment and well being, and nurturing a deep understanding of the forces of love and music.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th><strong>Open Secret, Denis Quinn</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Stylised drawing of a woman holding a bird against moon and stars background.</td>
</tr>
<tr>
<td>This unique recording uses a poignant piano, soaring guitar, gentle rhythms and delightful orchestration to find a way into your heart, leaving you with a rare warmth and a sense of wonder.</td>
</tr>
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<table>
<thead>
<tr>
<th><strong>Reiki Music - Volumes 2 and 3, Ajad</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>This peaceful relaxing music was designed to be used for Reiki, bodywork and meditation. It calms the mind and induces deep relaxation and receptivity. Combining flute, keyboards and guitar with different nature sounds and feelings has resulted in three very different albums. Ajad is a Reiki master and teacher and has studied the influence of musical vibrations on the human body and energy field, and his creative flair has resulted in three albums ideal for use with all forms of relaxation and wellbeing.</td>
</tr>
</tbody>
</table>
| **Pachelbel With Ocean Sounds, Anastasi** | COVER: Photo of shoreline.  
One of the best loved classical pieces of music set to gentle ocean sounds and rhythms. |
| **Vira Para Vida, Oliver Serano-Alve** | COVER: Surrealistic drawing of mountain, sun and planets.  
The refreshing multi-instrumental experience of a unique global album full of life, warmth and commitment. |
| **Rainbow Way, Oliver Shanti and Friends** | COVER: Surrealistic drawing of planets, mountains and sun.  
Music that sounds like the colours of the rainbow! This album charms the ear and vibrates to the full spectrum of colours with its multi-instrumental brilliance. |
| **Vila Nova Mellow Days, Oliver Serano-Alve** | COVER: Silhouetted photo of standing stone with lintel.  
This multi-instrumental album is a constant companion, and a good friend to take on your journeys to paint your world with new colours. |
| **Ragas of Dawn and Twilight, Alan Posselt & Aneesh Pradhan** | COVER: Sunset over an Indian temple.  
This dynamic duo dispels all misconceptions about Indian Classical music and has seduced audiences throughout the world with their spirited forays on tabla, sitar and baya. |
| **Inner Tai Chi 2, Gover Dhan** | COVER: Reversed silhouette face superimposed on moonlight and sea background.  
This stunning album has been conceived to provide an atmosphere that will guide us in a marvellous journey beyond our mental and physical limits to free us for the ultimate performance, whatever that may be. Subtle and expansive multi-instrumentals. |
| **Angel, Terry Oldfield** | COVER: Painting of a haloed angel.  
Peaceful meditation music of outstanding inspiration. Spirals of angelic choirs and hovering metaphysical music infuse and expand the senses. Tranquil and filled with beauty. |
| **In the Presence of Light, Terry Oldfield** | COVER: Painting of an angel in swirled red and white background.  
Plaintive flutes that interplay with superb sound effects to enfold you in their magic and elevate you beyond the everyday. This music explores beyond the edge of our consciousness. |
| **Global Meditation, Various** | COVER: Drawing of a man sitting on representation of the earth.  
Rhythm, melody, harmony and song are natural to humans, and we create music around our work, celebrations and folklore. Music also exists universally as an integral part of our spiritual lives. It is the meditative, sacred and spiritual music from all parts of the world that is the inspiration behind Global Meditation. 4 CD set with 32 page book. |
### The Eternal Om, Valley of the Sun

**COVER:** Closeup phot of a glass/crystal stone reflecting various colours.

The OM is all sound and silence throughout time, the roar of eternity and the essence of pure beings. It evokes the ALL that is otherwise inexpressible, and it is the highest spiritual sound on earth.

### Mantra Therapy, John Richardson

**COVER:** Blue spiral shell against yellow petals.

Mantras, special words or chants, have been used for thousands of years to effect positive changes. On one side is the special mantra chant to empower you, and on the other the spoken word relaxation and guidance. Four volumes: “Self-Esteem”, “Stress Balance”, “Becoming Slim”, and “Live Life to the Full”.

### New World Collections, Various

**COVER:** 1. Medieval style women bathing; 2. Surrealistic Pegasus; 3. Surrealistic man and woman on white horse; 4. Renaissance style women on gold tones

A New World of Experience is a sampler of 12 albums from our top-selling composers with music to awaken the senses and inspire the mind. A New World of Relaxation features 12 tracks of gentle, harmonious instrumentals claimed as being some of the most relaxing and tranquil music ever composed. A New World of Romance contains 12 tracks of sensual, richly atmospheric music, attuning you to a state of stillness and joyful tranquility. A New World of Inspiration is a collection of 12 new releases from our top composers and musicians that will inspire you.

### Star of Heaven, Terry Oldfield

**COVER:** Painting of woman’s head with halo of stars.

This is an immensely inspirational, majestic recording of sacred music. Flutes, keyboard and the stunning voice of Terry’s sister Sally Oldfield combine to make this a memorable recording.

### Solaris Universalis, Patrick Bernhardt

**COVER:** Design in yellow on purple background.

This natural follow-up to Atlantis Angelis offers a sensual tapestry of acoustic and electronic elegance. The artistic result is magic.
## TRADITIONAL AND NON-TRADITIONAL ETHNIC

<table>
<thead>
<tr>
<th><strong>Music of the Navajo, Traditional</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Picture of a North American Indian holding a large drum.</td>
</tr>
<tr>
<td>Capturing the essence of the traditional music from the Navajo people whose native American culture is fast becoming lost.</td>
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<tr>
<th><strong>Ancestral Voices, Nakai/Eaton</strong></th>
</tr>
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<tbody>
<tr>
<td>COVER: Brightly coloured drawing of two native people against coloured background.</td>
</tr>
<tr>
<td>Magical flute and strings express the ageless creation cycle. Features the Black Lodge Singers.</td>
</tr>
</tbody>
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<thead>
<tr>
<th><strong>Knock on the Door, Karen Ashbrook</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Photo of a typical Irish front of house and door.</td>
</tr>
<tr>
<td>Knock on this door and hear the sound of the Celtic in this lively and varied collection of traditional music from Ireland and Brittany. Hammered dulcimer, Irish flute, pennywhistle, fiddle, Celtic harp, bouzouki and more.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Celtic Circles, Bonnie Rideout</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Spiral designs in sand.</td>
</tr>
<tr>
<td>Scottish Fiddle Champion, Bonnie, inspired by Celtic circles paints a musical picture joining the cycles of heaven and earth with the cycles of everyday life. Bonnie’s fiddle is joined by pipes, guitar, Celtic harp, viola, hammered dulcimer and drums.</td>
</tr>
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<table>
<thead>
<tr>
<th><strong>Celtic Lace, Ceoltoiri</strong></th>
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<tbody>
<tr>
<td>COVER: Title of the album against Celtic design.</td>
</tr>
<tr>
<td>The Celtic harp and hammered dulcimer ring and mingle with a delicacy of hand-sewn lace in traditional tunes from Ireland and Scotland. Guest musicians contribute guitar, bouzouki, bodhran and concertina.</td>
</tr>
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<table>
<thead>
<tr>
<th><strong>Island of Bows, R. Carlos Nakai</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Ink drawing of a bird against mono-colour background.</td>
</tr>
<tr>
<td>West meets East as Native American flute plays with ancient and tribal Japanese instruments</td>
</tr>
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<table>
<thead>
<tr>
<th><strong>Waitch, Richard Walley</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Traditional Australian Aboriginal art - emu walking across the desert.</td>
</tr>
<tr>
<td>The music of Waitch, the emu, describes the period of summer/autumn and combines the haunting sounds of the didgeridoo with nature sounds as we go walkabout.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th><strong>Kooyar, Richard Walley</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Traditional Australian Aboriginal art -frogs swimming on green background.</td>
</tr>
<tr>
<td>The music of Kooyar, the frog, marks the spring where all life is regenerated and the climate is friendly and people travel. It is a time of vivid adventures and travel.</td>
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<table>
<thead>
<tr>
<th><strong>Biame - Great Spirit, 93-D</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Photo of central Australian landscape.</td>
</tr>
<tr>
<td>A powerful fusion of traditional Aboriginal women’s songs and chants, so vital in maintaining the Dreamtime of these ancient cultures, with didgeridoo and ambient mood music. Stunningly powerful and moving.</td>
</tr>
<tr>
<td><strong>Africa - Never Stand Still, Traditional</strong></td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td>COVER: Collage of photos portraying various aspects of African life.</td>
</tr>
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<tr>
<th><strong>Music of the Shi People, Traditional</strong></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>COVER: Photo of native playing the thumb piano.</td>
<td>The African thumb piano creates an incredible sense of rhythm.</td>
</tr>
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<thead>
<tr>
<th><strong>Zulu Traditional, Ladysmith Black Mambazo</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Photo of African man singing.</td>
<td>This world famous group from South Africa. Their sense of rhythm and beat is spectacular.</td>
</tr>
</tbody>
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<thead>
<tr>
<th><strong>Polyphony of the Deep Rain Forest, Traditional</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Photo of African woman weaving leaves.</td>
<td>The astonishing harmony and rhythm of the pygmy archers, recorded in the forests of Zaire.</td>
</tr>
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<tr>
<th><strong>Return of the Inca, Sukay</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Brightly coloured drawing of native man carrying pan pipes.</td>
<td>Some of the most creative high energy music available from the Andes, using traditional pan-pipes, flutes, drums and charangos.</td>
</tr>
</tbody>
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<th><strong>Music of the Navajo, Traditional</strong></th>
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<tr>
<th><strong>Sacra Andina, Sukay</strong></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>COVER: Photo of man playing pan pipes.</td>
<td>In reclaiming the traditional folk music of the Andes you discover the roots of the past, and here experience their most beautiful and haunting melodies.</td>
</tr>
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<thead>
<tr>
<th><strong>Chicha, Chicha</strong></th>
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<tbody>
<tr>
<td>COVER: Black and white photo of two South American people.</td>
<td>This lively mestizo rhythm has never been recorded outside South America, and is an unrestrained fusion of sound and instruments where anything goes.</td>
</tr>
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<table>
<thead>
<tr>
<th><strong>La Isla Bonita, Kike Harvey</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Brightly coloured drawing of beach, sea and palm trees.</td>
<td>A collection of hot tropical dance music by Colombian salsa sonero Kike Harvey whose soaring rhythms make him salsa’s most gifted vocalist.</td>
</tr>
<tr>
<td>Salsa...Cumbia...Vallenato, Calixto Ochoa &amp; Las Vibraciones</td>
<td></td>
</tr>
<tr>
<td>----------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>COVER: Title and band name in primary colours.</td>
<td></td>
</tr>
<tr>
<td>One of Latin America’s most colourful salsa bands with a huge following in the Americas.</td>
<td></td>
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<thead>
<tr>
<th>Sabor Tropical, Marqua Su Combo</th>
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</thead>
<tbody>
<tr>
<td>COVER: Brightly coloured drawing of percussion instruments.</td>
</tr>
<tr>
<td>The Afro-Caribbean background of this hot band comes through with brass and rhythmic percussion.</td>
</tr>
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<table>
<thead>
<tr>
<th>Duende, Various</th>
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<tbody>
<tr>
<td>COVER: Collage of various photos of aspects of flamenco style.</td>
</tr>
<tr>
<td>The passion and dazzling virtuosity of Flamenco from traditional masters to gypsy rock. This set traces the origins of Flamenco from India to North Africa to southern Spain, taken mostly by travelling Gypsies. Now Flamenco is alive and flourishing, and is being absorbed into many other musical cultures where it fuses with Jazz, Rock and Latin America. Explore the passion!</td>
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<table>
<thead>
<tr>
<th>Global Celebration, Various</th>
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</thead>
<tbody>
<tr>
<td>COVER: Drawing of stylised person leaping in front of earth, the head is also a replica of earth with people standing around the circumference. Other symbols include that of sun and moon, as well as various instruments.</td>
</tr>
<tr>
<td>Global Celebration takes you on a musical journey to some of the most joyous, uplifting, strange and wonderful festivals on earth. Music from 54 countries and traditions. Four hours of some of the most stirring, celebratory music you will ever hear.</td>
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</tbody>
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<thead>
<tr>
<th>Hoja De Coca, Rumillatja</th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Photo of a woven bag full of leaves.</td>
</tr>
<tr>
<td>A musical hit at the Edinburgh Festival and throughout Europe, here they celebrate the early cities of stone on Lake Titicaca.</td>
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<thead>
<tr>
<th>Tom-Tom Fantasy, Traditional</th>
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<tbody>
<tr>
<td>COVER: Photo of masked native African.</td>
</tr>
<tr>
<td>Live recording from the mask festival blends West African rhythms.</td>
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<thead>
<tr>
<th>Trance 1 &amp; 2, Various</th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER: Red circle against blue background and CD title and volume number in large letters.</td>
</tr>
<tr>
<td>An exploration of authentic trance traditions, including overtone chants of Tibetan monks, Dhrupad from India, and Turkish Whirling Dervishes. 64 page colour booklet plus CD. Volume 2 of authentic trance traditions, Naqshbandi Sufis from Turkestan, Granawa tribe from Morocco, and Balinese temple festival.</td>
</tr>
</tbody>
</table>
## TRADITIONAL SACRED

### Early Russian Ecclesiastical Hymns

**COVER:** Medieval style painting of Jesus.

Male choir singing hymns that are relics of early Russian liturgical polyphonic singing from the late 17th century.

### Tempus Nativitatis

**COVER:** Traditional stained glass design.

Sung by the Canto Gregoriani: this famous male chorus have all completed special studies in Italy mastering Gregorian Chants, with the result that they work with 10th century manuscripts that are faithfully historical and spiritual to the ancient styles.

### Hymns of the Mother of God at the Moleben

**COVER:** Traditional painting of the Virgin Mary

This is the deepest and most sacred layer in the service ceremony with chanting at its most heartfelt and sincere.

### Sacred Parallels

**COVER:** Stone carving representation of Buddha’s head.

With one side featuring Tibetan Buddhist chants and the other Japanese Buddhist chants this is an extremely powerful recording.

### My Soul Doth Magnify The Lord

**COVER:** Medieval religious painting.

The choir performing psalms sung with such purity and austerity as to touch the soul.

### Gregorian Chants

**COVER:** Various Medieval illuminations.

Perhaps no other music touches the soul more deeply than these simple medieval compositions sing by the Benedictine Nuns. Their calm stilling voices radiate a purity of heart and a sense of attunement, and have a depth of devotion that is unparalleled, a vibration that is tranquil yet uplifting. Sung in the original Latin by the Nuns in their own Abbey, the chants and sacred texts vary in character according to the liturgical season or theme. Six CDs: “Cantus Ecclesiae”, “Ave Maria”, “Easter Chant”, “Christmas Chant”, “Adorate Deum”, “Venite Ad Me”.

### All Night Vigil

**COVER:** Medieval illumination.

Spiritual songs of the Russian Orthodox Church accompanied by choir.

### Russian Sacred Choral Music

**COVER:** Medieval painting.

Words by Tchaikovsky, Chesnokov, Rakhmaninov and Bortniansky performed by the USSR Chamber Choir.

### Liturgy, Alexander Nikiolsky

**COVER:** Medieval painting of Jesus.

Nikiolsky is one of the outstanding choral composers who developed the art of choral singing.
### TRADITIONAL INSTRUMENTAL (Western)

#### Adagio

| COVER: | All covers feature reproductions of pastoral scenes from various artists. Magnum Mysterium CDs have Medieval manuscripts and illuminations. |
| SLEEVE COMMENTS: | Part of a seven CD series featuring works from the Western Classical repertoire. Other titles include Andante, Largo, and Magnum Mysterium. “...Part of this classical rise to fame has been a result of the ADAGIO SERIES, which has already sold over 300,000 albums. This timeless, contemplative collection by some of the biggest name composers in history including Mozart, Beethoven, Liszt, Vivaldi, Palestrina, Debussy and dozens more, has been used for relaxation, meditation and even music therapy. For centuries the greatest composers have presented their most beautiful and profound musical ideas as slow movements. Now we offer you seven double CDs containing over seventeen hours of the world’s finest slow music.” |

#### Romantic Harp: Victorian Parlour Music

| COVER: | Renaissance style painting of woman playing the harp. |
| Debussy: | Claire de Lune and 1st Arabesque; Offenbach: Barcarolle; Boccherini: Minuet and Trio; E. Elgar: Salut D’Amour; Bach: Prelude in C Minor and Minuet in G; Bizet: Romance; Traditional: Willow Song; Rimsky Korsakov: Song of India. |

#### Winter Harp

| COVER: | Stained glass picture of angel playing harp. |
| Vivaldi: | Largo from “Winter”; Gluck: Dance of the Blessed Spirits; Brahms: Cradle Song; Bach: Sheep May Safely Graze and Jesu, Joy of Mans Desiring; Gruber and Mahr: Silent Night; Mendlessohn: On Wings of Song; Traditional: The Gentle Harp; Debussy: Reverie; Tchaikovsky: The Noel Waltz; A. Adam: Cantique de Noel; Bach-Gounod: Ave Maria; Handel: Largo; Franck: Panis Angelicus. |

#### Classical Harp

| COVER: | Renaissance style painting of woman playing harp. |
| Grieg: | Morning and Solveig’s Song; Pachelbel: Canon; Massenet: Meditation from Thais; Bach-Gounod: Ave Maria; The Last Rose of Summer; Satie: Gymnopedies No. 1; Greensleeves. |
APPENDIX 4A
QUESTIONNAIRE

1. What is your definition of new age music?
2. In what ways do you think the genre has changed over the past 10 years?
3. From where do you think the term ‘new age music’ arose?
4. Do you consider your music to fall into this category - why/why not?
5. Why do you think many composers avoid the term?
6. How would you describe your style of composition?
7. Do you have a specific purpose in mind for your works?
8. What categories are marketed as New Age?
APPENDIX 4B
RESPONSES TO QUESTIONNAIRE

Q1. WHAT IS YOUR DEFINITION OF NEW AGE MUSIC?

<table>
<thead>
<tr>
<th>I don’t see these things as definitions, but rather as <em>clusters of stylistic assumptions</em>. I generally don’t use the words ‘new age’ unless I am referring to a <em>specific territory of belief systems</em>, incorporating much of the holistic health/spiritualist/world religion movements of the West . . . music which <em>coincides precisely with this type of belief system</em> . . . e.g. music used for massage, healing, meditation, or music specifically marketed to a community which has an interest in these things.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music which is <em>primarily concerned with affecting the state of mind of the listener</em> . . . intentionally affecting the state of mind of the listener.</td>
</tr>
<tr>
<td>That which is strictly designed to be ignored, to become a background to another activity, be it <em>meditation, massage, reading, or sleeping</em>. New age music is a sub-genre of ambient, that is, it is encompassed within the <em>style of music known as ambient</em> along with many other styles of music for which we haven’t yet found accurate names.</td>
</tr>
<tr>
<td>Includes practically <em>anything written that is contemporary</em>. Usually vocals are not included unless they are of an ethereal nature such as Enya’s work. In the commercial sense you can find many genres in this category in the music stores.</td>
</tr>
<tr>
<td>What’s pigeon holed as new age music is not what I think new age music is. I tend to think of more adult <em>contemporary instrumentals</em>, with a heavy Romanticism influence and sometimes with an Eastern influence. In the beginning, new age music was simply reserved for any electronic music and instrumentals that didn’t fit under classical or jazz. New age now includes prog rock (e.g. Tangerine Dream), post-romanticism instrumentals like Yanni, Enya, space music like John Serrie, electronic artists like Jarre, instrumentalists, Celtic artists, and east-west crossovers such as Kitaro. Ambient music is in some ways becoming an alternative name for parts of new age. Ambient also sometimes includes the space artists, as well as the more techno influenced groups.</td>
</tr>
<tr>
<td>New Age is a <em>belief and a lifestyle which has a certain kind of music that blends with it</em>. Therefore new age music can be environmental, e.g. music with nature sounds, ambient whale or dolphin sounds, has a title like moonstone or dolphin love and the music may evoke an image of the album title.</td>
</tr>
<tr>
<td>Originally it meant <em>higher consciousness music or music with spiritual feelings</em>. Later it meant metaphysical music, later it meant space music, or music for spacing out into the cosmos. Later it meant <em>meditation music, or even music for massage</em>. This category has become progressively diluted through the years, to the point where at this time, it means miscellaneous.</td>
</tr>
<tr>
<td>Any music which <em>does not fit easily into any one predefined category</em>, like rock, classical etc. Much new age music available today would fit into multiple categories. For instance Kitaro is ethnic, a bit classical, electronic.</td>
</tr>
<tr>
<td>Composers in the genre are motivated by a number of different concerns. Sometimes the <em>central concern is a spiritual one</em>, often with accompanying notes that suggest the music be used for meditation, balancing chakras, guided imagery work and the like. . . . Allied to this [the dawning age of Aquarius] is the production of <em>music which reflects various new age concerns such as peace, harmony and personal healing</em>.</td>
</tr>
<tr>
<td>That which emits the vibration of ‘love’ by the use of sound and light frequencies. The <em>task of the new age musician is to be able to connect into frequencies from a higher dimension</em>; then to be able to interpret his/her connection to the higher worlds and <em>connect this sound in the sense of audio perception</em> as we understand it here on earth. Very few people understand what the term new age really means. It appears to have been given, by the Industry and Media a very superficial meaning has almost become a term to be avoided by new age people - this has led to many new age musicians classifying their music as relaxation, healing, meditational.</td>
</tr>
</tbody>
</table>
I consider it “modern classical”. By that I mean music which is almost entirely instrumental just like the traditional classical. It can be relaxing and inspiring, and can conjure up endless mental imagery, as well as being just plain fun. . . when I speak of mental imagery I do not speak of some mystical or spiritual type of experience that one may first think of when the words ‘new age’ are muttered.

Music which appeals to and is written for the transcendentalists, the Buddhists, the mystics, the experimenters, and the explorers of the outer universe (cosmos) and the inner universe (soul).

I would define new age music without words as ‘modern instrumental’ or those with words as a mixture of easy listening, rock, jazz, or other related categories. It appeals to me very much because it is more of an inspiration than just fun to listen to.

New age music is music with spiritual goals, to uplift people above their problems, to heal someone with soothing sounds, healing rhythms.

Mainly non-vocal music or of vocals are present, it is used as an additional instrument (as Enya does). There is a kind of new age music called ambient which has no measurable beat. I use the music to meditate and do my art work to.

Q2. IN WHAT WAYS HAS THE GENRE CHANGED IN THE PAST 10 YEARS?

| In 1987, most of the new age music was very mellow and simple. Now audiences and musicians have pushed it beyond the early boundaries. Now it encompasses a larger area of style. My own music has grown to include more classical and world music influences. |
| In the beginning New Age music was simply reserved for any electronic music and instrumentals that didn’t fit under classical or jazz. This meant that New Age collected a lot of styles like progressive rock, post-romantic instrumental, space music, and Celtic music. |
| I don’t think it has changed - I think it has relaxed to include other music than acoustic. New Age now includes practically anything written that is contemporary. Usually vocals are not included unless it is of an ethereal nature. |
| It has changed in the fact that there are a lot more composers in that genre and most of it to me sounds the same, so perhaps it hasn’t changed much at all. |
| In terms of style and categories of music and in terms of growth/acceptance/popularity. |
| The category has become progressively diluted through the years, to the point where, at this time, it means ‘miscellaneous’ - any music that does not fit any other category. |

Q3. FROM WHERE DO YOU THINK THE TERM NEW AGE MUSIC AROSE?

| I believe it came from a desire of a group of people looking for a new age of enlightenment and inner development. |
| The term originates from the fact that many New Age tunes, particularly the more meditative variety, are used in the New Age ‘religion’ in meditational type activities. Although some New Age artists are practicing New Age activities, others aren’t; in fact many hate the term. |
| Marketers wanted something fresh and exciting to define music that was being made close to the approach of the new millennium. |
| The term New Age, referring to a somewhat amorphous philosophical/religious system became popular in the mid 70’s. |
Q4. DO YOU CONSIDER YOUR MUSIC TO FALL INTO THE NEW AGE CATEGORY?

<table>
<thead>
<tr>
<th>No, because I don’t see my music as being therapeutic or conducive to meditation. I prefer that people listen to it as they would any other kind of music. It is true that I hope they feel something deeply when they listen, perhaps a hypnotic quality, or a transcendental or psychedelic feeling . . . but I do not see the music as a background to a specific lifestyle. Because it is difficult for me to describe what I do in simple word, I usually get subsumed into any of the categories in vogue - electronic music, space music, ambient music, and so on. I used to call it trance music . . . however the term has recently come to refer specifically to a narrow type of rhythmic techno, so I don’t use that name either.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes - I think it does since I am very much interested in helping the listener have a positive spiritual experience through listening, even though I promote no ideologies.</td>
</tr>
<tr>
<td>No - my music does however fall into the category of ambient which is where I think the confusion lies. My music does have certain things in common with new age in that it can create an aural space which the listener may inhabit. However, it is not new age because it requires exactly the opposite from the listener - it requires full participation, deep involvement, deep listening. It cannot serve as background music.</td>
</tr>
<tr>
<td>I am a contemporary composer writing new music for an acoustic instrument. It certainly doesn’t belong in the ‘jazz’ or ‘classical’ bins - where else can it go? It ended up in the new age bin by default.</td>
</tr>
<tr>
<td>I think my music crosses over or overlaps and can be called new age, ambient, classical or contemporary instrumental.</td>
</tr>
<tr>
<td>My music falls into the original definition of new age music as higher consciousness music or spiritual music - why? because that’s how I perceive my music.</td>
</tr>
<tr>
<td>Yes, because stylistically I cover a wide area, from classical to rock to ethnic to pop, and almost all electronic.</td>
</tr>
<tr>
<td>Yes - but this depends on the interpretation of the term new age. Many new age musicians classify their music as relaxation, healing or meditational to avoid the new age stigma. I often use the term ‘spiritual angelic music’.</td>
</tr>
<tr>
<td>I personally don’t feel a special connection to this philosophy - I am just a musician and a composer. Because I try to paint vivid pictures with my music I became popular in this area. Also, I sometimes use very textural types of sound which wash over the listener and are popular in this style of music.</td>
</tr>
</tbody>
</table>
Q5. **HOW WOULD YOU DESCRIBE YOUR STYLE OF COMPOSITION?**

My style comes from the *classical approach*. I start with a rhythm and then melody and then build on that. I enjoy using *samples and synthesizers* because of the diverse sounds that are available, and mixing flute and guitars which add a more *human* feel.

It can only be really described as being open and communicative. It is merely my interpretation of the higher ‘angelic’ frequencies and carries a strong love vibration. I like to use *modern technology - computers, synthesizers, samplers*, however I feel that technology should be *mixed with natural environmental sounds and acoustic instruments*.

*All instrumentation is electronic or sampled acoustic instruments*; pop and neo-classical, mostly acoustic (sampled) and lyrical.

I incorporate influences ranging from minimalism to non-Western devotional music. I use the *tools of the recording studio to create a hybrid of acoustic and electronic sounds*, as seamless as possible with deeply layered, complex textures.

Orchestral/ambient or polyrhythmic/percussive; polyrhythmic layers of strings/percussion with themes which evolve gradually.

*Contemporary Classical* - this is because my music follows classical rules of form and structure, but it is contemporary because it is new.

My music best seems to fit the ‘high involvement’ or ‘intense listening’ categories. It is music which surrounds the listener with the subjective expression of the inner experiences of the artist. I tend to *gravitate towards electronic music, or electro-acoustic music* and avoid strictly acoustic music; it is *mainly free-form and fairly unstructured* with the texture being the main focus of the music.

Celestial and usually symphonic. Sometimes soothing and relaxing, sometimes energising and vitalising; always harmonious and uplifting.

Q6. **DO YOU HAVE A SPECIFIC FUNCTION IN MIND FOR YOUR COMPOSITIONS**

I think of it as an *aesthetic experience*, best when enjoyed with full attention on an audiophile system. I would hope that the music might work in several contexts, and I leave it up to the listener. When I was starting, I wanted to make music that would act almost like a sonic hallucinogen, something so intense and hypnotic that its mental effects would not be ignored even if it were used as a background.

I discovered a while back that as I studied polyrhythms, I became deeply relaxed, even while concentrating very hard on my performance, so I wanted to share that experience. I also happen to believe that music, probably more than any other language, allows *people to share a spiritual experience*.

I would like people to listen to my music in order to create a sonic world for themselves that would not otherwise be there. If you listen deeply, you will find a *strong spiritual resonance, a connection with something much bigger than the music itself* . . . it will become the soundtrack to your story as you develop a personal connection with it.

*Expression of the human spirit*, healing, to help a person connect emotionally.

To create music that *facilitates people in dealing with the vibrational upshift of the entire planet* . . . facilitating people getting in touch with their higher self, *more in touch with divinity*, opening up their hearts; to create music that functions as an oasis for the soul and that has an aligning effect on the listener.

I used to. *Now I feel that I should relax, meditate and heal myself, then my music might come through in an honest way to serve a real purpose for someone else.*

I was first a visual artist before I was a composer, *so my music is merely another way of expressing myself visually*. Hopefully my music will share some glimpse of that vision with the listener.

When I write a *song*, I *ask the Spirit Guides for direction*. Most of the time what happens is that it just comes and formulates on the way. I therefore have no specific purpose in mind but I have found that if people need to put names to types of music that it *works very well as relaxation, meditation, healing*, or just nice to listen to.
### Q7. WHAT CATEGORIES OF MUSIC ARE MARKETED AS NEW AGE?

<table>
<thead>
<tr>
<th>In the beginning was reserved for any electronic music that couldn’t be labelled as classical or jazz, therefore new age collected a lot of styles; now includes progressive rock e.g. Tangerine Dream, post-Romantic e.g. Yanni and Enya, space music e.g. John Serrie, electronic music e.g. Jean-Michel Jarre, instrumental artists, Celtic artists and east-west crossovers e.g. Kitaro, techno-tribal e.g. Steve Roach; Ambient is now becoming an alternative name for new age.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ten years ago new age music was mellow and simple, now audiences and musicians have pushed the boundaries and it encompasses a larger area of style including classical and world influences.</td>
</tr>
<tr>
<td>During the 1980’s record companies adopted the new age tag to market new kinds of instrumental music. In markets like Australia . . . the blandest relaxation product tends to dominate the new age market - note Tony O’Connor and Ken Davis.</td>
</tr>
<tr>
<td>Any music which does not fit into any one predefined category, like rock, classical . . . much new age music fits into multiple categories - e.g. Kitaro is ethnic, electronic and classical.</td>
</tr>
<tr>
<td>Originally it meant music with spiritual feelings/consciousness, later it meant metaphysical music, then space music, then meditation music and now miscellaneous - any music that doesn’t fit any other category. 90% of new age music has the same emotion of ‘easy listening’ music except that the instrumentation usually includes electronic instruments.</td>
</tr>
<tr>
<td>Covers a spectrum from space to pop, including a smattering of world sounds, esp. Native American and Celtic. The sub-genres seem to be multiplying - e.g. techno, trance and world are categories of which I was unaware of 2 years ago.</td>
</tr>
<tr>
<td>Practically anything written that is contemporary - acoustic, electronic, ambient, light jazz.</td>
</tr>
</tbody>
</table>
### NEW AGE MUSIC PROFILE

*(New Age artists describing their music in NAPRA trade journal, Holiday 1992)*

<table>
<thead>
<tr>
<th>Steve Roach</th>
</tr>
</thead>
<tbody>
<tr>
<td>Most of my music comes from what I hear from my internal spaces, and much of my music also captures the feelings I’ve heard at many of the sacred grounds I’ve visited.</td>
</tr>
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<table>
<thead>
<tr>
<th>Constance Demby</th>
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<tbody>
<tr>
<td>I work from a source of pure inner inspiration. I often hear the music inside. The ‘space’ that I capture is the dimension that opens within me that seems to touch the Source. For Novus I had the feeling that I was reaching very, very far out galactically to bring in energy that was coming onto the planet in 1985. We had a huge planetary shift that year, and I was fortunate enough to capture some of that energy on tape.</td>
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<table>
<thead>
<tr>
<th>Gerald Jay Markoe</th>
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</thead>
<tbody>
<tr>
<td>I became a dedicated student of meditation, spiritual teachings, Sacred Geometry and their relationship to music back in the sixties. My work combining music and astrology involves the actualisation of Pythagoras’s “Music of the Spheres.” One of the aspects of this work is translating a person’s natal chart into meditation music. . . I am grateful for the opportunity to bring this transformational, sacred music to the world.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Aeoliah</th>
</tr>
</thead>
<tbody>
<tr>
<td>The pure rainbow colours and transparent tones of crystal light became my inspiration for creating music that would express the purity and clarity of Light in motion. This Vision developed naturally from years of studying meditation and the healing arts. As my Vision translated into sound, my focus became to create music that would allow the listener to refine the harmonic frequency of their Inner Self. This would facilitate their potential to expand their own consciousness and inner power . . .</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Schawkie Roth</th>
</tr>
</thead>
<tbody>
<tr>
<td>In my journey through music, I listened to other composers for that feeling of the sacred; and I heard this spiritual atunement in some of the compositions of Ralph Vaughan Williams, Debussy, Alan Hovhannes . . John Coltrane . . and others. With this realisation I decided to record and channel Heavenly Music. So, with Love, this music from my flute has come for healing, upliftment, relaxation, meditation, and to soothe the souls of all.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Stephen Halpern</th>
</tr>
</thead>
<tbody>
<tr>
<td>I create an effective relaxation response by combining relaxing, soothing tones that have a non-rhythmic framework . . While recording, I enter a deeply relaxed, meditative state, calling upon the healing power of light and love. These energies are then transmitted through the music, since music is a carrier wave for the consciousness of the performer.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Philip Elcavo</th>
</tr>
</thead>
<tbody>
<tr>
<td>All the selections on Rain Dance . . . are an artistic reflection of our need for water, and how we are tied to the beautiful and mysterious cycles of our home, the Earth.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Uma</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music is the universal language; it’s the essence of pure spirit in the physical universe. Music gives me an opportunity to express the beauty of life on earth and to offer a peaceful place to rest the spirit. Over the years, I've sought to connect spirituality to my work, to find meaning in the world.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Gordon Hempton</th>
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</thead>
<tbody>
<tr>
<td>Listening to a pure natural sound is a lot like gazing into the Milky Way; the depth of experience can be soul changing. My job as the Sound Tracker is to search for the Earth’s living music undisturbed by human presence. Then I simply document that experience. Every detail is preserved with a super-sensitive “human” microphone.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rusty Crutcher</th>
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</thead>
<tbody>
<tr>
<td>The three paths to truth which I follow are intuition, nature, and knowledge. When I am at a “place of power” . . . I use my intuition to guide me to compositions, melodies, and conceptual ideas . . . Music is a form of co-creation that I have chosen in my life . . . Music, like a pilgrimage to a sacred site, can help us remember that all spaces are sacred, indeed, all beings are sacred.</td>
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</tbody>
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<table>
<thead>
<tr>
<th>David and Steve Gordon</th>
</tr>
</thead>
<tbody>
<tr>
<td>We compose both “inner music” and “environmental” music. Inner music conveys the peace experienced in meditation . . . We compose each album to become deeper and more inner, then lighter toward the end, making a complete inner journey.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Airto Moreira</th>
</tr>
</thead>
</table>
This is a recording of healing songs and sounds which can lift your spirits and transport you to another plane. It is not a creation of my intellect, but of my spirit and soul.

**Robert Gass**
Where does my music come from? I sense that it comes from the place where the personal meets the infinite. It lives where energy and spirit meet the world in forms. Music has the power to heal and to call to battle, to evoke our deepest longings and to calm our fears.

**Rhiannon**
My music is my spiritual practice and continues to show me how to live, how to sing, and how to pass it on to my students. To be of use. I know that I am singing for the life of this planet and all that live on her.
## APPENDIX 5A
COMPARISON OF NEW AGE AND 19TH CENTURY THOUGHT

### HOLISM

<table>
<thead>
<tr>
<th>Author</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Berendt</strong></td>
<td>All is vibration</td>
</tr>
<tr>
<td><strong>Lingerman</strong></td>
<td>Universe is a total harmony</td>
</tr>
<tr>
<td><strong>Stewart</strong></td>
<td>Basic oneness of the universe based on vibration</td>
</tr>
<tr>
<td><strong>Tame</strong></td>
<td>Everything composed of vibration</td>
</tr>
<tr>
<td><strong>Bernhardt</strong></td>
<td>Refers to Quantum Whole Theory to show All is One</td>
</tr>
<tr>
<td><strong>Goldman</strong></td>
<td>All is vibration</td>
</tr>
<tr>
<td><strong>Heline</strong></td>
<td>Matter, and therefore humans, composed of vibration</td>
</tr>
<tr>
<td><strong>Blavatsky</strong></td>
<td>The One in the Many, Infinite Unity, Multitude in One</td>
</tr>
<tr>
<td><strong>Schneider</strong></td>
<td>Mystical Universal Consciousness</td>
</tr>
<tr>
<td><strong>Lacuria</strong></td>
<td>Unity through number, Single Principle</td>
</tr>
<tr>
<td><strong>Vulliaud</strong></td>
<td>Idea of Unity preserved in the soul</td>
</tr>
<tr>
<td><strong>Chizat</strong></td>
<td>Universe is composite vibration within a unity</td>
</tr>
</tbody>
</table>

### WORLD IS SOUND

<table>
<thead>
<tr>
<th>Author</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Berendt</strong></td>
<td>Due to harmonic proportions found throughout including the proportions of human body; links astrology to music</td>
</tr>
<tr>
<td><strong>Tame</strong></td>
<td>Planetary harmony</td>
</tr>
<tr>
<td><strong>Heline</strong></td>
<td>Links astrology to music</td>
</tr>
<tr>
<td><strong>Lingerman</strong></td>
<td>Universe is a total harmony</td>
</tr>
<tr>
<td><strong>Bernhardt</strong></td>
<td>All matter consists of vibration and linked through harmonic proportions; planetary harmony; systems of correspondences linking tone and other components; planetary harmony</td>
</tr>
<tr>
<td><strong>Goldman</strong></td>
<td>Links tones to planets using octave doubling</td>
</tr>
<tr>
<td><strong>Blavatsky</strong></td>
<td>World constructed according to harmonic proportions; system of correspondences linking tone and other components; planetary harmony</td>
</tr>
<tr>
<td><strong>Lucas</strong></td>
<td>World based on harmonic relationships; music and maths unravel mysteries of nature</td>
</tr>
<tr>
<td><strong>Bailly</strong></td>
<td>Planetary harmony; system of correspondences linking tone and other components; music and number linked via harmonic proportion</td>
</tr>
<tr>
<td><strong>Lacuria</strong></td>
<td>Planetary harmony; system of correspondences linking tone and other components</td>
</tr>
<tr>
<td><strong>Alveydre</strong></td>
<td>Planetary harmony; system of correspondences linking tone and other components</td>
</tr>
<tr>
<td><strong>Canudo</strong></td>
<td>Music linked to nature via number</td>
</tr>
<tr>
<td><strong>Haase</strong></td>
<td>Harmonic principles inherent in universe</td>
</tr>
</tbody>
</table>
## INDIVIDUAL TRANSFORMATION

<table>
<thead>
<tr>
<th>Source</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lingerman</td>
<td>Music attunes and raises consciousness</td>
</tr>
<tr>
<td>Stewart</td>
<td>Music and musical symbolism change consciousness through entrainment</td>
</tr>
<tr>
<td>Tame</td>
<td>Music affects the listener on physical and therefore emotional levels; raises states of consciousness; also affects through entrainment</td>
</tr>
<tr>
<td>Berendt</td>
<td>Music and sound affect through entrainment</td>
</tr>
<tr>
<td>Goldman</td>
<td>Vibration of sound and entrainment</td>
</tr>
<tr>
<td>Britt</td>
<td>Humans musical and affected by sound through entrainment</td>
</tr>
<tr>
<td>Bailly</td>
<td>Humans affected by sound via sympathetic resonance</td>
</tr>
<tr>
<td>Scott</td>
<td>All people intrinsically musical and affected by sound through entrainment</td>
</tr>
</tbody>
</table>

## SOUND AS A POWER

<table>
<thead>
<tr>
<th>Source</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berendt</td>
<td>The Word especially powerful, refers to Bible and Brahma</td>
</tr>
<tr>
<td>Stewart</td>
<td>Music is echo of creative impulse</td>
</tr>
<tr>
<td>Tame</td>
<td>The OM is the basis of all matter and energy; creative power of the Word</td>
</tr>
<tr>
<td>Heline</td>
<td>Refers to the Bible and power of the Word</td>
</tr>
<tr>
<td>Blavatsky</td>
<td>World created by sound or the Word</td>
</tr>
<tr>
<td>Scott</td>
<td>Sound creates and destroys forms; Word creative</td>
</tr>
<tr>
<td>Bailly</td>
<td>Sound at origin of all; power of the Word</td>
</tr>
<tr>
<td>Schneider</td>
<td>Creative impulse is sound and is echoed in the praise song</td>
</tr>
<tr>
<td>Alveydre</td>
<td>World created with sound – word and breath of Brahma</td>
</tr>
<tr>
<td>Goldman</td>
<td>Vibration is a creative force</td>
</tr>
</tbody>
</table>

## POWER OF MANTRAS

<table>
<thead>
<tr>
<th>Source</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berendt</td>
<td>Affect through entrainment, especially overtones; refers to OM</td>
</tr>
<tr>
<td>Stewart</td>
<td>Mantras contain spiritual information; vowels especially powerful</td>
</tr>
<tr>
<td>Bernhardt</td>
<td>Refers to OM; mantras affect through vibration; calls them root sounds</td>
</tr>
<tr>
<td>Tame</td>
<td>Refers to OM as the sound of the One Tone; mantras are a creative force</td>
</tr>
<tr>
<td>Goldman</td>
<td>Vowel sounds of mantra and associated vibrations balance the chakras</td>
</tr>
<tr>
<td>Heline</td>
<td>Vowel sounds especially powerful</td>
</tr>
<tr>
<td>Bailly</td>
<td>Power of mantras in hyperchromaticism; refers to vowels and mystical syllables of OM</td>
</tr>
<tr>
<td>Blavatsky</td>
<td>Refers to Om Mani Padme Hum as powerful</td>
</tr>
<tr>
<td>Scott</td>
<td>Mantras magical formulae with power to create and destroy</td>
</tr>
<tr>
<td>Alveydre</td>
<td>Mantras have a special power</td>
</tr>
</tbody>
</table>
### Specific References to the New Age and Music

<table>
<thead>
<tr>
<th>Author</th>
<th>Description</th>
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<tbody>
<tr>
<td>Berendt</td>
<td>Refers to a new consciousness achieved through return to ear based culture</td>
</tr>
<tr>
<td>Lingerman</td>
<td>Recommends world music to prepare for a new brotherhood</td>
</tr>
<tr>
<td>Bernhardt</td>
<td>Power of music of the Aquarian Age transforms through powers of sound itself</td>
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<tr>
<td>Tame</td>
<td>Music brings about shifts in global consciousness; New Age music important role to play</td>
</tr>
<tr>
<td>Heline</td>
<td>New spiritual music with theme of unity</td>
</tr>
<tr>
<td>Canudo</td>
<td>Music will produce a synthesis and total vision of universe</td>
</tr>
<tr>
<td>Amy-Sage</td>
<td>Own music spiritual and affects soul of listener</td>
</tr>
<tr>
<td>Scott</td>
<td>New music will harmonise society, raise consciousness</td>
</tr>
</tbody>
</table>

### Societal Transformation

#### Music Changes and Mirrors Society

<table>
<thead>
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<tbody>
<tr>
<td>Bernhardt</td>
<td>Contemporary music reflects materialism; New Age music favours individual spirituality and global reharmonisation</td>
</tr>
<tr>
<td>Berendt</td>
<td>Shift from ear to eye culture equated with shift from spiritual to material</td>
</tr>
<tr>
<td>Heline</td>
<td>Musical and spiritual paths parallel – contemporary music not spiritual</td>
</tr>
<tr>
<td>Tame</td>
<td>20th century not spiritual – reflected in music; stability in society from stability of musical style</td>
</tr>
<tr>
<td>Vulliaud</td>
<td>Humanity needs to harmonise itself to reach its potential</td>
</tr>
<tr>
<td>Canudo</td>
<td>Followers of music shape culture</td>
</tr>
<tr>
<td>Scott</td>
<td>Musical style reflects societal evolution</td>
</tr>
<tr>
<td>Amy-Sage</td>
<td>Music shapes culture</td>
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### References to East and Ancients

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<tbody>
<tr>
<td>Berendt</td>
<td>Pythagoras, Buddhism</td>
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<td>Stewart</td>
<td>Pythagoras, alchemical practices</td>
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<tr>
<td>Bernhardt</td>
<td>Vedic scriptures, Pythagoras</td>
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<td>Tame</td>
<td>Pythagoras, China, Vedic scriptures</td>
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<tr>
<td>Goldman</td>
<td>Egypt, Rome, Pythagoras, Tibet, India</td>
</tr>
<tr>
<td>Blavatsky</td>
<td>Pythagoras, Buddhism, Hinduism</td>
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<tr>
<td>Lucas</td>
<td>Ancient societies</td>
</tr>
<tr>
<td>Schneider</td>
<td>Ancient societies especially Greece</td>
</tr>
<tr>
<td>Haase</td>
<td>Ancient cultures, especially Pythagoras</td>
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<tr>
<td>Bailly</td>
<td>Buddhism, China, Pythagoras</td>
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<tr>
<td>Britt</td>
<td>Greece, China</td>
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