

## MUSIC MAGICK

by Solis-Serpentis

The relationship which exists between magick and music has been developing over a very long time. Music has played a mystical role since man became aware of his existence. Religions from all ages have used music to enhance their various rites. Music is with us from birth to death, and most likely even thereafter.

Today, rock musicians are making use of the fact that music pervades our every moment of being. It has been said by some, that a few musicians hide so called "Satanic" messages in their works by backwards masking, which we subliminally perceive. The overwhelming fact is that most bands use the purity of their music to move us directly and transfer the essence of the song.

The Renaissance magickian, Ficino, says that--

"Musical consonance occurs in the element which is the mean of all (i.e. air), and reaches the ears through motion, spherical motion: so that it is not surprising that it should be fitting to the soul, which is both the mean of things, and the origin of circular motion. In addition, musical sound, more than anything else perceived by the senses, conveys, as if animated, the emotions and thoughts of the singer's or player's soul to the listeners' souls; thus it preeminently corresponds with the soul. Moreover, as regards sight, although visual impressions are in a way pure, yet they lack the effectiveness of motion, and are usually perceived only as an image, without reality; normally therefore, they move the soul only slightly. Smell, taste and touch are entirely material, and rather titillate the sense-organs than penetrate the depths of the soul. But musical sound by the movement of the air moves the body: by purified air it excites the aerial spirit which is the bond of body and soul: by emotion it

affects the senses and at the same time the soul: by meaning it works on the mind: finally, by the very movement of the subtle air it penetrates strongly: by its contemperation it flows smoothly: by the conformity of its quality it floods us with a wonderful pleasure: by its nature, both spiritual and material, it at once seizes, and claims as its own, man in his entirety." (from Spiritual and Demonic Magic by D.P. Walker)

Campanella, a contemporary magickian of Ficino's day, believes that--

Although the marvellous effects of music are due to the transmission of movement from air to the spirit, these are not primarily ethical or emotional, but rather therapeutic or producing sheer pleasure or pain. The human spirit has a natural rhythmic movement, indicated by the pulse, which is essential to its preservation; music which produces in the air movements similar to, but a little stronger than this, will confirm and encourage this natural movement of the spirit. Low sounds bruise, condense and thicken the spirit; high ones rarify and lacerate it; what is required, then, is a combination of the two which is "consonant" to the spirit's natural movement. (from Spiritual and Demonic Magic by D.P. Walker)

These principles which were used in the 1400's are still being used today by psychologists practicing music therapy. Today's rock musicians also use them in their live concerts. By using an incredible volume range to create a tremendous sense of dynamics, such virtuoso's as heavy-metal guitarist Jimmy Page can create states ranging from euphoria to agitation and pain in the audience. This is evidenced in several songs where either the theremin or bowed-guitar are featured. From a gentle whisper to the thundering din of the universe pivoting on edge, the listener is brought right to the edge of pain or pleasure and back again. The writings of W.L. Hubbard, mentioning the works of French romantics, notes that "There is no end of the queer and unusual effects, no end of hermonic combinations and progressions that are so unusual that they sound hideously ugly." This chap writes like a musical Lovecraft!

Which brings us to the point of this article. That is how to

implement this type of music into a modern-day Maatian rite. Though the Bell is the Maatian instrument par excellence, this author has found the musical effects of the monochord to be quite appropriate to a number of rituals. The monochord is a single-string musical instrument that lends itself to the mystical sound caused by bowing. One can easily be constructed by making a sounding chamber out of plywood, and glueing and screwing it together. It should be quite sturdy to avoid unwanted resonances. I have found that a monochord of thirty-one inches, or a multiple thereof, works nicely. One uses tuning-pegs to stretch a piece of piano wire the length of the frame. The instrument is then tuned as desired, and can be plucked or bowed.

An adventurous, enterprising individual can get this instrument to yield even more sonorous notes by electrifying it. One could wind pick-ups for it, and connect it to a host of electronic devices. These can range from simple echo or reverberation boxes to small computers such as the Apple II's or Commodore 64. The music can then be digitized through the computer and altered to produce some very unearthly tones.

A twist on this same topic is to suspend various chunks of iron by means of a nylon rope or monofilament fiber. These suspended, isolated pieces of metal would then be bowed. The metal will begin to vibrate and set-up its own resonances.

In a group setting, the monochord would be bowed and, along with a simple drum or tom-tom, produces a very ethereal atmosphere. It can also be recorded onto tape, and played back if the magickian is working solo.

The choice of music to accompany a ritual is a very subjective one. One should be aware of the various uses, and absence, of

music to alter one's consciousness. This is often the intent of today's rock musicians. The techniques used by them, as well as the theories of the aforementioned magickians and their peers, is an area that warrants more research. This knowledge is another tool the New Aeon magus should have at hand.

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