



QUAREIA—THE ADEPT

Module VIII—Mediation of Power

Lesson 6: The Sound

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WELCOME

Welcome to this lesson of the Quareia curriculum.

The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding—everything is in its place and everything within the course has a good reason to be there.

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So remember—in order for this course to work, it is wise to work with the lessons in sequence. If you don't, it won't work.

Yours,

Josephine McCarthy



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Lesson 6: The Sound

You have worked a lot with sound in your training, mainly through your voice and the use of sound recordings to affect a space. Sound is the deepest power resonance in creation and destruction, and as such has a very special place in magic.

It is easy to get stuck at the more superficial levels of working with sound in magic. Chant and music are evocative, and it is tempting to swim in the emotions that they can evoke. In the same way, a magician's utterance work can get trapped in the level of mere meaning, with no use of the sound vibrations themselves. The superficial uses of sound in magic can be very powerful by themselves, but those layers are only the surface of a very deep lake.

As an adept you must learn to dive deeper into the sound, both in vision, ritual, and in your magical adept life. Sound is the first impulse of creation and of destruction, and as such resonates through all the different layers and levels of magic. You get to a layer beyond words and meaning, a layer that is the primal trigger of power, action, and the fulcrum, and of creation and destruction itself.

Sound is a vibration created by any and all the elements. The human voice is a mixture of earth—the vocal cords and body, water—the moisture of the spit, air—the breath, and fire—the electrical nerve impulses that control the vocal cords. The voice of the sea has similar combinations if you think about it, as has the movement of the earth,

the wind through the trees, and so forth. But the human voice has a special place within all this: it combines focused intent, power bridging, the consciousness of the Divine spark in action, and the understanding of intentional action.

Sound also flows through creatures—birds, mammals, etc.—not only in everyday sound, but in magical triggering. But the difference between creatures and humans is *focused intent*. We will look at that a bit later.

With instruments you can make sounds that your human voice cannot, and instruments used magically can trigger deep powers, such as the Wheels we have just looked at.

The magical aspects of the deeper layers of sound

Let us look at the deeper layers of sound in magic. You will see how the more superficial layers feed into the deeper layers, and how the survival of the superficial layers in cultures can clue us in to what laid beneath.

All deep aspects of magic track back to, and are rooted in, the three core dynamics of manifestation: creation, fulcrum, and destruction. Sound can be used to trigger, uphold, or block any of these dynamics. Sound at this level is not used to instruct or communicate, only to trigger, bridge, sustain, or dismantle a power structure, a fate pattern, and so forth.

Let us look at the fulcrum aspect first. Then we can work out to the creative and destructive elements of sound. We will look at the fulcrum in more depth, as it is the balance between creation and destruction.

When sound is used in a fulcrum capacity, it upholds and maintains the status quo. The power dynamics used for this translate into perpetual cyclical sounds sung by the human voice. This was, and is, used in some temple cultures, with daily rounds of chants sung by attendant priests and/or priestesses. The cadence of the sounds, repeated day-in, day-out, impresses the sounds in the fabric of the building.

Though the words work on one level, it is the sound that is important. There is also a major difference in resonance between the spoken word and the sung word. The same sounds sung daily create a wall of vibration in the building, and the building will continue to ‘ring like a bell’ even after the singing has stopped for the day.

The same can also work with the human body, albeit in different ways. The chant works on the same level as it does for a building in that its vibrations affect the body's physical form, but it also works through the hearing and brain, by the same route as so-called 'ear worms'—songs that keep playing in your head after you turn the sound off.

In a magical temple, the use of daily sound—the same sounds—can begin to vibrate the room like a drum, and the sounds 'stay' as vibrations in the walls. When you walk into a sacred or magical space where this technique has been used repeatedly, you can feel the vibration of the sounds in the substance and air of the room.

A magician who needs seriously to anchor their fulcrum can listen repeatedly to a looped recording of certain sacred chants to impress them in their mind and body. Once the recording is turned off, the sounds can still be heard in the head and felt in the body.

Why are they used this way?

The Fulcrum

This use of repetitive sound keeps the inner metronome of the fulcrum stable. Remember the Wheels in every substance? They are deeply affected by sound, and repetitive sound can be used to maintain the fulcrum in times of duress. The power behind the sound, when it is the right sound for a fulcrum, flows into the fulcrum pattern and maintains its constant, stable quality: it strengthens and upholds the fulcrum.

In a sacred temple this is used daily for so many hours a day and night, and is interspersed with total silence. It keeps the balance of vibration and silence ticking along, which roots the temple deeply and stabilises its fulcrum. The same sounds are used every day, the silence occurs at the same time every day, and the constant rhythm of sound vibration and stillness creates a pattern that holds everything together powerfully. From that base, the variation of mediation of creative and destructive powers can be powerfully worked with in the temple without risking knocking the fulcrum off-balance.

The magical temple is worked with similarly, though with less strict adherence, particularly in modern life. Each day, if possible, the temple

space should have 'fulcrum sound' playing in it, interspersed with times of total silence. This can be tough if, like me, you also live in your temple space and do not have a separate space for such work. But everyday, a cycle of sound should be played, and at night there should be a total silence. Between those times, normal life can resume. The repetitive action of the daily sound is enough to embed the sounds in the very building, and maintain the tuning of the fulcrum in the house. People sensitive enough will feel it as they come into the house.

Living and working in the temple space with its daily round of sound also ensures that the sound is all around the magician, and thus also embeds itself in their body and mind. Because of modern inventions like CD players and music systems, and a vast body of sacred recordings, we do not need an army of priests and priestesses chanting daily in our homes and temple spaces. The right recordings of the right quality easily replace such things.

Now you see why you were introduced to music, chants, and sound very early in your training. You should know by now what type of sound and chant can uphold the fulcrum, and how to keep them looping in your space for a time every day. If you go out to work you can leave the recording looping, playing quietly in the background. If you work from home then having the sound playing quietly in your temple space for a set number of hours a day will have the same effect.

When I go to bed at night I can still hear the chants in my head, and I have found, over the years, that they play an important part in keeping me stable in difficult and destructive times when tides and powers swirl around me.

If you live in your temple space then you will become very closely tied into the shifts and tides of power as they flow in and out of the land. A tuned working space is far more sensitive than a non-tuned space, as it will act like a power lens and power-detector. When there is a power shift, a magical space reacts far more quickly and strongly than a mundane space will.

If your working space is separate from your living space, or is a room in your home only used for magical purposes, then you will feel the shift when you step into the room for working. If you use your living space as your magical workroom then you will feel the shift immediately, particularly if you keep it highly tuned.

The stronger the fulcrum is in the space, the more you will feel when a counterbalancing impulse, creative or destructive, flows into the space

or laps up to the threshold. By keeping the fulcrum passively balanced through sound, among other things, not only will you be more able to feel the changes, but the changes will have less ability to knock your space off-balance. The pattern of the space is kept strong by the sounds: it is constantly tuned. This makes it far less vulnerable to energetic weather, focused interference, or attacks, and keeps its inner immune system healthy so that it can repel parasites or invasive beings.

The same is true of the body and mind. Literally treat your body as a temple, and the Wheels of the body that underpin its stability, and its ability to hold life, are kept stable and balanced. Sound is a major component of maintaining that stability. For those of you specialising in healing, this is a particularly pertinent thread to follow and experiment with. The Wheels of the body respond most deeply to sound.

Just as an aside, when people come to my home, which is not often, as we live fairly remotely, they either feel its tuning and remark on its peaceful, solid, safe feeling, or they refuse to step over its threshold. A few workmen have come to the house to fix things only to find that they cannot step over its threshold. The house rejects them. A major component to that dynamic is sound.

Sound can also be used when someone is coming to the house. When you work magically from your living space, visitors, both good and bad, can bring disruptive influences into the space. They may be about to get sick, carry deep depression, be unbalanced, or live in a very parasited place and trample inner 'dirt' into the house. Because you literally live in your temple you cannot isolate it from the influences of the outside world, so you have to provide filters for it.

When we have visitors, regardless of who is coming, we always have sound playing quietly in the background to maintain the fulcrum. Our living room is the temple, and as such we have to uphold it. That also means not having a TV in the living room: the sounds from movies can sometimes directly affect a magical space—shooting, screaming, etc. So the living room only contains things compatible with a magical temple space: books, magical images, statues, and objects, and sound. It can be difficult at times, but it is worth it. The house works like a drum, constantly ticking away in a daily rhythm that affects everything around it.

Sometimes we keep the fulcrum sounds going around the clock, other times there is only silence, and other times again we have fulcrum sound for a few hours a day and silence otherwise. You work with your inner senses to feel into the space and see what it needs.

When you are taking on a round of dangerous, Underworld, or destruction/dismantling work, then ensure you are exposed to a daily fulcrum sound played long enough to get into your mind. That sound will continue to uphold the fulcrum within you as you work. If you use the same sound daily and build it up so that it is embedded within your mind and body then it will hold your fulcrum in place by pouring power into it and upholding it.

The same is true of the magical space. Sound is a power source, and the right sound used repetitively will pour power into the fulcrum and keep it stable. Think about the many different applications this could have.

The difference between fulcrum sound and sounds used for creation and destruction is that fulcrum sound is repetitive, constant, and has a mixture of high and low sounds woven together to make a pattern of sound. Remember, the fulcrum is a pattern all of its own; the power flows of creation and destruction are not. They are both power catalysts that bring change to the pattern of the fulcrum to shift it one way or the other, or to create new patterns. The more you ponder on the complexities of this, the more magical techniques and possibilities you will find hidden within the maintenance of the fulcrum.

In practical terms, the weave of different notes sung together translates as songs or chants with more than one voice, and with a mixture of contrasting harmonic notes. European and Coptic sacred polyphony chants are a good example of what can be played in the space, as are Gregorian chants. Plainchant has a slightly different effect, and you can learn a lot about sound and magic by using different types of sounds in the temple space to see how it reacts.

I came across a recording of a deep temple bell tolling slowly from a Japanese temple recording. I loved it and found it very peaceful to work to when writing, but the room did not like it at all. It became a bit of a battle, as I really liked working to the toll of the bell, but the deities in the magical space had other ideas. In the end, the CD mysteriously vanished and has never been found. Sigh.

Sounds of creation and destruction

When you were introduced to sound, music, and magic as an apprentice, we talked about high and low frequency sounds and music. Finding what does what is very much a matter of magical experiment, and using different types of music, voice, and instruments when working on

creative or destructive magical patterns can be quite an eye-opener.

Once you fully understand and have established fulcrum sound/voice in the space, then it is time to add certain tones and sounds to enliven or trigger a creative or destructive pulse in the space. In order to really experiment and learn, you need to have a wide range of different music and voices from very different cultures around the world. And they must be traditional instruments and traditional music, not New Age or modern music versions of traditional sounds. It can be hard to find the right types of music, but it is worth the effort.

When you look for recordings, avoid any that are fusions or modern takes on old or ancient styles. A great many recordings of music from around the world have been fused with rhythms from modern music, with common-time drumbeats, guitars, and electronic sounds. These are nice, and I love such fusions for listening to in the car or when cooking, but they are not suitable for magical work because of what the sounds can mediate. If you think about the energetic structure built up around music in the last one hundred years, and how that expresses on the surface, then you will figure out why that should be.

Look for field recordings and traditional reconstructions without modernisations—and cast your net far and wide. The *UNESCO Collection of Traditional Music of the World* is a good place to start for such recordings. Look for ethnomusicology collections, and if you travel to different countries then search out recordings of traditional music as opposed to their own modern music.

Experiment with them as tools as opposed to passively listening to them as music. See how the space reacts to them, particularly when you are tuning the room for a specific aspect of magic.

There are certain things to keep in mind when choosing music to work with. A regular drumbeat, for example, has a very defined action with the land: it vibrates substance in a particular way, and as such is good for land-based work, Underworld work, and destruction work. It often attracts Underworld beings and draws land beings, ancestors, and so forth to the thresholds.

Experiment with bells, which you have worked with, in work that draws on the creation aspects of power, as well as wind instruments, which have a similar effect. Think about the elements that particular instruments work with, and think about voices in the same way.

When you start to experiment with voices, either yours or from

recordings, dig into the histories of the sounds you are using and see if you can fathom how they were used.

With temple/sacred sounds and voices, remember that if you find in your research mentions of using song or music to ‘entertain’ or ‘flatter’ a deity, then you are looking at a period of degeneration in that temple culture. Sound was a tool used to cause effects and shifts. If its use has devolved down to entertaining a temple’s resident god then the real magical understanding of sound has been lost.

Sounds as fate communication

This is a very natural and simple aspect of sound and magic, and is given a lot of attention in tribal or folk magic. This happens when the magician has become immersed in the dynamics of magic and fate, and natural sounds are triggered to communicate with the magician and anyone else who understands.

Again, this aspect of magic is deeply misunderstood by many, and in our modern way of thinking such communication is always thought of as personal to the magician. It is not. We have looked at this dynamic before, so you should recognise it, but now you should have a deeper understanding of how it triggers.

When fate patterns interlock and a hotspot of any kind builds up in an area, around people, or even around a person, then that coming-together of power and potential incident creates a certain frequency of energy which can often trigger certain creatures.

The most obvious fate sound-clue is the owl’s call. When a death hotspot is building up in a place, its energy draws in owls, and they will call back and forth loudly. This does not mean that every owl call foretells death or change, but if a parliament of owls suddenly descends on some particular place, and they are all hooting, then you can be pretty sure that a death wave or other major change is about to release. We have looked at this before.

When an adept magician is in the area who is constantly working within a particular magical framework that builds specific patterns, then the energetic build-up, the forming fate patterns, and the hotspots coming to a head will be ‘tuned’ by the adept magical patterns present: the vocabulary of the hotspot takes on specific qualities.

As an aside, spotting these specifically tuned energies can tell you if there is an adept working actively nearby: you will hear it in the language

of nature in that area. Everything affects everything else, and magical patterns will affect the natural patterns of a place.

For example, where I live, a fairly remote area, I have built up specific magical patterns that interact with the natural tides and patterns of the land. From that I get sound warnings and communications from the creatures in the area that are a mixture of the natural expression of the land pattern and expressions from the magical patterns I have built here over the last eight years.

When warnings are needed, if a tide or hotspot is building up, then I will get ‘chatter’ from the local creatures that translates both in natural terms for this land, but also are the animal vocabulary connected to the magical patterns I use.

How do you work with this? If you are in a city, it is harder, but if you notice an uptick in bird or animal chatter and then something specific happens, take note of it. Learn the vocabulary of that place. In a city, the vocabulary is limited simply because of the greatly reduced diversity of species present to respond to the energies. If you live in the countryside, a wider variety of creatures will probably respond to the pattern.

You can learn the natural local vocabulary by listening, and by studying the local mythology. Also, if you are working magically with a certain system—for example, in Quareia we refer to Egyptian patterns quite a lot—then you can draw on the creatures in that system. When you have worked within a system like the Egyptian pattern repeatedly, the magical patterns around you take on that Egyptian ‘vocabulary.’ A lot of animals are connected to Egyptian magical patterns, and at least some of them will be present around you. For example, the voice of Amun can come through a goose, the voice of Set can come through a donkey, the presence of Horus through a falcon, and so forth.

If you do enough research, you will find a whole menagerie of animals connected to the various deities in the Egyptian pattern. When you hear a certain animal calling, and either you are already aware of a build-up of power or one hits soon after, within hours or days, then take note, and do a reading to see if that animal was responding to the pattern and communicating the ‘weather report’ of that shift.

Over time you will learn the combined language, and then animals can act as early warning systems and messengers, and they can give you confirmation when you need it. If you do some work with the utterance/Amun/east and you hear a loud goose honk as soon as you finish or in the midst of the working, and the local goose is not normally honking

all the time, then you have a vocal response to your work: the goose was triggered by the building power of the work and felt the urge to honk.

You may laugh, but this has happened so many times to me at critical magical points that it does now bring a smile to my face. For example, remember the ritual where Set comes to the south threshold? As I was writing that small part of the ritual, a donkey somewhere in the valley started braying loudly and continuously. I was not even aware we *had* a donkey around here until I heard that. The braying simply confirmed a presence emerging. So while it has no deep magical dynamic, it is a reaction to the work, and as such lets you know the pattern is working.

Wall of sound/noise

This is another simple but helpful use of sound that appears a lot in tribal/folk magic, and is a useful ‘aside’ tool of sound that you can use. You have been introduced to it by the idea of using a simple song in your head to block out something or to make yourself vanish from inner sight.

You can use it in a space to help the space ‘vanish’ from prying eyes or to hide its magical tuning. Not every sound works this way, and you do have to be slightly careful what you choose: you want sound that masks, not sound that ‘draws in’ or awakens.

Remember, certain deep and rhythmic drumbeats have a peculiarly Underworld quality, so you have to veer sideways from such beats if you want to disappear. But other types of music will mask magic. My favourites are Bouzouki music from Greece, Russian Cossack music, Irish Uilleann pipe or Scottish/Breton pipes, Punjabi Bhangra, and old style Klezmer.

If you listen to these different types of music then you will start to feel that they all share the same energetic quality. They are brash, loud, fun, and make you want to dance. They bring you down into your body, ground you, and block out high and low energy frequencies. A house playing this sort of music is much harder to get into in vision.

These types of music are founded in folk traditions and are about people coming together to celebrate, often in a chaotic way. As such they create a wall of ‘normal,’ and can temporarily drown out any energetic signals of magic.

This works the same way as hiding out in a busy shopping centre. If you find yourself under attack or constantly fending something off—say if you were in the midst of some exorcism work or happen to have some

moronic but skilled magician having a go at you—then hang out for a few hours in a noisy, busy, confined space/building with lots of people. It causes you to vanish off the radar for a while. It can be a nice rest. The folk music can work in the same way. It can give you time out, and it can also hide a magical space or magical work for a short while, for whatever reason.

So let us pull all this together, and everything else you have learned about sound, music, and instruments, and use it in some practical experiments.

Practical experiments

Sound can draw in, push back, open things up, and close them down. It can hold the fulcrum, it can trigger change, it can expose or hide, and it can bring things to conclusion. With that in mind, go back over some of your experiments, and over your practical ritual, visionary, and other magical work, like working with the body and no other filters, *and add a musical element to them*. Use your voice, or headphones, or music playing in a space.

What working you do and what methods you use are totally up to you; but do something you have done before so that you can compare any differences. Most people find that the added element of music can vastly enhance magical energy, and as an adept you are far less likely to fall into the usual traps of using music in magic and it becoming a ‘performance,’ or being driven by deep emotion triggered by the music.

Be very wary of the latter, and tread lightly when you use an emotive piece of music. You should know by now why that can be a problem, but you should also be skilled enough to immerse yourself briefly in that emotive quality and use it to fuel the work without being overtaken by it.

If you keep balance and focus, and use music intentionally as a tool, then any emotive rising that is kept reasonably in check should not put you at too much risk of falling prey to beings in need of an emotive dinner. You are also now at a stage of development where you should immerse yourself in different patterns and energies so that you can learn. Even if you get ‘bumps and scrapes,’ you will learn a lot. In your experiments, try working with emotion, then without, then with a balance between the two.

Whatever workings you choose to do for experimentation, ensure that one is working with creative power, another with the fulcrum,

and another with destructive/Underworld power. That way you will get a clear sense of how sound/vibration works in very distinct ways depending on the root dynamic you are working with.

Write up or type up your notes, listing what music you used, why, what root power you worked with in your experiments and repeated workings, and how it felt different to previous versions of the workings that lacked any musical content.

For musicians

If you are a musician or composer then you will be beginning to realise that there is a large scope for music and sound in magic at a very deep level. It would be a good challenge for you to compose music specifically for certain root dynamic powers.

You may also find, if you have not already, that each land has its own 'music' within the land. That harmony of vibrations within a land area can be translated into musical vocabulary, and I have found that what flows out of the land musically is often—but not always—closely connected to the old folk music of that land.

Looking at folk styles with very deep roots in a culture can often tell you a great deal about the power quality that lies in the land, and its deity polarity power. Though I am not a musician, I grew up with music and have played some instruments, and of course through my classical dance training I was deeply exposed to music. From that, and a long ancestral history of musicians in the family, I find that when I go to a land, after a couple of days there, I can 'hear' the music embedded in it.

There is not literally music in the land, but the vibrations and energies of the land convert in our minds into a vocabulary of sound. Successive generations on that land then build up their own distinct music, drawn from that vocabulary of sound. When the style of music is then played over generations, that music does become embedded in the land, and you can pick up on it.

I do not play any instrument well enough to play what I hear, but I have worked with a few musicians where I sing and tap what I hear, and the musician plays it on a stringed instrument. Often I find the rhythms are complex and interesting. Then when the musician goes away and does some research, they find the same rhythmic structure present in very old music composed on that land.

This is not a special skill; any adept with some sort of musicality can

do it. Just experiment, listen, and let music filter into your head. Don't block it or think about it or analyse it, just let it come out. The more you do that, the more it really starts to flow. It is like doing visions but with sound: eventually your imagination and the real thing separate out so that you can tell what is what.

QUAREIA

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