

## Initiation through one's own voice



All muscles of the human vocal apparatus for sound generation are involuntary muscles, that is, similar to the muscles of the digestive system, they cannot be influenced deliberately, i.e. consciously individually. A beautiful, effortless singing or speaking sound can therefore not be produced or made purely technically at will. A holistic approach to the liberation of the voice, like any truth, leads to a paradox, to a technique of non-technique, of humility; This knowledge enables the speaking or singing person to apply the universal laws of creation directly to himself, to make it tangible and verifiable. Human vocal tone generation, be it speaking or singing, can therefore be seen, practiced and, above all, experienced directly as a way of initiation, of introduction to the mystery of life.

This is the translation of a German original. The poems and quotations of the original were kept as they contribute to the understanding of the whole. Translation naturally loses the sound and rhyme of the original, we beg the reader to keep this in mind.

*"You don't have to understand life  
then it will be like a festival.  
And let it happen to you every day  
just like a child by each breeze  
has itself presented with buds.*

*To pick them up and save them  
does not occur to the child.  
It softly loosens them out of the hair,  
they loved to be trapped in  
and holds out his hands to the dear young years  
for new ones. "*

**Rilke**

Man is a mystery, he is like an iceberg; only the smallest part of his being is visible, the biggest portion is

hidden from the eyes. The ultimate origin of all actions and their consequences are and remain hidden for us and yet, although we can never fully know why and what we are acting, we take part in the mystery of the world.

One of those mysteries that we pass by carelessly every day and take for granted is the human voice. Why does man sing at all, why does a voice cast its spell over us, what is its magic, what is its lightness, what is its pain, what is its timbre? Why do we call a gifted singer a diva, a goddess? Why is the sound of the voice healing, why is it rousing, repulsive, heartwarming, why does it move us to tears and why is it ecstatic, mystical even?

We do not differentiate here between the singing and the speaking voice. Singing is simply exaggerated speaking, the characteristics of the voice and the vocal expression can be found in speaking as well as in singing.

We all use our voice every day, it is a natural tool for us. A singing star's larynx is no different from that of a person who has never sung in his whole life. In voice training itself it is only possible to speak in parables, since the human being is himself the instrument that he wants to "play", an instrument that he cannot break down into its individual parts in order to fathom it. If he did, he would inevitably die. For this reason alone, a dissecting approach in the manner of a "scientific" anatomical examination cannot be applied here. An approach to the phenomenon of the human voice can certainly succeed from a comprehensive world view and thus make the everyday miracle of the voice more understandable.

It is not intended here to replace the actual confrontation and work with the voice itself, the vocal or speaking exercise, with a few lines, because the voice can only be learned through the use of it. But the aim of preoccupation with the voice from some other than just a purely technical point of view are to be explained. Learning an adequate technique can be a long process, but it is made much easier if you know which direction the road should take. The goal is not the mastery of the voice by its bearer but rather the liberation of the voice from its bearer. Maybe the sage **Laotse** in his Tao te King also had the voice in mind when he writes:

*"So also the appointed:  
He puts his self behind  
and his self advances.  
He empties himself  
and his self is preserved.  
Isn't it so:  
Because he doesn't want anything of his own  
therefore is his own perfected? "*

This may sound paradoxical, but all true life is paradoxical, it contains the two opposites and precisely for that reason never is one-dimensional. This paradox is also expressed in the love poem below by **Rainer Maria Rilke**. The poem is probably addressed to a beloved woman, with equal justification it could also be dedicated to one's own voice, which only becomes one's own when it is freed from its bearer.

*"You make me alone. The only one I can exchange is you.  
You're there for a while, then it's the noise again  
or it is a fragrance with no residue.  
Oh, I've lost them all in my arms  
you only, you are always born again:  
because I never held you, I hold you tight. "*

According to the principle of the *Pars pro Toto*, the knowledge that the whole can also be found in its parts, the great blueprint of the world can be found in all areas of life. The occupation with the voice therefore has

a comprehensive, character-building function due to its personal immediacy.

"Where they sing, you may settle down, bad people have no songs", a German proverb says. Concerning the devil, rumor has it, that he can't sing. What for should he? You raise your voice to sing, that's exactly what the devil doesn't want, he wants to drag down, destroy, not build up and uplift.

"God respects me when I work, but he loves me when I sing", the Nobel Prize Winner in Literature 1913, **Rabindranath Tagore** once said, the vernacular knows that "*sung once is prayed twice*". There seems to be more to the voice than we usually assume. In the following we want to look at the phenomenon of the voice from the point of view of ancient knowledge.

## The elements of formation of language and of man

According to the teaching of the ancients, the determining principle of harmony in the universe is the unity in the trinity, the fundamental principle following the example of the Trimurti, the Trinitas, according to the blueprint of the structure of the world.

The language of man is also characterized by this trinity, it could not be otherwise, because language, the word, is the ascent aid of man on his way to his heavenly home; with it man shares his threefold structure, which he is called upon to bring to a unity.

Ancient knowledge understands man as a unity of body and divine soul; the spirit, his mind, is the unifying link, the connecting piece, between the two. The old knowledge refers to the doctrine of the loving coexistence of opposites, shown in the - over all fundamental - principle of the Trinity of God and is therefore necessarily found in the entire creation - creation perceived as a reflection of the Creator.

According to the old knowledge, the human soul is in turn again divided into three components: Nephesh, Ruach and Neshamah..

The term Nephesh is used to describe the human >body soul<. It is the soul part of man who enlivens his gross body. It is, so to speak, the model according to which the gross body is formed. It is also responsible for the fact that a human being with e.g. a finger that was severed and no longer present occasionally feels pain in this no longer existent part of the body.

The Neshamah is the divine spark in man, it is completely incorporeal and has its share of eternity, Ruach is the spirit, the understanding, the ego of the person who is given the choice of identifying with either the Nephesh or the Neshamah. **Friedrich Schiller** gets to the point when he writes:

*Between sensual happiness and peace of mind  
All that remains for is man is the fearful choice.*

In addition, Ruach also means wind, breath.

As already anticipated language like man is made up by a trinity. It consists of consonants, vowels and the melody of speech.

The consonants can only be formed with the help of the bodily parts of the mouth. Lips, tongue, teeth and the roof of the mouth are essential for the formation of consonants. They are the physical part of language. They don't sound, they are practically silent. They need a vowel to be able to sound. They correspond to the body, the body-soul, the Nephesh.

The vowels sound out by themselves, they are the actual sound of the voice. They are already incorporeal, they vibrate freely. The vowels correspond to the Ruach, the breath, the mind.

The third ingredient of language is the melody of speech, it is completely spiritual. It corresponds to the Neshamah, the divine spark. Every lecture is boring if it is presented in a monotonous tone of voice with no or only a very shallow melody to it. Since the melody of speech occurs equally in the sung and spoken word, there is basically no difference between speaking and singing, only the pitch and lengths of sound are

different.

The correct speech melody assumes understanding of the text. Thinking, understanding is only possible in relation to the overall meaning of existence, because the correct speech melody can only be found by those who know the meaning of what is said.

This is relatively alien to us today, but the Hebrew Bible, for example, is a book without vowels and also without punctuation marks. There are only consonates in the text. The vowels and the correct speech melody had to be known, guessed or intuitively grasped. To clarify: The Bible begins with the words „Berschith bara elohim ... etc“ .. In the original text, however, put a bit simplified. it reads only: B-r-sch-th-b-r-l-h-m. etc. The reader or lecturer must therefore know the meaning of the text in order to present it the right way.

## Stubbornness (the stiff neck)

Man in the Bible is called Adam; in Hebrew, where numbers and letters are one, he writes 1-4-40. As already explained in the theoretical part, the human being is shaped by the principle 1-4. The 1 stands for his Neshamah, the 4 for his Nephesh. The 1 is represented by the 1 of the head, which stands opposite the 4 limbs, which in turn represent the 4 of the Nephesh, of material being. The meaning, the task of human life is the connection between the 1 with the 4, the achievement of a state of harmonious combination of these two opposites; this state is symbolized by the number 5.

Tradition knows several ways of counting the value of letters, one way of counting is the indication of the full value of a word. The full value of the word Adam is 555, the 5 as a state of being is already inherent in man, it is the hidden meaning of his existence, just as the full value of a word is hidden in the word itself.

The voice is of such high educational value because it is an exact reflection of the great meaning (the connection of the 1 with the 4 to the 5) of human life, as we will see later.

The - correctly understood - voice is namely the proverbial connection of the whole material body, the 4 with the 1 of the head.

The experience of the voice in its development and liberation is only possible in this body. Although the voice is an incorporeal phenomenon, since it is only vibration, energy, it is not possible without body, matter. We observe something similar with the flame of a candle, which is only light, i.e. energy and vibration, but would not be possible without the burning of matter.

An understanding of the world through the (detour) way of singing also assigns to the body its due place. The body is the foundation of our existence, a miracle, the athanor of the alchemists, it is he who enables the transformation of the 4, symbolized by the Lead as the seventh in the count of the metals of antiquity, to gold, the first of the metals, to 1. In the old knowledge, the body and also the physical activity of the human being is eminently important, but only with regard to the big picture, a body-cult, as we often experience it today, is absurd according to the old knowledge.

Man always wanted to conquer the sky, he always longed for a lost paradise, which he vaguely imagined as his real home. Only the means applied were sometimes extremely unsuitable. We read about the Tower of Babel, where man tries to conquer heaven with material means. The Bible describes the nature of the world that repeats itself over and over again. Today's Tower of Babel is technology by means of which man today tries to improve his world further and further. But man has always vaguely suspected that this cannot be the meaning of the world, that he is taking the wrong path, that his path will lead him into catastrophe. In the end, there is nothing man can endure less than a world were everything is going according to plan but by his science and so called progress he tries to make exactly this come true.

The sounding person now faces the same dilemma. But harmonious, effortlessly coherent connection of body and head is only possible under one condition: his neck must not be stiff. Already in the Bible, in the book **Exodus, 32**, we read that the people of Israel were a stubborn people:

*7 And the LORD said to Moses, "Go down, for your people, whom you brought up out of the land of Egypt, have corrupted themselves. 8 They have turned aside quickly out of the way that I commanded*

*them. They have made for themselves a golden calf and have worshiped it and sacrificed to it and said, 'These are your gods, O Israel, who brought you up out of the land of Egypt!'" 9 And the LORD said to Moses, "I have seen this people, and behold, it is a stiff-necked people. 10 Now therefore let me alone, that my wrath may burn hot against them and I may consume them, in order that I may make a great nation of you."*

What is actually meant by stiff-necked? When is the human neck stiff? Shouldn't he be stiff? How should he be?

The right connection from trunk to head can only take place via the mind/breath/ruach, not via a material connection, i.e. muscle strength or other physical exertion, then only the neck is not stiff. The awakened person already in his earthly days lives in heaven, he already connects earth and heaven, 4 and 1, here, but the connection does not come about through rigid matter but through the spirit. With his intellect man reaches out to his own neshamah, to his own heaven.

*Stop! where are you going; Heaven is in you  
If you search for God elsewhere, you will miss him through and through.*

### **Angelus Silesius**

In his spirit man reaches heaven, he connects the two opposites, with his breath he connects trunk and head, in Hebrew breath and spirit are the same word: Ruach. Then stubbornness also comes to an end, because breath and air can move freely. Then the voice is free, it does not break, because there is nothing towards which it can break, as air is not rigid. Then it is effortless and light and floats on the breath, because breath is like a breeze of wind, free and soft. The voice is then a pure expression of the soul, it is pure vibration, energy and since nothing prevents the soul from expressing itself, it is pure sound.

In Hebrew the voice is called *kol*, which also means "everything". Man can give himself completely to his voice, but the other way round, the voice is an exact image of the whole human being, also of the supernatural, as is hopefully more and more evident from the little that has already been explained so far.

This type of voice is produced effortlessly, only the body tension associated with the respective tone has to be applied. In comparison to a voice produced with force, however, the voice produced with ease is paradoxically more penetrating, clearer and purer and carries further, because it is rich in overtones. It is these overtones that make the voice rich and full; they are added to those who act according to the rules of human nature. man himself cannot produce it at will, they then are - just like the effortless sound - a gift.

## The one eye

*"The light of the body is the eye: if therefore thine eye be single, your whole body shall be full of light.  
Matthew 6:22*

The line above is from the St. James Bible and is the English translation of Matt 6:22 of the new Testament. The English translation exceeds the German one by far.

In the German standard translation, this passage is usually found translated as follows: "*The eye is the light of the body. If your eye is simple, your whole body will be light.*"

The German translation is a distortion of the actual content of this biblical passage, because in the Greek original for simple (correctly translated as single in the English translation) the word *haplous* which means one-fold is used as opposed to *dipulous*, which means double, two-fold. The same words are still used today in medicine for the single (haploid, single-fold) and the double (diploid, two-fold) set of chromosomes.

Literally translated the Bible passage means: "When your eye is only one ... etc." Since this probably made no sense for the uninitiated translators, the word *haplous* was translated as simple; what is meant is one-fold opposed to two-fold, i.e. in the sense of single, only one.

Since then, the translators and legions of theologians may have missed the parallel passage in the Old Testament, Book of Genesis, where it is said that man's eyes opened after his fall. With which eye did man see before his fall if his eyes only opened afterwards? Was he blind?

In other cultures this so-called single/ simple/one-fold eye is more than well known as the third eye and is an everyday occurrence in India, for example. Interestingly, this incorporeal point between the eyes, is also the seat of the voice. Often you can see singers checking whether their voice "sits in the right o place". The singer or speaker feels at or around the area where in India the bindi, a one colored point on the forehead is painted, the vibrations of the sound he creates are particularly intense.

The voice is put into this point, so to speak, the entire physical and emotional sensation is concentrated in this one point. Mathematically speaking, a point is a singularity, an actually highly interesting "structure" without expansion, without space and time. The bundling of the whole person in this one point leads to transcendence, because a mathematical point has no body, no extension. Every whole, true life is a life in paradox. Both opposites are true. The singer then of course still has a body on the outside, but the subjective feeling is one of bodilessness, just both at the same time, It is then body and soul, emotion flowed into one, the state of 5 reached in order to strain the numbers for clarification .

We also recognize why it is impossible to construct a tone, because in the singularity of the point thinking that is only possible in opposites, i.e. needs duality, has an end.

*"Singing is existence. Easy for God. But when are we?"*

it says in the sonnet to Orpheus by **Rainer Maria Rilke**, and further:

*"Singing in truth is a different breath.  
A hush about nothing. A waving in God. A wind. "*

Wherever the ecstasy of voice is to take hold, man has to let himself fall into the abyss of the moment. The point of the now, of the moment is this abyss, that is where eternal being resides. Only there, in this "being completely with oneself" does one experience the ecstasy of the divine being, which is only revealed to those who trustingly let themselves fall into it. Where this faith is missing, man is at the risk of drowning in time.

It is not by chance that the same situation as it is presented to us in the New Testament, where Peter is only able to walk on the water by trusting in Jesus. (please look it up, Matth, 14,28). Water in the symbolism of the mysterious is representing time.

And so singing teaches us what life could be like: without fear, free, but with the confidence that everything is good.

Intellect stands in the way of ecstasy because it is impossible to express an emotion and at the same time to analyze that emotion mentally. Then the emotion is suddenly no longer emotional.

Truly emotional scenes always happen untouched by the mind. If you scare someone who is terrified of spiders with exactly a spider, he will react very emotionally and genuinely and will not at first think about his emotions. If he thought about it, his emotion would already be fragmented. This applies to every form of emotion, you cannot manufacture it for by consciously making it you destroy it.

Also if you soon might have to laugh heartily, you can easily put an early end to your laughter by analyzing it.

In this absolute freedom there is no security, only that of trust that one has already received what one is asking for. Since the sounding person at some point realizes that he cannot manufacture a perfect tone by himself, he in every moment sings as if he had already received what he had asked for. And this can very well serve as a parable for life, for it is strongly reminiscent of the words of the New Testament, where Jesus teaches us:

*"That is why I say to you: whatever you pray and ask for, just believe that you have already received it,*

*and it will be yours." MK 11.24*

The sounding person learns humility; he knows that he cannot accomplish anything by himself alone, but he also knows that if he tries and he gives his best, what he asked for is given to him. With regard to the voice, this of course requires a learning process that sometimes takes years, because there is little more difficult for man than to accept his own limits and do what he can, but just that and no more and no less.

*"Hot from the forehead  
The sweat must run down  
Should the work praise the master;  
But the blessing comes from above. "*

... it says in **Schillers** Song of the Bell.

It sounds even better with **Rilke** when he writes:

*"Everything wants to float. We walk around like down-draggers  
impose ourselves upon everything, delighted by our weight;  
oh, what kind of exhausting teachers are we to all things,  
as they succeed in eternal childhood. "*

The sounding person learns to be sensitive to himself. He learns to listen inside of himself at what is good and what is harmful to him. I think this is one of the most important lessons we have to learn today, as we are all more or less encouraged by our upbringing to obey external norms instead of living according to our own guts and conscience. We are used to wearing masks in order to function more or less well in society.

Interestingly, the voice-seat in the third eye is called singing into the mask. Man is aware that he wears a mask; as long as he is trapped in it, he plays the game of the one wearing a mask, in the breakthrough through and into the point of the so-called third eye also the other/own reality breaks through, there is that being authentic, real, whole. Perhaps that is one of the reasons why many people are afraid to raise their voices and sing .....

In Latin the mask is called *persona* which means something like to sound through. In the ideal case, the person's own reality can be heard through the mask, then he is real and authentic.

By singing, a person learns that he cannot make the sound of his freed voice by himself, a freed tone is a gift. Where the mind submits to the heart, authentic life begins. The teaching of the ancients explains and clarifies the structure of the world on the basis of 10 principles, the so-called Sephirot, which in turn are connected to one another by 22 ways. This structure as a whole consists out  $10 + 22 = 32$  elements, which represent the totality of the structure of the world and the structure of man. The heart is called *Leb* in Hebrew, total value also 32, that means man overlooks creation with his heart, he has a natural feeling, a given knowledge for good and evil, a comprehensive view of the world. *"One sees clearly only with the heart"*, is probably the best-known quote from **Antoine de Saint-Exupery**.

Our culture in its various training centers aims at developing the logical mind, the comprehensive education of the heart is not on the official curriculum. We pride ourselves in the cognitive, logical performance of our brains, but mind should only have an auxiliary function for the heart. Our brain is an electrical stimulus processing apparatus to keep us oriented in our sensually perceptible world. but it has no idea of good and evil, because good and evil are ultimately philosophical, religious concepts, they can only be answered from the questions of the meaning and goal of human life and the answers to them that cannot be given by means of the senses but have to come from another reality, which in turn can only be reached if the person has not yet killed the child in himself.

If man only trains his cognitive-logical abilities but not the harmony of heart and mind, he trains himself



into schizophrenia, he divides and weakens himself. It is not for no reason that the Hindu god Shiva is depicted sitting on a leopard fur. The leopard symbolizes the quick mind, which the god knows how to control, so he controls it while sitting on it, he is enthroned on his mind. Similarly, modern humans would have to be depicted buried under a leopard fur.

Sound, the voice and the knowledge of its secrets and nature lead man to the knowledge of the universal laws of creation. If man works according to these laws, he finds himself richly endowed and supported by the unnamable, the Tao, God, the cosmos - but what's in names anyway. He learns to live from the source of all being and this source is inexhaustible. The real root of the dilemma of our culture lies in the fact that man has severed himself from the inexhaustible source of all being and is now forced to take his alleged wealth, his energy, his self-esteem from his fellow human beings and his surroundings.

Man in his original conception is created for God. From there, from the source of all being, he gets or at least - according to the original plan of creation - should get his recognition, his self-esteem from; Since he was created in relation to someone opposed, he cannot get it from himself, just as the moon does not shine by itself, but only reflects the light of the light-Source, the sun (Maybe sun and son are not incedently very similar words, spoken from a christian perspective). A society in connection with an inexhaustible source can only be peaceful by its nature, because nobody has to take his energy from his limited counterpart.

Our culture is a Culture of Fighting. For example, the basis of our material coexistence, money, is an scam of entire peoples for the benefit of a very very few.

Only de-divined man has to overexploit his environment, be it human, animal or earth. We all know these parasitic forms from medicine as viruses and tumors. Unfortunately these days, man himself has to be called the parasite of the world, he could be infinitely rich, an immeasurable source exists before his eyes, but he does not see it, because the one eye is closed and the essential is invisible to the other two.

In his voice he finds a guide, accessible to everyone, to a life of ecstasy, abundance, freedom, which is in stark contrast to the often poor earthly day, which man unfortunately prepares for himself.

The voice treated in this way encompasses the whole person, the flow of energy extends from the tailbone (interestingly in anatomy called *os sacrum*, meaning the „sacred bone”) to the top of the head and beyond. This flow of energy in the Eastern tradition is referred to as the liberation of the Kundalini power or also as the Kundalini serpent. Life energy given to man from above from an ineffable source finds its way back and the cosmic circle is closed. The body becomes the willing, wonderful pied-a-terre of man. It is no coincidence that the pharaohs, the god kings of ancient Egypt, were depicted with the uraeus snake on their foreheads. It symbolizes the absolute mastery over life force and thus also the taming of sexuality. Therefore the snake is not harmful or dangerous to the pharaohs, rather, it is at their service. The Christian dragon tamer (not slayer) George points in the same direction, man is not allowed to kill his life force but he must control it. That is the real meaning of the word of the Bible "*Subdue the earth*". What is meant first and foremost is the mastery of one's own world, self-control.

The human body is made of dust, clay. Interestingly, the word clay and the word donkey are of the same stem in Hebrew. When Jesus rides the donkey it means that he is in complete control of his body. He rides on it and under his guidance this donkey is no longer stubborn as it is with us .....

In singing man does justice to his actual being, his nature, for everything is vibration. Only the deception of the senses leads us to see matter, where basically only vibration and energy exist. If a person restricts the conception of himself to his deceptive material appearance, he is small, whereas man surmounts himself infinitely. Man, every single one, is potentially larger than the world, he is directly facing God. That is why God does not address the UN or the state, but everyone personally. The world will have an end, the individual will not, because the human soul is immortal from the moment of its creation on.

Our culture has reached a critical point. Only the self-confident person, the person who knows about his eternal self, will be able to stand up to the meanwhile extensive lie of our time. He might loose this fight in the outside, physically, but his Self (in Hebrew the word for self, the divine spark in man and the word for



## Chaijm-Initiation through one's own voice

bones are the same) like with Jesus on the cross, will not be broken.

The hope of our tortured world is in the awakened man only. One of many possible paths there is through self-awareness of one's own voice, which this seminar invites you to.

*"When someone sings from the soul,  
he heals his inner world at the same time.  
When many sing from their souls  
and are one in music  
they heal the outer world, too. "*

**Yehudi Menuhin**