

Composing Music for Magick: The Use of Musical Tones in the Rituals in *The Rite of Luna*

By Jon Sewell

When composing music for the ritual elements of Aleister Crowley's *The Rite of Luna*, I used a set of correspondences that I first encountered in the writings of Doctor Paul Foster Case, in his book *The Tarot, A Key to the Wisdom of the Ages*.

According to Case, tradition indicates that correspondences between musical tones and the letters of the Hebrew language follow some sort of ancient model. To the best of my knowledge, they do, but in a very loose fashion. There are a set of color correspondences that can be attributed to the keys of the major arcana of the Tarot, which in turn can be attributed to the letters of the Hebrew alphabet. These colors have been grafted onto the tempered musical scale, in which red (the lowest vibration in the visible spectrum) corresponds to C (the central tone on of the tempered scale). The twelve colors of the scale used for visible light in the Tarot correspondences are attributed in ascending order to the twelve tones of the tempered scale, repeating as the scale repeats. Thus C is always red, D always orange, etc. As such, any Hebrew letter can be said to correspond to a given musical tone by virtue of the color that it relates to in the Kings color scale (one of four Qabalistic color scales). Thus the letters Heh, Peh and Shin, which all are correlated with the color Red, will all correspond the C natural, while Resh and Zain are attributed to the color orange and will thus correspond to D natural.

A detailed set of these correspondences can be found in the [Musical Tones and Colors for the Lesser Banishing Ritual of the Pentagram PDF](#).

While I found no reference to these attributions pre-dating the writings of Dr. Case during the time when I was recording the music for *The Rite of Luna*, I found many resources for sound and color correlations that followed his model written after his works had been published, whether they credit him as a source or not. I have since found a slightly earlier origin for Dr. Case's material. After some research I discovered a reference to the source material that Case used in an appendix to Israel Regardie's *The Middle Pillar*, third edition. According to the appendix written by Thom Parrott, the tones as they are attributed to the Hebrew letters come from Allan Bennett's Golden Dawn diaries. These diaries are ostensibly the place where Dr. Case found them, and also served as much of the source material for Aleister Crowley's seminal opus on the Qabalah, *777*, (although I was unable to find these correspondences in Crowley's work). In this appendix, Thom Parrott also includes a version of the Pentagram ritual very similar to that used in *The Rite of Luna*, composed using these musical tones.

Appreciating the symmetry of a system linking sound and color with Hebrew and the Qabalah, I chose to use this set of correspondences when composing the music for the rituals in *The Rite of Luna*.