

LESSON 156

THE USE OF THE VOICE IN MAGICAL WORK

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The use of 'The Voice' is extremely important in Magical Work, whether it be Individual or group orientated. It is written that in the Beginning....'God Spoke' saying 'Let there be Light'. Before this all was Darkness and Void. GOD..SPOKE...and immediately all was changed. Where all had been Silence. The First Sound - the creative word, went vibrating through Space. Where all had been Peaceful and Silent, Chaos reigned Supreme. God did not allow Chaos to continue however. He said "let there be Light!" So, out of Silence and the Night of Time was born the Threefold vibration of Light, Darkness and Sound. "And the Light HE called day: and the darkness HE called Night. "And this we are told was the beginning of Creation - the First day.

This may help you to understand the importance of Sound and Light in all magical Work. Sound can be produced by the human voice or by some mechanical or electronic means. Where an individual is working in magic, individually or in group they make use of Sound to set up a vibration in consonance with the type of energy they wish to work with. Since this Creative energy, in all its forms (or rates of vibration) is in their aura (and physical body) around them, which finds like empathy with the aura and vibration of Earth itself as well as the other heavenly bodies; which is a perfect representation of the Microcosm and the Macrocosm.

It must be apparent that the human voice is of extreme importance. Within the Polynesian Maori priests of New Zealand, called Tohunga's, there are some who could split a stone to form an axe, using an ancient chant. Another example is that of a singer shattering a glass when a high note is reached. The important difference between these two examples is that in the first case the stone is split or shattered along certain well defined lines to produce a desired shape or form. In the second instance, although the voice was under control of the singer the result was destruction and chaos. In the first instance the Magician not only had control but also had enough knowledge of magic and the laws of magic to achieve a useful and helpful form, something of use to his fellow men. In the second instance the singer knew

little about magic, though enough to perform a startling but useful phenomena.

The first example can be related to what I would define as White Magic, something which helps ones fellow man. The second is something that may be termed low class magic to produce some effect which will impress the ignorant and enhance ones own standing, though both types of magic can be of use in the right circumstances. The main question to ask is HOW to learn your voice correctly when applying it to magic.

- (1) The first thing to remember is that it is your voice, don't try to copy someone else.
- (2) The important point is that you want YOUR voice to vibrate at a rate that is in harmony with the FORCE or type of energy you are going to use.

You need to make yourself as familiar as you can with sounds or words that you are going to use. Read through your ritual before coming to a ceremony no matter how well you think you know it and consider the meaning behind the words. In the case of a private talismatic ritual, you will select the words associated with the types of forces with which you wish to charge or impregnate the talisman with. Now write your ritual out as this means that when you come to perform it you can give a minimum amount of mental effort to the words you have to use or the motions you have to perform. The advantage of this is that you can concentrate more on what you are doing and saying without having to exercise what is termed the Lower Will. This allows the Higher (spiritual) Will to operate as this is the mark of the Adept, which some call a master magician- a person who has mastered the Lower Self.

All of this may sound complicated but in fact it is not. Learn to pronounce your words clearly and if they are in another tongue (such as Hebrew) then the onus is on you to get the correct pronunciation of these words through your temple seniors or from any source that can give one a correct rendition of the words (generally a local Rabbi will help or any teacher of Hebrew in your local area). No one should attempt to correct what they think are minor errors (unless they are extremely proficient in that area) for several reasons, the foremost being that no-one really knows what the correct pronunciation was and those that do are generally few and far between. Apart from the standard pronunciation guides given out in the Order one must still find ones own pronunciation tone and pitch. One of the worst mis-pronunciations of Hebrew I have ever witnessed was in the early 1960's when a visiting American Adept had a meeting with members of our

Order and she performed the Banishing Ritual of the Pentagram in a tone which horrified the most experienced practitioners of the Order. From one who made a public claim to be the most important Adept of this planet her actions were pure folly.

It is important to remember that every individual is different in both physical and psychological makeup and this applies to the human voice as well. Whether it be the harmony of the spirit, soul and body of the individual or all three factors combined when working a group ceremony. If this is present in the group there is some hope that by using such magical knowledge as they may have they will be able to bring themselves into harmony with the Divine Powers and Forces that cause our Universe to work in harmony. This after all is what the Ancient Teaching or the Ancient Wisdom is all about. East and West may have different approaches and different methods of teaching and practise but fundamentally there is only One Ancient Wisdom.

Harmony, not unison, is the key to it all. A piece of modern machinery will not function at its best if its different parts do not function harmoniously, which can be said the same for any individual or group. Assuming that you have learnt the words or the speeches you propose to use in ceremony, you should now go on and practise them (involution and evolution in action again). Some schools insist on their students memorising magical words and formulas. If this can be done without causing too much attention to be paid to remembering the words to detriment of the Feeling and the Emotional meaning intended to be conveyed by the words then all well and good. An example of this is seen in the Theatre - but this, while good, entails a tremendous expenditure of time and energy and often results in an excellent performance of a piece of ceremonial acting but with no power as the result.

When this principle is applied to Ritual Magic people are all too apt to imagine that they are bringing power through from the Inner Planes, though in effect it remains imaginary. The difference between an actor on a stage and those being involved in ritual ceremony is that the former have learnt to use the intellect and not the soul. Do not confuse an emotive response to an actors performance with true magic. From this one could say that mankind has developed into two types, the cool intellectual and the emotional and dreamy type. This is so obvious that it scarcely seems worth mentioning though it is vitally important because you are a mixture of both positive and negative. You will not be wholly one nor the other but you will be predominantly one or the other regardless of your physical sex.

A psychologist or an astrologer will possibly disagree with this statement but if one wants to become a magician, in the oldest sense of the word, then you will have to accept this fact

and live with it (A saying over the Portals of the ancient temples often stated 'man know thyself'). You may ask what this has got to do with learning to use the voice in ceremonial work and the answer is Everything. Unless you can learn to balance the two sides of your nature you will not achieve proficiency at anything and certainly none at all in magical work. If you have read all this without offense or hurling it from you, you will probably not mind being told you are too shy or too aggressive, both these facts however will show up in your voice, especially during ceremony.

The next question you may ask is what should I do about it? The answer is simple enough, forget it, forget yourself and think only of the power and energy that is already pouring through you (your aura) and your environment. Call upon or invoke the type of force or energy that you want and immerse oneself in it so that it flows through you. While allowing this to happen it must be foremost on your mind that it must never be able to take you over! You must have complete control at all times otherwise you will become nothing but a trance medium, i.e. an unconscious medium instead of a conscious one, the operative difference between the two being Will. Within the Obligation of the Neophyte in the O=O ritual it says: "I solemnly promise not to suffer myself to be placed in such a state of passivity, that any uninitiated person or power may cause me to loose control of my words or actions".

If you remember what has been written here there will be no need to tell you to speak clearly with force and emotion, the positive and negative aspects, for you will do it automatically. Now we go on to another aspect. Try to and practise using your voice ceremonially. Most people are somewhat diffident about performing such a practice in public so start by reading some of the speeches from the rituals in private. You will soon find that you can speak clearly and confidently. Now go and try this in the Hall or a place where rituals are performed but do this alone at first until you get used to the accoustics of the hall compared to that of a room which you have previously been working in. When you feel ready then perform these speeches with a Senior member of the Order present (if this is impossible due to ones geographical location then acquire the help of a sympathetic friend). Once this is done with some regularity then you will find there is little difference if all members are present, as in a full ceremonial. For those that are introverts they will have to bring out the force they need and the extraverts will have to taper to the needs of the ritual itself.

Once you have learnt to balance your voice you can now go on to practise doing this with your emotions. The way to do this is take the Neophyte ritual and read it aloud and think about what

you are reading and the meaning behind the words. Repeat this until your emotions are aroused which will happen automatically if one practices enough, and above all control your feelings and don't let the emotions control you as it is done in some charismatic churches and religions. Once you have got this far you will find a strange thing takes place. If you are taking one of the active positions in the grade ceremonies that are akin to Fire and Air you will feel the vibrations of the element concerned affecting you. These will be positive and forceful if Fire and not so forceful if Air. There will be a tendency to act too positively and knock something over if you let the Fiery energy have part of your nature get out of control. Or if it be the positive element of Air you may find that your mind functions so clearly and so quickly, that you are way ahead of the others and have lost your place in the ritual.

What will have happened will be that you have got yourself into harmony with the force you represent and are tending to let it control you. If you do experience any such feelings in a slight degree it is a good thing for it means that you have established a rapport or harmonic relationship between the force that is operating through the Universe and through your own aura. This application of the Macrocosm and the Microcosm is a concept of the greater supplementing the lesser yet all is under control and the direction of your will. Once this is understood and experienced you will have begun to experience the practice of Magic.

If you are not performing in a grade ceremony, such as the O=O, but have decided to attend one (these members are usually seated in the Hall but outside the Portal of the ritual) try thinking about what is going on and try to enter into the different parts of the ceremony (these members can take part in the Circumambulation and the partaking of the Eucharist), you too can put yourself into a harmonic relationship with the various forces. This is an excellent thing to do or you can assist the Officers in this way because unlike them you do not have to divide your attention between trying to do this and at the same time keeping alert enough to play your part in the ceremony which is a supportive nature even if you remain seated throughout. If all members learn to work this way (it is a form of meditation) the results will be nothing less than spectacular and the power will be increased beyond measure.

To sum this up one must:

- (1) Read your ritual so you are familiar with it.
- (2) Learn the pronunciation of any word that is unfamiliar to you.

- (3) Practice reading the ritual aloud in a Hall with a senior member present.

During the first knock which initiates the start of the ritual imagine this vibration reverberating out through the silence through the Void and space and into infinity. Think of the fact that this is exactly what the vibrations of your voice are going to do as you speak ceremonially by using your natural voice as a carrier wave. When you have done this you will have started your apprenticeship in magic. From such a simple beginning you can learn the use of the magical symbols of the Pentagrams, the Hexagrams and the Cross with the Voice with astounding results.

When you have learnt sufficient self control of your voice so that it is never raised in uncontrolled anger towards anyone or even oneself then you have mastered a basic technique of magic, Self Control.

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