

**NOTES: Magickal-Musical: Occultism In Rock Music**  
**Randy Maugans-[www.threshingfloor-radio.com/weblog](http://www.threshingfloor-radio.com/weblog)**

- Influences of Crowley, Blavatsky, Nietzsche on pop culture
- Transformative aspects related to acceptance of shifts in political, social, sexual, and spiritual morés
- Hermetic/Buddhist/Kabbalistic imagery embedded in rock/pop lyrics
- Orwellian influences (Gordon's material)
- Linkages to the Rosicrucians and the Book of Enoch -writings of John Dee and Edward Kelly
- Mathers' Hermetic Order of the Golden Dawn
- James Hurtak-"Keys To Enoch" and sonic equations/mantras, god names
- The Grateful Dead and Hurtak's keys at Giza

**Francis Bacon, "The New Atlantis" and "sound-houses"--->the BBC's Radiophonic Workshop/Dr. Who and White Noise's Electric Storm which feature an audio BLACK MASS!**

**OTO, Illuminism, Rock and Roll and Dystopian Euphoria**

**Example: David Bowie-Bowie channels Crowley and Blavatsky Nietzsche**

Bowie introduced to Magick by his wife, Angie

**1971 song 'Quicksand':**

*"I'm closer to the Golden Dawn  
Immersed in Crowley's uniform of imagery  
I'm living in a silent film  
Portraying  
Himmler's sacred realm (Heinrich Himmler-the overseer of Nazi concentration camps)  
Of dream reality  
I'm frightened by the total goal  
Drawing to the ragged hole  
And I ain't got the power anymore  
No I ain't got the power anymore*

**If I don't explain what you ought to know  
You can tell me all about it  
On, the next Bardo"**

**Station To Station-1976 (the terms 'bardo' and 'station' was an occult term for reincarnation)**

Here are we, one magical moment, such is the stuff  
From where dreams are woven

**Bending sound, dredging the ocean, lost in my circle**

**Here am i, flashing no colour**

Tall in this room overlooking the ocean

Here are we, one magical movement from **kether to malkuth**

There are you, drive **like a demon from station to station**

**From Kether to malkuth** refers to the **DNA, the ancient cabalistic "Tree Of Life" portrayed in the Biblical Torah**

**Kabbalah**

-**Kether**-“Godhead” Identified by Kaballah as "the Sephirah *Kether*," this Sphere of Aura-energy encompasses the top of the head, dome of the skull, upper brain-tissues.

**Malkuth** ("kingdom"; תּוֹכְלָם), or Shekhinah is the tenth of the sephirot in the Kabbalistic Tree of Life

**1976 "My overriding interest was in cabbala and Crowleyism. That whole dark and rather fearsome never-world of the wrong side of the brain. ... More recently, [1995] I've been interested in the Gnostics".**

**Influence: Friedrich Nietzsche**

**The Supermen**

When all the world was very young  
And mountain magic heavy hung  
The supermen would walk in file  
Guardians of a loveless isle  
And gloomy browed with superfear their tragic endless lives

Could heave nor sigh  
In solemn, perverse serenity, wondrous beings chained to life

Strange games they would play then  
No death for the perfect men  
Life rolls into one for them  
So softly a supergod cries

**Where all were minds in uni-thought**

**Power weird by mystics taught**

No pain, no joy, no power too great  
Colossal strength to grasp a fate  
Where sad-eyed mermen tossed in slumbers

**Diamond Dogs- Based loosely on Orwell's 1984**

**Bowie as Chymera** : Bowie as a **hybrid dog-man** (replete w/genitalia---later airbrushed out)

## **Big Brother**

Don't talk of dust and roses  
Or should we powder our noses?  
Don't live for last year's capers  
Give me steel, give me steel, give me **pulses unreal**

He'll build a glass asylum  
With just a hint of mayhem  
He'll build a better whirlpool  
We'll be living from sin, then we can really begin

Please saviour, save your shores  
Hear me, I'm graphically yours

Someone to claim us, someone to follow  
Someone to shame us, some brave Apollo  
Someone to {b]rule[/b] us, someone like you

## **We want you Big Brother, Big Brother**

**Song-“Cygnet Committee- (1969) (excerpt)**

**We had a friend, a talking man**

**Who spoke of many powers he had**

**Not of the best of men, but Ours**

We used him  
We let him use his powers  
We let him fill Our needs  
Now We are strong

And the road is coming to its end  
Now the damned have no time to make amends  
No purse of token fortune stands in Our way  
The silent guns of love will blast the sky

We broke the ruptured structure built of age  
Our weapons were the tongues of crying rage  
Where money stood  
We planted seeds of rebirth  
And stabbed the backs of fathers  
Sons of dirt

Infiltrated business cesspools  
Hating through Our sleeves  
Yea, and We slit the Catholic throat

Stoned the poor on slogans such as

Wish You Could Hear  
Love Is All We Need  
Kick Out The Jams  
Kick Out Your Mother  
Cut Up Your Friend  
Screw Up Your Brother or He'll Get You In the End

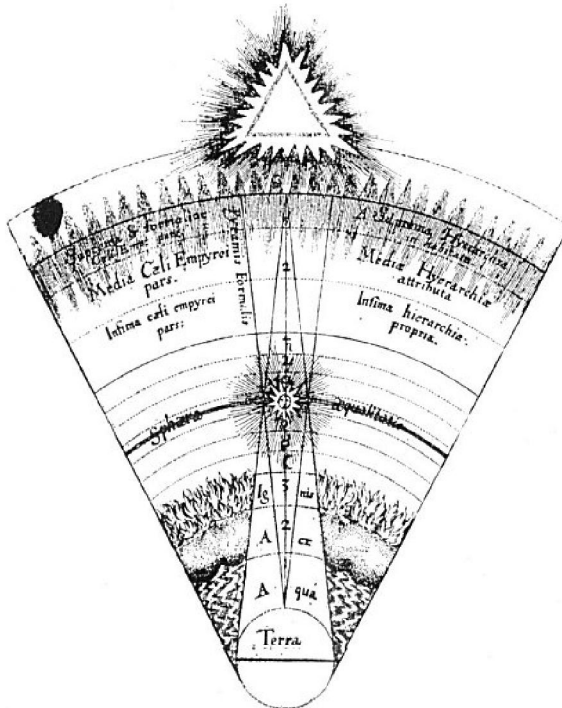
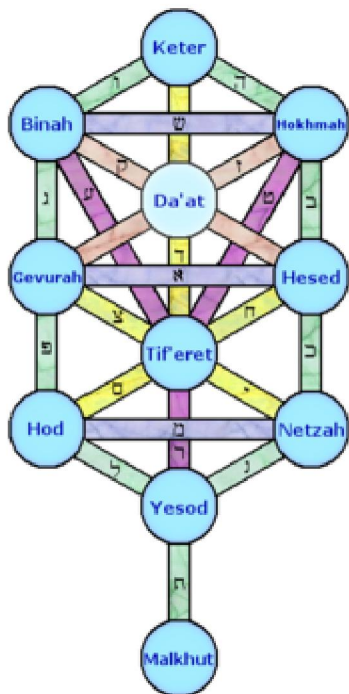
And We Know the Flag of Love is from Above  
And We Can Force You to Be Free  
And We Can Force You to Believe

And I close my eyes and tighten up my brain  
For I once read a book in which the lovers were slain  
For they knew not the words of the Free States' refrain  
It said

I believe in the Power of Good  
I Believe in the State of Love  
I Will Fight For the Right to be Right  
I Will Kill for the Good of the Fight for the Right to be Right

**Bowie was undoubtedly aware of James Hurtak's "Keys To Enoch" (1972) ---  
Hurtak named Shekinah, (or Malkuth ) as the Gematrian, or "light" Body-one of 5  
"bodies"**

"The Gematrian Body is made of "light geometries" used in consciousness creation, inspiration, healing, etc., which can mathematically arrange each of the energy meridians of the human system to make them available to guide and energize the body.



Fludd's *De*

*Musica Mundana*, 1618- **Robert Fludd**, also known as **Robertus de Fluctibus** (1574, [Bearsted, Kent](#) – [September 8, 1637, London](#)) was a prominent [English Paracelsian physician](#), [astrologer](#), and [mystic](#). He was not a member of the [Rosicrucians](#), as often alleged, but he defended their thoughts in the *Apologia Compendiaria* of 1616.<sup>[1]</sup> He was the son of [Sir Thomas Fludd](#), a high-ranking governmental official ([Queen Elizabeth I's](#) treasurer for war in [Europe](#)).

### Resembling the Kabbalistic Tree of Life

This chart is set forth a summary of Fludd's theory of universal music. **The interval between the element of earth and the highest heaven is considered as a double octave, thus showing the two extremes of existence to be in disdiapason harmony. It signifies that the highest heaven, the sun, and the earth have the same time, the difference being in pitch.** The sun is the lower octave of the highest heaven and the earth the lower octave of the sun. The lower octave (Γ to G) comprises that part of the universe in which substance predominate over energy. Its harmonies, therefore, are more gross than those of the higher octave (G to g) wherein energy predominates over substance. "If struck in the more spiritual part," writes Fludd, "the monochord will give eternal life; if in the more material part, transitory life." It will be noted that certain elements, planets, and celestial spheres sustain a harmonic ratio to each other, Fludd advanced this as a key to the sympathies and antipathies existing between the various departments of Nature.

**INVOCATION OF LIGHT AND SOUND: The "keys" Enoch speaks of, turn out to be sound keys, keys to be vibratory matrix of reality itself, the mythic "Power of the World". The Enochian knowledge describes sonic equations, encoded within the ancient mantras and god names, capable of directly affect the nervous system and producing profound effect of healing and higher consciousness states. As the ancient**

texts declare, "If you would speak with the gods you must first learn the language of the gods."

Enoch in occult lore was NOT the Biblical Enoch, but the Egyptian Thoth or the Greek, Hermes



**Aleister Crowley**, who worked with, and wrote about, **Enochian magic** extensively. **Enochian Magic** forms the backbone of both the Crowley and Golden Dawn systems of Magic. Latest theories include that John Dee knew of the Slavonic, Book of the Secrets of Enoch, as well as the **Ethiopic Book of Enoch**. Many individual workers or very small groups prefer Enochian magic to other forms as the ceremonial scale required is less than needed for Masonic style ritual work.

**Anton LaVey's book The Satanic Bible includes a section of 'Enochian Keys' purported to have been part of the lost manuscripts of Dr. John Dee-The Rosicrucian Connection-John Dee and “Enochian Magic”**

[John Dee's Five Books of Mystery : Original Sourcebook of Enochian Magic](#)

**Mysteriorum Libri Quinque -or, Five Books of Mystical Exercises of Dr. John Dee An Angelic Revelation of **Kabbalistic Magic** and other Mysteries Occult and Divine revealed to Dr. John Dee and Edward Kelly A.D. 1581 – 1583**

**Enochian magic** is a system of ceremonial magic based on the evocation and commanding of various spirits. It is based on the 16th-century writings of Dr. John Dee and Edward Kelley, who claimed that their information was delivered to them directly by various angels. Dee's journals contained the Enochian script, and **the table of correspondences that goes with it. It claims to embrace secrets contained within the apocryphal [Book of Enoch](#).**

... rediscovery of Enochian magic by Samuel Liddell MacGregor Mathers of **the Hermetic Order of the Golden Dawn** has sparked remarkable publicity for it in modern occultism. Enochian as an operative system is difficult to reconstruct based upon the Sloane manuscripts, but contemporary occult organizations have attempted to make it usable. The Golden Dawn was the first, but their knowledge was based upon only one of Dee's diaries and their planetary, elemental, or zodiacal attributions are unfounded.



## ***Rosicrucian Visions of Elecronic Music:***

“ We have also sound-houses, where we practise and demonstrate all sounds, and their generation. We have harmonies which you have not, of quarter-sounds, and lesser slides of sounds.<sup>1</sup> Divers instruments of music likewise to you unknown, some sweeter than any you have ; together with bells and rings that are dainty and sweet. We represent small sounds as great and deep ; likewise great sounds extenuate and sharp ; we make divers tremblings and warblings of sounds, which in their original are entire. We represent and imitate all articulate sounds and letters, and the voices and notes of beasts and birds. We have certain helps which set to the ear do further the hearing greatly. We have also divers strange and artificial echos, reflecting the voice many times, and as it were tossing it: and some that give back the voice louder than it came ; some shriller, and some deeper ; yea, some rendering the voice differing in the letters or articulate sound from that they receive. We have also means to convey sounds in trunks and pipes, in strange lines and distances.<sup>2</sup>

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## ***Francis Bacon’s “New Atlantis”-1626***

### **The BBC Radiophonic Workshop**

"We have also sound-houses" quote from Francis Bacon's 1626 book 'The New Atlantis', which Workshop founder Daphne Oram had pinned on the wall of the Workshop. It's all there: "We represent small sounds as great and deep" = Waves Ultramaximiser, "We represent and imitate all articulate sounds and letters" = a circuit-bend Speak'n'Spell, and "divers tremblings and warblings of sounds"

**BBC Radiophonic: musique concrete - a style of [avant-garde](#) music that relies on recorded sounds, including natural environmental sounds and other noises that are not inherently musical, to create music.**

e.g- Karl Stochhausen, John Cage, Edgard Varese

**Brian Hodgson and Delia Darbyshire—“White Noise”-1969-“An Electric Storm” w/ “The Visitation” and “Black Mass (An Electronic Storm in Hell)”**

Rosicrucianism also influenced the **Grateful Dead**---logo “skull and roses” (skull and bones?)---also the lightning bolt, dancing skeletons

Over dinner, Lesh talks about the Dead's trip to Egypt in September of 1978 for a series of concerts at the pyramids. "It sort of became my project, because I was one of the first people in the band who was on the trip of playing at places of power. You know, power that's been preserved from the ancient world. The pyramids are like the obvious number-one choice, because no matter what anyone thinks they might be, there is definitely some kind of *mojo* about the pyramids. And when you get there you find out that there *is* power. The same kind of power you get from the audience, only there's more of it, because it's older and because of what was built into it.



One night at Kaiser, after a delicate, shimmering jam that threaded out of "Estimated Prophet," the drummers were joined onstage by Willie Green of the Neville Brothers.

Mickey Hart moved from the traps to the *berimbau* to the Beam, an instrument he helped invent: a ten-foot aluminum girder strung with piano wire tuned to extremely low pitches, designed to launch huge standing waves into very large rooms, to shiver bones and make the walls of a coliseum tremble.

As the drummers faced one another, the tidal resonances of the Beam rippled through the floorboards, ebbing in a series of descending pitches that sounded then, to me, like the root of all music.

I felt my knees weaken under me. My palms came together as if of their own volition, and I dropped to the floor.

I didn't need to know or name what called me to make that full prostration. I only needed a place to do it that was safe, a place where I felt *at liberty*, so that inner life and outer life could come together.

The root of the verb "to heal" means "to make whole."

That's why the Grateful Dead were medicine men; the music, and the collective energy of Deadheads, together, helped heal the sickness of existence. To those blinded by habit was conveyed sight, and the lame were made—a little less lame.

In Tibet, the medicine that healed the sickness of existence was called *amrita*, "the strongest poison and medicine of all."

A black muddy river of *amrita* flowed through Grateful Dead land.

Though from the outside, Garcia had an enviable life, he—like all of us—had to learn to make himself at home among many contradictions. (He once said, "I live in a world without a Grateful Dead.")

**Standing waves are also observed in physical media such as strings and columns of air. Any waves travelling along the medium will reflect back when they reach the end. This effect is most noticeable in musical instruments where, at various multiples of a**

vibrating string or air column's natural frequency, a standing wave is created, allowing harmonics to be identified.

Subharmonic frequencies are frequencies below the fundamental frequency of an oscillator in a ratio of  $1 / x$ . For example, if the fundamental frequency of an oscillator is 440 Hz, sub-harmonics include 220 Hz (1/2) and 110 Hz (1/4).