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## MUSIC AND SINGING IN THE “I AM” ACTIVITY

### From the Round Table

**Mrs. G. W. Ballard:**

. . . If people do not qualify to be the right kind of musician or there are not musicians in a small Group, then stand the people up and let them sing with the record. Then they'll sing correctly. It will help everybody, and it will bring—the other advantage is that it brings the full Energy and full Power of the Big Classes in Chicago or these Conclaves into the individual home or into the small Study Group. So you have infinitely more energy to go forth to fulfill your Calls than if you don't use them.           600907.2

**Mrs. G. W. Ballard:**

I'm obligated, in our Music, to give to the Ascended Host something They can use to purify and heal mankind—something that is harmonious. Now the Law of that Perfect Service is absolute correct notation, correct harmony. But when it comes to the expression, that to a large degree must follow—and this is why I do it in the Big Classes: Our Lyrics are the most important thing that carry our Adoration to the “Presence” and our Calls to the Ascended Host and the Acknowledgment of Their Help and Power.

The Music should be absolutely correct and be the carrier of that. In the musical world, it's in reverse. The music is the most important and the lyrics are secondary. Now this is why you see me sometimes hold a note a certain length of time, perhaps longer than the Music might indicate—because when we're singing and the Great Being or Beings to whom we are singing are taking that Music and charging into It Their Light Rays or Their Sacred Fire, and directing It to certain places to accomplish what They want to, sometimes, until Their Light Ray gets through holding that intensity and begins to fade out, I hold the note.

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Now if the outer world—the musical world—doesn't like that, they can't do anything about it! I'm serving the Ascended Host, and I'm not going to tie the Infinite Power of the Universe to the six-inch rules of mankind's intellect. Many times, there's a great deal of force goes out in our Music. Sometimes when the expression goes forth with great intense feeling, suddenly one or more of the Ascended Host will flash a Flame through that, and drive It to a destination—that—I didn't know what They were going to do with it. But when They take advantage of the power and the feeling of the Students at that moment, and They choose to do something unusual, I'm not going to tie that Music to somebody's six-inch rules down here of what the musical world says is or isn't correct.

When it comes to the diction, we should be very careful about diction. Be as clear and distinct about it as possible, but watch that you do not slide—don't slur things from one to another. But watch expression! Now be very careful that in just trying to follow the tempo of a piece or the rhythm in it, you don't just get like a hurdy-gurdy. A good deal of our Music is in 3/4 time. Now you see me hold certain places [conducting] because of the meaning in the Words. But don't let any of our Music become mechanical like a grind organ, and just because it's in 3/4 time, just keep a beat there that's monotonous. I try to put feeling into It and live the fulfillment of what's meant in the Lyrics and the Words so that the Ascended Ones can take that up—and pouring into It Their Sacred Fire or Cosmic Light, send forth that which will help the rest of life, because I assure you, the "I AM" Ascended Master Miracle Music of the Spheres is the most magnificent thing in creation. And I have heard It until It sounded like a hundred organs. And there's nothing in this world that has ever been produced like It!

So please don't try to tie the Ascended Masters' Outpouring of Their Sacred Fire and Light to the limitations of what the

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musical world says is good music, because the musical world says a lot of stuff is good music that isn't fit for anything but the bonfire. Now all Divine Music has magnificent melody. You don't have to hear it twenty or fifty or a hundred times in order to discover the melody. It's all there to start on. And you can pound anything often enough until you get used to it, and you begin to think it's good when you know very well to start on, it wasn't . . . !

Now to sing from the Heart allows the Golden Voice of the "Mighty I AM" to come forth and produce the greatest good possible through the outer self. But under no circumstances ever allow anybody in any Group to set up a vibrato and begin to get a tremolo in the voice that just does this—[tapping her hand over the stomach] at the solar plexus. Every person that ever sings like that has got a great big "bay window," because it feeds only the animal, and the Ascended Masters have forbidden that thing from the beginning. Now some opera people do it for dramatic effect, but it is not constructive. The sound should go forth from the Heart and not from the stomach. . . .

Now all this modern music—I wouldn't lift my hand for all the modern music on the planet. It really ought to all be consumed before anybody else can ever remember it. There are Melodies in the upper atmosphere of Earth—there are Melodies in the Ascended Masters' Octave so transcendent They would melt a stone and will heal anything. Beloved Mary said there was a Melody that would heal cancer in an hour, and here the medical world has paid all kinds of millions for research and hasn't found the remedy yet. I'm pleading for the Divine. That's all I can say! (applause) The rest of it is up to the individual.