

Agni Yoga: Tuning the Body Electric

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SRI-USR Conference 2014

www.ngsm.org/jb-usr2014.pdf

Keynotes

EP I: Three words -**electricity, light and life**- express divinity, and their synthesis is God.

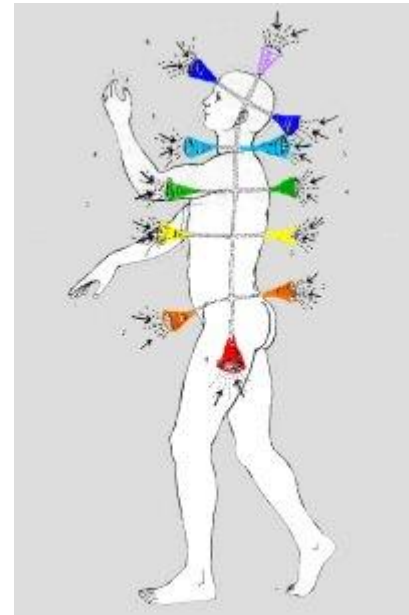
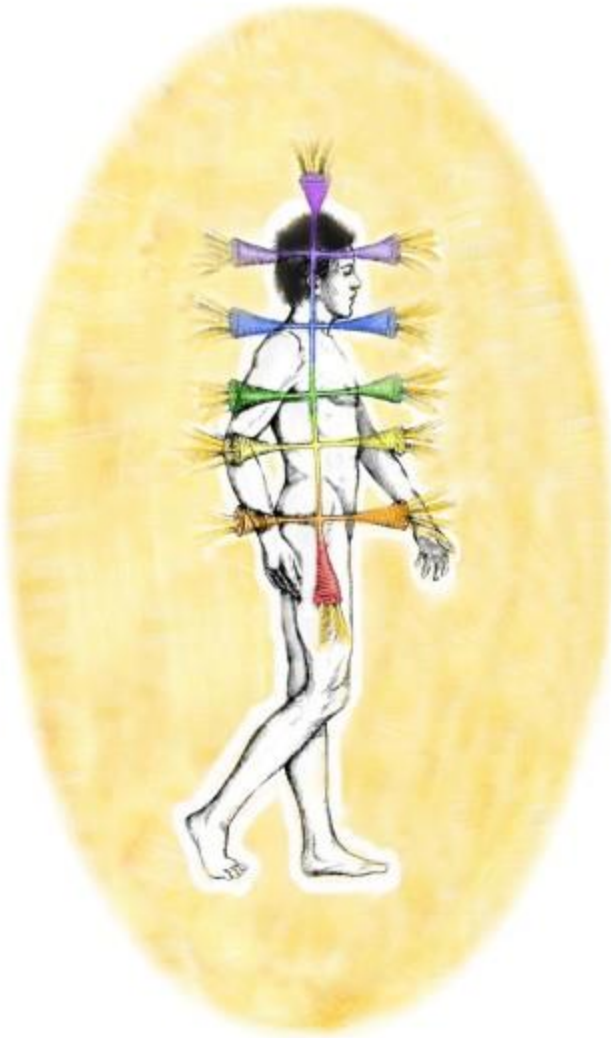
Sound, manifesting as **electricity**, is the creating intermediary, the linking third factor in the process of manifestation.

DINA II: Teachings on (7 Creative) Meditation(s)

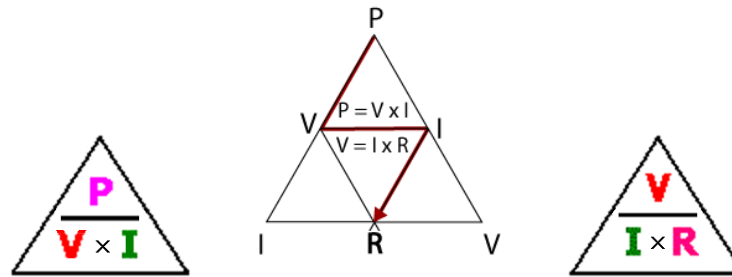
Meditation #3: **Alignment**

LOS 205: When the sense perceptions are refined and when the vibratory condition of the vital body is **justly attuned**, the organs of the senses are entirely dominated and controlled by the real man...

Chakras as transducers and electronic amplifiers (audio power amplifiers)



Electrical Power Triangle: Ohm's Law



P = Power (watts)

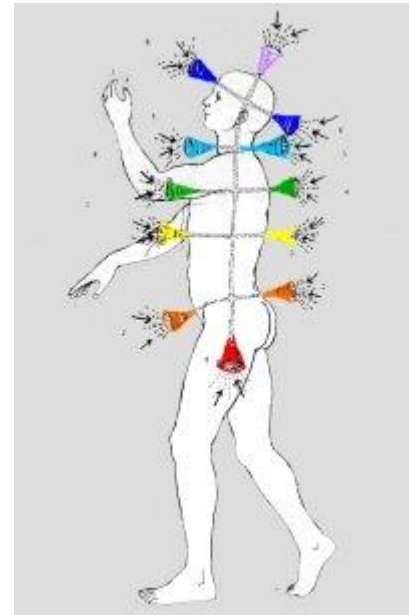
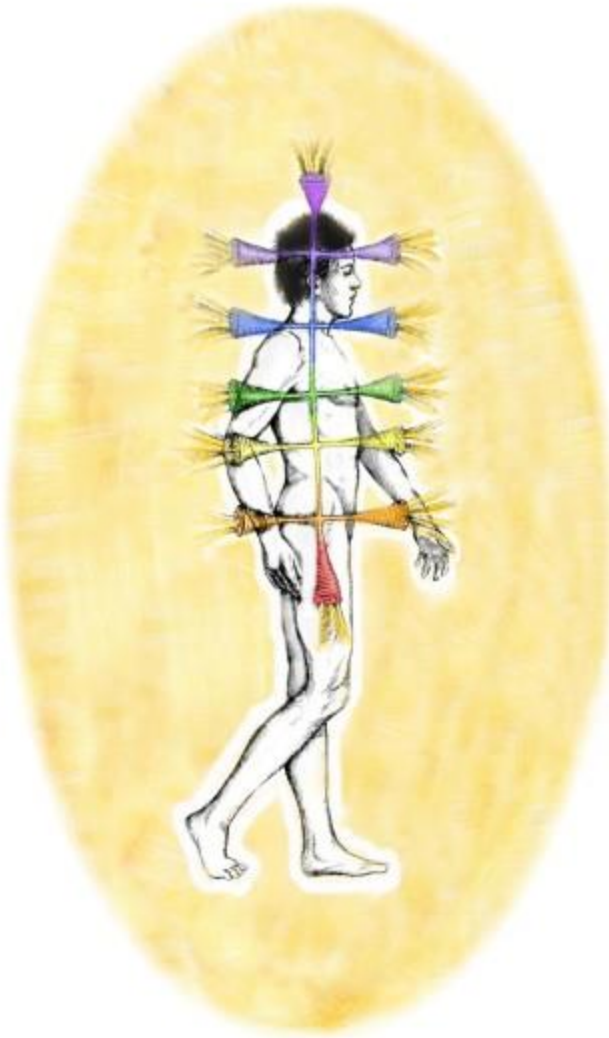
V = Voltage (volts)

I = Amperage (amps)

R = Resistance (ohms)

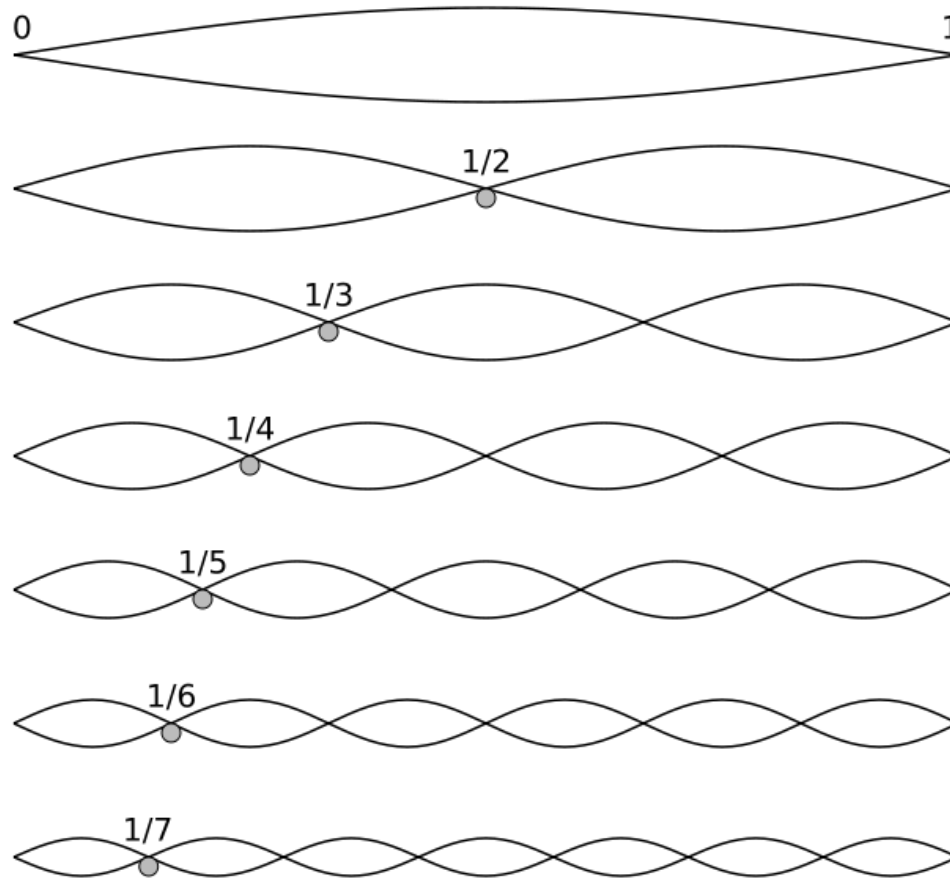
**Resistance to evil; conductance to good:
what does it mean?**

Chakras as transducers and electronic amplifiers (audio power amplifiers)



What are the petals?

Just Intonation: applied music theory for singing the body electric



All the centres have petals whose numbers are multiples of [...]

$$2 \times 2 = 04$$

$$3 \times 2 = 06$$

$$5 \times 2 = 10$$

=====

$$3 \times 2^2 = 12$$

$$2 \times 2^3 = 16$$

=====

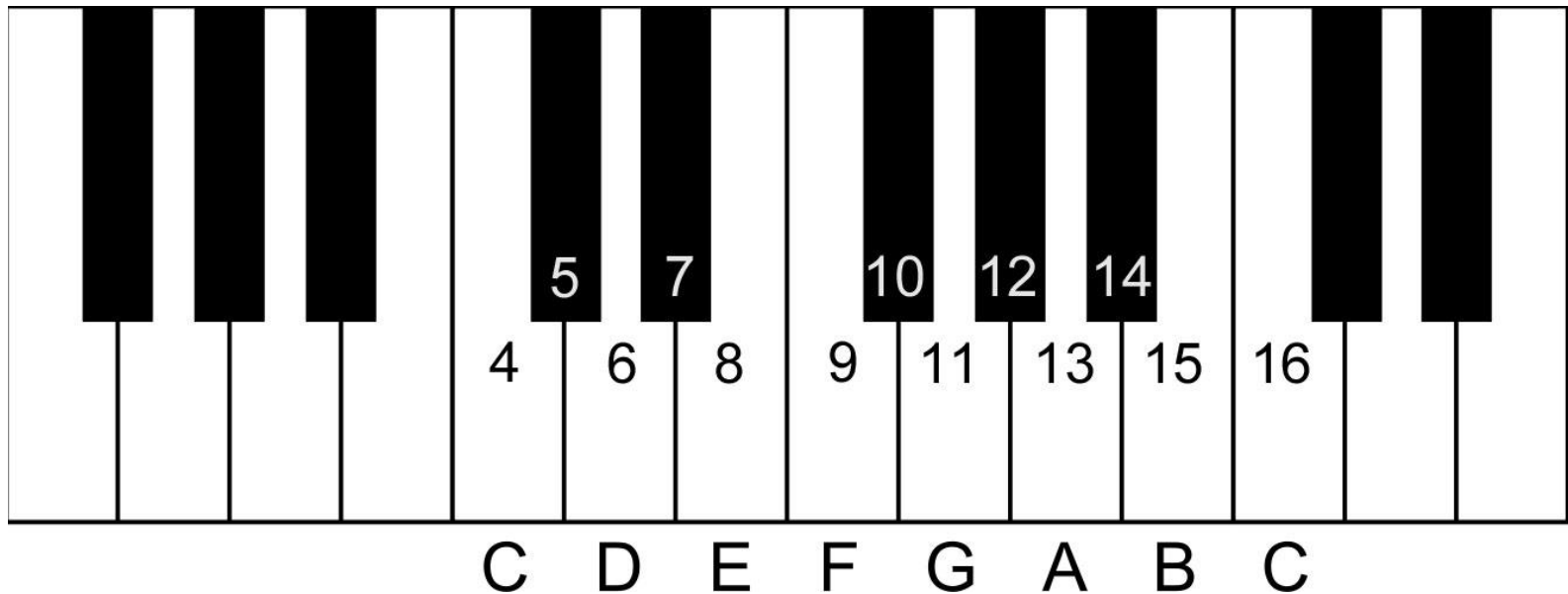
$$3 \times 2^5 = 96$$

=====

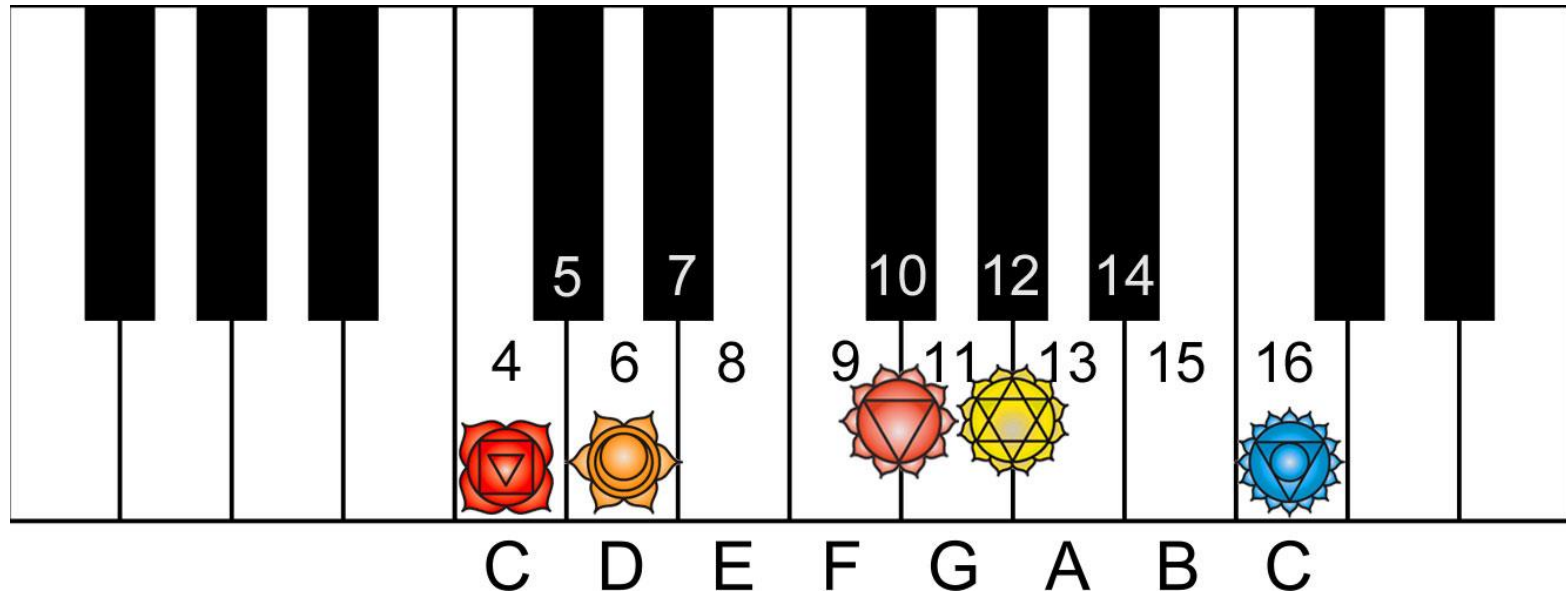
$$(5 \times 2)^3 = 1000$$

The five centres with their forty-eight petals are **synthesised** therefore into the two-petalled lotus, and then we have forty-eight plus two equals fifty, the number of the perfected personality, for five is the number of man and ten is that of perfection.

Spine chakras: number of petals
assigned within a musical octave

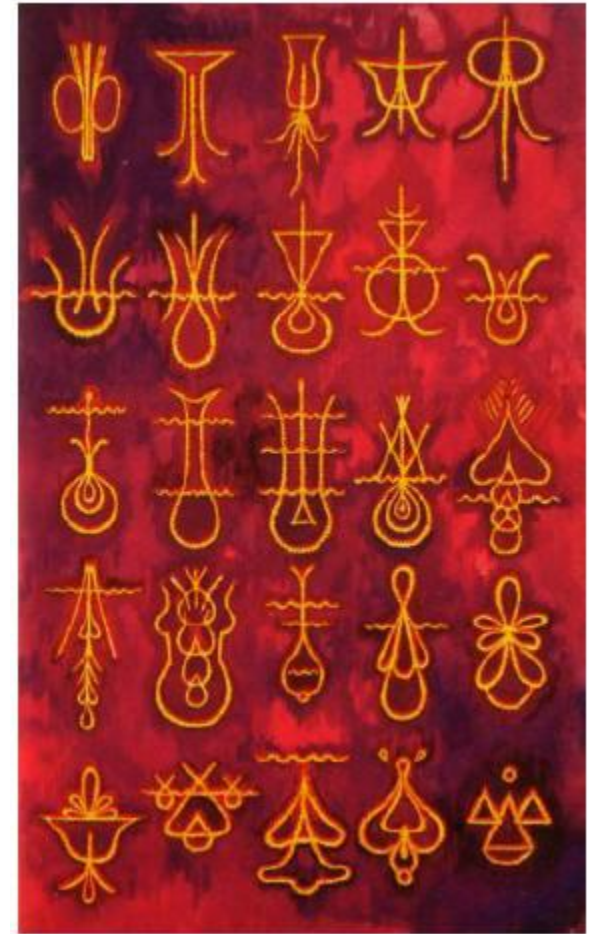
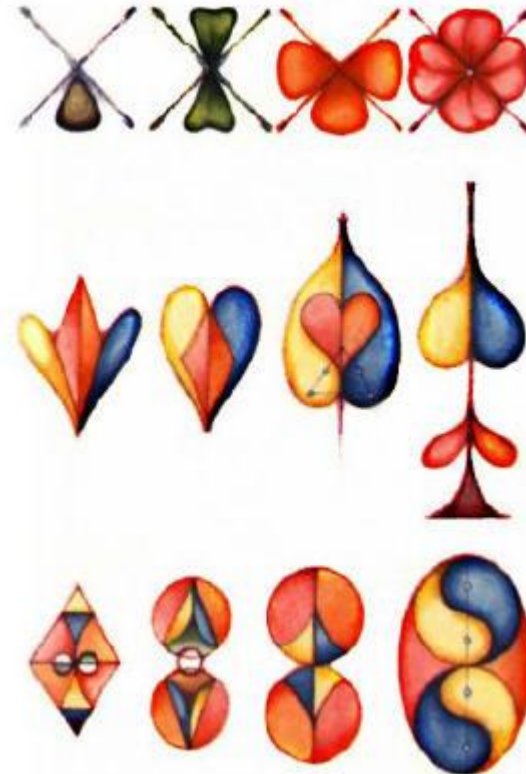


C Lydian Augmented Mode



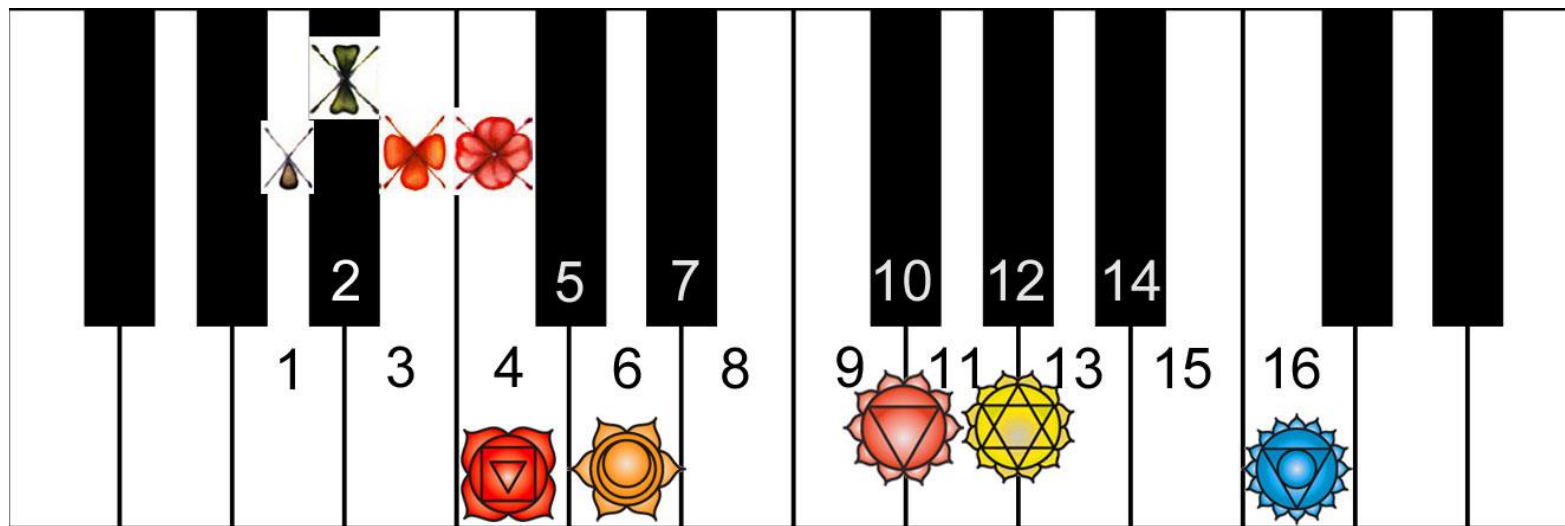
Vicente Beltrán Anglada

Treatise on the Deva Kingdom



Transcriptions of deva conversations
<http://english.agni-yoga.org/>

The *A Minor* Melodic Scale



C Minor Melodic Scale



E^b Lydian Augmented

Also sprach Zarathustra

4 Trompeten (C)

I. II.

8 Posaunen.

III.

2 Pauken.

Grosse Trommel.

pp (mit Paukenschlägeln)

(feierlich)

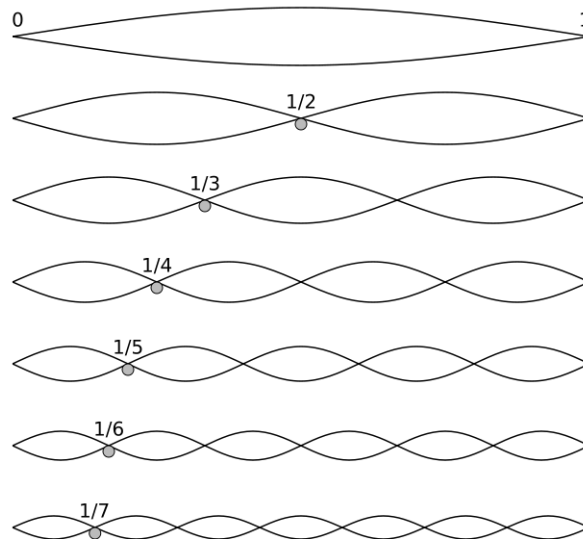
p *(feierlich)*

f *p* *f* *pp* *f* *ff*

A page of a musical score for 'Also sprach Zarathustra'. The score is for a large orchestra, including 4 Trumpets (C), 8 Horns (I, II, III), 2 Drums, and a Large Drum. The music is in common time (C). The score shows a dramatic build-up, starting with a very soft (*pp*) drum roll, followed by a series of notes in the brass and woodwinds, marked with dynamics like *p* (piano), *f* (forte), and *ff* (fortissimo). The tempo/mood is marked *(feierlich)* (solemn). The score is written for a full orchestra, with parts for 4 Trumpets (C), 8 Horns (I, II, III), 2 Drums, and a Large Drum. The music is in common time (C). The score shows a dramatic build-up, starting with a very soft (*pp*) drum roll, followed by a series of notes in the brass and woodwinds, marked with dynamics like *p* (piano), *f* (forte), and *ff* (fortissimo). The tempo/mood is marked *(feierlich)* (solemn).

Ratios of small numbers

1/1	unison	C
2/1	octave	C
3/2	perfect fifth	G
4/3	fourth	F
5/4	major third	E
8/5	minor 6th	Ab
6/5	minor 3rd	Eb
5/3	major 6th	A



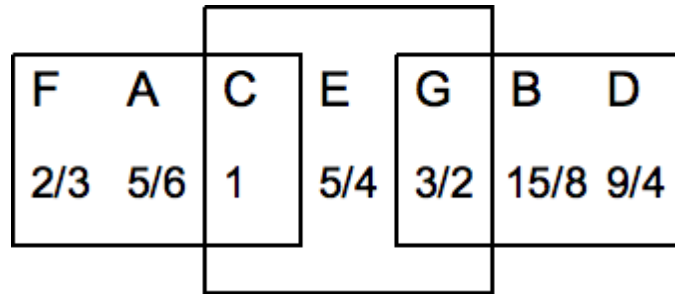
Harmonic					12 tET Interval	Note	Var. cents
1	2	4	8	16	prime (octave)	C	0
				17	minor second	C \sharp , D \flat	5
			9	18	major second	D	4
				19	minor third	D \sharp , E \flat	-2
		5	10	20	major third	E	-14
				21	fourth	F	-29
			11	22	tritone	F \sharp , G \flat	-49
				23			28
	3	6	12	24	fifth	G	2
				25	minor sixth	G \sharp , A \flat	-27
			13	26	sixth	A \sharp , B \flat	41
				27	major sixth		6
		7	14	28	minor seventh	A \sharp , B \flat	-31
				29	seventh		30
			15	30	major seventh	B	-12
				31	seventh		45

[http://en.wikipedia.org/wiki/Harmonic_series_\(music\)](http://en.wikipedia.org/wiki/Harmonic_series_(music))

LOM 57: First, he finds out the **third of the Personality** and sounds that forth, the result being an ordered harmonious life in the three worlds. Then he finds the **dominant fifth of the Ego**, the keynote of the chord, and sounds that in unison with the Personality note. The result is that **a vacuum** is formed (if I may so express it) and the liberated man with his informing soul,—the threefold spirit, plus mind and experience—the Three completed by the Quaternary and the Fifth, escapes upward to the Monad. It is **the law of attraction demonstrating through sound**. Like to like and kind to kind, driven thereto by unity of sound, of colour and of rhythm.

R&I 62: As time progresses, and later with the aid of the Master, harmony of colour and tone is produced (a synonymous matter) until eventually you will have **the basic note of matter, the major third of the aligned personality, the dominant fifth of the ego, followed by the full chord of the Monad or Spirit.** It is the dominant we seek at adeptship, and earlier the perfected third of the personality.

HEART, THROAT AND EYE



TWM: ... it remains a fact that when the energies, latent at the base of the spine, are carried to the head and are brought (via the solar plexus, that clearing house of energy, and the medulla oblongata) to the centre between the eyebrows, then the personality, the matter aspect, reaches its apotheosis and the Virgin Mary—in the individual sense, which is a finite parallel of an infinite Reality—is "carried up into Heaven" there to sit by the side of her son, the Christ, the soul.

THE AWAKENING OF THE CENTRES

1. Character building, the first and essential requisite. The whole of this teaching can be summed up in two words: Vice and Virtue. This work of imposing the higher vibration on the lower is character building, the first pre-requisite upon the Path of Probation.

2. Right motive. The man comes to know himself as naught but a channel through which spiritual agencies can work, and realises himself as a corporate part of the One Life. Then he sees even humanity as relative and fractional, and becomes immersed in the great Will.

3. Service. The spontaneous effect of soul contact.

4. Meditation. ... placed fourth upon the list, for meditation is dangerous and unprofitable to the man who enters upon it without the basis of a good character and of clean living. Meditation is dangerous when the desire to serve is lacking. Service is another word for the utilisation of soul force for the good of the group.

5. A technical study of the science of the centres. We shall not work with the centres down the spinal column, nor aim at their conscious utilisation as does the clairvoyant and clairaudient person. **All the work done by students must be done entirely in the head and from the head.**

6. Breathing exercises ...no breathing exercises can be safely used where there is no attempt to impose rhythm upon the life of every day. The two activities must go hand in hand.

7. Learning the technique of the Will ... through the development of steady purpose and the organising of the daily life, so that that purpose may reach fulfillment.

8. The development of the power to employ time. Learn to do something else with time besides organise [Page 208] it and use it. Learn to do several things simultaneously, and utilise therefore all the three bodies synchronously.

9. The arousing of the Kundalini fire. Discover the serpent of illusion by the help of the serpent of wisdom and then will the sleeping serpent mount upwards to the place of meeting.

Source: Treatise on White Magic



The Awakening of the Centers

by Vicente Beltrán Anglada

“Seek ye first the kingdom of God, and his righteousness; and all these things shall be added unto you.”

“Shortly after the end of the Spanish civil war ... a process of psychic activity began in me that had to do precisely with the development of the etheric centers ... while I was out of my body, I witnessed how some luminous entities were "operating" on my etheric vehicle, introducing in my chakras vibrant, dynamic and very powerful flashes of energy, accelerating the motion of these centers until they became resplendent and radiant... I was fully aware when such work of cellular and etheric integration while I withdrew out of my physical body. I remained very close to my body, observing very carefully the work done by my generous deva friends who, since then, and without my exactly knowing what a Deva was, worked on me with the subtle magic of their wonderful world, filling the vehicles of my consciousness, preparing me for the moment when I should be fully aware of the angelic powers operating in the life of man and in the whole of Nature.”

The Awakening of the Centers

by Vicente Beltrán Anglada

<http://english.agni-yoga.org>

Master: “I must explain that the fact of your being outside the body contemplating the process of revitalization of your etheric vehicle by those deva entities was precisely because they had to work with your full awareness of the work done, given that, in the not too distant future, you should consciously work with angelic beings and multiple hosts and hierarchies, according to a previously conceived and structured plan from the mystical center of the Ashram.”

VBA: “The premature development of the chakras by the spiritual aspirant can sometimes have catastrophic results. Hence, rules of "wise caution" should be properly understood and followed. I remember the case of a spiritual aspirant friend, who passed briefly through the Ashram, very fond of manipulating his etheric chakras. He had in his youth what doctors diagnosed as "heart failure", but could never explain the cause of this early death. Physically, he was strongly built and enjoyed very good health. But the heart failure detected by doctors was actually a deadly rising of the Kundalini fire.”

The **mystic** is too apt to feel that the occultist overestimates the way of knowledge and repeats glibly that the mind is the slayer of the real and that the intellect can give him nothing. The **occultist** is equally apt to despise the mystical way and to regard the mystical method as "lying far behind him". But **both must learn to tread the way of wisdom**. The mystic must and will inevitably become the occultist and this whether he likes the process or not. He cannot escape it in the long run, but *the occultist is not a true one until he recovers the mystical experience and translates it into terms of synthesis*. -TSR II, 544

The Holy Trinity of Music: Melody, Harmony and Rhythm

Music creates order out of chaos:
for rhythm imposes unanimity upon the divergent,
melody imposes continuity upon the disjointed, and
harmony imposes compatibility upon the incongruous.

Sir Yehudi Menuhin



Agni Yoga

The Practice of the Presence

1. Profound attentiveness (Eye: clear cold light, melody)
2. Serene expectancy (Heart: marking time, rhythm)
3. Perfect adaptability (Throat: just intonation, harmony)

A personal experience: Montserrat



The *Virolai*



A Hymn to the Mother of God in Montserrat

Moderato maestoso

Tornada

f Ro - sa d'a - bril, Mo - re - na de la ser - ra,
 Que la energia del alma nos inspire y que su luz nos guie, de la oscuridad
 de Mont - ser - rat es - tel: il - lu - mi - neu la ca - ta - la - na
 a la Luz, de lo irreal a lo Real y de la muerte a la Inmortalidad.
 ter - ra, gui - eu - nos cap al Cel, gui - eu - nos cap al Cel.

Andante espressivo

Estrofa

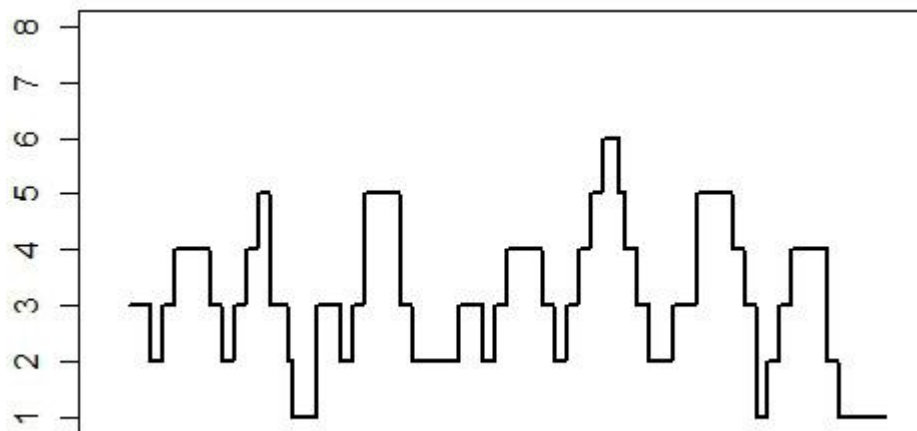
p Que la Luz liberadora de Buda, el Amor infinito del Espiritu de la Paz y el Poder indescriptible
 Amb ser-ra d'or els an - ge - lets ser - ra - ren, amb ser-ra
 del Avatar de Sintesis restablezcan el Plan en la Tierra. 2. Que la Luz liberadora de Buda, el Amor infinito
 d'or, ei - xos tu - rons per fer - vos un pa - lau, per fer - vos
 del Espiritu de la Paz y el Poder indescriptible del Avatar de Sintesis
 un pa - lau; Rei - na del Cel que els Se - ra - fins bai -
 restablezcan el Plan en la Tierra. 3. Que la Luz liberadora de Buda, el Amor infinito del Espiritu de
 xa - ren, Rei - na del Cel, deu - nos a - bric dins vos - tre man - tell
 la PAZ y el Poder indescriptible del Avatar de Sintesis restablezcan el Plan de Dios en la Tierra.
 blau, dins vos - tre man - tell blau.

Musical Histogram of the Virolai:

I - Tornada



April Rose, *Morena* of the Hills,
Star Light of Montserrat,
Enlighten the Catalan land,
Show us the way to heaven.



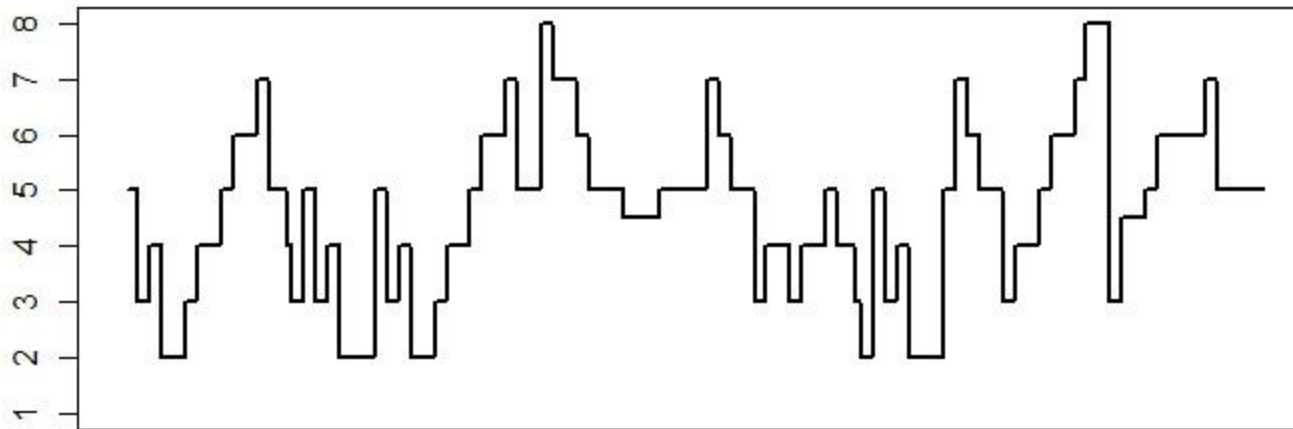
Musical notes are centered around the **third** degree of the diatonic scale, never touching the seventh or eighth degree (octave), but returning to the tonic.

Musical Histogram of the Virolai:

II – Stanza

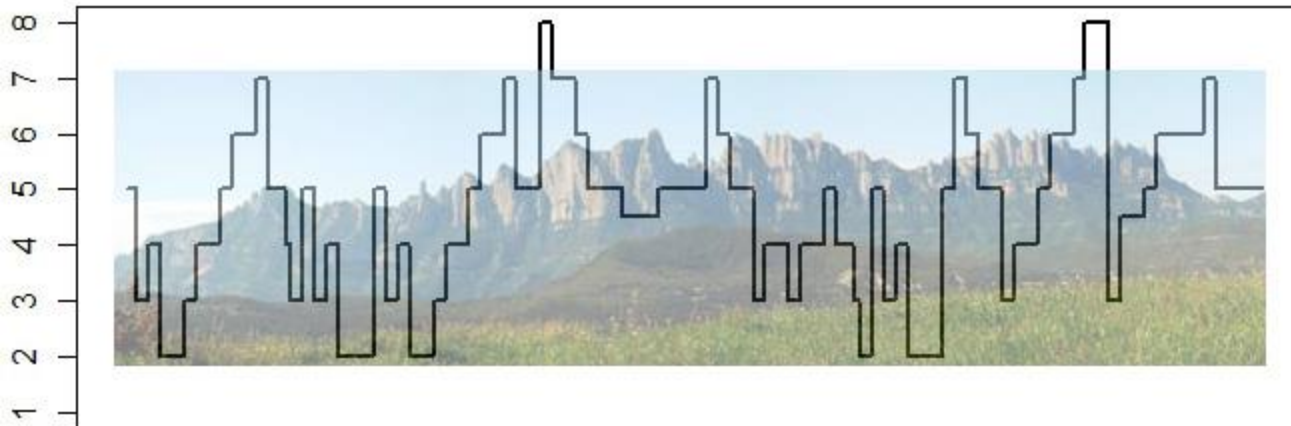


With a Golden saw the angels crafted
These hills to build You a palace;
Queen of Heaven descended by Seraphs,
Embrace us in Your blue mantle.



Musical notes are centered around the **fifth** degree of the diatonic scale, reaching towards the higher octave. The return to the tonic is accomplished by singing the Tornada again as a finale.

Symbolic resemblance of the musical structure of the Virolai with the Montserrat mountain range



<http://www.escolania.cat/index.php?md=articles&id=367&lg=3>

The Quest

A post-rational mysticism

To conceive the idea and visualize the ideal of a new spiritual approach to God from a radically new *scientifically experienced* perspective... a scientific approach which can lead us from the darkness of rational ignorance to the **Light of Intuitive Knowledge**, from the unreal sense of separateness to **the Realization of Unity**, and from the transfigurative death of the form to the **Livingness of the Immortal Self**.

www.ngsm.org/agni-yoga/syllabus.htm

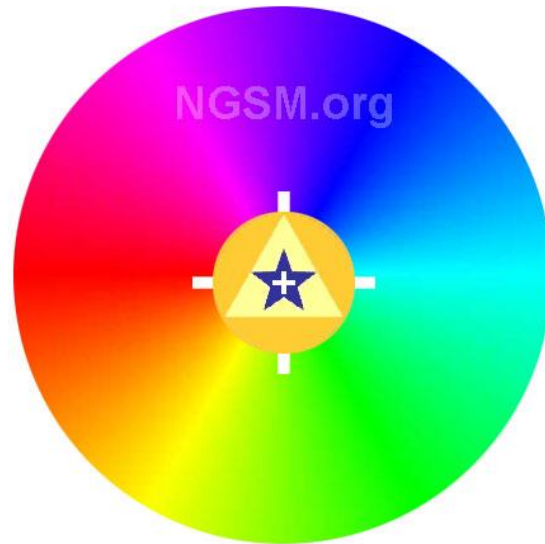


The Questing Scientist: Don Quijote *Acuariano*

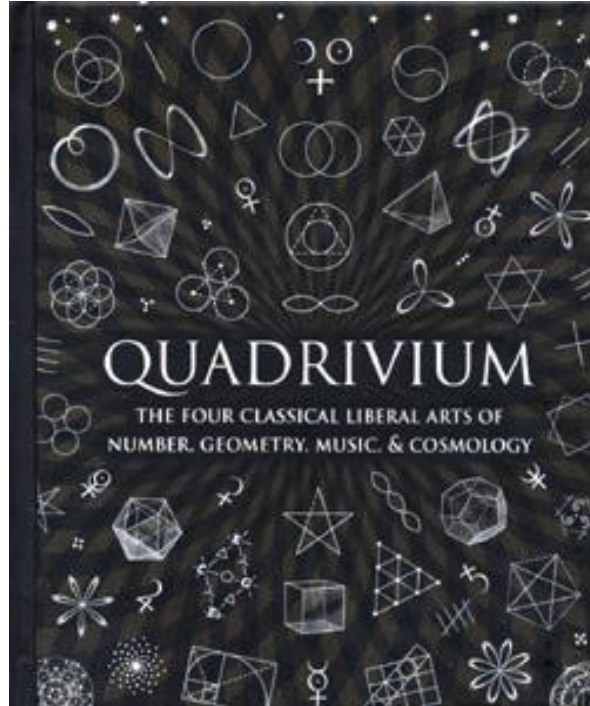




Mathematical Poetry: The Language of the Heart



The End

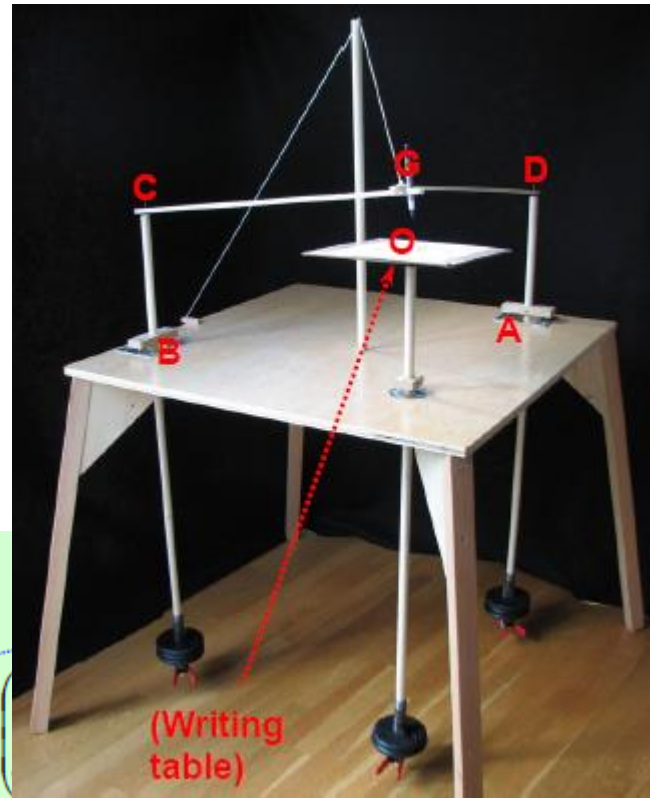


Man hath weaved out a net, and this net thrown
Upon the heavens, and now they are his own.
Loth to go up the hill, or labour thus
To go to heaven, we make heaven come to us.
-John Donne, First Anniversary, 178-182

The Quadrivium, or ‘four ways’ was first formulated and taught by Pythagoras of Samos as the Tetraktys around 500BC, in a community in Croton, south Italy, where all were equal, materially and morally, and where women had equal status to men. It was the first European schooling structure that honed education down to seven essential subjects, later known as the seven liberal arts.

The word ‘education’ comes from the Latin *educere* meaning ‘to lead out’, pointing to the central doctrine that Socrates, under Plato’s pen, elucidated so clearly—Knowledge is an inherent and intrinsic part of our soul structure. The *Trivium* of language is structured on the cardinal and objective values of Truth, Beauty and Goodness. Its three subjects are *Grammar*, that ensures the good structure of language, *Logic* for finding truth, and *Rhetoric* for the beautiful use of language in expressing truth. The *Quadrivium* arises out of the most revered of all subjects available to the human mind—Number. The first of these disciplines we call *Arithmetic*, the second is *Geometry* or the order of space as Number in Space, the third is *Harmony* which for Plato meant Number in Time, and the fourth is *Astronomy*, or Number in Space and Time. All these studies offer a safe and reliable ladder to reach the simultaneous values of the True, the Good, and the Beautiful. This in turn leads to the essential harmonious value of Wholeness.

Harmonograph



Initial
amplitude

$$x_1 = A_1 \cdot \exp$$

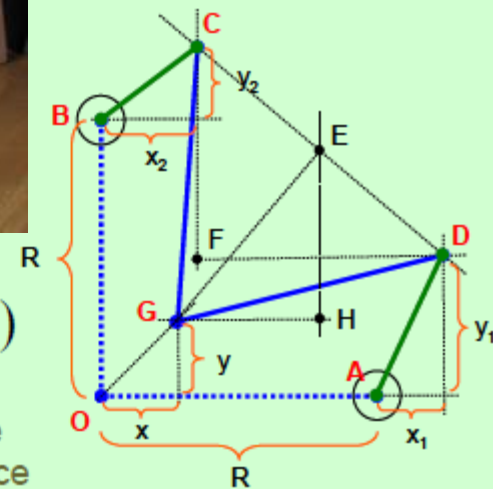
$$y_1 = A_1 \cdot \exp\left(\frac{-t}{t_{damping}}\right) \sin(2 \cdot \pi \cdot f_1 \cdot t + \Delta\varphi_1)$$

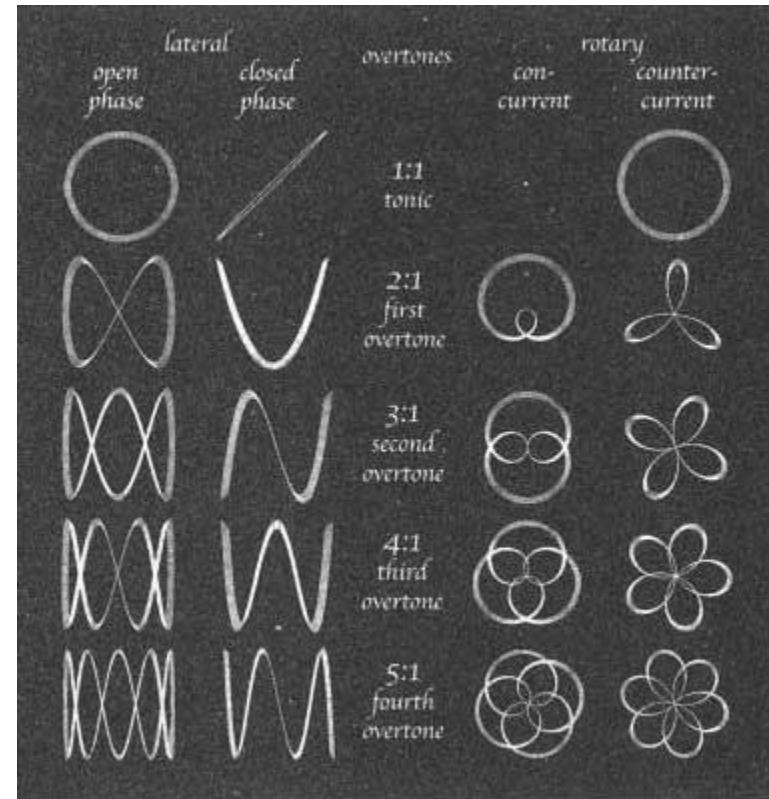
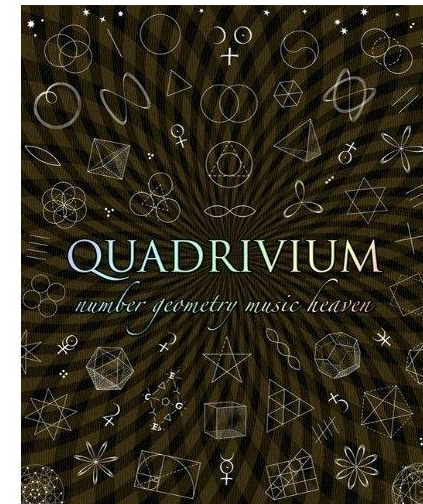
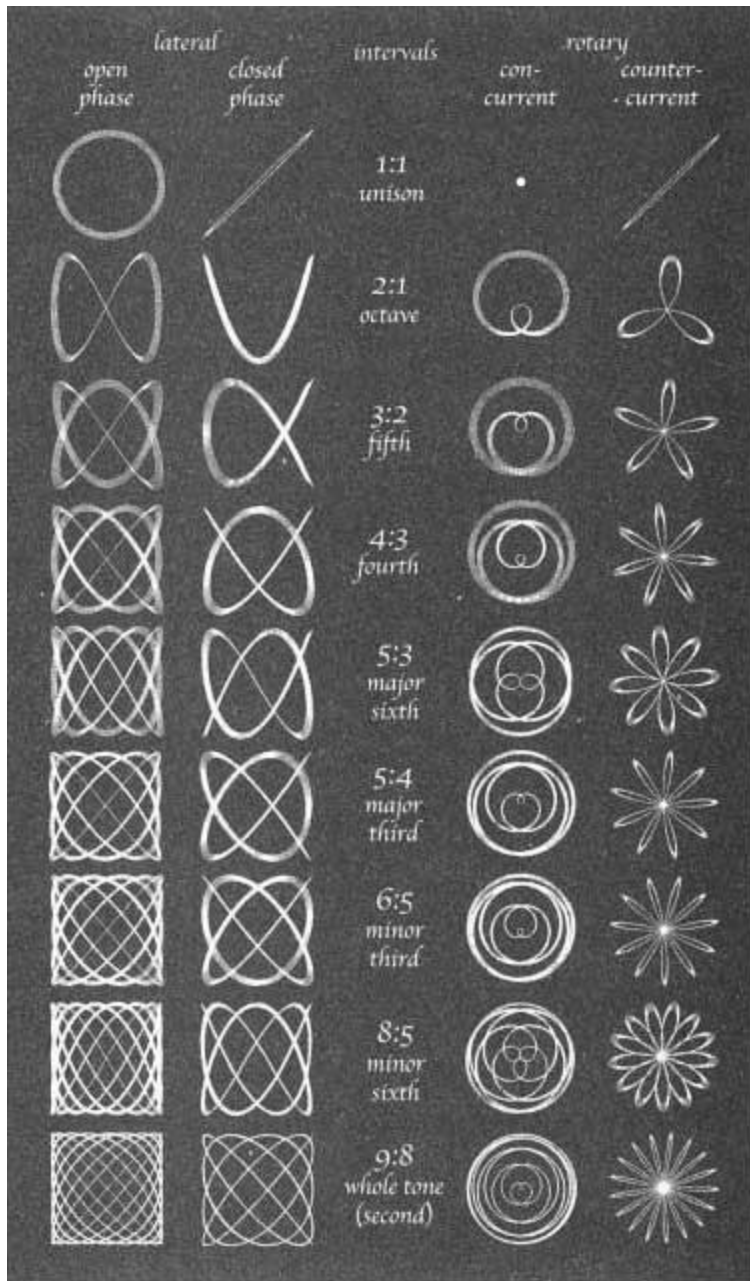
Damping coefficient

Frequency

Phase
difference

Overall Amplitude





Harmonic					12 tET Interval	Note	Var. cents
1	2	4	8	16	prime (octave)	C	0
				17	minor second	C#, Db	5
			9	18	major second	D	4
				19	minor third	D#, Eb	-2
		5	10	20	major third	E	-14
				21	fourth	F	-29
			11	22	tritone	F#, Gb	-49
				23			28
	3	6	12	24	fifth	G	2
				25	minor sixth	G#, Ab	-27
			13	26	sixth		41
				27	major sixth	A	6
		7	14	28	minor seventh	A#, Bb	-31
				29	seventh		30
			15	30	major seventh		-12
				31	seventh	B	45

$$2^{10} = 1024$$

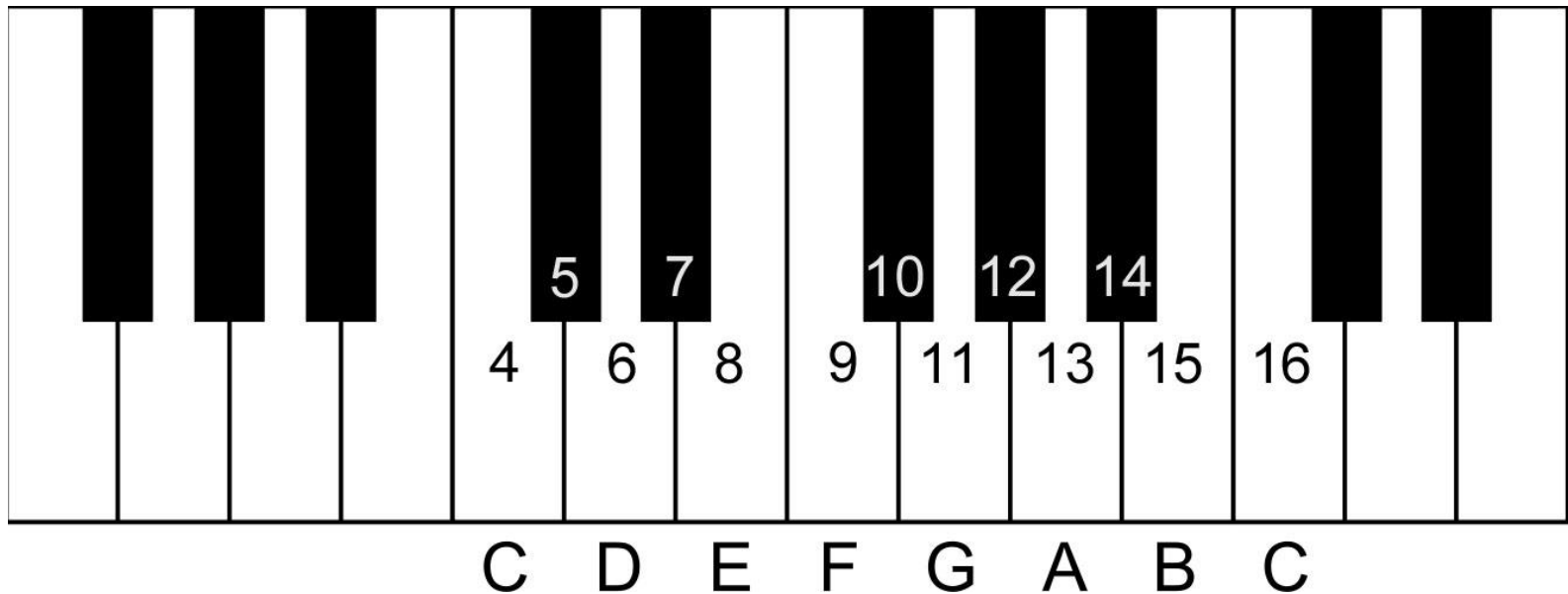
TCF 168: The very top of the head. A centre consisting of twelve major petals of white and gold, and **nine hundred and sixty secondary petals** arranged around the central twelve.

$$1024 - 2 \times 12 = 1000$$

$$1024 - 5 \times 12 - 4 = \mathbf{960}$$

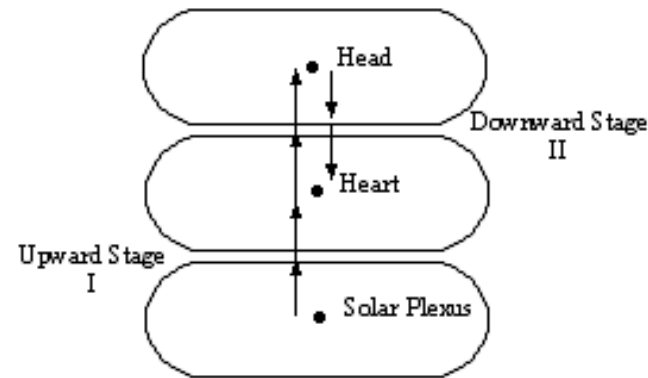
TCF 168: All these figures have an occult significance.

Spine chakras: number of petals assigned within a musical octave



996 = 12 x 83

Teachings on the Science of Meditation



DINA II: There are two points of vital light within the solar plexus centre... One of these points of light is connected with the lower psychic and astral life, and the other is brought into livingness by the inflow from the head centre... the solar plexus itself has two points of dynamic energy—one most ancient and awakened, being expressive of the life of the astral or lower psychic body, and the other waiting to be brought into conscious activity by the soul. When this has happened, the awakening to the higher issues of life makes the disciple sensitive to the higher "psychic gift waves" (as the Tibetan occultists call them) of the spiritual world.

HEART, THROAT AND EYE

F	A	C	E	G	B	D
2/3	5/6	1	5/4	3/2	15/8	9/4

$F \rightarrow A \rightarrow C \rightarrow E \rightarrow G \rightarrow B \rightarrow D$

This is a sequence of just major thirds (M3, ratio 5:4) and just minor thirds (m3, ratio 6:5), starting from F:

$F + M3 + m3 + M3 + m3 + M3 + m3$

Since $M3 + m3 = P5$ (perfect fifth), i.e. $(5:4) * (6:5) = 3:2$, this is exactly equivalent to the diatonic scale obtained in **5-limit just intonation**.

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