

Sinister Pathway Triangle Order

(Order of Nine Angles Philosophy)



Sinister Music Ecstasy

by Magister Hagur

Quotations from the ONA manuscripts



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Sinister music can and does quicken and influence one's unconscious, and facilitate intellectual activity, and favour not only through meditation, but also inspire to Abyssal artistic and creative inspiration.

Sinister music is a winding path which leads to the "Abyssal Mind" world we are looking for, to transmute those impulses and emotional dark energies to inspire, cultivate, and propagate the Dark Gods purposes into the affairs of mankind.

Sinister music serves as both balm and excitant, soothing the savage or awakening dormant passions. In sinister terms music is a magickal operation, a vehicle for the Satanist in particular, and every man to communicate with the Dark Gods. Depending on whom the celebrants invoke, this can mean raising beasts from the pits of hell, or soaring to the cosmos of the Tree of Wyrd the vibratory energies of the Dark Gods.

Truly, sinister music is very effective in producing or favouring such a synthesis. It awakens and stimulates the sinister "germs" which exist in every one of us, waiting to come to action. It lifts us above the level of everyday, christianised consciousness, up or down those deeper realms or layers where dark light, lust and joy ever reign.

There are many musical compositions which produce such effects. With the ascension of Christianity in our Western Pagan World in the third century through the Emperor Constantine, music has been a problematic area for both religious and secular authorities. While chant has often served to bind the Nazarene's supplicants, its seductive words and cadences may just as easily sow seeds of doubt in the mind, as their authoritative Bible itself does, not meant to be one correlated manuscript. However, many of the oldest known songs in European tradition derive from paganism (heathendom), pre-Christian roots, spin tales of magick, necromancy and superstition. It is understandable that the Roman Catholic Church, and other Christian Churches, did their best to try to supplant such songs of the people with Gregorian chant and extolling hymns.

Anyway, tradition dies hard and has a way of resurfacing despite all attempts to discourage or silence it. Self-proclaimed cultural and moral authorities continue even today in the twenty-first century, to frown upon the ecstasies of celebrations and lusty songs, attempting to root them out.

Black Metal musick, as well as the chanting in our Satanic Temples are a therapy that is proven effective, applied according to certain rules, in fact based on physiological, rather than on aesthetic or artistic principles. The Sabbaths of the middle ages have, today, come to life in a new form, namely the outdoor rock festivals. Both serve as a therapeutic release from the drudgeries of daily existence. The young people in attendance at these concerts are mostly, those who label themselves proudly the “new generations”, away from the norms of Christianity of father and mother, grand-father and grand-mother. Happily, they create a profound schism between themselves, how they feel and are, against the traditional religious and political establishments. At those concerts, as at the Sabbaths of old, there is throbbing, hypnotic musick, with widespread use of hallucinogenic drugs by the celebrants, escaping as such into human animality.

Next to our experimentations in Traditional Satanism, also among the Black Metals, there is a Dark Gods vibratory intervention, leading into a deep, dark and exclusive night. In the flaming spark of real or imagined sword blades, Black Metal’s legions have made their own attempt to illumine the darkness of the Abyssal world. Their weapons are blasphemy and fire, coupled with heavy sonic artillery and spurred on by powerful internal and infernal impulses.

The Black Metals do not claim to be Satanists, though they are advocating true evil. Sometime, long ago, it was claimed by one of the Black Metals fans, “That’s evil, if you want to play Black Metal, you have to be evil.” Black Metal is only dark provocation, as a wave of psychological violence across a traditional and tranquil landscape. The Christian religion plays no part in their lives, though its secular counterpart, the system of social democracy, offers them great opportunity to spread their musick. However, they did reward such liberty with a curse of fire, basking in the glory of destruction. That is the difference with Traditional Satanism, as we believe in demolishing to restore afterwards on other more natural principles, and not those of religion. People think that the Black Metals are tied to Satanism, but this is far from being true, at least not in practice. In Northern Europe as in Norway, the Black Metals became equated

with violence and church burning, but this is not Traditional Satanism, but more Christianity as one goes back into history, and not very far away as still today in Northern Ireland. There is no consensus on defining Traditional Satanism with the Black Metal scene.

There are those who see Satanism as a whole and the Black Metals as essentially intertwined, and a number of important bands have attempted to formulate a coherent philosophy centring around this. And, if those Black bands, whatever their naming, say they are Satanists, they belong to CoS, founded by Anton Lavey. They promote drunkenness and vandalism. However, much of the Satanism found in “Black Metal” and other groups, is a little more than a given band employing the simplest catchphrases and dark symbology, often merely in imitation, nor genuine Satanic, to stand at the point of admiration. However, I believe they are doing a good work, creating another thinking attitude among their fans and the world, pushing them away from Christianity, and make them think seriously. They are not Satanists, but are contributing to it, while sex, Satan and their violence sell well. They all are musicians who have somehow adopted “Satanism” as a lifestyle they created for themselves, the way it suits them best. However, “Black Metal” as well as other bands, concentrate more on just being “evil” than having a real Satanic philosophy. Black Metals wanted to be in opposition to society, a confrontation to all the normal stuff. However, they helped to change our christianised culture, also they met boring youth, and gave them entertainment.

Traditional Satanism as found in the Order of Nine Angles changes one’s whole way of thinking, one thinks in different ways, through its philosophy. People think that Satanism and Black Metal and the like, is a very destructive thing, but it is the opposite. Traditional Satanism is creative because it is all about oneself, I and my own, and those I care about.

In Traditional Satanism, away from the Black Metal bands, the choice of musick pieces to be used requires careful thought and is more difficult than may appear on first consideration. It concerns the magick of sound, scientifically applied even, to contribute mainly in connecting ourselves with the Dark Gods through the correct sounds.

Chanting the Dark Gods, and Sinister Words of Power

In chanting the sinister words of power as taught in the Order of Nine Angles responding to the sevenfold spheres of the Cosmic Tree of Wyrð, one must firstly know:

1. All that exists is grounded on sound and (or) the Sinister Word.
2. That on each sphere of the Cosmic Tree of Wyrð, the Sinister Word has a different effect.
3. That, according to the note of the uttered Sinister Word, or the vibration of the appropriated sound, will the work of destruction or restoring be accomplished.

The macrocosms as well as the microcosm are all the effect of sound, first Cosmic Life, than Matter Sound, in a more occult and metaphysical sense, stands for what is termed, “the relation between”, and is the creative intermediary, the linking with the Dark Gods in the process of manifestation on Earth. A simplification of what has been said, may come to us in the recognition of sound as being the cause of the law of attraction and repulsion.

The Satanist must remember that he has first to find his personality note by initiation or self-initiation, followed by doing the Black Pilgrimage, before any attempt to real, sinister and occult work. When is the goal reached? Difficult to say, it is a life-time endeavour.

The secret of the chant and “Sinister Word” lies hid in the used melody, while the mystery of life itself is concealed within the heart. When the Satanist sounds or chants the Sinister Words as “Nythra Kthunae Atazoth”, the Sinister Triangle glows, and that means: “the Greater Triangle “Nythra Kthunae Atazoth” and the lesser triangle, the threefold Satanist (brain, nervous system and sex organs), merge into one flame which burns the whole. This is something to ponder on, and I leave this to the reader.

In Codex Saerus by Christos Beast (ONA), page 49 (Skull Press Edition, Ghent, Belgium, © 2000), we read:

Sinister chant is divided into three distinct methods, all of which have the same general aim - to produce magickal energy. The type and effect of this energy varies according to the method employed.

The first method is the vibration of words and phrases; the second is chanting, and the third is 'Esoteric Chant' - that is, the following of a specific text which is chanted in one of the esoteric modes. Esoteric Chant is explained in detail in *Naos*.

Vibration is the simplest method, and involves the individual 'projecting' the sound. A deep breath is taken, and the first part of the word to be vibrated is 'expelled' with the exhalation of breath. This exhalation must be controlled - that is, the intensity of sound should be prolonged (not less than ten seconds for each part of the word) and as constant as possible. The person undertaking the vibration then inhales, and the process is repeated for the second part of the word and so on.

Thus 'Satanas' would be vibrated as Sa - tan - as. The vibration is not a shout or a scream but a concentration of sound energy. Vibration should involve the whole body and should be a physical effort. Regular practice is essential in mastering the technique, and the individual should learn to project at varying distances (from ten to thirty feet or more) as well as enhance the power of the vibration itself. The essence of the method is controlled sound of the same intensity throughout each part of the word and the whole word and/or text.

Chanting is essentially the singing of words or text in a regular 'monotone' - that is, in the same key, although the last part of the chant is usually 'embellished' to a certain extent by first chanting on a higher note and then a lower one. The pace of the chant varies, and can be slow (or 'funerial') or fast (or ecstatic) depending on the ceremony and the mood of the participants.

It is one of the tasks of the Master or Mistress who runs the Temple to train the congregation and new members in all three methods of chant, and to this end regular sessions of practice should be held. Chant, of whatever type, when correctly performed is one of the keys to the generation of magickal energy during a ceremonial ritual and, like the dramatic performance of a ritual, its importance cannot be overemphasised.

From "Naos – A Practical Guide to Modern Magick, © 2000 – Skull Press (Yf 110), pages 48 to 59, we read:

ESOTERIC CHANTS

Esoteric chant may be divided (*as far as the 'Dark Tradition' is concerned*) into two parts: vibration of names and 'Sacred' or magical chant. The first type requires less skill and is the form most often used in ritual – for example, to create or 'draw down' a particular force or entity in a magickal working. The second type requires some musical ability or training since mode and tempo are important.

1) **Vibration:**

Vibration implies that each part of the word to be used, (*either alone or as part of a text or key*) is resonated deeply and this requires the person to be standing and the 'solar plexus' to be used to generate the deep breathing required, the mouth acting as a resonant cavity. The vibration should be such that it is felt in the whole body – a vibration is **not** a shout or scream but rather a prolonged concentration of sound energy.

For example, to vibrate the word 'Satan'. Take a deep breath and sound '**Sa**', for the length of that breath (*not less than twenty seconds*) trying to maintain the same level of intensity as the breath fades – then inhale quickly and vibrate '**-tan**' while exhaling the same manner as before. Practice will enable the length of each part to be increased. To obtain the required 'depth' or power, attempt to project the sound in front of you to a point at least ten feet away.

The essence of vibration is control of the sound – it should be as even as possible and the same on all parts of the word or phrase. With practice, the relative pitch of vibration can be altered, although this is not as important as producing a powerful vibration since most magickal vibrations require power rather than finesse of pitch. Certain musical keys are associated with certain types of magickal force (*for instance, the key of E minor is associated with 'Satanic' indulgence*) and experience will soon show which key is appropriate to the force required.

The 'Enochian keys' provide a good example of vibration used in the magickal sense – consider the Third key: Nicma Goho Piad zir...

‘Nicma’ is vibrated as ‘Mic-‘ followed by ‘ma’, each part for at least twenty seconds. ‘Goho’ is “go-” and “ho” for the same length of time; ‘zir’ is one sound and so on.

Thus it will be seen that the vibration of one Enochian key requires quite an effort, and correct vibration produces in the person (*partly because of this*) an altered state of consciousness as well as producing magickal results and effecting other individuals who may be present.

Each individual possesses what may be called a unique ‘vibration signature’ or key at which the sound produced is most effective for them on both the personal and magickal levels, and this signature may and should be discovered by practice. Most women will naturally produce vibration at a higher relative pitch than men and their vibrations can sometimes be quite dangerous, while some men may produce vibrations that are disturbing to certain individuals.

Those who wish to master the art of magickal vibration should practice regularly, particularly within large resonant buildings, gradually increasing their ability of breath control and the power of the sound itself. Correctly used, short vibrations can startle people and render them immobile for some seconds. In certain circumstances, a powerful vibration can kill.

2) Magickal Chant:

Magickal chant is essentially monophonic and for this reason is generally (*when it is written down at all*) represented in Gregorian notation – as distinct from the ‘blob’ notation used in modern music.

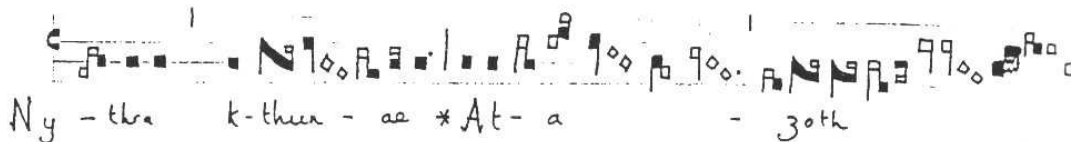
Magickal chant is sung unaccompanied in one of the seven fundamental (*or Greek*) modes – Lydian, Dorian and so on, the modes themselves being representations of Septenary forces as described by the Septenary Tree of Life and the correspondences associated with it. There are three basic ways of performing this chant – by a solo cantor; by several voices in unison and by two cantors (*or choirs*) singing ‘vox principalis’ and ‘vox organalis’ a fourth or fifth apart as in organum.

The music of this type of chant is similar to Gregorian chant sung in proportional rhythm and the texts used are usually magickal invocations or calls.

Magickal chant of this type is used for three purposes – first, as keys to the Abyss or to open various acausal Gates (*as, for example, their use in the Nine Angles rite to return the Dark Gods to Earth*); second as a means of producing magickal change in the world and individuals since certain chants are regarded as possessing special power if sung correctly; third, to provide a framework which some individuals may use to presence on a day to day basis through such traditional forms as the Promothean Office, those aspects of the acausal which have been named variously as Physis and Tao.

The first two of these have often been considered to belong to the Left Handed Path, since they generally invoke/create various chthonic or dark/negative forces in consciousness, while the third has hitherto been used almost exclusively by those Adepts who, having passed the Abyss, live according to their own wisdom.

An example of the first of these types is given below – as used in the rite to return the Dark God Atazoth to Earth.



ESOTERIC CHANT AS A MAGICKAL TECHNIQUE

I – The Modes:

The seven Greek modes correspond to the spheres of the Septenary (*see Appendix I*) as follows:

Lydia

Jupiter

Phrygian

Saturn

Dorian	Moon
Mixolydian	Venus
Hypodorian (or Aeolian)	Mercury
Hypolydian	Sun
Hypophrygian (or Ionian)	Mars

The modes used in esoteric chant are the ‘Gregorian’ or plainchant ones and these are related, according to tradition, to the spheres and thus the Greek modes thus:

Moon	Mode IV
Mercury	Mode VI
Venus	Mode V
Sun	Modes VII/VIII
Mars	Mode III
Jupiter	Mode I
Saturn	Mode II

Hence, if a piece of chant is sung correctly in, for example, mode IV, then such a chant will be a re-presentation of the energies or forces associated with the appropriate sphere – in this case Moon/Nox. Such energies may be used in the manner of magick to:

- a) increase the consciousness/insight of those singing;
- b) be directed by will and visualization¹ for a specific aim appropriate to the sphere;
- c) to be used to alter (via the acausal) the world itself.

¹ For visualization techniques see Appendix II.

Thus, esoteric chant is a form of magickal ritual – and a hitherto secret one.

(b) and (c) above usually require two cantors singing a fourth apart in parallel (*for dark/destructive workings*) or a fifth apart (*for constructive workings*). (a) is usually undertaken by one individual and is internal magick.

II – Chant Examples: Spheres

The following are used as part of a specific hermetic ritual. Details concerning the form are given in part III below.

Other thoughts on Sinister Musick by Christos Beest:

MUSICK and MUSICK NOTES

Seven represents the number of fundamental vibrations in the Universe – the seven types of cosmic energy. If an individual ‘mimics’ these, that itself is a key to magickal control. For example, music is divided into seven stages (C D E F G A B) and thus ‘mimics’ this fundamental structure. Thus, a piece of musick or chant can be composed which re-presents an aspect of this structure – this re-presentation being a type of force in itself. Thus, when played or sung, such musick/chant can alter the structure of the cosmos as any form of directed energy alters the underlying structure of the universe.

The aim of a deliberate magickal use of musick is to earth energies via the meduim of composition and/or performance, and to infect individuals/forms with those energies – thus to produce ‘change’ in accord with ‘sinister’ aims. What characteristics are expressive of the sinister? Heresy; the essence that disrupts the present to create future possibilities, a future that sees the liberation of spirit ... Beyond such statements the sinister is understood via the perception of the individual and this can only be achieved via participation.

Thus, a genuine artistic re-presentation of the sinister does not, as a rule, conform to the clichéd impressions of morbidity/horror/Mephistophelian glee. As an example, aspects are more re-presented in some of the works of Arvo Part (qv. ‘Passio’) than in works expressing the common conception of the sinister, such as some of the compositions of Liszt (qv. ‘Malediction’). However, with the exception of the compositions of a few individuals such as Scriabin, the

effectiveness of most notable works (and here I am referring to those of Western composers) is offset by the libretto, or text. This is so because most works which have aspired to an ideal of beauty, which have attempted to capture the numinous – compositions that essentially have sought to reflect the ethos of the Western civilization – have used the Nazarene religion as a focal point. The obvious consequence of this is the aiding of Nazarene (and associated) energies and the distortion of that Promethean spirit by which the musick itself was inspired. This is especially evident in the ‘Requiem’ by various composers. This is to say that musick, understood properly as a form by which large scale changes may be implemented, has been hijacked by those with a vested interest in continuing the distortion of the West.

In the first instance, this distortion resulted in a textual celebration of the Nazarene; musick itself, for the most part, remained, in its power to convey racial élan, unaffected by this distortion until the beginning of the 20th century with, most notably, the emmergence of ‘expressionism’. Initially then, from the ‘Dark Ages’ up to the early 1900’s, a musickal composition only became a focal point for a particular form via association (through text, symbolism, and so on) and not because the musick in itself was a genuine re-presentation of that form. This is so because musick derives (or at least, used to) from that unique soul which defines the culture of a civilization (‘melos’): genuine Art cannot emmerge from this.

To elaborate further, consider ‘sacred’ musick. This, as a form, is so defined by a particular compositional structure; that is, the musick, even without text, would be, because of its form, identified by most as expressing something ‘sacred’ (of the Nazarene sort). However, the musick is not in essence re-presentative of the religion it was constructed to express, because such a religion does not exist within the Western soul. In creating a form to outwardly express the qualities of religious awe and worship initially drawn out by the Nazarene, the composer unconsciously re-presents a ‘sacredness’ inspired by an aspect of acausal energy which gave rise to Western culture. Thus, one way of counteracting Nazarene energies is to replace a ‘sacred’ text with one that expresses the Promethean/Thorian/Satanic soul, whilst retaining the original musickal form of the piece (qv. ‘Diabolus’).

However as stated, the sickness of the Western soul intensified during the early 20th century when there occurred a radical move away from the principles of tonality and the diatonic scale, hitherto the basis for all great classical western compositions. Just because tonality formed a framework for compositions did not make composing restrictive – not in essence. Yet it was opposed – not

unsurprisingly, considering that the basis for ‘new music’ was an (pseudo) intellectual one.

The main challenge to tonality emanated from Arnold Schoenberg who created the school of serialist technique, from which the ‘twelve note’ composers emerged. The principles of atonality subsequently spawned ‘Rock’, amongst other forms. Thus, the fundamental vibrations of the Universe, as understood esoterically, were disrupted and rejected; essentially, music itself ceased to reflect the glorious soul of the West – instead, the decline and destruction of civilization.

Whether or not it is desirable to hasten the end of this decadent society and replace it with something much more in keeping with the Western culture as it was meant to have developed, is up to each individual Adept to decide. However there are ways of destroying and serialism, indeterminacy et al are incapable of doing this. At its most effective, all that this ‘new music’ can achieve is a bout of hedonism; at its least effective, pseudo-intellectual gratification. As delightful as such things are to some people, what, in the final analysis, is the Aeon point? What of any genuine significance is achieved? ‘New music’ is outside the fundamental vibrational structure, therefore it cannot effect significant changes; creative or destructive. In this light, all that a form such as ‘rock’ represents is degeneracy, and ultimately that is all it will produce. And yet, as a continuing strand of the distortion of the West, the influence of ‘new music’ is all pervasive and as such should be rejected if Western evolution is to resurge.

For genuine Adepts, the main point is that the foundations of any Art need not be rejected just because they are foundations. This rejection is exactly what the Western sickness desires. As Vaughn Williams said: “Great music is written, I believe, not by breaking the tradition, but by adding to it”...

The conscious understanding and use of processes by which large-scale change may be implemented is the foundation of Aeonics. For those Adepts (those of the creative minority who determine the metamorphosis of a culture – qv Order MS ‘Emanations of Urania’) who possess this understanding, the aim of successfully reversing the decline in Western culture is quite possible. This understanding implies the creation of a new form of music – this newness being defined; as the deliberate presencing of the sinister. From an esoteric angle, if one wished to create such a new form, there are some basic guidelines that would be useful to explore – some of these are listed in the Notes. To give an example of how these guide lines would be applied in composition, consider the creation of a piece designed to re-present energies associated with the sphere

of Venus – that is, ‘love/enchantment’. Firstly, the piece would be in the key of F sharp. The text, if to be employed, would perhaps make mention of Darkat, the ‘entity’ traditionally associated with Venus, and/or would make use of the text employed by the traditional chant associated with that sphere (‘Agius Elutrodes’ – see ‘Naos’). Perhaps this piece would be an orchestrated form of the chant. To further extend this new re-presentation, the musick could be an aspect of complete artistic expression; that is, an expression combining image, movement and sound (as in Scriabin’s proposed ‘Mysterium’). Such an expression is outlined briefly in the MS ‘Nine Angles and Dance’.

In a genuine culture, there are only ever Warriors. The meaning of Art as pursued by academics the world over is actually quite simple: to aid the Destiny of one’s own Folk. It is rarely understood that the essence of a civilization is not measured by the qualities of its art (‘qualities’ being subject to temporal, temporary understanding), but by the way it lives – the creative output of a civilization being simply, to a lesser or greater extent, consequences of this way of living. What matters is not the magnificence of Art, but whether a work successfully imbues a society with a sense of its own importance. Thus, a solo piano piece is capable of being equally, if not more successful than a symphony.

Civilization, then, is not Art; thus, all Art, per se, is useless – beyond self-gratification. In essence, the skills of the Artist are only of worth if they are used for the greater good of the Folk. (Note: this is equally true of Martial Arts skills – qv. ‘Physis’ MSS.)

It should be apparent by now that one of the prerequisites for success is that a piece of music must convey Nationalism. Whilst this may imply certain compositional guidelines (beyond the esoteric ones outlined above), this need not always be the case. For example, some authorities maintain that in order for a work to successfully communicate Nationalistic values, the composer must use/make reference to national musick, or folk song. While this reference to folk song may be, up to a point, effective (as in Vaughn Williams, or Delius) the attitude toward this approach is not dissimilar to that of Occultists concerned with resurrecting old folk traditions. These traditions either now do not exist; that is, they are no longer in essence relevant to a society’s way of living, or they never did exist in any real sense, being romantic projections upon the events of past ages (eg. ‘Rune Gilds’, ‘wicca’ etc). A genuine Nationalist need not quote from folk songs because s/he is so imbued with the ‘melos’ that the musick by virtue of this alone conveys Nationalism. Nor is it entirely necessary to employ ‘occult’ symbolism, or rather, symbols of an overtly esoteric nature. One need

only listen to Beethovens Ninth to appreciate this point. Also, for the most part, musicians/composers need not be Occultists; the source of power has already been found – the power to transform.

There has never been a time when we knew more than we do now. With Aeonie understanding, the missing link in Art has been discovered – real purpose, real vision: Destiny. Without this understanding there is no Art; anything else is just solipsism.

For all genuine Artists there really is only one course of action.

C. Beest 1994eh.

Moon



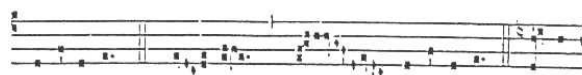
Ag-i-os * ka-be-i-ri . Ag-i-os



ka-be-i-ri . Ag-i-os . ka-be-i-ri



Ag-i-os ka-be-i-ri Ag-i-os



ka-be-i-ri . Ag-i-os ka-be-i-ri . Ag-i-



os ka-be-i-ri . Ag-i-os



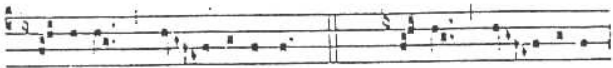
ka-be-i-ri . Ag-i-os *



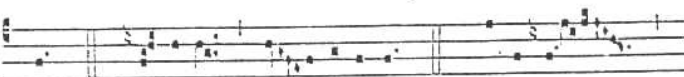
ka-be-i-ri

Agi-os ka-be-i-ri

Mercury



Ag-i-os hu-ci-far Ag-i-os hu-ci-far



. Ag-i-os hu-ci-far. Ag-i-os

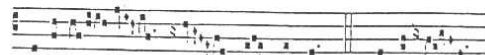


hu-ci-far.

[Note: repeat five times.]

Agios hucifer

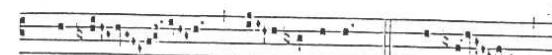
Venus



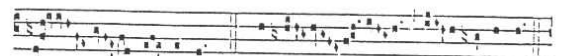
Ag-i-os * e - lu-tro-das Ag-i-os



e - lu-tro-das, Ag-i-os e - lu-tro-das.



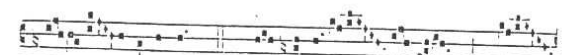
Ag-i - os e - lu-tro-das, Ag-i - os



e - lu-tro-das, Ag-i - os e - lu-tro-das.



Ag-i - os e - lu-tro-das, Ag-i - os



e - lu-tro-das, Ag-i - os



* e - lu-tro-das.

Agiōs Eutrodes

Sea



Ag-i-os * o-ge-nos . Ag-i-os



o-ge-nos. Ag-i-os o-ge-nos. Ag-



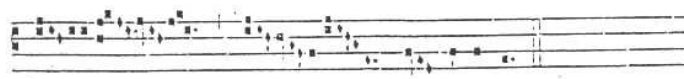
i- os o-ge-nos. Ag-i-os o-ge-nos.



Ag-i-os o-ge-nos. Ag-i-os o-ge-



nos. Ag-i-os o-ge-nos. Ag-i-os *



o-ge-nos.

Agios Oge nos

Mars



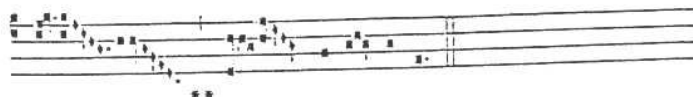
Ag-i-os * Al-as-to-ros. Ag-



i-os Al-as-to-ros. Ag-i-




os Al-as-to-ros. Ag-i-os




Al-as-to-ros.

Agios Alastoros

Jupiter




Ag-i-os* Ba-pho-naf. Ag-i-os Ba-pho-naf.



Ag-i-os Ba-pho-naf. Ag-i-os Ba-pho-naf. Ag-i-



os Ba-pho-naf. Ag-i-os Ba-pho-naf. Ag-i-os



Ba-pho-naf. Ag-i-os Ba-pho-naf. Ag-i-os



Ba-pho-naf.

Agios Baphomet

Saturn

Handwritten musical notation for the word "Saturn". The notation consists of six staves of music, each with a corresponding syllable or syllable group written below it. The syllables are: Ag-i-os, Vin-dax, Ag-i-os, Vin-dax, dex, Ag-i-os, Vin-dax, Ag-i-os, Vin-dax, Ag-i-os, Vin-dax, Ag-i-os, Vin-dax, dex. The notation is written in a cursive style with a treble clef and a key signature of one flat.

Ag-i-os * Vin-dax Ag-i-os Vin-

dex Ag-i-os Vin-dax Ag-i-os

vin-dax Ag-i-os Vin-dax Ag-i-os

vin-dax Ag-i-os Vin-dax Ag-i-os

vin-dax Ag-i-os Vin-

dex

Agios
Vindax

III. – Ritual:

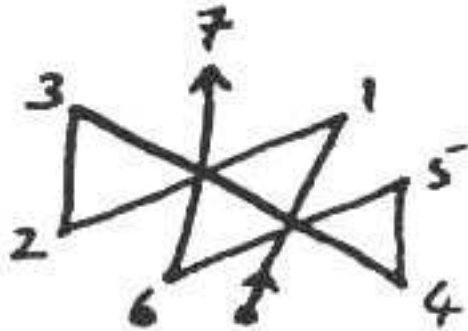
The chant appropriate to the sphere should be regarded as the key to the working.

For the destructive/dark workings, the time should be sunrise at new moon; for constructive work, sunset at full moon. The best place for workings is outdoors either on hill-tops or in glades.

The rite is begun by those attending vibrating according to tradition and three times:

- a) Agios O Atazoth for 'dark' workings;
- b) Agios O Baphomet for other workings.

The cantor then incenses with incense appropriate to the sphere at each of the seven points thus:



The path described by these points must be walked by the cantor while incensing, followed by the other participants, if any.

The incenses are:

Moon	Petriorchor
Mercury	Sulphur
Venus	Sandalwood
Sun	Oak
Mars	Musk
Jupiter	Civit
Saturn	Henbane

While this is being undertaken the following should be chanted:

- a) **Aperiatur et germinet Atazoth** or, for constructive workings:
- b) **Ad Gaia qui lætificat juventutem meam.**

The key chant (*see Part II*) is then sung twice in succession. If more than one person is undertaking the ritual then this should be sung in fourths (*for dark workings*) while those singing visualize the intent of the rite being accomplished according to the principles of hermetic magick.

Prior practice of singing the chant (*without the visualization*) is essential, since the chant is only magickal useful if sung correctly. The visualization should be as concise as possible and according to a pattern agreed by the participants before the ritual. It is possible to use sigilization instead of visualization: the sigil being prepared beforehand and ‘consecrated/charged’ according to tradition, the sigil being burnt by one of the participants during the singing of the key chant.

The following table gives the type of work appropriate to each sphere:

Moon	Terror and sinister knowledge
Mercury	Indulgence and transformation(s)

Venus	Ecstasy and Love
Sun	Vision and understanding
Mars	Destruction and sacrifice
Jupiter	Wisdom and wealth
Saturn	Chaos

IV – Method of Singing:

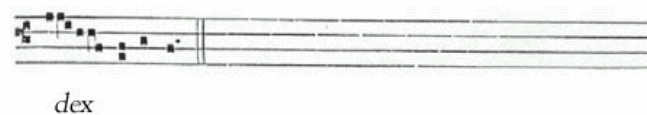
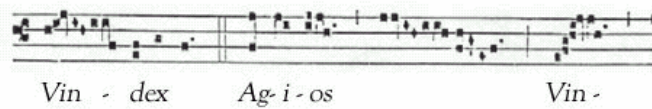
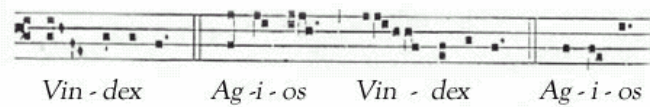
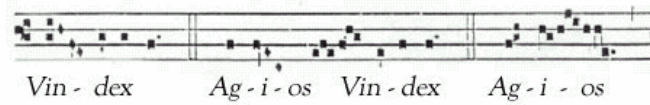
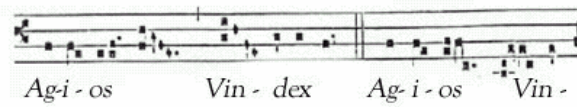
The essence of esoteric performance is for the chant to be sung slowly, each ■ of the plainchant notation representing a modern quaver, more or less, depending on the ‘mood’ of the appropriate sphere.

The pitch of a piece is relative – and depends on what is comfortable for the cantors or group. The rhythm of a particular piece is easy to obtain with practice if it is remembered that a piece is like a wave – rising and falling with measured cadence, in a flowing manner. It is for this reason that Latin (*and sometimes Greek*) is employed for the texts, since of all languages, they are most appropriate to monophonic chant. The accent is generally placed on the upbeat, though exceptions exist.

Other Chants

Agios Vindex

Sphere of Saturn



Agios Baphomet

Sphere of Jupiter



Ag-i-os Ba-pho-met Ag-i-os Ba-pho-met



Ag-i-os Ba-pho-met Ag-i-os Ba-pho-met Ag-i-



os Ba-pho-met Ag-i-os Ba-pho-met Ag-i-os



Ba-pho-met Ag-i-os Ba-pho-met Ag-i-os



Ba-pho-met

Agios Alastoros



Sphere of Mars

Ag - i - os Al - as - to - ros Ag -

i - os Al - as - to - ros Ag - i -

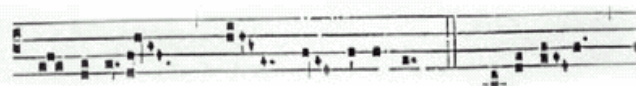
os Al - as - to - ros Ag - i - os

Al - as - to - ros

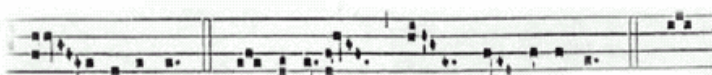
[Note: seven times]

Agios Olenos

Sphere of Sun



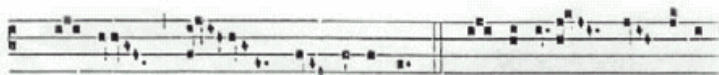
Ag - i - os O - le - nos Ag - i - os



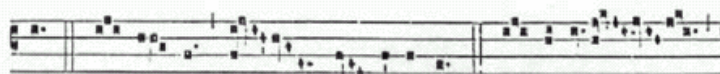
O - le - nos Ag - i - os O - le - nos Ag -



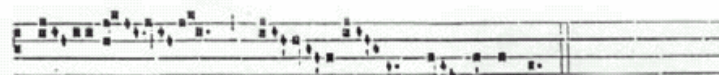
i - os O - le - nos Ag - i - os O - le - nos



Ag - i - os O - le - nos Ag - i - os O - le -



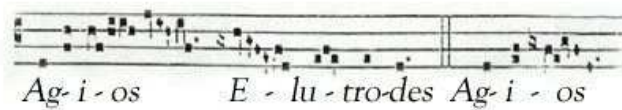
nos Ag - i - os O - le - nos Ag - i - os



O - le - nos

Agios Elutrodes

Sphere of Venus



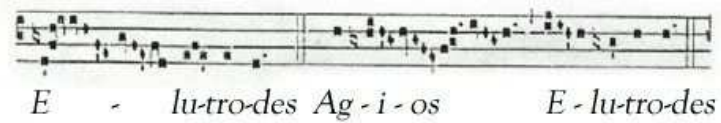
Ag-i - os E - lu - tro - des Ag - i - os



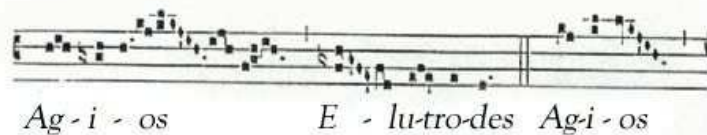
E - lu - tro - des Ag - i - os E - lu - tro - des



Ag - i - os E - lu - tro - des Ag - i - os



E - lu - tro - des Ag - i - os E - lu - tro - des



Ag - i - os E - lu - tro - des Ag - i - os



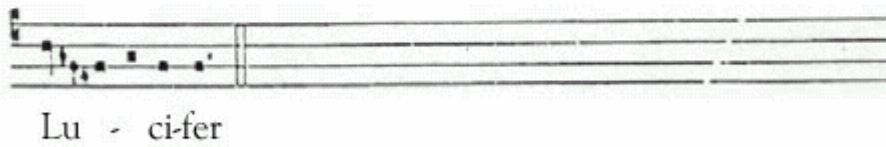
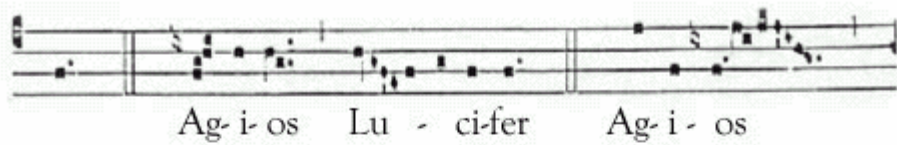
E - lu - tro - des Ag - i - os



E - lu - tro - des

Agios Lucifer

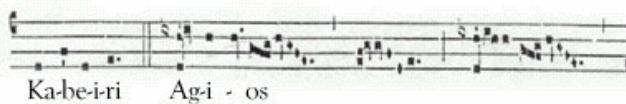
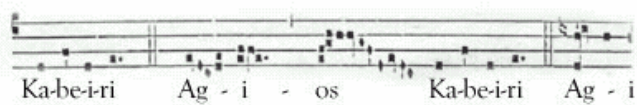
Sphere of Mercury



[Note: repeat five times.]

Agios Kabeiri

Sphere of Moon



1) Diabolus

**Dies irae, dies illa
Solvat Saeculum in favilla
Teste Satan cum sibylla.
Quantos tremor est futurus
Quando Vindex est venturus
Cuncta stricte discussurus.
Dies irae, dies illa!**

Sequent.
I.
D I- es i-rae, di- es il-la, Solvet saeculum in favil-la :
Teste Satani cum Si-býlla. Quantus tremor est fu-túrus, Quan-
do Vindex est ventúrus, Cuncta stricte discussúrus! Dies
ir-rae, di-es il-la

The image shows a page of a musical score. It features four staves of music with square neumes. The text is written in a Gothic-style font below the staves. The first staff begins with 'Sequent. I.' and a large initial 'D'. The text continues across the staves, with some words like 'Sibylla' and 'Vindex' having diacritics. The score ends with 'ir-rae, di-es il-la'.

2) Sanctus Satanas

**Sanctus Satanas, Sanctus
Dominus Diabolus Sabaoth.**

Satanas - venire!

Satanas - venire!

Ave, Satanas, ave Satanas.

Tui sunt caeli,

Tua est terra,

Ave Satanas!

3) Oriens Splendor

Oriens splendor lucis aeternae

Et Lucifer justitiae: veni

Et illumine sedentes in tenebris

Et umbra mortis.

4) General chants:

- **Ad Satanas qui laetificat juventutem meam.** (To Satan, giver of youth and happiness.)
- **Veni, omnipotens aeternae diabolus!** (Come, almighty eternal devil!)
- **Pone, diabolus, custodiam!** (Devil, set a guard.)

5) Invokation to Baphomet

We stand armed and dangerous before the bloody fields of history;

Devoid of dogma - but ready to carve, to defy the transient:

Ready to stab forth with our penetrative will,

Strain every leash, run yelling down the mountainside of Man:

Ready and willing to immolate world upon world

With our stunning blaze.

And let them all sing that WE were here, as Masters

Among the failing speciens called Man.

Our being took form in defiance

To stand before your killing gaze.

And now we travel from flame to flame

And tower from the will to the glory!

AGIOS O BAPHOMET! AGIOS O BAPHOMET!

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