

Harmonic Intoning And Chanting

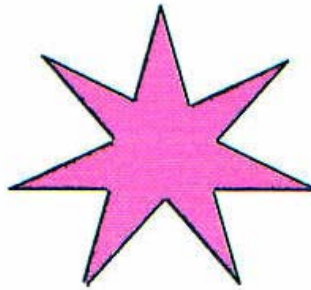


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Instruction in Vocal Technique and
Esoteric Principles of Chakra
Attunement
WITH CASSETTE TAPES

By Lewis Keizer

CROWN
Touch
All Fingers

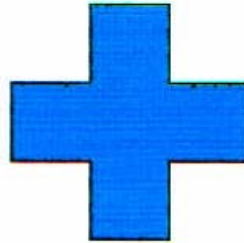


**TEMPLE OF
THE HOLY
GRAIL DAILY
SAHASRARA
CHAKRA
ATTUNEMENT**

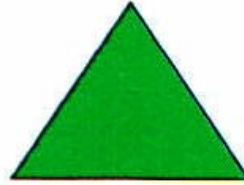
AJNA
Touch
All Fingers



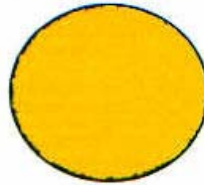
**THROAT
CHAKRA**
Touch
Little Fingers



**HEART
CHAKRA**
Touch
Ring Fingers



SOLAR PLEXUS
Touch
Middle Fingers



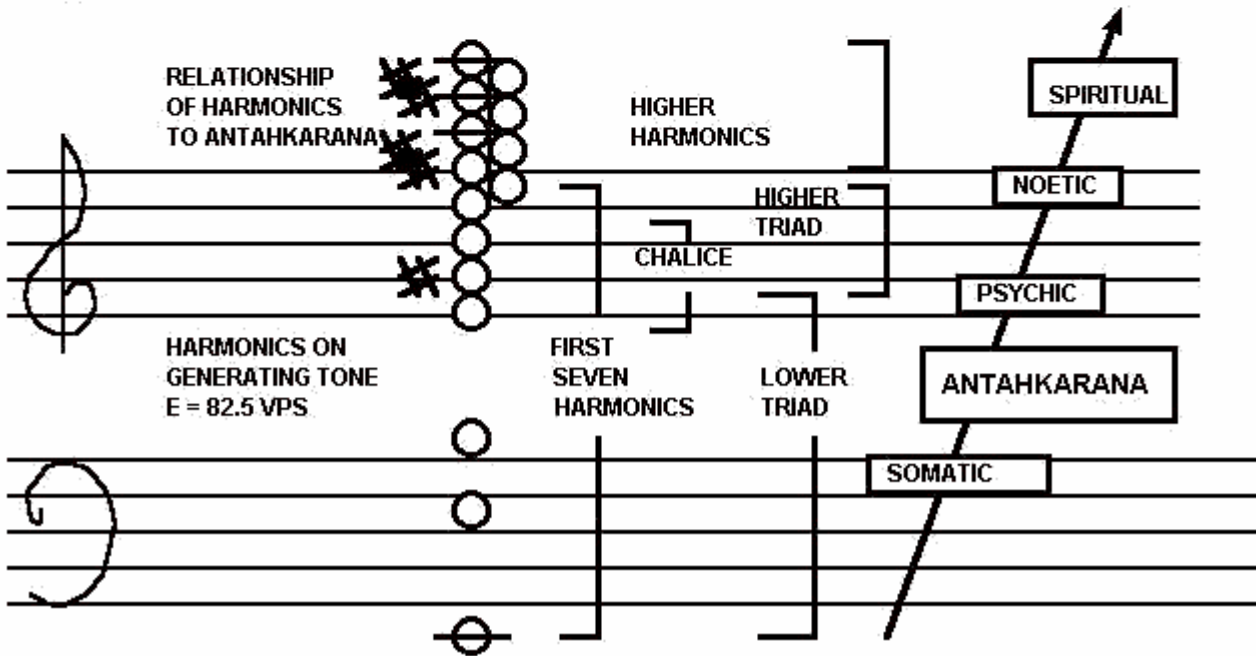
**GENERATIVE
CHAKRA**
Touch
Forefingers



**ROOT
CHAKRA**
Touch
Thumbs



HARMONICS ON A=110	VPS	HARMONIC NUMBER	SYMBOL	CHAKRA	SYMBOL FOR GEOMETRIC FORM	COLOR	RAY	ENERGY
	880	SEVENTH		CROWN	7-PT STAR	VIOLET	1ST	LIGHT
	770	SIXTH		AJNA	CRESCENT	PURPLE	5TH	WISDOM
	660	FIFTH		THROAT	CROSS	BLUE	3RD	TRUTH
	550	FOURTH		HEART	TRIANGLE	GREEN	2ND	PEACE
	440	THIRD		SOLAR PL	CIRCLE	YELLOW	6TH	JOY
	330	SECOND		GENERATIVE OR HARA	ANCHOR	ORANGE	7TH	LIFE
	220	FIRST		ROOT	SQUARE	RED	4TH	LOVE
	110	GENERATING TONE						



HARMONIC INTONING AND CHANTING

**Instruction in Vocal Technique and Esoteric
Principles of Chakra Attunement**

**Dr. Lewis Keizer
Presiding Bishop, Home Temple
Grailmaster, T:.H:.G:.**

Preface to the 1999 Edition

This is a reprint of the monograph I published privately for my students and colleagues in 1986. I have revised it and added a set of audio tapes, so that the materials are somewhat self-contained.

Preface to the 1986 Edition

This monograph is offered for those who are familiar with musical notation and practices of prayer, meditation, and chanting.

The principles outlined have been the esoteric basis for Tibetan, Mongolian, shamanic, and other so-called harmonic or overtone chanting, as well as the operative dynamic underlying the success and power of certain religious and popular ballads and songs whose effects have been to serve as conduits for divine, evolutionary energies that hasten social transformation by means of the growth they promote in each individual.

Although intended for disciples and teachers who lead group meditation and compose chant, movement, dance, and divine liturgy, this monograph can be applied to symphonic, jazz, and popular music composition to create potent musical channels of transformational energy.

Let sound, color, and form be used with understanding in music, art, and liturgy to qualify Love, Health, Joy, Peace, Truth, Wisdom, and Light into the souls and vehicles of humanity!

SUMMER SOLSTICE 1986

Dr. Lewis Keizer, Bishop

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Lewis S. And Willa Keizer

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USE OF THE CASSETTE TAPES

For guidance in harmonic singing, one should learn orally and aurally from a teacher if possible. However, by correlating the contents of TAPE #1 to Section Two, a student will be able to understand, learn, and practice the rudiments of controlled harmonic intonation. Side Two of TAPE #1 further amplifies the charts, illustrations, and chants in the Appendix.

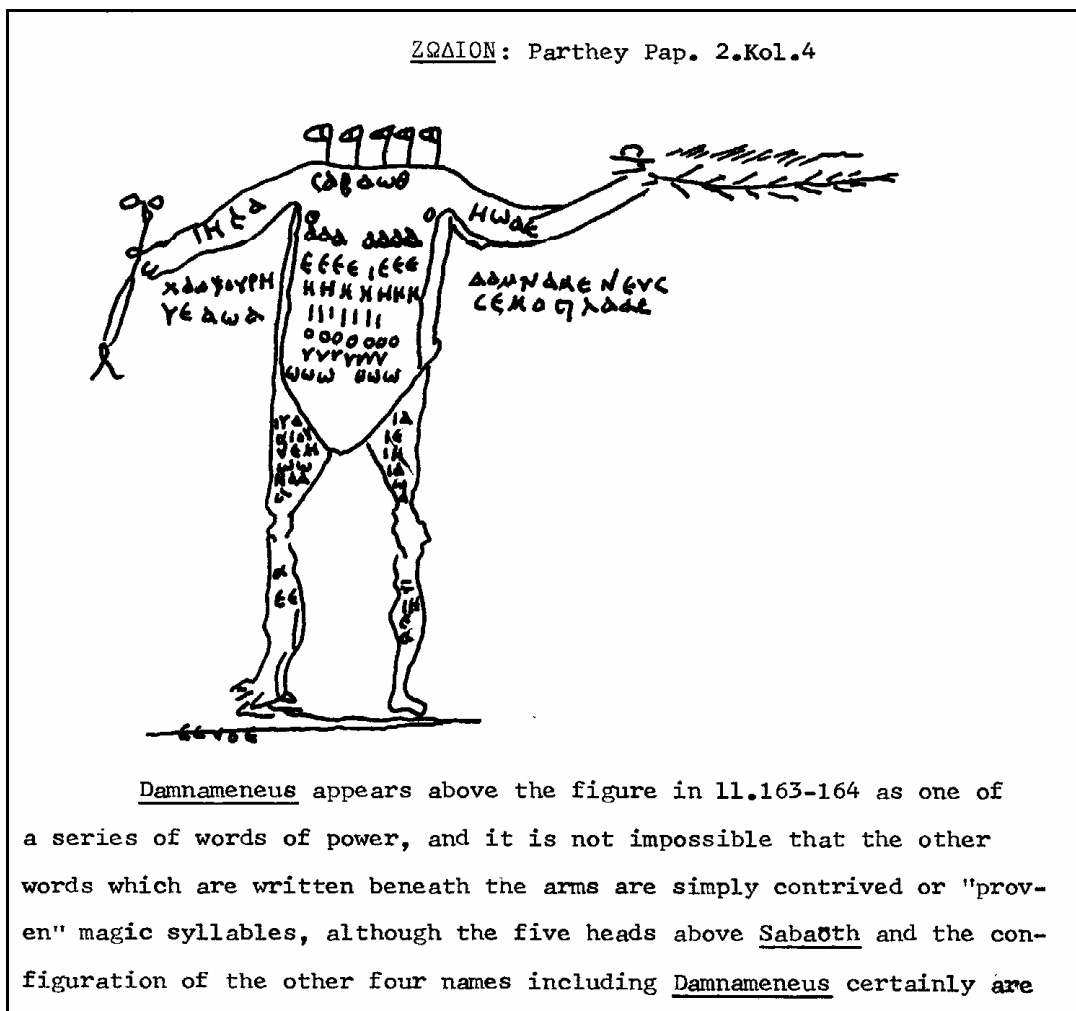
Side One of TAPE #2 contains a full 24-minute narrated or guided harmonic chakra attunement that can be used to prepare for major spiritual work, full moon meditations, or for Wesak. Detailed explanation of the sound on the tape with written directions for its use will be found at the back of the book.

Side Two of TAPE#2 contains the same 24-minute harmonic chakra attunement, but without the recorded narrative. It can be used for group attunement and narrated using the script at the end of the book. It can also be used without script and visualizations simply to charge and purify space as a background sound.

Introduction: Magical and Esoteric Use of Sound

From earliest times shamans, prophets, priests, and sorcerers have used the human voice as a medium for the projection of magical energy. The theurgical pronunciation of powerful names recorded in such places as the Greek and Demotic Magical Papyri probably used the same techniques.

Here below I reproduce a Zodian or anthropomorphic god-form used in the intoning of the Ephesia Grammata by ancient Greek theurgists. Notice that it is constructed of Greek vowel letters, and up and down the torso or spine are the Seven Powerful Vowels from Alpha to Omega.

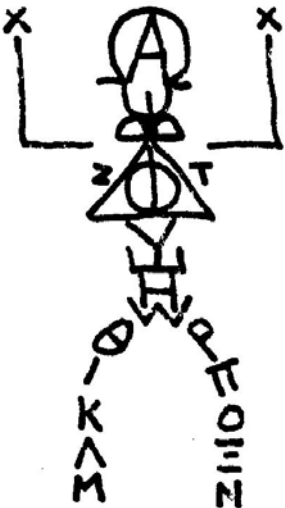


[Reproduced from Lewis Keizer, "The Εθησια Γραμματα and Other Magical Formulas," *Papyrological Studies in the Writings of Clement of Alexandria* (Available through Home Temple Press Reprints)]

Another example of magical intonation is preserved in a description of the Gnostic Markos' vision of Aleithia, the Aeon of Truth. This demonstrates the continuity of Jewish Kabbalistic concepts inherent in the context of the Messianic mysticism out of which *Mar Yeshua*, the Master Jesus, spoke and taught. These concepts were misunderstood or lost by emerging gentile Christianity, but preserved (with much accommodation to Greek language and religion) in the Gnostic churches.

1. Marcus

Among the followers of Ptolemy and Colorbasus (school of Valentinus) was an infamous magician called Marcus, who taught that the exalted Tetrads had descended upon him in female form and revealed all mysteries. His great epoptia was the vision of Aletheia or Truth, whom he describes as a zodion which I reproduce below according to the specifications (Adv. Haer. I.xiv.4):



("Behold, then, her head on high, Alpha and Omega; her neck, Beta and Psi; her shoulders with her hands, Gamma and Chi. . .")

[Reproduced from Lewis Keizer, *Sepher Ha-Razim and its Traditions: An Inquiry into the Interrelation of Jewish, Greco-Egyptian, and Chaldaean Magico-Mystical Practice in the Roman-Hellenistic Period* (Home Temple Press Reprint, 1999)]

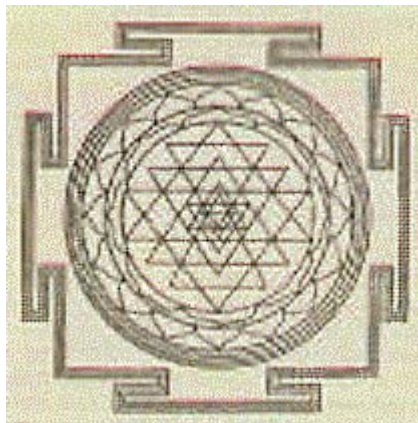
In Jewish Kabbalistic mysticism, the pronunciation of the sacred Tetragrammaton יהוה by the High Priest in the Holy of Holies on Yom Kippur--a pronunciation known only to him and to the later medieval Kabbalistic "Masters of the Name" like the Ba'al Shem Tov, "Lord of the Good Name"--probably used harmonic intoning. We know that perhaps the most powerful intoned invocation used in the Greek and Demotic Magical Papyri was $\text{I}\alpha\omega$. This was probably a version

of the intoned Tetragrammaton, "Yahweh," the Name of the God of Israel. It is still intoned today in the "flashing lights" closing of the Golden Dawn as "Ee-Ah-Oh," although few G.D. initiates understand its origin.

The recently discovered initiation tractate of Hermes Trismegistus employs harmonic intoning of the Seven Powerful Vowels as the highest form of "hymning" and praising Godhead and the Ogdoad or Eighth Heaven. The initiate is taught to attune himself for the *Epopiteia* or climactic *Visio Beatifica* of highest initiation by intoning as follows: "Ah-Oh-Ee-Oh-Ay-Oh-Ih-Oh-Uh-Oh-Oo-Oh-O-o-o-o-o-o-o-oh." The text specifies not only the correct harmonic sound, but the relative length and meter for each sound by the number of times the Coptic vowel is written. [Cf. Lewis Keizer, *The Eighth Reveals the Ninth: A New Hermetic Initiation Disclosure* (Academy of Arts and Humanities Monograph Series: Number One; available through Home Temple Press.)]

The Seven Powerful Vowels of antiquity and various magical formulas like the *Ephesia Grammata* operated through the creative vibration of vocal intoning. This art was known only to initiates, but today it is being studied scientifically. You can purchase technical publications about the subtle power of sound and its relation to color and form.

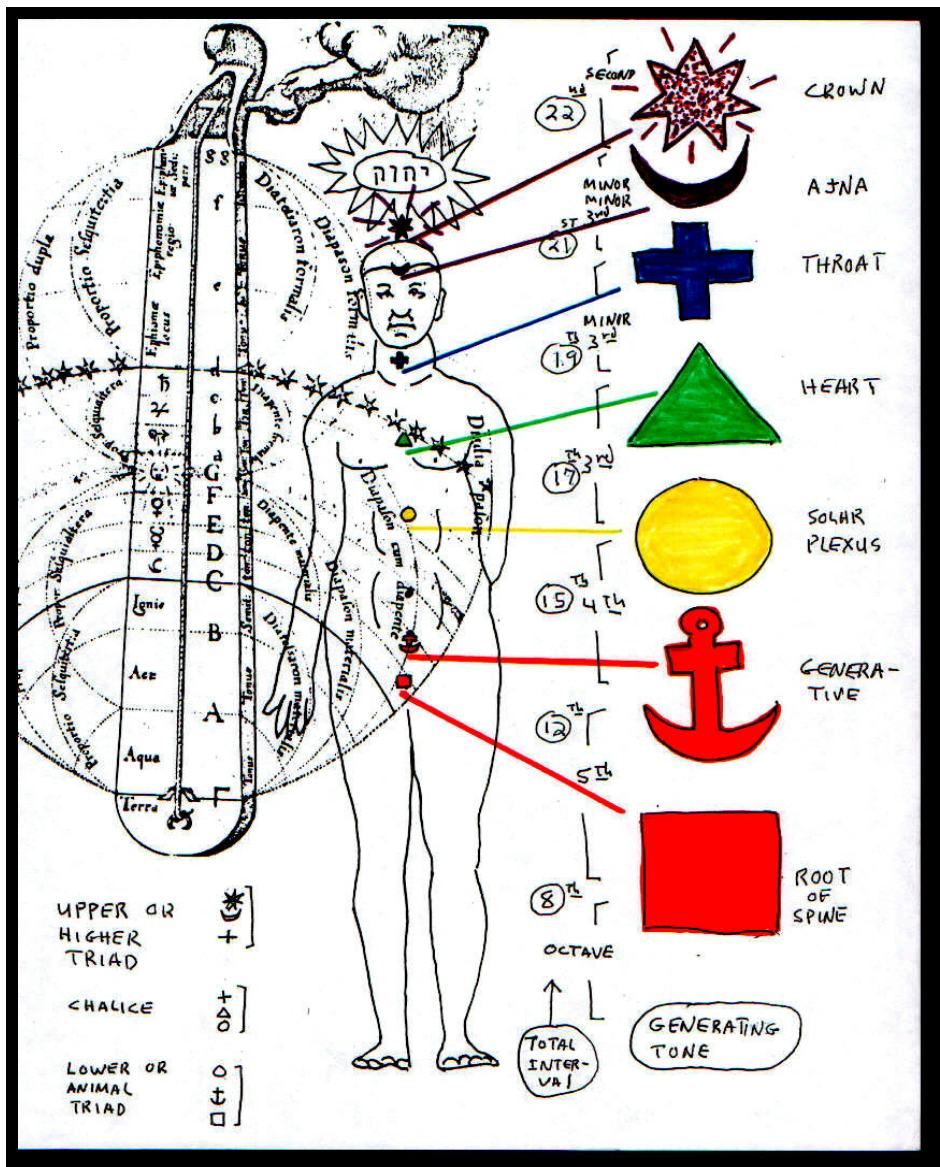
Christan Hummel points out on a recent AOL message: "When a tape of Tibetan monks chanting the OM is played and a paper is put on the speakers with sand on top, the sand vibrates to form a pattern called the Sri Yantra, which is considered in the Hindu belief as the Creation pattern of the Universe. The implication is that for every sound there is a corresponding shape or pattern that we can see."



Pythagoras studied with Brahmin masters in India. After he returned to Asia Minor and established his school at Krotona, he developed an enduring metaphysical synthesis about the human soul as a microcosm or hologram of the entire visible and invisible universe. The elements of the soul vibrate in sympathy to their counterparts in the macrocosm--planets, archons, daimons, animal, vegetable, and mineral forces--like strings on a musical instrument. The human soul can be compared to a monochord or single vibrating string that produces the tones of a melodic scale by its mathematical divisions into halves, thirds, etc. As any musician knows, holding down a

string at its midpoint produces the first octave, and the fifths, fourths, thirds, and other intervals are also produced by fractional divisions on the string (1/2, 1/3, 1/4, 1/5, etc.) known as ratios. All Reality was therefore rational or "ratio-nal."

These divisions of soul correspond to what is better known to us as the chakras or energy nodes of our subtle bodies that are aligned from the root of the spine to the crown of the head, and actually extend below and above these physical limits. To Pythagoras each division was not a note on a musical scale (as misunderstood by Golden Dawn and other magical orders), but a *harmonic that could be produced from the monochord or generating tone*. Below is a diagram of the Pythagorean Monochord over which I have hand-drawn an overlay of colored symbols representing the chakras as a series of natural harmonics on a string.



***** ***** ***** ***** *****

The first section of this books deals with the theory and spiritual use of vocal harmonics for chakra attunement, developing subtle and psychic octaves of the senses, and divine spiritual communion. The more advanced Kabbalistic and theurgical applications are hinted at but not discussed. It is best to read this section carefully before attempting to develop the techniques of intoning.

In the second section you will work with the audio tapes to develop skills with harmonic intoning. The best place for some people to learn is in a group workshop, but the tapes are useful for everyone.

The third section covers details of composing and constructing effective chants for group work, as well as principles for creating "powerful" songs by fitting words with certain vowel characteristics to melodies.

By using certain keys for male and female voices, it is possible to construct powerful liturgical psalms or antiphonal chants that do not require any skill on the part of the singers to operate. Even though they cannot hear the subtle harmonics qualified in their own voices as they intone words to a melody, a powerful effect is produced. It is from such forms that the Kabbalistic Eucharist and other sacramental liturgies of the Home Temple, as well as the T.:H.:G.: Liturgy of the Holy Grail, have been constructed.

PART ONE: Metaphysical View

SOUND AND THE HIGHER NATURE

All creative manifestation is called forth into existence by the Soundless Sound, the Divine Voice, Whose vibrations, like those of radiant sunlight, have no need of an acoustical medium. What we call electromagnetic energy, weak and strong nuclear forces, gravity waves, sound, and all the undiscovered vibrational energies of Reality are all one part of the great universal spectrum of Divine Logos, the originating creative source that subsists in Higher Reality and substands all causality, which itself substands all that manifests in form.

Humanity is both creation and offspring of Divine Reality. It is a great Unfinished Symphony in process of being composed and consciously composing itself. Each human soul is also an unfinished symphony harmonizing aeons of greater and lesser lives whose accumulations constitute the Chalice or Womb of the Soul.

A better word for what "sound," and therefore music, really is in its greater context would be "energy" in the sense of Greek *energeia*, which designates an invisible motion that underlies what we call kinetic or potential energy able to manifest as physical change. The insights of post-Einsteinian physics make it clear that matter is densified energy, that humanity is energy, and that each person and every manifestation is energy.

Reality, then, is best visualized both by physics and metaphysics as complex symphonies of lower- and higher-order energy interrelating in a super-symmetry of universal energy. Thus we say that all is ultimately vibration, and that consciousness, will, love, and all the intangible, as yet immeasurable, but extremely potent "forces" received and sent forth by psychic life (which is all that manifests in form, from the microcosmic to the macrocosmic) are also best understood as *energy and vibration*.

In this context we begin to understand the power of sound and music, not merely on the growing cycles of plants, or in terms of the physically destructive power of reinforced sound waves to crack apart crystalline structures, but to measurably affect the human soul. As Plato described long ago, musical modes (English "moods") like the Mixolydian have power to create conditions of the soul, some positive and others negative. In Plato's day music was model or "mood-al," just as today's restaurant, supermarket, and holiday "mood" and background music is designed to rush people through a lunch counter at noon, linger at a Safeway to purchase more "impulse" items, or to get holiday shoppers into a festive and high-spending modality. Music is

also used to keep cows calm for milk production and milking, keep inmates of sanitariums and prisons feeling content, rouse populations to frenzies of patriotic militancy, and to relax the normal discriminatory powers of waking consciousness to facilitate the imprint all kinds of positive and negative messages--both consciously and subliminally--into the teenage pop-record, food, and clothing market.

But this modal or "mood-al" effect of music is only the coarse outer manifestation. The interior refinement of soul necessary for human beings to become sensitive and respond to higher and more subtle musical realities has developed only over the past few centuries through Baroque, Classical, Romantic, and Modern periods of music history--most interestingly with American Jazz at the pinnacle of those evolutions (more on this subject later).

Any musician knows that the world's greatest violinist can give his finest performance of a great work before a musically unrefined audience whose only thoughts will be, "This is boring. When will it end?" An analogy would be a great scientist or poet speaking to an audience too uneducated or unrefined to appreciate what is said.

We are all in this position. The Higher Reality speaks to us in the voice of nature, the leaping of a frog, the buzzing of that complex miracle we call a gnat, the odor of that vital symphony we call decay and excrement--and we turn away, often in disgust. Our Higher Nature shouts to us in what we may or may not perceive as a subtle whispering of sensibilities, and because Its vibration is so much finer than the clamor and frenzy that manifests throughout culture, we ignore it. But what did the prophet say? God spoke to him not in the thunder or the fire or the wind, but in the "still, small voice."

Refinement and Attunement

The healing, empowering, evolutionary, and enlightening energies of Higher Reality can be received and utilized only by those who refine and attune their hearts to the subtle frequencies of the Higher Nature. Contact with that which is more than human, with Hierarchy or the spiritual trustees and guides of humanity, with the loving help of friends and saints who have passed out of the physical body, with planetary, solar, and cosmic Great Lives far beyond the elementals and spirits of old-world shamans, magi, and wizards--in short, beautiful and fiery contact with that which can help us consciously evolve and transform our own souls and by that means the planet and humanity--is possible only for those who work to consciously build the antahkarana or bridge to the Higher Self. Such perception is developed through the refinement of the coarse senses.

How is this done? As all great Teachings reveal, it is done in the context a life of service seasoned with interior purification through non-attachment and forgiveness, interior knowledge

gained in meditation and vigil, and soul-service carried on through the sendings and architecture of prayer and other daily, rhythmic devotional practice for the common good. Only in this context can the coarse sensibilities deepen into finer sensibilities that build and extend the etheric spirillae within an aura to make conscious connection of the Above and the Below, the Inner and the Outer, the Spiritual and the Physical.

Given all this as the esoteric foundation for higher transformation, it is possible to greatly amplify interior progress and growth through use of sound and music according to the principles outlined here.

First, harmonic sounds and rhythmic chanting can be used to attune for prayer and other sendings using the AUM of manifestation.

Again, they can be used to attune the psychic centers for meditation and other modes of receptivity to higher energies for guidance, insight, and revelation using the harmonics of the OM or SHALOM.

Sound can be joined with visualization of form and color as well and intentions for higher qualities like Wisdom and Joy for creative manifestation at the causal level--not through self-will, but as an externalization of Divine Will able to midwife certain energies into physical manifestation.

Sound, chanting, and music can be used to greatly promote physical-etheric, astral-emotional, and mental-emotional healing with results far beyond what psychiatry and drugs have been able to achieve.

Sound, chanting, and music can be used for group fusion and to promote or hasten social-political unity and harmony.

These principles can be used by the artist, dancer, composer, musician, sculptor, writer, or any other creative actor to yoke the little self to the Higher Self for inspired co-creation rooted in the Higher Reality. Thus a painting or work of music can be brought down with great fidelity and accuracy such that, like all classic art, it will have the spiritual power to bring consciousness into contact with Higher Reality. Whether a sculpture, poem, or political document, co-creation takes it out of the lower modalities of fad or short-lived "period" production and raises its vibration to one of eternal validity. A work of creation becomes, then, the midwifing of a whole and potent "life" into the world, called into existence by the power of Divine Logos, rather than temporarily formed by the passing currents of self-centered human personality.

Co-creation is not the narcissistic "expression" of one's little personality, but divine cooperation

with the Higher Nature to call into manifestation something that becomes a channel unto humanity for energies that are eternal and work to elevate all who make themselves sensitive and resonant.

Vibration

Visible light ranges in wavelength from 400 to 700 millimicrons, which represents a Septenary evolution from infrared to ultraviolet analogous to the seven tones of an octave. These esoterically may be divided into the seven colors of the rainbow: RED, ORANGE, YELLOW, GREEN, BLUE, PURPLE-INDIGO, and VIOLET, which we correlate to the seven chakras or energy centers of the fully externalized complex of sheathes or interior vehicles that comprise the incarnate human soul.

The speed of radiant light is 2.997925×10 to the 17th power millimicrons per second. Dividing this speed by the wavelength of particular colors of visible light to yield the frequency with which various colors vibrate per second (VPS), and then cutting that down into octaval harmonics by powers of 2 (or multiplying by powers of $1/2$), we find that colors do *not* correspond to specific musical tones in vibrations per second (VPS), as many Western mystery schools such as Golden Dawn have erroneously taught. For example, the average RED would correspond to 419.5 VPS, ORANGE to 454.4 VPS, on up to VIOLET at 681.6 VPS, which cannot give us a musical octave and thus can't be mathematically related to specific musical tones.

What is more, when white or star light is refracted through a prism to reveal the spectrum of color, the more energetic radiations like VIOLET are slowed down more greatly than the less energetic radiations like RED, so that the speed of prismatically refracted light is less than radiant unrefracted light. Even further, the degree to which light is bent in a medium like glass or water, which we measure by an index of refraction, will determine the speed of any prismatically refracted color like VIOLET, which will vary with the prismatic medium—water, glass, etc. All this means that our septenary division of color cannot be made to correspond to specific tones of music or sound.

That is because color has a relationship to radiant white light that corresponds to the relationship all harmonic overtones have to a basic or root generating tone. What is more, a specific generating musical tone corresponds to a prismatic medium through which light is refracted in order to produce the array of spectral colors. Therefore it is not tone itself that correlates to a part of a spectrum (or color), *but the harmonics that it generates*.

Thus there is a correspondence between color and harmonic overtones in music. Just as the radiant color VIOLET can manifest through a whole range of VPS, so the SEVENTH HARMONIC, which is the third octave beyond a generating tone and vibrates at a VPS of 2 to the 3rd power times the original generating tone, can exist throughout the whole range of sound

vibration. Yet the color VIOLET must be a given VPS for any given prism, just as the SEVENTH HARMONIC must be a certain VPS for any given generating tone.

Sound and color also correspond to form and motion, and through this to the higher evolutionary energies that bring about the creative manifestation of all psychic life. Just as the FIRST HARMONIC or lowest vibration overtone corresponds to the least energetic or lowest VPS color RED, these two correspond to the BASE OF SPINE CHAKRA, or foundational energy center in the human being. They also correspond to the form of the SQUARE, which represents the plane of the second dimension—the root for the manifestation of geometry--that proceeds from the line of the first dimension or creative manifestation. Underlying this first dimension is dimensionless unity, represented by the geometrical point.

Before continuing, let us review harmonic overtones.

Harmonic Overtones

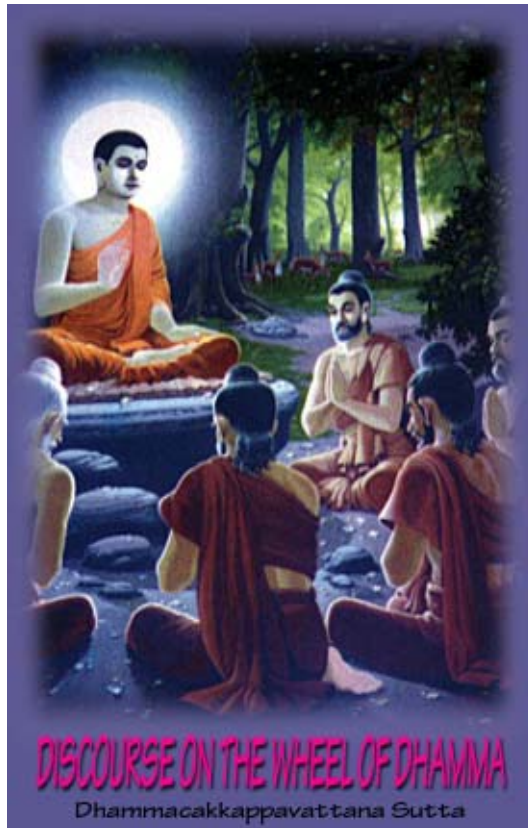
Any tone-producing surface vibrates as a whole at one specific VPS. For example, the A-string on a violin vibrates at 435 (earlier French standard) to 440 or 442 vibrations per second (current standard). The actual tonality of musical notes has been slowly moving up over the post centuries such that Beethoven's C-Minor Symphony, were it to have been recorded during his lifetime, would actually be in our key of B minor!

When the A-string vibrates at 440 VPS as a whole string it also vibrates in two exact half parts, three exact third parts, four parts, and up to six parts, each producing a harmonic or sympathetic VPS. The same is true for a reed, a trumpeter's lip emboucher, and any other vibrating surface. The geometric perfection of harmonic vibration can best be made visible by using a vibrating circular loop and "freezing" its motion with a stroboscope. Here we can see the square, triangle, and the rest of the geometry of sound demonstrated as it would be on a drum head or other generator. These are true two-dimensional glyphs of the *energeia* that underlies the expression of the natural harmonics of physical sound

The first overtone produced on any generating tone is one octave higher, or the addition of its own VPS to itself. The second is a fifth higher, which is the addition of another generating tone VPS to the first harmonic, or the multiplication of the generating tone by three. The next is a fourth above that, which makes the second higher octave, then major third, minor third (these three comprise what we call the Chalice or Womb of the Soul, being also a major triad two octaves above the generating tone), and after this a minor-minor third that produces the flatted seventh or transitional harmonic tone leading to the IV chord in music, followed by a major second interval to the third full octave of the original generating tone, which is the SEVENTH

HARMONIC. These are the First Septenary Harmonics out of which pure melody and harmony in chant and song are built.

The Super-Septenary Harmonics for the next higher octave simply produce all of the major scale tones in the key of the generating tone, which include melodic passing tones, and the next higher octave after this includes minor, modal, and semi-tones that blur as they come closer together in a geometric progression like numbers from one to ten on a slide rule. Everything beyond the SEVENTH HARMONIC belongs to what we shall call the Higher Harmonics. These correspond to subtle centers or chakras beyond the main seven arrayed along the human spine that, in fact, extend beyond the Brahmaraandhra or Crown Chakra. The sacred geometry of these chakras above the Crown has been portrayed in Western art as a halo or light above the head, and in Eastern art as heads or eyes above the physical head in the form of a temple or *stupa*.

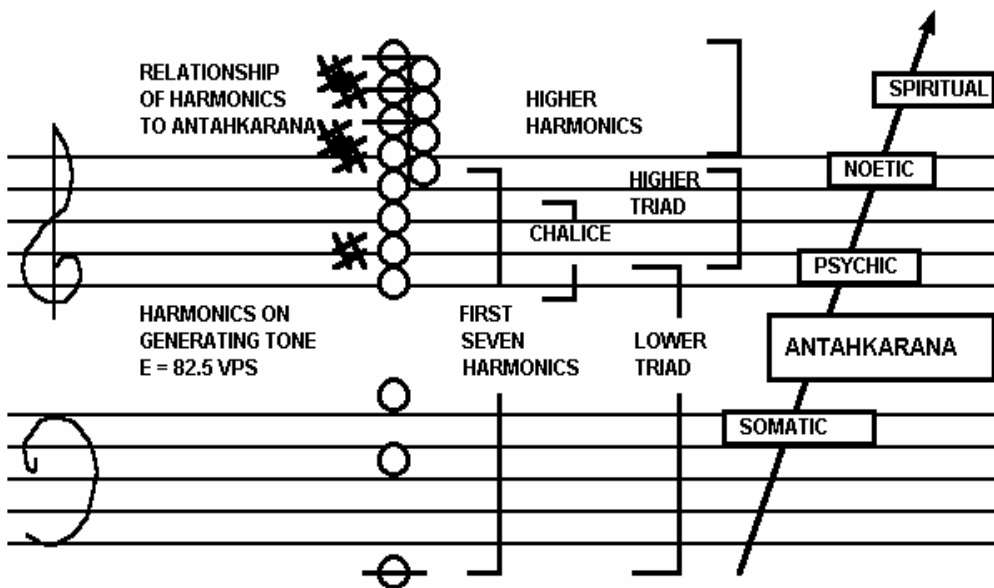


Study the following summary of correspondences between harmonic overtones, geometric form, color, chakras, and psychic energy.

SUMMARY OF HARMONIC RELATIONSHIPS

First Septenary (Seven) Overtones with Correspondences to Form, Color, Chakras, Rays, and Esoteric Energies (Aeons, Powers, or Virtues)

HARMONICS ON A=110	VPS	HARMONIC NUMBER	SYMBOL	CHAKRA	SYMBOL FOR GEOMETRIC FORM	COLOR	RAY	ENERGY
	880	SEVENTH		CROWN	7-PT STAR	VIOLET	1ST	LIGHT
	770	SIXTH		AJNA	CRESCENT	PURPLE	5TH	WISDOM
	660	FIFTH		THROAT	CROSS	BLUE	3RD	TRUTH
	550	FOURTH		HEART	TRIANGLE	GREEN	2ND	PEACE
	440	THIRD		SOLAR PL	CIRCLE	YELLOW	6TH	JOY
	330	SECOND		GENERATIVE OR HARA	SQUARE	ORANGE	7TH	LIFE
	220	FIRST		ROOT		RED	4TH	LOVE
	110	GENERATING TONE						



Note the geometrical pattern progression within the harmonic overtone series by interval: Octave, fifth, fourth, major third, minor third, minor-minor third, major second, minor-major second, etc. This is also the geometric phi-ratio pattern of evolution and initiation. Many lifetimes may be used to pass from the first to the second initiation of any series in any kingdom, fewer for

the second to third, and so on until one might take one or more of the higher initiations in one lifetime. The same is also true for the progress of humanity as a whole, and the cusp between old and new worlds root-races and worlds. In the current historical period humanity and its individuals accomplish more *in one decade* than we did over many centuries earlier in this age. This also creates the possibility that humanity could fail and create greater destruction than ever before.

Notes on the colors: All must be visualized as they appear in their most beautiful and ripe expression in nature--not too dark or light.

RED: Color of a sweet rose or healthy oxygenated human blood. Do not visualize the dark or flashy reds of anger and repression. A rose-red square at base of spine, or image of being seated upon a blood-red cube, are useful for guided attunement or private attunement. ROOT CHAKRA and FIRST HARMONIC.

ORANGE: Color like the flesh of a Valencia orange. Image of an anchor, with curved base and upward pointing straight shaft (*yoni* and *lingam*) may be visualized below the navel as the SECOND HARMONIC is sung. HARA or GENERATIVE CHAKRA.

YELLOW: This is actually a yellow-gold, the very color of the disk of the sun and of the element gold. Visualize a large golden disk standing twelve inches or more from the center and connected by a central spindle to your solar plexus. THIRD HARMONIC and SOLAR PLEXUS CHAKRA.

These three constitute the Lower or Animal-Psychic Triad and correspond to the basic Three Rays although their color correspondences as Rays are different than as *chakras*. The Solar Plexus Center together with the Heart and Throat Centers constitute the Chalice of the Soul or Lotus-Womb which holds the accumulations of all lives and strivings of a monad to construct the human soul at whatever stage of unfoldment it may have achieved in any given incarnation. The lower centers are attuned carefully once, but beginning with the Chalice the higher centers are given more attention for meditation and prayer. The lower centers are given more attention in cases of physical healing.

GREEN: The Heart is visualized as the healthy green of a verdant lawn under a spring noon-time sun--not too dark or light. The triangle points up. The HEART CENTER is the center of being, the connection with the Higher Worlds, the channel of Hierarchy, the Source. The GREEN is visualized on the Heart Modality of E, but when the Christ-Melchizedek, Adam Kadmon, Kalachakra, or Higher Transformational Modality of F# is used for higher attunement after the basic E Modality, the Heart is visualized as CLEAR AND CRYSTALLINE, a three-dimensional triangular upward-pointed pyramid with the permanent white and red *tigle* or Permanent Atom of eternal consciousness inside. (More on this later.) FOURTH HARMONIC.

BLUE: The Throat Center is visualized with the blue of a cloudless summer noon sky. The form is of an equal-sided cross that may be seen three-dimensionally on a spindle about eight inches extending from in front of to behind the throat with *tau* crosses on either side. FIFTH HARMONIC.

PURPLE-INDIGO: Color seen in sunrise and sunset, or using a glass prism. Visualize a crescent moon, the horns turned up, directly between the eyebrows at the *Ajna* and in a field of visualization with physical eyes closed “looking” through the forehead. SIXTH HARMONIC and AJNA CHAKRA.

VIOLET: Not too dark (refer to glass prism and sunlight). The color is a heliotrope, but it must be studied often with a glass prism and sunlight in order to “learn” the subtleties of this hue. Visualize a three-dimensional seven-pointed star just above the crown of the head radiating violet light. SEVENTH HARMONIC and BRAHMARANDHRA or CROWN CHAKRA aspect of SAHASHRARA MASTER CHAKRA.

The Antahkarana

As we develop interior refinement and sensitivity through self-forgetful service and the inner work of discipleship with the Higher Nature, we build our souls and construct subtle bridges between our gross and subtle bodies. Like the oyster, we precipitate the pearl of the soul, and like the spider we weave signal-strands that make us more sensitive to the living psychic environment of fellow souls and all nature. This "rainbow bridge" is called in Sanskrit the *antahkarana*.

We use sound in conjunction with color and form to stimulate, harmonize, synthesize, attune, and awaken processes within us that lead to the further building and strengthening of the antahkarana. As Illustration #1-A shows, the First Septenary Harmonics correspond to the basic seven-fold nature of our psychic energy fields, while the Higher harmonics correspond to higher and more subtle centers that we are in the process of planning, building, or strengthening.

In any attunement and preparation for meditation or higher contact, there is a protocol to follow. First, the HEART CENTER must be contacted using the modality of E and the FOURTH HARMONIC with color-shape visualization. This is foundational for work on the antahkarana.

Second, attunement begins with the lower triad beginning with base of spine. This means using a high and, if necessary, falsetto octave of the voice to resonate the lower harmonics, for (and this is vital to understand) *higher generating tones access lower harmonics, and lower generating tones access higher harmonics*.

When attunement has been completed from base of spine to crown, then the higher harmonics are used to attune the higher centers of the antahkarana. This means intoning a very *low* octave generating tone and using the full range of vowel sounds from "oh" to 'ee," as will be explained In the next chapter.

It is vital that the correspondences between vibrations of light, sound, and motion or form be grasped as simplified in the key of Illustration #1-A before continuing to the next chapter.

Form and Motion

For liturgy, dance, and other choreographed movement, the key shapes (which appear in the symbols for FIRST through SEVENTH HARMONICS as mnemonic devices) must be understood, solved, and elaborated. For example, the SQUARE implies fourfold rhythm, like 4/4, while triangle implies threefold, like 3/2 or 3/8. The *yoni* and *lingam* imply a division of female-male. The solar circle is masculine and the Ajna crescent moon feminine. The motion of a square is solid, grounded, rooted, while that of the circle is fluid.

Harmonic motion of male and female can be coordinated with dual harmonic chanting of the two voices and complementary overtone ranges (cf. Illustrations #3 and #6).

Kinesthetic interpretation of sound, color, and form depends upon interior aural, visual, tactile, and other development, but direct interpretation is through mudras or hand gestures and postures. That is why the principles of Indian or modern jazz dance lend themselves so well to this kind of interpretation.

PART TWO:

Technique and Practice

VOWELS, WORDS, AND HARMONIC OVERTONES

When we speak any word, each vowel creates a specific harmonic overtone or overtone sequence produced or qualified from the basal generating tone used to speak. Ancient "singing" languages like those of China produce complex embellishments of harmonic overtones (to which I shall refer from now on as "harmonics"), while proper British English produces simpler, *clearer*, and more resonant specific tones. But since the interior dimensions of all adult human mouths are somewhat consistent and the separate male and female vocal ranges somewhat correspondent in all cultures, it is possible to outline general rules for specific tones and vowels that will universally produce given specific harmonics that can be used for group and individual purposes.

Such esoteric chants and songs are necessary because few musicians, let alone disciples on the path, have the ability to master and control harmonic singing and chanting without first being led into it through set patterns that can be used with specific rhythms, tones, and vowels to create the desired vibrations.

Harmonic Singing

Although piano scales and octaves are not based on natural harmonic series (the piano is a "tempered" scale such that succeeding octaves are not exact multiples of lower octaves), one can demonstrate the principles of harmonic resonance by holding down middle "C" without striking it, merely to lift off the felt damper and expose the string for resonant vibration, then while holding this key down, strike the "C" an octave below and release the lower key so that the lower octave or "generating tone" stops. You will hear the middle "C" tone vibrating in resonance to the FIRST HARMONIC of the struck tone, which is the first higher octave, or middle "C." Try the same with the "G" above middle "C" and its higher harmonics. As one extends to the *next octave above this* the tones don't resonate because the strings on the piano are "tempered" or flattened as they go up and eventually will not respond to natural harmonics.

TAPE #1, EXAMPLE ONE

Whether one can whistle or not, purse the lips and blow as to whistle, keeping the nose closed while forming the inside of the mouth and tongue to create the vowel "oh." While still blowing gradually shape the mouth to "uh," then "ah," then "a" as in "bad," then "eh," ay," and "ee." You will find that the whistled tone (or air sound) ascends in pitch from low to high. In other words,

we whistle by forming our mouths for all variations of vowels "oh" through "ee," which takes us from the rounded pursed lips to the full smile with stretched lips if we go to our highest "ee" sound.

TAPE #1, EXAMPLE TWO

Now instead of whistling, sing middle "C" on the piano, keep your nose closed (which you can do either by blocking the nasal passage or by physically holding your nose closed) and while doing so, put your mouth through all the vowel shapes from "oh" to "ee." If you produce a good clear generating tone, keep your nasal passage closed, and listen carefully, you will hear most of the First Septenary Harmonics and whistle-like overtones.

TAPE #1, EXAMPLE THREE

If you now open your nasal passage, you can become practiced at producing these harmonic tones and experiment with high and low tones and the harmonics they produce.

TAPE #1, EXAMPLE FOUR

Opening the nasal passage to its maximum facilitates the overtones. To recognize which harmonics you are producing, however, you must be able to recognize intervals and the sounds of octaves, twelfths, eighteenths, and so on. You can fairly easily qualify sung tones to produce overtones that seem to pop into place as you change vowels, but it is a much greater skill to identify and produce specific harmonics at will. This exercise will serve to demonstrate, however, that specific vowels on specific tones SIWBVS produce specific harmonics. Learn to recognize the sound characteristics of the seven basic overtones: Octave, Octave plus Fifth (sounds like an open Fifth), Double Octave (sounds like an octave), Double Octave plus Third (sounds like a third—this is Heart Chakra), Double Octave plus Fifth, plus flatted Seventh, and the Triple Octave (Seventh Harmonic and gateway to Higher Harmonics).

TAPE #1, EXAMPLE FIVE

Clearly, then, spoken words (as opposed to written words) have subtle effects on our energy centers beyond simple mental denotations and connotations. The spoken word is a living stream of energies that can have potent subliminal effect and affect, for good or for ill. The tone, intent, and force with which words are spoken not only communicate meaning, but constitute actual *qualifiers and projectors of energy*.

The Powers Hidden in the Harmonics of Words

Word and language are the lower vehicles of thought. *A word is to thought as a body is to soul.* Words that are spoken light-mindedly without conviction, clarity, and definition are like arrows sent forth randomly and without force. But a Logos spoken forth from the Heart of Knowledge and charged with the power of Will can change the course of nations.

{Here we refer the Greek and Hebrew sense of Word as a Life or living thing, meaning a discourse, science, body of knowledge. In the lesser sense, it refers to a magical, mantic, or mantric word or phrase. Its power is not only in its denotational and connotational meaning, but in the way in which it is “vibrated” and sent forth.]

TAPE #1, EXAMPLE SIX

In the Higher Reality it is by Logos or Word that a universe is created. As we assimilate and manifest the Higher Nature, we participate in divine co-creation. We learn to use thought, language, and word to create, germinate, and nurture the elements of the New World that we are to ensoul, en flesh, and embody here in earth as in Heaven, and we send forth the energy "as Above, so below; as in Spirit, so in flesh."

The powers of words rightly used are as follows:

- **WORDS AS BUILDING BLOCKS OF SUBTLE REALITY**

Prayer that is sincere--that is, rooted in the depths of our nature harmonized to Divine Nature--whether silent or spoken aloud establishes the architecture and structure of a better world. It is sent forth for healing and the best, highest, and greatest good for specific needs and for the needs of all without separative exclusion. If prayer is constant and faithful on a daily, rhythmic basis, it fills out and adds subtle substance to the structures created until finally they have the power to manifest and externalize. Thus in kabbalistic prayer repetition is used to create, strengthen, and finally manifest certain kinds of reality as it is in the East. This, however, slides imperceptibly into lower personal will and black magic unless used by highly developed disciples. The safest practice is sincere prayer as the Master Jesus said, "Always pray." When prayer becomes sincere, daily, and rhythmic, it also becomes continual because it permeates waking and eventually sleeping consciousness without thought or attention as one works in daily life to actualize the goals of prayer. [Cf. my essay entitled, LOVE, PRAYER, AND MEDITATION.]

- **WORDS AS COMMUNICATORS OF DIVINE ENERGIES**

Words contain what have been called "seed thoughts." By contemplating a word or even meditating upon it, one cracks the shell (so to speak) and gains access to the inner fruits and meats, to the kernel of meaning. Thus one can meditate upon LOVE and receive an entire essay clarifying what love is and is not, offering guidance in the practice of true lovingness. What is More, one also receives the energy of LOVE as one focuses upon the thought, the higher thought underlying it, and strives back to the pure and clear Source of LOVE. Why? Because at the highest levels of Reality the Divine Nature expresses Itself in what have been called the Aeons, Hypostaseis, or Divine Qualities that substand all Reality. In Gnostic, Kabbalistic, and Hermetic thought they exist in the Ennead, Ninth Heaven or Universe below the Chariot-Throne or Merkabah of God, and above the Ogdoad or Eighth Heaven, where Hierarchy or the Ascended

Arhats and Guides of Humanity dwell, eventually to evolve, ascend, and progress upward into the higher and greater lives of the Ennead where they become Hypostaseis of God and eventually merge with Godhead. [Cf. *The Eighth Reveals the Ninth*, Nag Hammadi Hermetic Initiation Tractate 6, Codex VI].

Hierarchy receives and sends forth the powers of the Divine Hypostaseis as energies that nourish and sustain the world. These energies can be accessed by those who open their channels of receptivity and plug into them using words as the “plug-ins” and thought as the frequencies of attunement. As one becomes more practiced and refined at reception, one accumulates and is able to become a bubbling spring of these energies for the planet and all humanity (Hebrew *Nabi*, “Prophet, a Bubbling Spring”). One is then able to channel these Divine Energies into the world of manifestation, focus them, and use them to help build the New World and New Humanity of spiritual evolution. For the purposes of consideration here these energies are of seven major types or Rays, each associated with one of the seven energy centers:

LOVE [Base of Spine]: Includes Compassion, Guidance, Parenting, Protection, Acceptance, Self-Sacrifice, Good Will. Grounds all other energies as the basis for externalization, incarnation, manifestation, birth into outer world, and all co-creation. Basis for Service, Fulfillment of Need, Transformation of Chaos, Healing, Vision. Expresses as Fourth Ray.

TAPE #1, EXAMPLE SEVEN

LIFE [Generative, Sacral, or Hara]: Includes Vitality, Health, Resonant Harmony, Orange Fire of Creation. This is the dynamo used with the energy of the Throat Center for all Creative Manifestation, whether in arts, politics, nature. The coordination of Generative and Throat Centers is used with the AUM of manifestation, such that the Throat or TRUTH energies create the "seed," and the Generative or LIFE energies cause it to germinate. LIFE energy is also used with Solar Plexus and Heart energies as the dynamo for Healing. LIFE energy is not used alone or in combination with only the resonant frequency of the generating tone [WILL], for this creates lust, unbridled passion, and soulless golems of the black magician. Space is polluted by such grotesque creations activated by humanity's abuse of will and sexuality. Expresses as Seventh Ray.

TAPE #1, EXAMPLE EIGHT

JOY [Solar Plexus): At highest levels is Bliss, at lower levels Happiness, Contentment of Heart, Harmony of Life Energies. In negative form all the lower psychic emotions (e-motion, "sending out or forth") such as Fear, Anger, Hatred, Anxiety, Intolerance, Prejudice. Synthesizes all the Lower Triad, and when positive and radiant perfects individual personality of the lower Self. The Solar Plexus is the "second brain" and second largest nerve ganglion of any animal. All animals rely upon solar-plexus psychism for warning of predators, strategies to "psych out" enemies, etc. This "animal psychism" is the basis for the phenomena of psychic-fair readers, physical mediumship, and black psychic practices like possession. Solar Plexus energy is easily

short-circuited by astral entities and controlled by them. Where obsessive forces hook in through Throat energy (nape of neck), true possession occurs through Solar Plexus energy. Expresses as Sixth Ray.

TAPE #1, EXAMPLE NINE

The Lower Triad is the primary energy field of animals and of the Animal-Human nature. For the New Humanity it must be kept vital and pure, fully resonant and harmonized, and is the field for physical-etheric, astral-emotional, and mental-emotional or psychological healing. However, the Solar Plexus has a higher esoteric function, because it forms the base of what we call the CHALICE or LOTUS of the Soul—Solar Plexus, Heart, and Throat.

TAPE #1, EXAMPLE TEN

• THE CHALICE AND SOUL BUILDING

The Human Soul develops over time even as the bud, blossom, and fruitage of a tree formulates from a point on a branch. From the higher expression of Solar Plexus energies, the Heart Center is able to synthesize the substance of a Higher Nature in humanity which we call the Soul. In fact, all that manifests in form is living and has "soul," for all Reality is a pleroma (Gnostic "absolute fullness," equivalent to Buddhist "void") of psychic life. But the Human Soul is a holon of holons, a synthesis of many lesser and previously incarnated lives, and an accumulated substance of energies individualized in the experiences of myriad lives both incarnate and discarnate.

Evolving humanity crosses the threshold from creature to offspring of Divine Reality--a kind of Divine Pinocchio story in which one who is less than human becomes fully human, "For unto them he gave power to become offspring of God, born not of flesh nor the will of flesh, but of God Himself."

The Human Soul passes through stages of initiation and development allegorized in the legends of Jesus Christ. It is called the Inner Christ in certain traditions, who (1.) is conceived in the womb of Pure flesh (Virgin Mary) through Holy Spirit (feminine) and God as Father (masculine); (2.) is born in a stable or manger, which is a place of animals and the animal nature (Solar Plexus); (3.) is baptized and receives Holy Spirit (*Ruah Ha-Qodesh*, "Pure, Direct, Undistorted Divine Energy") for work and service in the world of humanity; (4.) is successful in overcoming the testing of the Inner Enemy or Dweller at the Threshold; (5.) receives Transfiguration and is able to enter the Holy City as a triumphant hero; (6.) is betrayed and crucified in service to the planet and humanity; and finally (7.) is resurrected as the Master, the Eternal Coming One, the Christ, the Perfected Soul of Humanity.

The soul of a "born again" neophyte on the probationary path for acceptance into discipleship is less developed than that of an active, mature, and serving disciple, which in turn is less developed than that of a *chela* dwelling in the Heart Energies of the Master. Just as the petals of a Lotus open

gradually, rank upon rank, so the higher and more complex structures of the evolving Human Soul are synthesized and begin to function in daily life. As the “petals” of the evolving human soul finally open fully to reveal the Jewel at the Center of the Lotus--the Heart of the Lotus--so the soul finally begins to reveal and manifest its maturity. Just as the Heart of the Lotus receives the Divine Pollen, is fertilized, and the petals drop away so that fruit and seed may form in the Womb of the Lotus, so the Human Soul finally attains true individuation and no longer has need of the Solar or “Guardian” Angel, Who is the selfless gardener of the Human Soul. The true individual Monad stands forth in mastery over all forty-nine planes of this Reality as a Christ in flesh, after which there is no longer need of incarnation, for bodies can be called into manifestation at any time for any need on any plane.

All this development occurs within what we call the CHALICE, which is rooted in the Higher Energies of the Solar Plexus, centered in the universal channel of the Heart that links all psychic life, and expressed through the creative and serving energies of the Throat. The Chalice is represented by the major triad in music, formed by THIRD, FOURTH, and FIFTH HARMONICS.

TAPE #1, EXAMPLE ELEVEN

PEACE: (Heart) Includes Synthesis of Harmony, Cooperation, Fluency, Healing, Evolution, Ascent, Sublimation, Friendship, Co-Existence, Co-Creation. Evocational words traditionally include OM, SHALOM, echoed in English words like HOME, CALM, BALM, WOMB, TOMB. Community, Brotherhood, Humility. Direct channel of Hierarchy. Expresses as Second Ray.

TAPE #1, EXAMPLE TWELVE

TRUTH: (Throat) Includes Justice, Honesty, Sincerity, Self-Forgetful Service or *Seva*, Purity, Creativity, Beauty, Goodness. Expresses as Third Ray.

TAPE #1, EXAMPLE THIRTEEN

WISDOM: (*Ajna* or “Third Eye” between Eyebrows) Includes Vision, Clairvoyance, Prophecy, Diagnosis, Understanding, Knowledge, Sensitivity, Receptivity, Higher Mind, Intuition. May be compared to a radio transceiver because is also used for higher sendings of all energies of all centers. Serves Heart Center. Expresses as Fifth Ray.

TAPE #1, EXAMPLE FOURTEEN

Heart, Throat, and Ajna Centers form the HIGHER TRIAD, which is the field of energy in which the New Humanity concentrates waking, sleeping, and continuity of consciousness.

TAPE #1, EXAMPLE FIFTEEN

The Lower or Psychic Triad is used as a base for the Higher or Spiritual Triad, which produces discipleship and sainthood leading to even higher evolutions when the astral body densities and the

Human Soul is burned away to reveal the Monad of the Super-Septenary Centers, in the field of energy known as Noetic, which are attuned by use of the Higher Harmonics. The Ajna Center, like the minor seventh added to the major triad of overtone harmonics with which it corresponds, is a *transformational and moving center of energy*. Just as the major chord is "moved" by means of the minor seventh in harmony to the IV Chord (C7 to F, for example), so the energies of the Human Soul are given access to the Higher Worlds by the Ajna energies under guidance of the Brahmastrandhra or Crown Center.

LIGHT: (Brahmarandhra or Crown) This is the upward-guiding synthesis of Divine Energy that constitutes the channel to the Divine Presence, Monad, Higher Self, Augoeides, Shining Self. It is the "pipeline to God" through Shamballa to what has been called the Central Sun, The Source, Reality, the Fountain, or Godhead. While the science of evocation can be used through all other centers, here only *invocation* is possible, because through this ray one's highest expression remains eternally a "little self." This is the channel of invocative prayer, "ask and ye shall receive," of seeking, striving, questioning. It is like the mountain climber's rope that links him to his goal and protects him from the Fall. The Higher Self can be visualized best as pure, white light, although it is often apprehended as golden light, for the Crown Center, which is represented by the geometrically impossible seven-pointed star, has analogy to Base of Spine or Root and Solar Plexus centers, being a third octave of the generating tone or primal DIVINE WILL. Thus many perceive the Higher Nature as golden, through the "eye" or energy of the Solar Plexus. Expresses as First Ray.

TAPE #1, EXAMPLE SIXTEEN

PART THREE:

Composing Powerful Song and Chant

VOWEL HARMONICS EXISTING IN SPOKEN AND INTONED WORDS

We now better appreciate that words, then, are the lower mental "plug-ins" we can use to contact these Divine Hypostaseis in thought and language, to communicate some of their powers, and to accumulate them within the Chalice. By studying words we see how their vowels contact the various energy centers through their naturally-generated harmonics.

We classify chanting or singing vowels into seven phonemic groups, which in English transcription might be rendered in this way:

- "OH" with lips forming a tight long letter "o"
- "UH" with lips more open but tongue still in "o" position
- "AH" with lips in "uh" position for long "ah" but tongue slightly forward, and moving up to short "oh" as lips open
- "AA" with a more open vowel
- "EH" with tongue more forward
- "AY" in continuation with mouth beginning to smile and tongue more forward
- "EE" with full smile, teeth nearly closed (but not touching, as dissonant harmonics would be generated through vibration of teeth), and tongue full forward

TAPE #1, EXAMPLE SEVENTEEN

[For our purposes the sounds "oo" as in "beauty" and long "I" as in "life" are diphthongs of two vowel phonemes, the former of the cusp between "oh" and "uh" closed toward the "w," and the latter a slide from "ah" to "ee." The same applies to other diphthongs and slides.]

When the seven vowel forms from "OH" to "EE" are applied to a generating tone from the throat, they produce specific harmonic overtones in themselves which are present in all sung, spoken, intoned, and chanted words. When composing song and chant, the harmonic characteristics of stressed words become vitally important. Composition in two octaval generating tones--the lower octave for males, and the higher for females and children--is most useful for

mixed voices. They are pitched as baritone, tenor, alto, and soprano, but in all practicality operate about an octave apart for mixed singing and chanting.

When music is written for such mixed voices, it actually "sounds" on two octaves--the female or children's voices producing the written tone and the male voices producing the octave below. For reasons of harmonic combinations later to be discussed, there are *two* pitches that are most useful as basal generating tones two which chants and songs return as key or tonic notes. The first is E above middle C, with a VPS of 330, which we know as the Tone of the Heart. It is used to contact and attune the Heart Center, and to synthesize and attune all other centers especially for group meditation and healing. It is also a good preparation tone for individual meditation.

The second is the F#, which we call the Tone of the Inner Christ or of the Soul. It vitalizes the entire Chalice and Higher Triad, and opens the Brahmrandhra for building the higher centers of the *antahkarana*.

Illustration #1 demonstrates the actual sounds of the E and F# above middle C sung with male and female voices in unison (female E=330, male E=165, etc.), so we understand the actual sound field produced when we write an E or F# in a song or chant for mixed voices.

Illustration #1

Soprano: usually female / children
 Tenor/bass: usually male

Soli VOICES WRITTEN as

330 VPS Female
 165 VPS male

What harmonics do we generate when males and females sing the E=330/165 and the F#? If we use the vowel sound "ah," as in "father," we find that male voices produce the FIFTH or THROAT HARMONIC while the females produce the SECOND or GENERATIVE CENTER HARMONIC, as illustrated below. Our musical notation for this will be the symbols shown written directly over the specific written tone.

This particular combination of harmonics is used for Creative Manifestation (cf. Illustration #6), as it empowers LIFE and TRUTH energies. Please examine Illustration #2 below:

Illustration #2

"A-A-H" → SECOND or genital center HARMONIC

"A-A-H" → Fifth of throat center HARMONIC

sati voice chanting written as

"A-A-H"

Now let us see which combinations of harmonics are produced by mixed male and female voices on the E and F# as we vary the seven vowel forms from "oh," which produces the lowest harmonics possible on a given tone through the instrument of the human throat and mouth, all the way to "lee," which produces the highest possible harmonics. As we see in Illustration #3 below, the male voice on E=165 starts on the "oh" with the THIRD or SOLAR PLEXUS HARMONIC, while the female is able to reach the FIRST or BASE OF SPINE HARMONIC on E=330. Obviously, if a male sings E=330 he, too, could reach the lower harmonics. This is why males often have to use a falsetto to produce a generating tone upon which he can qualify the lower harmonics. However, most males can reach the lowest harmonics by nearly closing the "oh" and listening carefully.

TAPE #1, EXAMPLE EIGHTEEN

RULE: Higher generating tones access lower harmonics; lower generating tones access higher harmonics. That is why in harmonic chanting we begin and end upon low tones, because after contacting the Heart we often *start* by contacting the higher centers, work up invocationally from lower to higher centers, and *end* by strengthening the Antahkarana on higher centers.

AVOID the vowel and tonal combinations of Illustration #4 below. Female voices produce lower resonance in generating tones by using the vowel forms listed while males produce the SECOND or GENERATIVE CENTER HARMONIC. This is a negative and black-magical use of sound, and these combinations of word-vowels and tones must be avoided.

Illustration #3

"oh" "uh" "ah" "aa" "eh" "ay" "ee"

Illustration #4

Female Generating

Tone Resonances

"oh" "uh" "ah" "aa" [AVOID]

approximate

It is also possible for a mixed chorus to produce one and the same harmonic in two ways. The first is for women and children to use a *complementary* vowel that with the men's vowel produces a given harmonic ("ah" for women and "oh" for men on E=330/165 produces the THIRD or SOLAR PLEXUS HARMONIC, for example, as illustrated). This means, however, that words and meanings must be mixed. The other method is to have women sing in their low range and men in their high range on common tones around and below middle C--a more practical and beautiful solution. Thus a chant can begin with male voice high and female voices low so that they sing the same actual pitch and word-vowel, then divide into natural ranges and octaves, finally returning to unison of pitch at the end.

If, for example, one were composing a chant for healing, one might use words and tones that evoked the first three combinations, then send forth the energy with the fourth combination and the AUM. If, on the other hand, one were composing a chant for attunement and reception (preparing for meditation), one would make use of the final three combinations with OM.

Study the following illustrations.

Illustration # 5

Female or children produces "aa"
 Octave tones complementary
 produces "ah" or Solar Plexus harmonic
 UNISON TONE AND VOWEL
 "oh-uh"
 "ah"
 low female
 high male

Here in Illustration #6 is a key to the special harmonic combinations produced by different vowels on different tones:

Illustration # 6

ATTUNE Lower TONE: "oh" "oh-uh" "ah" "aa"
 Ground Chalice, Heart; ATTUNE Higher TONE: "oh-uh" "ah" "ah-aa"
 STRENGTH OF HEART, COURAGE; HARMONIZATION of genital CENTER: "uh" "ah" "eh"
 CREATIVE MANIFESTATION WITH AUM: "ah" "aa" — "eh" "ay"
 Higher psychism, vision, revelation: "aa" — "eh"
 Hierarchical Attainment, inspiration: "eh" "ay"

OM and AUM

OM, SHALOM, and other special vowel codes used from antiquity are specific harmonic vowel codes for evocation of Divine Energy '. AUM and other similar vowel codes are even more specific. The basic action of evocation is to stimulate and synthesize in a glide from higher to lower centers. The key A-U-M would be better understood as the glide from "ea" to "oh," all done by exhalation through the mouth with closed nasal passage, with mouth finally completely closed in the "oh" like the drawstring of a purse, and the rest of the tone being exhaled and "sealed"

through the now opened nasal passages in the “m.” This action primes the channels of higher energy and brings it down into externalization and manifestation.

The invocation of Divine Energy is done by invoking upward from the lowest centers and ascending in a glide to the highest centers attainable. The vowels glide from "oh" to "ee" while lips open from the closed "oh" to the full Smile of the Master. This “smile” is the expression of bliss, and it brings the energy of bliss in meditation—which is why it is always represented iconographically on the faces of Buddhist and Christian saints in high states of meditation and ecstasy. After the “ee” is intoned with the Smile of the Master, the mouth is sealed and the final exhalation of the tone again brought within, up, and through the nasal passages in the prolonged “m,” which may be intoned equally as long as the opened-mouth phase. Christine Payne-Towler points out that the opened-mouth phase is one of sending forth blessing, while the closed-mouth or nasal phase is one of internalizing the blessing and directing it within.

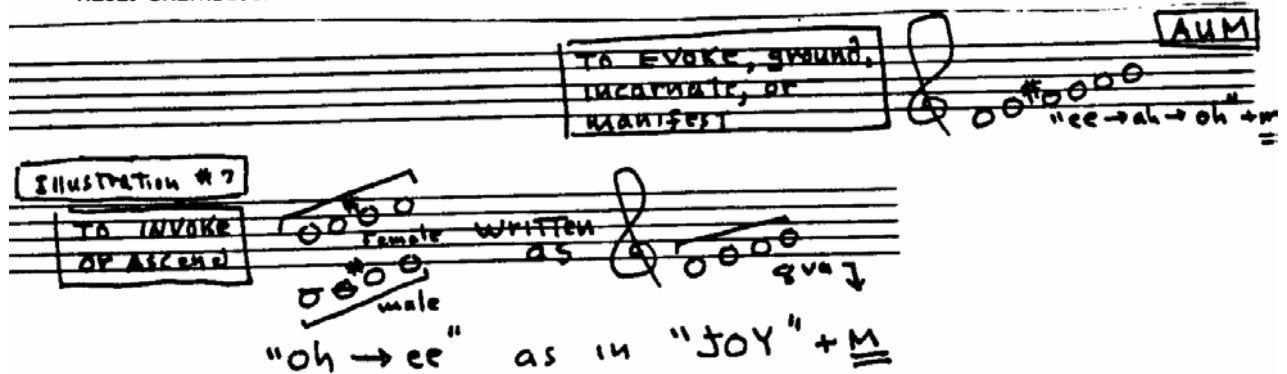
ENGLISH WORDS WITH INVOCATIONAL AND EVOCATIONAL CHARACTERISTICS

The English word WHY? is an invocation. In harmonic chanting it could be done as "why-m," for the nasal seal at the end.

The English word HOW? is an evocation that could be written as "how-m" in chanting.

We don't use these words in group chanting, but we can observe their action in problem solving. "Why" is an adverb that seeks answers from the Causal Plans. Thus it is upward-directed invocation through the Crown. "How" is an evocation of answers that already lie hidden within our questions and need only to be brought upward and outward from within our own interiors.

A true invocational chant word might be the English JOY, which not only connotes and denotes specific Divine Energy, but ascends by nature from the "oh" to the "ee" in the Smile of the Master. In chanting it would be used as “joy-m,” with the final sound qualified and sealed in an exhalation projecting through the nasal chambers.



The true, effective, and universally powerful use of the OM and AUM is open only to those who have developed the higher centers, the *antahkarana*, and the higher understanding that make possible the seemingly "magical" uses in healing, manifestation, and co-creation hinted at in metaphysical literature. It cannot be taught, begged, borrowed, or bought. Black magicians and those who seek to subject others to their personal wills play at its employment, but only to their own destruction.

It is possible for us to outline the principles of group manifestation using esoteric chanting and song because they are a simple usage that is now open to true disciples in combination with serious meditation groups. These methods will be ineffective for self-willed cult leaders, however.

Principles of Creative Manifestation

- A. Group determination of goals as part of Plan of Hierarchy.
May include peace and healing work.
- B. Advanced Disciple skilled in harmonic chanting composes sounds or chants, or makes use of AUM key, for organized group session.
- C. After group attunement and meditation, Advanced Disciple focuses group upon task of creative manifestation, guides visualizations, and leads harmonic chanting.
- D. Group members each contribute daily to the manifestation through the rhythm of individual and group prayer.

The first task is that of *receptivity* so that the group part in the manifestation of Divine Will can be clarified. This happens through individual vision and group discussion.

The second task is that of "seed formation." This is done by visualization and detailed

demarcation of parameters while still remaining elastic, flexible, and supple in vision, since no group or individual has the clarity or accuracy to visualize the completed project. The "seed" is often merely a shell into which Divine Will can inject the living kernel, and the group must be accommodating to the often surprising realities to which their simple plans lead.

But the one ingredient of "seed formation" is absolute sincerity and purity of motive in humility and self-forgetful service. There can be no individual attachment to mental ideas, format, or imagined result.

Stage C' might be called "seed sowing." It is done only once, and at a time when favorable cosmic currents flow--New Moon, Winter Solstice, Vernal Equinox, or other astronomical currents of "planting" exist. One does not sow seeds against the wind, on stony ground, or into the beaks of birds.

A long period of gestation in the Womb of Time requires the patience of a woman with child, with nurture in rhythmic prayer until the time of birth.

The signs of birth must be discerned by an Advanced Disciple, lest the child be stillborn. They are opportunities that present themselves to the group--opportunities that can be lost if neglected.

EXAMPLES OF CHANT COMPOSITION

Certain words lend themselves to harmonic chant because they connote and denote Divine Energy and also produce clear overtones. Here are a few of them based upon the Generating Tone of E:

OH

Om, shalom, hope, know, sow, below, show

UH

Love, dove, sun, one, above, Mother

AH

Shanti, hari, Ra, God, Father

AA

Accept, ask, Master, Path

EH

Tender, many, excellent, ecstasy

AY

Faith(ful), day, save, Creator, creation, may, Way, Gate

EE

Peace, see, receive, redeem, please, Real, light ("ah--ee"), right, fire, divine

One would *not* use words like "shame, hate" for the AY sound, as such energies would spin the centers to the left and create darkness and disharmony! Avoid usage of any negative language in sacred song and chant.

Words can also be classified as ASCENDERS or INVOCATIONAL WORDS and DESCENDERS or EVOCATIONAL WORDS:

INVOCATIONAL WORDS

Joy ("Joh-Eee"), why ("Whah-Ee"), hari, heart, shanti, beauty, oil, Lord ,and other words with long vowels ending in "r," "ee," "l," or other consonants that produce a glide to higher harmonics like beauty, Christ, divine ("Di-Vay-Een").

EVOCATIONAL WORDS

Know, how, show, bow, now--but main use is AUM, pronounced "ee--ah--oh--m" like the magical word for Godhead IAO plus the terminating "m" sealing the end.

HEBREW LITURGICAL WORDS

Amen: "Ah-Oh-May-Een"

Adonai: "Ah-Doh-Nah-Ee"

Elohenu: "El-Oh-Hay-Eee-Noo"

On the next page I reproduce a good basic group meditation chant I call **OM-SHALOM**. It first opens the Heart channel on E=330/165 using the vowel "oh" for attunement of lower triad (Base of Spine with Solar Plexus Harmonics), with the "uh" or "oh" of "shalom" an D (Generative or LIFE energy vitalizing both Heart and Throat, thus attunement and grounding of Chalice), leading to the higher harmonics of "peace" on B below middle C.

After three of these, the generating tone moves to F# for the attunement of the Soul, beginning with the Chalice, then Base of Spine, Generative with Heart (*not* Solar Plexus!), Generative-Heart again, Throat, Whole Chalice, Ajna,

OM SHALOM

Opens Heart Chakra and Attunes All Centers

om sha-lam³ shon-ti Peace 3X

om sha-lom 3X love joy love 3X

love joy beau-Ty 3X Sun a-bove 3X

love joy beau-Ty 3X Fa-ther God 3X

God our Mo-ther 3X light light Peace 3X
elice

We are Peace 3X JOY 3X
Antah-Karana

Use for Group Attunement

Immediately below is a chant for the evocation of JOY, which is also called BLISS, and is the Divine Energy of Higher Synthesis without which a disciple cannot enter into the Heart of the Christ or of his Master. This is excellent for ending a group meditation or preparing for a group healing or other creative manifestation.

The final chant is specifically for creative manifestation. Keep in mind that *exact pitches of generating tones are vital* if the harmonics are to be accurate and effective. The chant leader must use a pitchpipe or other aid to establish the generating tones.

EVOCATION OF JOY

Handwritten musical notation for the chant "EVOCATION OF JOY". The score is written on two staves in treble clef, 12/8 time, with a key signature of two sharps (D major). The lyrics are: "joy joy joy of beau-ty fire fire fire of love" (repeated 3x) and "beau-ty beau-ty joy joy" (repeated 3x) followed by "joy now joy now" (repeated 3x). The notation includes various note values, rests, and repeat signs.

EVOCATION FOR MANIFESTATION

Handwritten musical notation for the chant "EVOCATION FOR MANIFESTATION". The score is written on three staves in treble clef, 12/8 time, with a key signature of two sharps (D major). The lyrics are: "In Thee cre-a-tor God cre-a-tor we cre-a-tor God" (repeated 3x), "Now cre-a-tor Thou cre-a-tor we cre-a-tor Now" (repeated 3x), and "Now-AM" (repeated 3x) with "AUM" written above the notes. The notation includes various note values, rests, and repeat signs.

USE OF THE HALF-HOUR ATTUNEMENT TAPE FOUND ON SIDES ONE AND TWO OF TAPE #2

I had this attunement tape made to exact specifications in 1986 by a sound engineer who had the original form of the Moog Synthesizer that used tube technology. Why tubes? Because only the tube technology produces mathematically and physically *true* harmonics on a generating tone.

Please be aware than these are *natural* and mathematical harmonics--not the tones of a tempered scale! You cannot reproduce them on a piano or an organ, which are tuned to the Western tempered scale. Therefore, the pitches on the tape will create the effect in your mind of getting sharper as they ascend. This will sound very strange, not only to musicians, but to anyone with half an ear for music.

However, the fact is that *any normal tempered music scale goes flatter as it ascends*. We have become culturally used to the sound of the tempered scale in Western music. Consequently, real and mathematically true harmonics sound "out of tune" to our ears. You won't notice this very much with vocal harmonics because their range is quite limited. But on the attunement tape--which is an extremely powerful use of sound--you will notice the illusion of "going sharp" as the harmonics ascend.

If you are a musician who might be bothered by this effect, simply focus on doing the visualizations and let the sounds be a hypnotic background working subliminally to achieve their purpose. Do not focus your critical mind upon the sound, but upon doing the breathings and visualizations. You will be very pleased with the result.

This tape was made according to specific tones and timings. The generating tone is the Heart Tone of our Planet Earth--a little less than one Hertz, or about 55VPS, our modern scale tone A. The attunement is done on four octaves of this generating tone in four sections, beginning with the lowest generating tone, which attunes the Physical Body. The second attunes the Etheric Body, the third the Astral Body, and the fourth the Lower Mental Body. The changing visualizations and words used for each part correlate to these bodies.

It is not possible to address the higher bodies (Higher Mental, Noetic, or Manasic; Buddhic; Atmic) with physical sound, and (of course) they are not in need of attunement. *It is they that serve as the template to which the lower bodies are attuned.*

This 24-minute attunement can be used by an individual who understands its parts, sections, and how it works. But it can also be used for group attunement at Wesak and other sacred times with the script that you will find below. You can lead the group in this powerful attunement by reading the visualizations with the proper sections on the pure sound of Side Two.

Each of the four attunement cycles is exactly the same, follows the same timings, and addresses aspects of the six chakras exclusive of Crown Chakra. In each of these sub-cycles and sectional sequences the seventh or Crown harmonic (third octave) is not sounded. That is because the modulator of all the chakras lies in the Crown Chakra and is known as Sahashrara Chakra. It is from this rainbow organ of Antahkarana that all the chakras are held and developed as a whole.

We do not actually attune or address individual chakras, but all chakras with special qualification of each in sequence. To attempt to stimulate or "open" an individual chakra independently would unbalance all vital fields and have deleterious results. Thus we address Crown Chakra only at the end of all the attunement sub-cycles, thereby integrating everything under the master control, so to speak.

The pattern is this:

- A generating tone that is held for 7 seconds, then the first harmonic or octave addressing Root Chakra appears on top of the generating tone for 7 seconds.
- To these tones is added the second harmonic addressing Generative Chakra for 7 seconds, then the third, fourth, fifth, and sixth--each for 7 additional seconds. This comprises the First Accumulating Tone Sub-Cycle (ATSC). Then the next sub-cycle (ATSC) begins using the first harmonic or octave (Root Chakra) as the generating tone with a new unfolding of harmonics at 7-second intervals. After this a new sub-cycle (ATSC) is begun using the second harmonic (Generative Chakra) as the generating tone for the third sub-cycle, etc., through seven sub-cycles, each one higher in pitch and addressing a different set of harmonics architecturally and mathematically related to the original set. The final sub-cycle is done on the sixth harmonic or Ajna Chakra--an aspect of Crown Chakra, which itself operates in the capacity of Sahashrara or master control of the entire harmonic chakra synthesis. It is not attuned specifically, but synthetically in the harmonics of the other six chakras. (That is why, in the T.:H.:G.: daily vocal harmonic attunement the same mudra is used for Ajna and Crown--five fingers touching. However, in the vocal attunement Crown Chakra is specifically addressed, as opposed to the methodology of the high-tech sound used on this tape.)
- When all seven sub-cycles have been completed, then all the tones used are sounded together as "white sound," and the entire cycle is resumed in White Light. This synthesizes and harmonizes all chakras to Sahashrara--the master control in Crown Chakra. The entire sequence takes less than 6 minutes and attunes the dense Physical Body.
- Then the next whole cycle for the Etheric Body begins with a new generating tone one octave higher than the first cycle. It also lasts about 6 minutes ending in White Light.

- Then two more full cycles of about 6 minutes for Astral and Mental Bodies, each ending in White Light, are done.
- The entire process is about 24 minutes long.

In each 6-minute cycle there is a 49-second visualization on each of the six chakras, from Root to Ajna. The Root Chakra attunement begins on the *second sub-cycle*, or *after* the tones from the first sub-cycle lay out the pattern for the chakras. You will hear the first accumulated tone cluster stop and a new one begin to build, and *that* is where the first visualization is given.

On Side One of Tape #2 you will find the narrated attunement with my voice leading meditators through the visualization script. You can use that as a guide. However, on Side Two you will find the pure sound with no narration. For your own work, it is better for you to narrate (in group) or think (alone) the visualizations using the pure sound tape on Side Two. Why? Because it becomes far more powerful if it is based upon your own clear understanding and the projection of *your live voice* to others than to simply have it done for you.

T:.H:.G:. is a *do-it-yourself* project. It must be done proactively by *you*.

Here is the script:

PHYSICAL OR SOMATIC BODY

1st ATSC (First Accumulating Tone Sub-Cycle)

"Take a slow, deep breath through your teeth and tongue as though you were saying 'S-s-s', hold for a few seconds, and slowly release through your nostrils, ending in 'Hum.'"

2nd ATSC: Root Chakra

"You are sitting on a solid, red Cube about three feet wide. The color is bright red, like blood. It is your throne, from which you rule."

3rd ATSC: Generative Chakra

"In your lap is an orange Basin with an upward-pointed shank forming an Egyptian Ankh. From the side it looks like an Anchor with a circle at the top and a cross-bar underneath. The color is that of a ripe, healthy orange."

4th ATSC: Solar Plexus Chakra

"Your Solar Plexus is a radiant yellow Sun. The yellow color is almost white, like the sun."

5th ATSC: Heart Chakra

"Midway between Solar Plexus and Throat at the center of your chest is a radiant, emerald-green Pyramid. Within it are all the treasures of life and spirit."

6th ATSC: Throat Chakra

"Projected forward about fourteen inches from your Throat is a solid, radiant, equal-sided blue Cross. The color is the electric light-blue of a cloudless summer sky at high noon."

7th ATSC: Ajna Chakra

"From the center of your brain is projected a solid purple Crescent Moon, horns pointed upward. which appears from between your eyebrows and extending across your forehead. The color is that of a royal purple."

White Sound (Tone Cluster)

"Dissolve it all into the Holy, White Light."

ETHERIC OR ELECTRO-MAGNETIC BODY

1st ATSC

"Take a slow, deep breath through your teeth and tongue as though you were saying 'S-s-s', hold for a few seconds, and slowly release through your nostrils, ending in 'Hum.'"

2nd ATSC: Root Chakra

"Visualize a red Square. The color is blood-red. Inhale through your nostrils slowly, hold, then let out your breath slowly through the mouth, ending in 'Hum.'"

3rd ATSC: Generative Chakra

"Visualize an orange Anchor. The color is that of a ripe, healthy orange. Inhale through your nostrils slowly, hold, then let out your breath slowly through the mouth, ending in 'Hum.'"

4th ATSC: Solar Plexus Chakra

"Visualize a yellow Solar Disk. The color is radiant light yellow. Inhale through your nostrils slowly, hold, then let out your breath slowly through the mouth, ending in 'Hum.'"

5th ATSC: Heart Chakra

"Visualize a green, upward pointing Triangle. The color is like that of green grass in spring. Inhale through your nostrils slowly, hold, then let out your breath slowly through the mouth, ending in 'Hum.'"

6th ATSC: Throat Chakra

"Visualize an Equal-Sided Blue Cross. The color is the light electric blue of a clear summer sky at mid-day. Inhale through your nostrils slowly, hold, then let out your breath slowly through the mouth, ending in 'Hum.'"

7th ATSC: Ajna Chakra

"Visualize a purple Crescent Moon. The color is royal purple. Inhale through your nostrils slowly, hold, then let out your breath slowly through the mouth, ending in 'Hum.'"

White Sound (Tone Cluster)

"Dissolve it all into the Holy, White Light."

ASTRAL OR SIDEREAL BODY

1st ATSC

"You have no body, but your face and head remain. Look down upon the space where your body used to be. You are going to create a symbolic body. Take a slow, deep breath through your teeth and tongue as though you were saying 'S-s-s', hold for a few seconds, and slowly release through your nostrils, ending in 'Hum.'"

2nd ATSC: Root Chakra

"Visualize the energy of your lower body as a Red Cube with your face above. The color is blood-red. Hear the word LOVE. Inhale through your nostrils slowly, hold, then let out your breath slowly through the mouth, ending in 'Hum.'"

3rd ATSC: Generative Chakra

"Visualize an orange basin with Ankh stem sitting upon the Red Cube. The color is that of a ripe, healthy orange. It formulates the energy of your lower body trunk. You are looking down upon them from your face, which is above. Hear the word LIFE. Inhale through your nostrils slowly, hold, then let out your breath slowly through the mouth, ending in 'Hum.'"

4th ATSC: Solar Plexus Chakra

"Visualize a yellow Solar Sphere. The color is radiant light yellow. It sits upon the Ankh as the energy of your mid-body trunk. Hear the word JOY. Inhale through your nostrils slowly, hold, then let out your breath slowly through the mouth, ending in 'Hum.'"

5th ATSC: Heart Chakra

"Visualize an emerald green, radiant, upward pointing Pyramid. It sits upon the Solar Sphere as the energy of your upper body. Hear the word PEACE. Inhale through your nostrils slowly, hold, then let out your breath slowly through the mouth, ending in 'Hum.'"

6th ATSC: Throat Chakra

"Visualize an Equal-Sided solid Blue Cross. The color is the light electric blue of a clear summer sky at mid-day. It is the energy that qualifies what you bring forth and project into the world through your thoughts, words, and actions. It mediates between the Heart and the Head where your neck would be. Hear the word TRUTH. Inhale through your nostrils slowly, hold, then let out your breath slowly through the mouth, ending in 'Hum.'"

7th ATSC: Ajna Chakra

"Visualize a purple Crescent Moon. The color is royal purple. It is projected from the brain through the space between the eyebrows and appears upon your forehead. Hear the word WISDOM. Inhale through your nostrils slowly, hold, then let out your breath slowly through the mouth, ending in 'Hum.'"

White Sound (Tone Cluster)

"Dissolve it all into the Holy, White Light."

LOWER MENTAL, NOETIC, OR MANASIC BODY1st ATSC

"Take a slow, deep breath through your teeth and tongue as though you were saying 'S-s-s', hold for a few seconds, and slowly release through your nostrils, ending in 'Hum.'"

2nd ATSC: Root Chakra

"Visualize the word LOVE in blood red. Inhale through your nostrils slowly, hold, then let out your breath slowly through the mouth, ending in 'Hum.'"

3rd ATSC: Generative Chakra

"Visualize the word LIFE in brilliant orange. Inhale through your nostrils slowly, hold, then let out your breath slowly through the mouth, ending in 'Hum.'"

4th ATSC: Solar Plexus Chakra

"Visualize the word JOY in brilliant golden yellow. Inhale through your nostrils slowly, hold, then let out your breath slowly through the mouth, ending in 'Hum.'"

5th ATSC: Heart Chakra

"Visualize the word PEACE in emerald green. Inhale through your nostrils slowly, hold, then let out your breath slowly through the mouth, ending in 'Hum.'"

6th ATSC: Throat Chakra

"Visualize the word TRUTH in sky blue. Inhale through your nostrils slowly, hold, then let out your breath slowly through the mouth, ending in 'Hum.'"

7th ATSC: Ajna Chakra

"Visualize the word WISDOM in royal purple. Inhale through your nostrils slowly, hold, then let out your breath slowly through the mouth, ending in 'Hum.'"

White Sound (Tone Cluster): Crown Chakra

"You emanate a halo in the form of a Seven-Pointed Violet Star radiating light in all directions. Visualize the words LIGHT and DIVINE POWER in electric violet."

Silent Iliaster Meditation

"Remain focused in silent meditation upon the Holy, White Light."