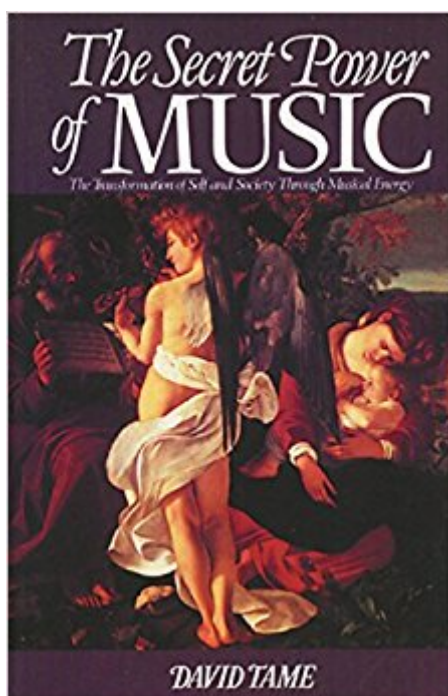


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The Secret Power Of Music: The Transformation Of Self And Society Through Musical Energy



Synopsis

This study of the hidden side of music and its subtle effects is one of the most detailed books ever written on the subject.

Book Information

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Customer Reviews

This is reading for the musicologist as well as for the psychologist. A great volume for the serious student of the place of music in our lives.

I applaud the author's critique of music's power. What a formidable task. I am giving the author five stars for simply raising questions that have needed to be raised and explored in more depth by our society. Music is an emotional medium, in other words, music affects us emotionally -- and does this much more than the populace realizes. Having been a music therapist all of my life I have seen first hand how music can wreck havoc on one's emotions -- and on the other hand -- can facilitate peace, calm, and healing. It is dependent on the kind of music you are listening to. Yes, music IS affecting each of us whether we are aware it is happening or not. I believe music is right up there with appropriate diet and food. Just like we need to take seriously our nutritional choices, we ABSOLUTELY need to monitor our musical ones. Bottom line, do read the book. It is a good starting point.

The intention of this book is in the right place. It's a wake-up call to society on the destructive effects

of modern music, and conversely, the healing power of the more traditional forms. The author discusses 20TH Century classical music (the "New Music"), jazz & rock, Indian, and Chinese music, and discusses the physiological effects of music. His discussion about Chinese and Indian music is fascinating, and he seems fairly objective here (not in being strictly factual (he includes the oriental theories and myths in the material), but rather that he is able to discuss this music without passing esthetic judgement.) His discussion of the "New Music" and Rock/Jazz is much too one-sided. I totally agree with him that early jazz (the blues) and rock are particularly destructive (stand back and examine the lyrics to most songs... I rest my case.) I would also agree with the author that the atonality of most 20TH century "classical" music, not being rooted in the physics of the harmonic series, is also very destructive. (As he points out, this music is so universally disliked that in practice it's not so destructive -- because few people listen to it.) However, there are several inaccuracies in his critique of 20TH century art forms, and he argues his case with the fanaticism that I find most unattractive. He is also quite fond of circular reasoning. As one example, he criticizes composer Steve Reich for having imitated the rhythms of African drumming in his music, claiming that Reich is somehow re-enacting barbaric voodoo rituals in his music. Yes, it's true that Reich's inspiration comes from his study of African drumming, but to claim that Reich is consciously (or unconsciously for that matter) attempting to create music suitable for voodoo is absolutely ridiculous. (For one thing, drumming is part of all African ritual, both voodoo and more constructive uses.) In his section on rock, he compares the incessant drumbeat to a shaman's ritual, and notes that rock drummers can sometimes move into a trance state during their performances. Yet, that's the whole point of shamanic drumming (the trance), and that's part of the healing, not the destructive, power of the drum. He spends a page deriding Wendy Carlos' "Switched on Bach" recordings, yet for that whole page, he never really explained what made them bad, except that they were synthesized (so that makes them bad?) and that they made a lot of money. His scathing criticisms about the use of computers to compose or teach music are really unfair and miss the point entirely. Computer composition in the 70's were really about AI experimentation - I'm sure nobody thought that computers would actually compete with a human composer! His main complaint about Jazz is its over-sensuality. I would agree with him here, after re-listening to some of my (instrumental) jazz recordings. Yet so is the Isolde Liebestod from Wagner's "Tristan and Isolde", yet he holds Wagner's music in high esteem. (as well he should :-). For some people, sensuous jazz would be healing. For others it is unbalancing. Yet the author seems unable or unwilling to provide a more moderate view of music.

Great book, will show you about the ancient science behind music

very profound and real, Thanks for selling this book.

Fascinating!

I developed an interest in this "secular researcher" music expert's book via references to it from the early '90s-present footnote references in several anti-rock juvenile literature advice books, as THE expert music criticism book. Er, nope, though Jeff Godwin's What's Wrong With Christian Rock?, Frank Garlock's Music in the Balance by Frank Garlock & Kurt Woetzel, Eric Holmberg's HELL'S BELLS video's Hell's Bells: The Dangers of Rock n Roll - Original Classic, and other outsider music writers suggest it when they quote this book as high-expert standing. Other than chapters "The Ancient Music: the Wisdom of China" (pp. 33-71), "The Ancient Music: the Wisdom of India" (pp. 170-186), "Assessment: the Physics of the Om" and "Appendix 6. The Mystery of the Pythagoras' Comma," --I have no opinion of those sections, since they're out of my vinyl junkie interests/experience-- there isn't much to recommend this weird book trying to hang its arguments on Eastern Mysticism, unless you lean towards the idea that "After the dissemination of Jazz, which was definitely 'put through' by the Dark Forces, a very marked decline in sexual morals became noticeable." (p. 194 here, though quoted from Cyril Scott's MUSIC AND ITS SECRET INFLUENCE book, 1933, the 1958 edition's Music: Its Secret Influence Throughout the Ages), and the idea that members of the Great White Brotherhood communicated between England/Europe with the adepts sitting in the Indian subcontinent telepathically. Chapter, "Coda: The Ancient Wisdom Revisited: The Modern Esoteric Viewpoint" (beginning p. 255) brings out the Theosophical Society ideas about those Victorian/Edwardian "new age" ideas in some detail. You also get (even more whoppers): Rock Music Kills Plants (the Colorado Women's College/Temple Buell College story about undergraduate Dorothy Retallack's bio class experiments's The Sound of Music and Plants,, also references that also seem to have been sourced from THE SECRET LIFE OF PLANTS by Peter Tompkins and Christopher Bird). Pastor Bob Larson. The Rock Music Hard Boils Eggs--Larson invented this urban legend when he updated his ROCK 'N' ROLL THE DEVIL'S DIVERSION 1966 book and retitled it as THE DAY THE MUSIC DIED in 1973+. Also the attribution that Larson was an ex-rock musician (see the "Further Reading" section, page 290, suggesting Larson's THE DAY THE MUSIC DIED juvenile advice literature classic's The day music died), though in 1984, checking out Larson's recording history was nowhere nearly as easy as with 2010+ google (note: all private press

self-published kitsch religious/outsider music releases on Lp, 1966+).David A. Noebel, THE MARXIST MINSTRELS bookÂ The Marxist Minstrels: A Handbook on Communist Subversion of Music, also on page 290. It's ODD that Larson and Noebel's books would rate a mention from this UK writer, since those works were a rarity outside the U.S. Christian-related niche book markets.This is an odd book, strangely argued for the most part, and like Cyril Scott's weird book picked up enthusiastically to support the idea that any 20th century music that is not (European, er, Germanic) lite music is eeevil, instead of just of bad/low/trash taste. I believe it got reference/sales traction due to a strange alliance with Eric Holmberg's 1989 rock-paranoia documentary, HELL'S BELLS, Jeff Godwin's casting around for references supporting his WHAT'S WRONG WITH CHRISTIAN ROCK? 1990 book (that really did not like Amy Grant's bubblegum CCM discography), Frank Garlock's extensive footnoting in his MUSIC IN THE BALANCE 1992 teaching kit book, and subsequent juvenile advice books about eeevil pop music since, using "jazz" and "rock" as code.If your tastes run to a certain twilight-zone "non-fiction" flavor about the sociology of toxic commercial pop music, this is an odd read, and South Park offensive in places. It's a kitsch philosophy book about eeevil jazz music by psychic race association and post-romantic period lite classical music, not something to be read seriously as reference.

He calificado cinco estrellas a este producto debido a que me llegó en buenas condiciones sin ning n tipo de novedad al respecto y han cumplido con mis expectativas por eso lo recomendaria a familiares, amigos etc. Gracias

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Transformation of Musical Language (Music in the Twentieth Century)

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