

CHAPTER FOUR

MUSICAL MAGICK: MUSIC THEORY IN MODERN WICCA SPELLCRAFTING

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Abstract: The quickly growing European-based Wiccan religion has become a recognizable staple in American pop culture since the mid-20th century, thus leading to new theories and practices of redefining contemporary concepts of magic, religion, supernaturalism, witchcraft—and music. This chapter highlights a self-proclaimed newly-structured “magical” music theory system designed by Steve Rasmussen, a musically trained and educated founder and leader of Coven Oldenwilde (a present-day Wiccan Coven located in Asheville, North Carolina). This interpretation of music foundations—described as the first publishing of such an “overtly magical” music theory system—consists of three categories of music qualities: Rhythm, Mode, and Language. Rasmussen’s co-authored book *The Goodly Spellbook: Olde Spells for Modern Problems* outlines his system as a new prescribed musical construct of Wiccan spellcrafting. This chapter seeks to explore and interpret Rasmussen’s Wiccan music theory system through studying of his published work and detailing his first formal interview on the subject (conducted by this chapter’s author). This exploration contributes to furthering dialogues on creative interpretations of music theory, the cultural relevance of Neopaganism, the role of popular media in spreading religious subcultures, perceived correlations between sound and magick, and the little-studied topic of specific magical music within Wiccan practices.

Keywords: neopaganism; witchcraft; supernatural; religion; spirituality

Introduction

It is no surprise that paganism, and more specifically the Wicca religion, has gained serious traction in the United States since the mid-20th century. Witchcraft, magic, and supernaturalism have a firm footprint of fascination in modern American culture. Both *The Wizard of Oz*'s Wicked Witch of the West and *Snow White and the Seven Dwarfs*' magical Evil Queen rank in the top 10 of the American Film Institute's list of the Greatest Villains of all-time.¹ The wizard-centered *Harry Potter* franchise is one of the most profitable franchises in history, with an estimated worth of over \$25 billion.² The popular fantasy role-playing game *Dungeons & Dragons*, which involves magical characters and casting spells, recently had unprecedented growth that led to the most significant sales year in the history of the game.³ Americans' total Halloween-related spending recently reached over \$9 billion, and "Witch" was the most popular adult costume and fifth most popular children costume, with nearly 11% of adults (over seven million) and almost 4% of children (nearly two million) choosing to dress as a Witch.⁴ Although modern practitioners debate the accuracy of pop culture portrayals of witchcraft and magic, there is no denying the mass appeal of the mystical arts.

The explosive rise of the Wicca religion, a 20th-century belief system founded in modern witchcraft of the world's natural elements, is seemingly a reflection—or possibly a byproduct—of this cultural fascination with the magical and supernatural.⁵ Although originating in Europe, Wicca has

¹ "AFI's 100 Greatest Heroes & Villains," American Film Institute, 2003, <https://www.afi.com/100Years/handv.aspx>.

² Oliver Gettell, "Harry Potter: Here's How Much the Magical Franchise is Worth," *Entertainment Weekly*, March 23, 2017, <https://ew.com/movies/2017/03/23/how-much-harry-potter-worth>.

³ Josh Weiss, "Dungeons & Dragons Had Its Biggest Sales Year in 2017," *SYFY Wire*, March 14, 2018, <https://www.syfy.com/syfywire/dungeons-dragons-had-its-biggest-sales-year-in-2017>.

⁴ "Halloween Spending to Reach \$9 Billion," National Retail Federation, September 20, 2018, <https://nrf.com/media-center/press-releases/halloween-spending-reach-9-billion>.

⁵ Joanne Pearson, "'Witchcraft will not soon Vanish from this Earth': Wicca in the 21st Century," in *Predicting Religion: Christian, Secular and Alternative Futures*, edited by Grace Davie, Paul Heelas, and Linda Woodhead (Aldershot: Ashgate, 2003), 170; and Joanne Pearson, *Wicca and the Christian Heritage: Ritual, Sex and Magic* (New York: Routledge, 2007), 1.

become a cultural phenomenon in recent decades and is considered to be the fastest-growing religion in America.⁶

With regional expansions of diverse Wicca Covens across the United States comes the inevitable implementation of new contemporary theories and practices for self-proclaimed modern Wiccan Witches. One popular aspect of Wicca is the utilization of music. The use of music and sound in Wiccan—and more general Pagan—rituals has a long-standing tradition.⁷ However, a musically trained and educated founder/leader of Coven Oldenwilde—a present-day North Carolina-based Wicca Coven—recently co-authored and published a Wiccan spellcrafting instructional book entitled *The Goodly Spellbook: Olde Spells for Modern Problems*⁸ which outlines a self-proclaimed new “magical” music theory system. Steve Rasmussen, the Coven’s founder/leader, claims to be the first Wiccan to devise and publicly publish such an “overtly magical”⁹ music theory system for modern spellcrafting. This chapter seeks to contribute new insights into the little-studied topic of specific music theory in Wicca practices. This chapter’s purpose is to explore this apparent “magical” music theory system used by Rasmussen and his Coven Oldenwilde practitioners through study of Rasmussen’s published system and his first formal interview on the subject (conducted by the author in June and July of 2019).

⁶ Dan Kopf and Sangeeta Singh-Kurtz, “Something’s Brewing: The US Witch Population Has Seen an Astronomical Rise,” *Quartz*, October 4, 2018, <https://qz.com/quartz/1411909/the-explosive-growth-of-witches-wiccans-and-pagans-in-the-us/>; “Religious Landscape Study,” Pew Research Center, 2014, <https://www.pewforum.org/about-the-religious-landscape-study/>; “Table 75. Self-Described Religious Identification of Adult Population 1990 to 2008,” *U.S. Census Bureau, Statistical Abstract of the United States: 2011*, 2011, <https://www2.census.gov/library/publications/2010/compendia/statab/130ed/tables/11s0075.pdf>.

⁷ Owen Davies, *The Oxford Illustrated History of Witchcraft and Magic* (New York: Oxford University Press, 2017), 163-164; Jane Raeburn, *Celtic Wicca: Ancient Wisdom for the 21st Century* (New York: Citadel Press, 2001), 115; Ethan Doyle White, *Wicca: History, Belief, and Community in Modern Pagan Witchcraft* (Eastbourne: Sussex Academic Press, 2016), 126.

⁸ Dixie Deerman and Steven Rasmussen, *The Goodly Spellbook: Old Spells for Modern Problems* (New York: Sterling Publishing, 2014).

⁹ Steve Rasmussen, written interviews conducted by author throughout June and July of 2019.

Wicca: A Brief Overview

Old and New

Wicca is a nature-centered religion built on a dichotomy of old meeting new. Comparatively, Wicca is one of the newer religions in the history of world religions, established in 1940s England as a framework around specific witchcraft practices.¹⁰ However, its foundation is rooted in interpreting ancient pre-Christian Pagan traditions.¹¹ Thus, historically, Wicca is a relatively-new religious structure founded in believed ancient philosophies.

Some argue Wicca is “the only religion which England has ever given the world”¹² This seemingly magic-centered religion expanded outside England to vast global regions, most notably building a prominent following in the United States. The emphasis of nature and female power within Wiccan’s foundational teachings proved attractive to Americans during the environmental and social movements—such as feminism, gay rights, and sexual freedom—that helped define American counter-culture during the 1960s-70s.¹³

This drastic increase of Wicca popularity in America helped the United States eventually outrank the United Kingdom as the world’s center of modern paganism by the 1970s.¹⁴ Such an American surge of modern pagan witchcraft led to the recognition of Wicca as an official religion in 1986 through the landmark court case *Dettmer v. Landon*, a ruling made by the Fourth Circuit Court of Appeals that favored an incarcerated Wiccan demanding ritual objects for worship, thus granting first amendment religious protection to Wiccans.¹⁵

Contemporary America has witnessed Wicca becoming the country’s fastest-growing religion, with the number of adherents to the faith

¹⁰ Pearson, ““Witchcraft will not soon Vanish,” 170; Pearson, *Wicca and the Christian Heritage: Ritual, Sex and Magic*, 1.

¹¹ Diane Purkiss, *The Witch in History: Early Modern and Twentieth-Century Representations* (New York: Routledge, 1996), 32.

¹² Ronald Hutton, *The Triumph of the Moon: A History of Modern Pagan Witchcraft* (Oxford: Oxford Press, 1999), vii.

¹³ Davies, *The Oxford Illustrated History of Witchcraft*, 220-224; Michael Howard, *Modern Wicca: A History from Gerald Gardner to the Present* (Woodbury: Llewellyn Publications, 2009), 3.

¹⁴ Ronald Hutton, “Modern Pagan Festivals: A Study in the Nature of Tradition,” *Folklore* 119, no. 3 (2008): 260.

¹⁵ Richard T. Schaefer and William W. Zellner, *Extraordinary Groups: An Examination of Unconventional Lifestyles* (New York: Worth Publishers), 369.

astronomically rising within recent decades. A series of extensive religious identification surveys ran by Trinity College and the University of New York showed Wicca practitioners nearly doubled from 8,000 people in 1990 to 134,000 people in 2001 and then nearly tripled from 2001 to 340,000 people in 2008.¹⁶ In 2014, the Pew Research Center conducted a further expansive survey that suggested nearly one million people identified as Wicca or Pagan.¹⁷ Furthermore, speculation exists that these numbers are much larger due to the predicted statistics of Wiccans who silently practice their faith out of fear of discrimination or persecution.¹⁸

Scholars and critics attribute an explosive rise in Wicca's popularity partially to contemporary media representation of spirituality practices. American pop culture has saturated modern storytelling with a fascination with the mystical, spiritual, witchcraft, and pagan-resembling practices, leading advocates and critics to assert pop culture to be a "gateway to the occult."¹⁹ These modern American representations of witchcraft and magic steadily increased through the 1990s and early 2000s in popular television shows such as *Charmed* (1998-2006), *Buffy the Vampire Slayer* (1997-2003), *Sabrina the Teenage Witch* (1996-2003), and *Supernatural* (2005-Present), and in popular films such as *Hocus Pocus* (1993), *The Craft* (1996), *Practical Magic* (1998), and the *Harry Potter* franchise (2001-Present).²⁰ In the most recent decade, continued representations appeared in television shows such as *Game of Thrones* (2011-2019), *American Horror Story: Coven* (2013-2014), and *Chilling Adventures of Sabrina* (2018-Present), and in films such as *The Witch* (2015), *Suspiria* (2018), and *Hereditary* (2018).²¹

Scholars argue that neopaganism in America, like all religious movements, "reflect and refract"²² politics of the American cultural experience, thus being

¹⁶ "Self-Described Religious Identification," *U.S. Census Bureau*.

¹⁷ Pew Research Center, "Religious Landscape Study"; "U.S. and World Population Clock," United States Census Bureau, accessed October 15, 2019, <https://www.census.gov/popclock>.

¹⁸ Neela Banerjee, "Wiccans Keep the Faith with a Religion Under Wraps," *The New York Times*, May 16, 2007, <https://www.nytimes.com/2007/05/16/us/16wiccan.html>.

¹⁹ Sarah Lyons, "Sometimes Pop Culture Really Is the Gateway to the Occult," *Vice*, July 7, 2017, https://www.vice.com/en_us/article/9kw39e/sometimes-pop-culture-really-is-the-gateway-to-the-occult.

²⁰ "IMDb," International Movie Database, accessed October 28, 2019, <https://www.imdb.com>.

²¹ International Movie Database, "IMDb."

²² Sabina Magliocco, *Witching Culture: Folklore and Neo-Paganism in America* (Philadelphia: University of Pennsylvania Press, 2004), 3.

“cultural politics congealed in faith”;²³ this is exemplified in Wicca essentially being considered a feminist movement as a female-dominated religion.²⁴ These politically-influenced movements forge a connection between Neopaganism and Hollywood, which has also been reflective of and influenced by cultural politics since the 1960s.²⁵ Two mid-20th century rising American cultural pillars—religion and entertainment—being equally influenced by societal politics can form a logically assumed correlation between surging pop culture representations of witchcraft and the exponential increase of Wiccan practitioners, resulting in the drastic growth of mass populations who perceive themselves able to craft spells and conjure magic. The contemporary American entertainment industry has heavily mainstreamed magical belief systems like Wicca, which is argued to simultaneously be the “best” and “worst” thing to ever happen to Wicca by wedding genuine fascination with false stereotypical tropes associated with neopaganism.²⁶

Wicca vs. Pagan

Often the words “Wicca” and “Pagan” are mixed in cultural conversations of mysticism, thus requiring a defined difference for this chapter’s discussion. Paganism—arguably difficult to universally define—is a broad umbrella term used to describe varying denominations (also called traditions) which typically self-organize, omit standardized dogma, function without a centralized congregation, are often polytheistic, emphasize the experiencing and performing of cult acts/rituals, and are often founded on nature-based belief systems dating before Christianization.²⁷ The term *pagan* derives

²³ Gary Alan Fine, “Witching Culture: Folklore and Neo-Paganism in America,” *Journal of American Folklore* 122, no. 483 (2009): 103.

²⁴ James R. Lewis, “Gender and Paganism in Census and Survey Data,” *The Pomegranate* 15, no. 1-2 (2013): 61-78. Doi: 10.1558/pome.v15i1-2.61.

²⁵ Douglas Kellner, “Film, politics, and ideology: Reflections on Hollywood film in the Age of Reagan,” *Velvet Light Trap: A Critical Journal of Film & Television* 27 (1991): 9-24.

²⁶ Russell Goldman, “Real Witches Practice Samhain: Wicca on the Rise in U.S.,” *ABC News*, October 30, 2009, <https://abcnews.go.com/WN/real-witches-practice-samhain-wicca-rise-us/story?id=8957950>.

²⁷ Margot Adler, *Drawing Down the Moon: Witches, Druids, Goddess-Worshippers, and Other Pagans in America Today*, Revised and Expanded Edition (New York: Penguin Compass, 1986), 3-6; David Allen Harvey, “The Rise of Modern Paganism? French Enlightenment Perspectives on Polytheism and the History of Religions,” *Historical Reflections/Réflexions Historiques* 40, no. 2 (2014): 34-55; Joyce Higginbotham and River Higginbotham, *Paganism: An Introduction to Earth-*

from the Latin word *paganus*, meaning a rustic or rural resident; thus, *pagans* referred to “country dwellers” who continued worshipping local deities after the spread of Christianity (which mostly affected cities).²⁸ The Pagan community is made up of diverse practitioners from several belief systems, including Wiccans, Shamans, Druids, and Heathens.²⁹ A person who practices contemporary paganism, such as Wicca, can also be classified as a Neopagan.³⁰ Therefore, a Wiccan is consequently a Pagan (or Neopagan), but a Pagan is not necessarily a Wiccan. Globally, Wicca is considered to likely be the most famous and most written-about belief system within contemporary paganism.³¹

Purpose of Wicca Magick

Wicca centers on belief systems of modern witchcraft and the perceived realities of magick (the archaic spelling of the word magic).³² Early 20th-century English author Gerald Gardner is often referred to as the “father of modern witchcraft”³³ and credited with bringing the Wicca religion to public attention.³⁴ Gardner’s writings during the 1940s-50s, including his books *Witchcraft Today* (1954), *The Meaning of Witchcraft* (1959), and his personal journal he titled *Ye Bok of Ye Art Magical* (which was the prototype

Centered Religions (St. Paul: Llewellyn Publications, 2002), 1; Andrew J. McLean, “Neopaganism: Is Dialogue Possible?” *Lutheran Theological Journal* 36, no. 3 (2002): 112; Mary Jo Neitz, “Pagan Theology: Paganism as a World Religion,” *Sociology of Religion* 65, no. 3 (2004): 313-314; Michael York, *Pagan Theology: Paganism as a World Religion* (New York: New York University Press, 2003), 12-13.

²⁸ McLean, “Neopaganism: Is Dialogue Possible?” 112.

²⁹ “Religions: Paganism,” British Broadcasting Corporation, accessed October 15, 2019, <https://www.bbc.co.uk/religion/religions/paganism>; and Higginbotham, *Paganism*, 7.

³⁰ Magliocco, *Witching Culture*, 55-56; and McLean, “Neopaganism: Is Dialogue Possible?” 112.

³¹ Kathryn Roundtree, 2015. *Contemporary Pagan and Native Faith Movements in Europe: Colonialist and Nationalist Impulses* (New York: Berghahn Books, 2015), 4; Michael F. Strmiska, *Modern Paganism in World Cultures: Comparative Perspectives* (Santa Barbara: ABC-CLIO, 2005), 1.

³² James K. Walker, *The Concise Guide to Today’s Religions and Spirituality* (Eugene: Harvest House Publishers, 1982), 216.

³³ Roz Tappenden, “Gerald Gardner: Legacy of the ‘father of witchcraft,’” *BBC News*, June 13, 2014. <https://www.bbc.com/news/uk-england-27782244>.

³⁴ Magliocco, *Witching Culture*, 55.

for his later book he coined *Book of Shadows*), contain the earliest known versions of Wiccan rituals and magic.³⁵

The historical concept of witchcraft (especially in Europe) dates back centuries, with several published records tracing cults, covens, rituals, and witchcraft practices, telling an evolution of pre-Christian witch-cults to modern 20th-century witch-cults through the perspectives of both believers and skeptics.³⁶ Wiccan beliefs can be broad and altered between regions and covens. Most modern Wicca teachings instruct the concept of witchcraft—meaning the art of practicing magic—as a means of using nature’s energies to connect the practitioner with the powers embodied by their worshipped deities.³⁷ Therefore, the execution of Wicca spells usually involves calling upon the deities’ names and visualizing their presence, thus making Wiccan magic a religious practice.³⁸ Wiccans believe true magic is authentically connected to nature, meaning they typically reject the popular classification of magic as *supernatural*, finding this to be a false representation of their practices.³⁹

Coven Oldenwilde

Oldenwilde is a present-day Wiccan Coven and 501(c)(3) Wiccan religious nonprofit founded in 1994 in the “heart of the Blue Ridge Mountains”⁴⁰ in Asheville, North Carolina. The Coven describes themselves as practicing witches with a meaningful purpose (as stated on their official website): “We are a group of Witches who use ancient magical principles for the betterment of life, the continuance of the Universe, and the glorification of the Gods.”⁴¹

³⁵ Philip Heselton, *Witchfather: A Life of Gerald Gardner, Vol 2: From Witch Cult to Wicca* (Leicestershire: Thoth, 2000), 375-377; Hutton, “Paganism and Polemic: The Debate over the Origins of Modern Pagan Witchcraft,” *Folklore* 111, no. 1 (2000): 103-117; Pearson, ““Witchcraft will not soon Vanish,” 2; Tappenden, “Gerald Gardner.”

³⁶ Lois Martin, *The History of Witchcraft* (Edison: Chartwell Books, 2009), 14-15; Margaret Murray, *The Witch-Cult in Western Europe* (Oxford: Oxford At The Clarendon Press, 1921), 4-12.

³⁷ Scott Cunningham, *Wicca: A Guide for the Solitary Practitioner* (St. Paul: Llewellyn Publications, 2004), 19.

³⁸ Cunningham, *Wicca: A Guide*, 19.

³⁹ Adler, *Drawing Down the Moon*, 6.

⁴⁰ “Coven Oldenwilde,” Oldenwilde, last modified December, 23, 2019, <http://www.oldenwilde.org>.

⁴¹ Oldenwilde, “Coven Oldenwilde.”

This North Carolinian Coven currently contains seven publicized members (stating on their website that traditional witch's covens are to have no more than 13 members). Oldenwilde's official statements further explain the essential aspects of their Coven:

- Each Coven member is considered a “Priestess” (or “Priest”) and a “Witch.”⁴²
- The Coven leaders—and in Oldenwilde's case, the founders—are the “High Priestess” and “High Priest.”⁴³
- Coven members reidentify as “magical names” called *Craft Names*, allowing them to differentiate between their “mundane” and “magical” personas.⁴⁴
- Coven members complete an initiation of craft studying for at least “one year and a day.”⁴⁵
- The Coven considers itself Gardnerian, meaning their teachings follow “British Traditional Witchcraft,” and their members have a “magical” heritage/lineage (teacher-to-student) that traces back to Gerald Gardner.⁴⁶
- The Coven's founders, also serving as the roles of High Priestess and High Priest, are Dixie Deerman (goes by her Craft Name “Lady Passion”) and Steve Rasmussen (goes by his Craft Name “*Diuevei”).⁴⁷ Together, they have written two books (both published by Sterling Publishing in New York): *The Goodly Spellbook: Olde Spells for Modern Problems* (2014) and *Rituals & Sabbats: Sacred Rites and Seasonal Celebrations* (2017).

Rasmussen's education and special interests revolve around music and astrology, having studied at Princeton University and worked professionally as a computer musicologist and astrologist.⁴⁸ It is this passion for music, astrology, and Wicca that formed his inspiration to design music theory systems for spellcrafting. Rasmussen and his North Carolina Coven are not the first Wiccans to implore music as an aspect of witchcraft (a fact they acknowledge); music has a long history of use within Wicca and

⁴² Oldenwilde, “Coven Oldenwilde.”

⁴³ Oldenwilde, “Coven Oldenwilde.”

⁴⁴ Oldenwilde, “Coven Oldenwilde.”

⁴⁵ Oldenwilde, “Coven Oldenwilde.”

⁴⁶ Oldenwilde, “Coven Oldenwilde.”

⁴⁷ Oldenwilde, “Coven Oldenwilde.”

⁴⁸ Oldenwilde, “Coven Oldenwilde.”

Paganism.⁴⁹ However, both Coven Oldenwilde founders claim after years of extensive research to be the first people to publicly publish instructions on using overtly magical specified music theory systems in Wicca spellcrafting.⁵⁰

The remainder of this chapter discusses and analyzes this constructed structure of “magical” music theory systems devised by Rasmussen, as published in *The Goodly Spellbook: Olde Spells for Modern Problems* (2014). For clarification, Rasmussen is referred to by his Craft Name *Dieuvei for the remainder of this chapter, since it is the name used in the discussed published literature.

Music Theory in Spellcrafting

*Dieuvei’s music theory systems executed in Coven Oldenwilde’s spellcrafting can be divided into three categories: Rhythm, Mode, and Language.

Rhythm and the Elements

Wicca’s foundational belief system bases itself on the ancient Greek philosophy that the material realm consists of four vital elements: Air, Fire, Water, and Earth.⁵¹ Wicca principals interpret the combination of these four essential elements to be the creation of a fifth foundational pillar of magic—Spirit. These five pillars—Air, Fire, Water, Earth, Spirit—are symbolized in the Pentacle, a five-pointed star that has become the center of Wicca iconography.⁵²

Coven Oldenwilde interprets each of the four elements as possessing corresponding magical influences on specific emotions, traits, and desires (see Table 1).

⁴⁹ Davies, *The Oxford Illustrated History of Witchcraft*, 163-164; Raeburn, *Celtic Wicca*, 115; White, *Wicca: History*, 126.

⁵⁰ Oldenwilde, “Coven Oldenwilde”; Steve Rasmussen and Dixie Deerman, written interviews conducted by author throughout June and July of 2019.

⁵¹ Raeburn, *Celtic Wicca*, 26.

⁵² Raeburn, *Celtic Wicca*, 26.

Table 4-1. Summary of magical interpretation of Elements.⁵³

ELEMENT	CORRESPONDENT	REPRESENTATION	MAGIC PURPOSE EXAMPLES
Fire	Spirit/Will	Soul (Light/Warmth)	Passion, Ecstasy, Create, Destroy
Air	Intellect	Breath (Words)	Clarity, Communicate, Knowledge
Water	Emotions	Tears (Joy or Sorrow)	Love, Friendship, Grief, Loss
Earth	Physical	Bones (Strength)	Health, Wealth, Stability, Structure

High Priest *Diuvei organizes a system to rhythmically interpret each of the four elements by connecting each element to a corresponding beat pattern. Western music—meaning music of Europe and consequently the Americas—typically divides into measures with a certain number of beats allowed in each measure; a fraction-looking music notation symbol called Time Signature informs the number of beats per measure.⁵⁴ *Diuvei connects the four elements to the four fundamental time signatures—called the “Four Prolations”⁵⁵—devised during the evolution of European music notation in the 14th century: 2/4 (*Diuvei uses the now more common 4/4), 3/4, 6/8, and 9/8—the top number in each Time Signature fraction represents the number of beats per measure.⁵⁶ Grounding music into one of these four basic beat patterns—four-beat, three-beat, six-beat, nine-beat—creates a specific desired rhythmic energy.

*Diuvei asserts that witches historically used these foundational beat patterns during rituals and spellwork:

⁵³ Deerman and Rasmussen, *The Goodly Spellbook*, 77-78.

⁵⁴ Peter Burkholder et al., *A History of Western Music*, 9th ed. (New York: W.W. Norton & Company, 2014), 4.

⁵⁵ Lloyd Ultan, *Music Theory: Problems and Practices in the Middle Ages and Renaissance* (Minneapolis: University of Minnesota Press, 1977), 63.

⁵⁶ Ultan, *Music Theory*, 61-63.

- The waltz-feeling three-beat (3/4) pattern corresponded to Spirit and also signified the Threefold Goddess (Maiden, Mother, Crone).⁵⁷
- The even-balanced symmetrical four-beat (4/4) pattern correlated to Matter and also represented their God (whose two horns symbolize dual nature).⁵⁸
- The fluid six-beat (6/8) symbolized the union of Spirit and Matter because 6/8 time signature can be counted as either two groups of waltz-like three beats (1-2-3 4-5-6) or three groups of even-balanced two beats (1-2 3-4 5-6).⁵⁹

It is these correlations where *Diuvei connects each element to a functioning time signature:

- The stable squareness of 4/4 is fitting for Earth (Matter).⁶⁰
- The swirling-feel of 3/4 evokes the constant movement of Air.⁶¹
- The flexibility of 6/8 to be counted in a three-beat feel or a two-beat feel symbolizes the fluidity of Water to convert to either solid matter (freezing into solid ice) or air (evaporating into steam).⁶²
- The triangular rhythm of 9/8 (three groups of three beats = 3-3-3) represents Fire flames.⁶³

Additionally, specific magical purposes coincide with each functioning time signature (see Table 2).

Table 4-2. Summary of perceived Elements' beats.⁶⁴

ELEMENT	TIME SIGNATURE	RHYTHMIC MAGIC SYMBOLISM/PURPOSE
Earth	4/4 (Two-beat)	Matter (symmetry, stability, balance)
Air	3/4 (Three-beat)	Spirit (swirling of air)
Water	6/8 (Six-beat)	Harmony (fluidity, flow)
Fire	9/8 (Nine-beat)	Energy (Triangular rhythm illustrates flames)

⁵⁷ Deerman and Rasmussen, *The Goodly Spellbook*, 234-235.

⁵⁸ Deerman and Rasmussen, *The Goodly Spellbook*, 234-235.

⁵⁹ Deerman and Rasmussen, *The Goodly Spellbook*, 234-235.

⁶⁰ Deerman and Rasmussen, *The Goodly Spellbook*, 234-235.

⁶¹ Deerman and Rasmussen, *The Goodly Spellbook*, 234-235.

⁶² Deerman and Rasmussen, *The Goodly Spellbook*, 234-235.

⁶³ Deerman and Rasmussen, *The Goodly Spellbook*, 234-235.

⁶⁴ Deerman and Rasmussen, *The Goodly Spellbook*, 234-235.

*Diuvei recommends drumming the appropriate beat-pattern during spells with correlating magic purposes. The notion of “drumming” is one of the earliest forms of sound expression communication among both humans and animals.⁶⁵ A simple repeating drum beat is perceived to give both physical and mystical energy during spellwork (see Figure 1).

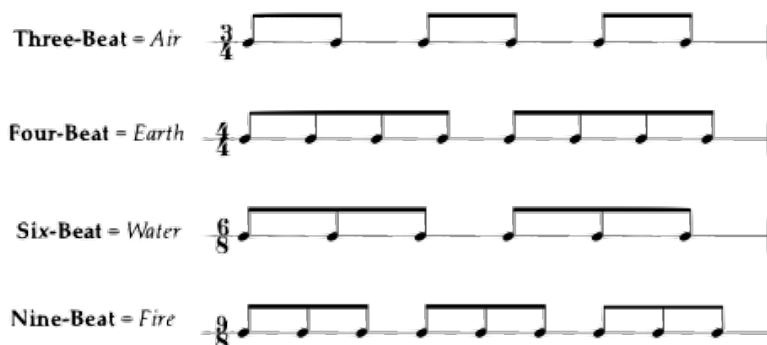


Figure 4-1. Basic repeating drum pattern for each Element.

Coven Oldenwilde’s utilization of rhythmic music theory to crafted spellwork creates a deeper layer of organized sound and theoretical application to attempted modern Wiccan magick.

Music Modes and the Planets

Besides rhythm, *Diuvei additionally constructs spellcraft instructions around music modes. The tonality of Western music is founded in diatonic (seven-note) scales. Music Modes are various seven-note scales all using the same notes (the white keys on a piano), but playing them in a different order. Each specified order of notes gives a uniquely sounding mood and quality. In Western music, there is a total of seven modes, each mode being named after a province of ancient Greece⁶⁶ (see Table 3).

⁶⁵ Matt Dean, *The Drum: A History* (Lanham: Scarecrow Press, 2012), 4.

⁶⁶ Carl J. Christensen and Robert Nelson, *Foundations of Music*, 7th ed. (Boston: Schirmer Cengage Learning, 2009), 142.

Table 4-3. Seven music modes.⁶⁷

MODE	SCALE NOTES (When using all white keys on a piano)
Ionian	C-D-E-F-G-A-B-C
Dorian	D-E-F-G-A-B-C-D
Phrygian	E-F-G-A-B-C-D-E
Lydian	F-G-A-B-C-D-E-F
Mixolydian	G-A-B-C-D-E-F-G
Aeolian	A-B-C-D-E-F-G-A
Locrian	B-C-D-E-F-G-A-B

All music scales are mathematically built on specific intervals—meaning the distance—between each note. In western music modes, each distance between two notes is either a half step or a whole step. Each mode is simply a differently organized arrangement of half/whole steps. The simplest method to visualize these intervals is to once again look at a piano. A piano is laid out in successive half steps, meaning progressing a half-step from any starting note involves moving to the next available note (whether that be a white or black key)—a whole step is merely equal to moving two half steps. Moving right on the piano means the notes are ascending; traveling left on the piano means the notes are descending.⁶⁸

Each music mode scale has specific interval distances between its notes, which can then be copied to be able to start any note and successfully play that mode. Furthermore, each mode scale can be labeled as a series of whole/half steps instead of specific notes, making it the blueprint to transpose melodies to start on any desired note (see Table 4).

⁶⁷ Jeff Brent, *Modality: Scales, Modes & Chords: the Primordial Building Blocks of Music* (Milwaukee: Hal Leonard Corporation, 2011), 11.

⁶⁸ Brian Boone and Marc Schonbrun, *Music Theory 101: From Keys and Scales to Rhythm and Melody, an Essential Primer on the Basics of Music Theory* (Avon: Adams Media, 2017), 32-33.

Table 4-4. Seven music modes interval sequences.⁶⁹

MODE	INTERVAL SEQUENCE (H=Half / W=Whole)
Ionian	W-W-H-W-W-W-H
Dorian	W-H-W-W-W-H-W
Phrygian	H-W-W-W-H-W-W
Lydian	W-W-W-H-W-W-H
Mixolydian	W-W-H-W-W-H-W
Aeolian	W-H-W-W-H-W-W
Locrian	H-W-W-H-W-W-W

*Diuvei and his Coven Oldenwilde believe in a cosmic connection between music modes and the planets. Historically, they are not the first to insist on a relationship between music and the galaxy. The ancient Greek philosopher Pythagoras hypothesized that the planets produced sounds and musical intervals that were imperceptible to human ears, calling this universal music “harmony of the spheres.”⁷⁰ However, *Diuvei devised a new system of reorganizing and connecting the established seven music modes to astrological emphases.

Firstly, *Diuvei orders the seven mode scales in terms of major and minor sound. Major and minor scales differentiate in the interval distances between each note building the scales, forming opposite *moods* of music—moods essentially being aural emotional stereotypes prevalent in European-originated Westernized music structures.⁷¹ These stereotypical music

⁶⁹ Brent, *Modality: Scales, Modes & Chords*, 11.

⁷⁰ Herman Rechberger, *Scales and Modes Around the World* (Helsinki: Fennica Gehrman, 2008), 44.

⁷¹ Daniel Harrison, *Harmonic Function in Chromatic Music: A Renewed Dualist Theory and an Account of Its Precedents* (Chicago: The University of Chicago Press,

moods in western cultures break down into simplified notions that major music sounds more pleasant and bright while minor music sounds more somber, serious, and dark.⁷² *Diuvei's system divides the seven modes into three major scales, three minor scales, and one that is both major and minor. The modes list from left to right from most major to most minor, with the one ambiguous mode splitting the middle.

Table 4-5. Modes in order of most Major to most Minor.⁷³

Lydian	Ionian	Mixolydian	Locrian	Dorian	Aeolian	Phrygian
Major	Major	Major	Major/Minor	Minor	Minor	Minor

Secondly, each mode is given an astrological connection to a planet (also including the Sun and the Moon) and suggested corresponding magical aspects equaled to the evoked mood the music is perceived to conjure.

Table 4-6. Summary of modes, planets, and magick.⁷⁴

MUSIC MODE	PLANET	MAGIC SYMBOLISM/PURPOSE
Lydian	Mars	Energy, Anticipation, Anger
Ionian	Sun	Health, Friendship, Cheerfulness
Mixolydian	Jupiter	Prosperity, Hope, Optimism, Travel
Locrian	Mercury	Invisibility, Telepathy, Astral Travel
Dorian	Saturn	Stability, Solidity, Dignity, Continuity
Aeolian	Moon	Meditation, Calming, Healing, Soothing
Phrygian	Venus	Sexualness, Passion, Deep Trance

1994), 17; Don Michael Randel, *The Harvard Dictionary of Music*, 4th ed. (Cambridge: Harvard University Press, 2003), 379 and 758.

⁷² Harrison, *Harmonic Function in Chromatic Music*, 260; Gioseffo Zarlino, *The Art of Counterpoint*, translated by Guy A. Marco and Claude V. Palisca (New Haven: Yale University Press, 1968), 70.

⁷³ Deerman and Rasmussen, *The Goodly Spellbook*, 226-235.

⁷⁴ Deerman and Rasmussen, *The Goodly Spellbook*, 226-235.

Lastly, each mode is given a mystical connection to a specific time of day, insinuating proper timeframe can enhance a spell’s impact. The order of earliest to latest times of day reflects the order of most major to most minor, with one exception: the ambiguous Locrian mode is farthest right instead of center (this time its ambiguousness represents the time in between day and night).

Table 4-7. Modes in order of times of day.⁷⁵

Lydian	Ionian	Mixolydian	Dorian	Aeolian	Phrygian	Locrian
Morning	Midday	Afternoon	Evening	Midnight	Pre-dawn	Twilight

Coven Oldenwilde perceives the intentional combination of composing melodies in specific music modes (that correspond with particular planets and magical, symbolic purposes) and performing them during appropriate times of the day as another crucial layer of spellcrafting.

Language and Musical Ciphers

A third and final optional component to Coven Oldenwilde’s believed musical magick is building a musical cipher. A cipher is a product of Cryptography, which is the transformation of a message, word, or phrase into a form that is incomprehensible to an unintended audience—in other words, Cryptography is the art of constructing hidden messages.⁷⁶ A cipher is an algorithm that encrypts and decrypts the texts.

*Diuvei and his Coven Oldenwilde are not the first to design a musical cipher (a way to encode texts within music). Significant composers throughout history, such as Johann Sebastian Bach, Robert Schumann, Johannes Brahms, Maurice Ravel, Edward Elgar, Alban Berg, Arnold Schoenberg, and Claude Debussy all made significant use of cryptography in their music.⁷⁷ However, these composers created ciphers for their own

⁷⁵ Deerman and Rasmussen, *The Goodly Spellbook*, 226-235.
⁷⁶ Jean-Philippe Aumasson, *Serious Cryptography: A Practical Introduction to Modern Encryption* (San Francisco: No Starch Press, 2018), 1.
⁷⁷ Craig P. Bauer, *Unsolved!: The History and Mystery of the World’s Greatest Ciphers from Ancient Egypt to Online Secret Societies* (Princeton: Princeton University Press, 2017), 127-128; W.L. Hubbard, *The American History and Encyclopedia of Music* (New York: Irving Squire, 1910), 146; Randel, *The Harvard*

personal sentiments and amusements, utilizing Cryptography to construct names or initials of loved ones into their sheet music.⁷⁸ Although significant composers throughout history may have found musical ciphers to be emotionally symbolic, musically enriching, amusingly esoteric, or even personally superstitious, there is no evidence to support their motivations were purposefully *magick* related.⁷⁹

Both Coven Oldenwilde founders claim after years of extensive research to be the first people to publicly publish instructions on using an “overtly magical musical cipher”⁸⁰ in Wicca spellcrafting to create a “musical talisman.”⁸¹

*Diuvei’s musical cipher is influenced by and adapted from previous cryptography systems used by several historical composers such as Giovanni della Porta, Bach, and Schumann.⁸² *Diuvei’s adapted cipher assigns one or two letters for each given music note, being based on the 24-letter Old English Latin alphabet (derived from the Roman alphabet), which omitted letters J and U (thus explaining the doubling-up of I/I and U/V).⁸³ Each note has an assigned pitch and length. Half notes (non-filled in circle notes) dictate longer notes, which typically last for two beats; quarter notes (blackened-circle notes) dictate shorter notes, which typically last for one beat (see Figure 2).



Figure 4-2. Musical cipher used by Coven Oldenwilde.⁸⁴

Dictionary, 229; Stanley Sadie, *The New Grove Dictionary of Music and Musicians*, Volume 5 (London: Macmillan Publishers, 1980), 78-81; Richard Taruskin, *Oxford History of Western Music: Volume 4 The Early Twentieth Century* (Oxford: Oxford University Press, 2005), 313-314, 702-704.

⁷⁸ Bauer, *Unsolved!*, 127-128; Sadie, *The New Grove Dictionary*, 78-81; Taruskin, *Oxford History*, 313-314, 702-704.

⁷⁹ Kramer, Lawrence, *The Thought of Music* (Oakland: University of California Press, 2016), 78; Sadie, *The New Grove Dictionary*, 81; Taruskin, *Oxford History*, 314.

⁸⁰ Rasmussen and Deerman, 2019 written interviews.

⁸¹ Oldenwilde, “Coven Oldenwilde.”

⁸² Deerman and Rasmussen, *The Goodly Spellbook*, 236.

⁸³ John F Healey, *The Early Alphabet*. Berkeley (University of California Press, 1990), 40; Oldenwilde, “Coven Oldenwilde.”

⁸⁴ Oldenwilde, “Coven Oldenwilde.”

*Diuvei establishes flexibility in the composing of magical music using the established cipher.⁸⁵ Altering notes with accidentals such as sharps and flats allow the composer to set a melody to the intervals of a specific music mode. The rhythmic precision of notes lasting one or two beats is not crucial, so much as the *longer* notes remain longer than the *shorter* notes. Notes may be transposed up or down an octave (meaning to the next note with the same musical note) to make a melody easier to sing or play on an instrument. Melodies may be performed on an instrument, hummed by the voice, or sung with added lyrics.

*Diuvei provides four examples of his cipher musically encrypting a name or word into a musical talisman: *Hecate* (the Goddess of Night and Magic), *Herne* (the horned God of the Hunt), *wealth*, and *love* (see Figure 3).



Figure 4-3. Four examples of a composed musical talisman.⁸⁶

*Diuvei also provides an example of writing lyrics to sing on an encrypted melody.



Figure 4-4. A musical talisman with lyrics.⁸⁷

Neither Coven Oldenwilde nor *Diuvei requires any specific musical instrument to play the magick tunes. However, some Wicca traditions advise certain realms of musical instruments to match the appropriate element (which could easily pair with Coven Oldenwilde's system) (see Table 8).

⁸⁵ Oldenwilde, "Coven Oldenwilde."

⁸⁶ Oldenwilde, "Coven Oldenwilde."

⁸⁷ Oldenwilde, "Coven Oldenwilde."

Table 4-8. Summary of suggested Wiccan musical instruments.⁸⁸

ELEMENT	SOUND DESCRIPTION	INSTRUMENT SUGGESTIONS
Earth	Grounded Sound	Drums, Rattles, Rhythm Sticks, Tambourines
Air	Air Produced (Woodwind)	Flutes, Recorders, Panpipes, Oboes
Water	Resonating	Gongs, Bells, Cymbals, Sistrums
Fire	Strings=Passion	Guitar, Harp, Lyre, Violin

Although utilizing a musical cipher is not required by Coven Oldenwilde, composing a perceived musical talisman is encouraged to bring an extra depth of magic to spellcrafting.

Combination

This chapter's author created an example of how all three aspects of rhythm, mode, and a cipher can be combined to create a perceived magical spell of *safety* (see Figure 5). The author does acknowledge the simplicity and almost adolescent-feel of this example, but straightforward simplicity is valued and encouraged by *Diuvei, as evident in his published writings and musical spellcrafting examples.

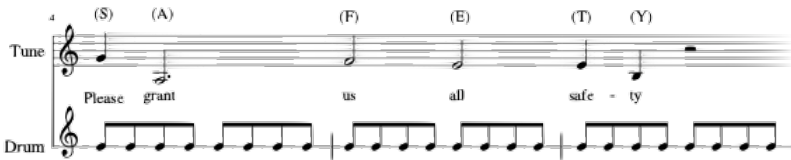


Figure 4-5. A complete musical talisman.

A breakdown analysis of the various aspects (and corresponding tables and figures) of this *safety* spell is as follows:

⁸⁸ "The Complete Guide to Wiccan Spell Supplies: Musical Instruments," Wiccan Spells, accessed June 12, 2019, <https://wiccan Spells.info/wiccan-pagan-articles/wiccan-supplies-spells/#22-musical-instruments>.

- The drumming beats out a steady four-beat (4/4) pattern (Figure 1) representing the element of Earth, which delineates physical health (Table 1) and symbolizes the magical purposes of stability and balance (Table 2).
- The melody's notes interpretably outline the Dorian mode (Table 3), which represents Saturn and a magical purpose of stability (Table 6).
- The Dorian mode establishes the song to be minor sounding, which represents the seriousness of the *safety* subject (Table 5).
- The Dorian mode reflects the music's connecting to the evening part of the day (Table 7).
- The Coven's cipher composes a musical talisman with the word SAFETY encrypted within the melody (Figure 2).
- The melody is accompanied by lyrics that can be sung to convey a message of requesting *safety* (Figure 5).
- Grounded-sounding percussion instruments should be used for the drumming pattern (such as drums, shakers, rhythm sticks, and tambourines) underneath the singing (Table 7).

Interview

The author of this chapter conducted a series of written interviews with *Diuvei through June and July of 2019. *Diuvei acknowledges these interviews to be the first—and currently only—formal interviews he has engaged in regarding his published magical music theory system. The following are direct excerpts from those interviews.

Matthew Hodge (MH)

Have you ever been formally interviewed about your magical music theory system or *The Goodly Spellbook*?

**Diuvei (*D)*

About the music part, you're the first, although I'm often asked about it informally by musicians who express fascination with it.

MH

Do you know of any other published research or books that show how Wiccans or Pagans have utilized specific *magical* music theory?

**D*

As far as I'm aware, we're the only ones who have written and published such overtly magical musical options.

MH

Could you elaborate on your musical background and studies?

**D*

I studied music at Princeton because they had a famous music-theory curriculum then (1976-1980), and it was theory that I wanted to learn; I wanted to be a composer. But I was always drawn to early music, so I got a data-entry job with Professor Arthur Mendel, an emeritus Bach scholar at Princeton who, for almost a decade, had been digitizing the complete works of Josquin des Prez to create the world's first computerized music database. When done, the project consisted of stacks and stacks of IBM punch cards - - backed up on one digital tape.

In 1987 Walter B. Hewlett (son of Hewlett-Packard Company co-founder Bill Hewlett) recruited me to his Center for Computer-Assisted Research in the Humanities (CCARH). I stayed there for seven years, partly to find out what happened to that database, because he intended to digitize all the works of Bach. I found out the university not only threw out the IBM cards, but lost the backup tape. It has never been found to this day (I checked again recently).

Anyway, deeply studying early music & early music theory led me to the Quadrivium, the "4-way intersection" at the heart of the Liberal Arts that interconnects all the arts and sciences: Music + Number + Geometry + Astronomy. By the time I wrote a program at CCARH in the early 1990s to analyze modal usage in Bach's chorales, for example, I'd been practicing as a professional astrologer for decades, led to that field directly by my musical studies. The study of musical ratios and proportions got me interested in the diffraction-like patterns of planets' gravitational interactions, which relate to the "aspects" or geometrical relationships among planets that astrology interprets in a birth chart.

MH

Could you explain why you felt it was important to build and publish your magical music theory system?

**D*

I've been driven my whole life by a roiling mixture of fascination with my world and frustration with my society. I've always felt compelled to love the former and battle the latter.

So, Princeton's music department under Dr. Milton Babbitt held the leading edge of combinatorial theory, which is based on the idea that music and mathematics are closely intertwined. In purest form, you use it to compose by applying mathematical transformations to combinations of the 12 notes of the chromatic scale. It's a lot like doing chemistry, actually. But my professors denied that the 12-tone musical scale and conventional chordal harmony had any basis at all in the natural world and insisted that

they were purely arbitrary and man-made. The only reason they became common practice is because of their combinatorial virtues, and our perception of “consonance” and “dissonance” is solely cultural, a product only of nurture, not of nature. Anyone can learn to hear their new serial music as harmonious, they declared, and they swore that they had achieved that enlightened state. I’m not sure what motivated them to adopt this position: possibly because they had wedded their careers and reputations to combinatorial theory, possibly because they saw themselves as making music “objective” and “scientific” in a time when those were worshipped as the highest academic values.

I tried to accept their reductionist doctrine, but it flew in the face of my experience. For example, I had a hard time with conventional ear training, which consisted of identifying intervals a teacher would play on the piano, devoid of any context. But in the harmonics emanated by the machines that surrounded me (as they surround all of us nowadays), I would hear clear perfect fifths, major thirds, etc. – my best mechanical teacher was a rickety old freezer condenser in the basement of my eating club that was a regular virtuoso of harmonics – and singing along with them was how I finally was able to train my own ear to recognize intervals, much as the ancients learned them by singing against the drone of a monochord.

After college, as I studied the Quadrivium (on my own, in university rare-books collections), I realized that the real link between music and math, in fact, plainly existed exactly where I’d been taught it didn’t: in acoustics, that is, in the ratios and proportions among vibrations, which is what the ancients were saying since Pythagoras and before (as certain early Babylonian and Egyptian texts confirm). We’d forgotten it because – to be blunt – our brutal economic system puts such unbearable competitive pressure on academics to carve out for themselves ever newer, ever more specialized professional niches that the system actually drives them to trash the past.

[At this point *Diuvei discusses at length his analysis of historical musical mathematics. To summarize, *Diuvei details how “the ancients” used senary numbers—a rare base-six number system—to symmetrically count frequency multiples or divisions to construct music harmonies and scales: senary frequency multiples create major chords while senary frequency divisions create minor.⁸⁹ He believes this science proves the superiority of ancient mathematics in music to other proceeding music-math theories he refers to as the “foggy swamp of pop metaphysics.”]

⁸⁹ Caleb Everett, *Numbers and the Making of Us: Counting and the Course of Human Cultures* (Cambridge: Harvard University Press, 2017), 81.

**D*

Finally, I realized that I could incorporate all of that arcane learning into a single visual diagram that musicians could put on their music stand and experiment with to learn the same things without having to plod through long paragraphs of words and numbers.

MH

Could you explain where you learned the foundations on which you built your musical system? For example, how did you know which rhythms fit which elements, which musical modes fit which planet, etc.?

**D*

These are all what you might call “quadrivial” correspondences. I learned the Art of Correspondences through the lens of the Quadrivium. The logic running through this art becomes clearer the more widely you apply it, including in realms ordinarily associated only with physical science. Usually—but by no means always—the most apt correspondences fit well with traditional writings on their subjects. I’ll illustrate what I mean with two contrasting examples.

Example One. In the chapter of *The Goodly Spellbook* titled “The Qualities of Quantities,” there is a sidebar explaining how the chemical Table of Elements is entirely derived from duality. That fits in a way I still find awe-inspiring with the numerological belief you find in countless religions and mythologies that Matter is associated with duality and Spirit with trinity; in other words, the splitting of oneness into twoness.

[At this point *Diuvei describes in detail the various ways duality and triplicity are found in music rhythm, beats, and time signatures—beats divided by two or three—and how European musicians designed these rhythmic organizations from the medieval Church’s teachings of associating Matter with duality and Spirit with trinity.]

**D*

Such rhythms would thus logically bring our psyche closer to Spirit as opposed to Matter. This duality=conflict vs. triplicity=harmony dichotomy also appears in astrology as the “hard” vs. “soft” aspects.

Example two. When you look at the traditional writings on the emotional qualities of musical modes, you find quite a maddening muddle. For two thousand years, in both East and West, it seems as though almost everyone who wrote about this subject simply copied what their predecessors had written, which itself was – in the West, at least – all based on one early monk’s accidental inversion of Boethius’s explanation of the Greek modes. In other cases, authors sought to fit musicians’ oral lore about the effectiveness of mode X for exciting people and mode Y for calming them down, etc. into a correspondence framework that’s faulty to begin

with. No wonder modern academic scholars typically dismiss the whole subject as superstitious rubbish – generations of lazy writers have made it easy for them. For example, the first assumption every modern metaphysical author leaps to is that the 12 astrological signs must have a one-to-one linear correspondence with the 12 chromatic musical notes. This breaks down as soon as you discover that the most harmonious combination of signs, the equilateral triangle that unites the three signs of each Element, would correspond to a very dissonant musical chord.

So, given that the essence of effective magic is the apt manipulation of correspondences, how are these authors' faulty lists of inept matches between music and other realms at all practical or useful for spellcrafters? They are not, obviously, so I had to start from scratch by exploring the underlying structural symmetries that the Seven Planets and the Seven Modes share, while also testing my findings against actual musical practice. The result, after many years of research, is what I published. It's not holy writ, and I hope no one ever takes it as such. After all, the reason it's an "art" of correspondences is that if two separate things really did exactly and perfectly correspond to each other, they would be identical. The art lies in recognizing the commonalities between them while still appreciating their differences.

Discussions and Conclusions

*Diuvei's journey towards his musical system is interestingly built upon a combination (or even perhaps a contradiction) of concepts. The inspiration for rejecting his collegiate professors' teachings centered on his perceived superiority of ancient (non-western) rare mathematics and its formation of music's construction in nature—music constructs not man-made as he believes his Westernized professors proclaimed. However, his specific instructions for Wicca spellcrafting involve utilizing music theory conventions of rhythm, mode, meter, and harmony founded and cemented by westernized Euro-American cultures.

It is difficult to thoroughly verify if *Diuvei is the first person to construct this specific *magical* music theory since its founding principles reflect historically established theory that has been globally accepted and adapted for centuries. However, through his Coven's scope of researching all available published Wicca literature, it is conceivable to validate *Diuvei's claim to be the first Wiccan to publicly publish this specific music theory system for specific spellcrafting purposes.

Whether or not *Diuvei is authentically the first person to implore this Wicca music theory is arguably unimportant, as the cultural contributions of the system remain the same. This contemporary reinterpreted musical magick exemplifies creative artistic initiatives within modern religious

subcultures whose beliefs and practices emphasize the supernatural (as perceived by external non-adherents). Throughout history, music and religion have remained two consistent foundational pillars of civilization and connected universal aspects of culture, representing a marriage of human expression and thought.⁹⁰ Although music's connections to several specified religions have been vastly studied, focused discussions of Wicca and specific details of the religion's perceived magical music systems have been largely absent. Admittedly, there are existing dialogues and research on Wicca culture infiltrating music industries and music culture, and on music's broad generalized mental and emotional effects in New Age or religious meditation (Wicca or non-Wicca related).⁹¹ Additionally, there does exist Wiccan informative writings about general magical uses of unguided self-created music.⁹² However, these discussions lack implementations and dissections of specific fundamental music theory mathematics, further validating the uniqueness of *Diuvei's system and his detailed considerations of rhythm, mode, and language.

As described during his interview, *Diuvei's theoretical foundations for his music system are based on a rejection of newer mathematical theories embraced by academia during his school years: theories he found false and conflicting with the more ancient theories perceived to be nature-related (in

⁹⁰ Guy L. Beck, *Sacred Sound: Experiencing Music in World Religions* (Ontario: Wilfrid Laurier University Press, 2006), 3; Isabel Laack, "Sound, Music and Religion: A Preliminary Cartography of a Transdisciplinary Research Field," *Method & Theory in the Study of Religion* 27, no. 3 (2015): 220-246; Stephen A. Marini, *Sacred Song in America: Religion, Music, and Public Culture* (Chicago: University of Illinois Press, 2003), 1-4.

⁹¹ Sady Doyle, "Season of the witch: why young women are flocking to the ancient craft," *The Guardian*, February 24, 2015.

<https://www.theguardian.com/world/2015/feb/24/witch-symbol-feminist-power-azealia-banks>; Bob Harvey, "Wicca's Magic: The Unitarian Church has adopted Wicca, an earth-based religion, as one of its spiritual sources," *The Windsor Star*, March 16, 1996; Jill Krajewski, "Season of the Witch: Why Music Needs Magical Women Like Stevie Nicks," *Vice*, October 27, 2016,

https://www.vice.com/en_ca/article/bnjdm/season-of-the-witch-why-music-needs-magical-women; Rupert Till, *Pop Cult: Religion and Popular Music* (New York: Continuum International Publishing Group, 2010), 191-192.

⁹² Cunningham, *Wicca: A Guide*, 37-47; Francesca Cincimino Howell, *Making Magic with Gala: Practices to Heal Ourselves and Our Planet* (Boston: Red Wheel, 2002), 143; Patricia Telesco, *Advanced Wicca: Exploring Deeper Levels of Spiritual Skills and Masterful Magick* (New York: Kensington Publishing, 2000), 70-71; "Wiccan Music Makes Magick," Wicca-Spirituality, accessed July 15, 2019, <https://www.wicca-spirituality.com/wiccan-music>.

a similar fashion to his nature-centered religion). Thus, his studies, passion, and beliefs led to a self-designed intertwinement of music, astrology, and religion, all based on the nature-centered philosophies of ancient mathematicians, musicians, and pagans. Although the theoretical histories *Diuvei describes do exist, his tactics to reorganize and evolve them into a music theory system that correlates with Wicca magick spellcrafting—and that proclaims to rebel against the academia of his education experience—warrant acknowledgment that implicit politics, even subconscious, may have influenced the creation of his system. Since Wicca adherents answer to no central authority or dogma, any practitioner is free to publish a book, create a website, and “say whatever they want about the faith”⁹³ from their own self-educated interpretations of music’s perceived magical power. Admittedly, this mass spreading of practitioners with self-identified authority could devalue *Diuvei’s work as formally significant. However, his extensive history in both institutionalized music professionalism and neopaganistic leadership arguably give him more credence than casual practitioners who merely self-publish on personal blogs and websites.

*Diuvei’s system for his popular Neopagan religion is one recent example of music’s perceived power in evolving contemporary culture. Music has gained traction in the last century in being viewed as *powerful* in such fields as religion, medicine, psychology, and therapy. For instance, music therapy is a modern profession with training and licensures for implementing music and sound in treatments for emotional, psychological, and physiological healing.⁹⁴ Similarly, psychologists study music as a form of affecting a person’s brain’s chemistry and health.⁹⁵ Music has consistently shown to improve outcomes—in sometimes perceived inspiring and miraculous ways—in premature infants, autistic children, Parkinson’s disease patients, Alzheimer’s disease patients, and people suffering from depression.⁹⁶ Whether one calls it science or magic, it is apparent that music is believed to have some form of “power” in today’s world.

⁹³ Goldman, “Real Witches Practice Samhain.”

⁹⁴ Rachel Darnley-Smith and Helen M. Patey, *Music Therapy* (Thousand Oaks: SAGE Publications, 2003), 5-7; Christine Stevens, *Music Medicine: The Science and Spirit of Healing Yourself with Sound*. Boulder (Sounds True, 2012), 11.

⁹⁵ “Speaking of Psychology: Music and Your Health,” American Psychological Association, June 9, 2014, <https://www.apa.org/research/action/speaking-of-psychology/music-health>.

⁹⁶ Amy Novotney, “Music as Medicine,” *American Psychological Association* 44, no. 10 (2013): 46; Michael Rossato-Bennett (dir.), *Alive Inside*, (New York, NY: City Drive Films, 2014), DVD; Katherine K.M. Stavropoulos, “How Music Therapy Affects the Brain in Autism.” *Psychology Today*, March 2, 2019; Chris Stone,

The mass awareness of *Diuvei's published music theory system among practicing Wiccans (national and international) is difficult to predict. However, this founder and leader of a seven-member Coven in the North Carolina Blue Ridge Mountains has earned potential spotlight through publishing a believed essential truth—a truth seemingly believed globally by masses of people in one form or fashion—there is “magic” in music.

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