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Magic Chants for Beginners

Classification, Examples, Structures and Dynamics

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I What is a Chant?

Probably chants, i.e. spell songs are hardly known nowadays – most likely many will have noticed the scene from "Harry Potter and the Half-Blood Prince" where Severus Snape heals Draco Malfoy's injury caused by the spell "Sectum sempra" by casting a spell that sounded "almost like a chant".

Spell chants, however, have a long tradition. For example, under some texts in the Egyptian Book of the Dead is the reference "well singable spells". Also in the Germanic tradition it is often said that someone sings a spell into his shield and not that he speaks it into his shield.

Spells are therefore apparently sometimes sung and not only spoken. Why? For this, one must first take a closer look at what actually distinguishes chanting from normal speech.

I 1. The Chakras

There are seven main chakras in the life force body, which are its "organs". The "life force circuit" in it is the Kundalini. These organs all have a specific task and dynamics:

The seven main chakras						
<i>Name</i>	<i>Location</i>	<i>Function</i>	<i>Symmetry</i>			
crown chakra	top of the head	spiritual contact				
third eye	between the eyebrows	orientation				
throat chakra	middle of the neck	social self-expression				
heart chakra	chest center	identity				
solar plexus	four finger widths above the navel	physical self-expression				
hara	four fingerbreadths below the navel	inner support				
root chakra	between genitals and anus	physical contact				

These chakras are arranged symmetrically:

- source: inner identity (heart chakra)
- inner pair of chakras: self-expression (solar plexus, throat chakra)
- middle pair of chakras: form (hara, third eye)
- outer pair of chakras: contact (root chakra, crown chakra)

This source and the three pairs have certain properties:

The heart chakra is the source and origin.

This corresponds to the deep sleep consciousness. It is without consciousness content.

The inner pair of chakras (solar plexus, throat chakra) is the uninhibited self-expression, i.e. the vision of what one wants to be and live. In it are all contents of consciousness.

This corresponds to the subconscious mind.

The middle pair of chakras (hara, third eye) concretizes the vision of one's life in contact with the world.

This corresponds to the waking consciousness. In it are the contents of consciousness that are needed in the momentary situation.

The outer pair of chakras (root chakra, crown chakra) is the experience in the here and now.

This corresponds to the state of ecstasy. In it there is only one content of consciousness – this state is one-pointed.

These four areas of the life force body and the psyche can be found in all areas of life.

For example, the body is the source of action (heart chakra).

The unhindered self-expression in doing is dance (inner pair of chakras).

The shaping of the world according to one's own wishes is work (middle pair of chakras).

The one-directed experience of the world is finally enjoying eating and drinking and sex, but also the experience of fear or pain (outer pair of chakras).

=> So, in the doing, from the inside to the outside, the sequence is found: "body - dance - work - sex".

In terms of speech, the source is silence (heart chakra).

The unhindered self-expression is the singing (inner pair of chakras).

The shaping of the world happens with the help of speech (middle pair of chakras).

The one-directed acoustic expression in the here and now is an exclamation, a cry, a groan, crying, laughing, etc. (outer pair of chakras).

=> So, in speaking, from the inside to the outside, the sequence is found: "silence - singing - speaking - exclamation".

Singing thus corresponds to the inner pair of chakras, i.e. the solar plexus and the throat chakra. This direct self-expression, this "letting oneself shine", which is also found in improvised dance and improvised music-making, is the typical element of singing. In singing, what one wants is expressed, one's own vision is made to vibrate.

Singing does not include considerations of where something is possible, with whom or if at all - that belongs to the task of the hara and the third eye, which take care of the concretization of one's own will in the world. The solar

plexus and the throat chakra are responsible for unrestrained unfolding of one's own vision – they are only related to one's own identity in the heart chakra.

Now, of course, this does not refer to the specific content of any song that one might sing, but only to the dynamics of singing itself – to the specificity of singing as opposed to speaking.

Singing corresponds to the solar plexus and the throat chakra. This pair of chakras is in turn connected to the subconscious mind. From this it follows that singing must also have a connection to the subconsciousness.

The subconsciousness with all its images is again a part of the collective subconsciousness with its archetypes. The term "archetype" is just another name for "deities".

On the one hand, chanting is suitable for expressing what one wants – because the solar plexus and the throat chakra refer entirely to the heart chakra, in which one's own identity (soul) rests.

On the other hand, chanting is suitable for invoking deities and connecting with them – because chanting has a direct access to the individual subconsciousness and furtheron through this also to the collective subconsciousness.

This results in a division of labor of the four linguistic possibilities in magic:

The roots are in the identity, that is, in the soul in the heart chakra. To find and experience them, silence is the appropriate form.

The awakening of motivation, the shining of the will, the calling of power, the invocation of deities requires a vibration, a clear inner alignment, a freedom from contradiction, a lack of inhibition, a complete self-

affirmation. This happens in the solar plexus and in the throat chakra. The appropriate form for this is chanting.

Ordering, structuring, shaping, directing and forming the world is done through the hara and the third eye. The appropriate form for this is speech.

The grounding, the "bringing to the point", "one's own signature" at the end of the ritual (the Indian "Ho!", the Christian "Amen"), the sending into the world of the magical effect happens in the root chakra and in the crown chakra through a single sound or through a single word. The appropriate form for this is the exclamation.

Consequently, the magic chant has many functions:

- to make one's inner self vibrate as a unity,
- to bring oneself into a unity of alignment,
- to vibrate in self-affirmation and self-love,
- to fill one's consciousness with what one really is,
- to express oneself,
- to let one's own will shine
- to bring oneself into harmony with other magicians in the ritual,
- to connect one's own individual subconsciousness (images) with the collective subconsciousness (archetypes),
- to summon power,
- to connect with a deity, etc.

Telepathy and telekinesis also belong to the sphere of individual subconsciousness and collective subconsciousness – they are the ability of perception and action of the individual and collective subconsciousness. Since ultimately all magic can be traced back to telepathy

and telekinesis, chanting is a way to activate this magical ability to perceive and this magical ability to act.

The individual subconsciousness and collective subconsciousness are also the areas of the life force - thus singing connects also to the life force.

By magical chanting, one can enter a dream-journey-like state in which one is connected to the inner imagery - not only to the imagery in one's own subconscious, but also to the imagery in others and in the collective subconsciousness in general. Both dream journey and chanting are a connection and coordination of waking consciousness and subconsciousness including the collective subconsciousness.

The chant is the "current connection" of the ritual, the construction of which is done by language. The functioning of the "ritual machine" then leads to the exclamation. The whole thing is created out of silence.

By chanting, one awakens the vision of oneself in oneself and also the deities who then come to the chanting person.

I 2. The Transitions between Singing and Speech

The transition from speech to singing has several aspects, as singing also has several characteristics.

I 2. a) The Vibration

The basic element of singing is vibration. This can best be seen by speaking the word "one" once and singing it once. Singing contains a constant power – just as self-expression is a constant radiation of one's own individuality.

A spoken word is like a handicraft work – something is brought into a fitting form. The sung word, on the other hand, is like a swinging – something receives power and is held powerfully.

I 2. b) The Melody of Speech

There is not simply "singing" and "speech", but many transitions between these two acoustic means of expression.

At the very "speech end" of this scale is toneless speech, i.e. speech without speech melody – which sounds like an ancient computer.

The strange technical sound of such a toneless speech already shows that speech is rarely completely "without music". Someone who speaks completely without any accentuation is probably completely resigned – his hara is cut off from his solar plexus and his third eye from his throat chakra. As a result, the person can no longer let his feelings

and motivation (inner pair of chakras) flow into his relation to the world (middle pair of chakras).

A person who tries to assert himself with great emphasis, on the other hand, will give melody to his speech with a loud voice, with strong emphasis, with pauses and many other rhetorical means.

The simplest form of chanting is the singing of all words in the same pitch and tone length as can be found, for example, in Tibetan temple chants, in which only the last note of a text is sung slightly lower.

Quite similar is the Gregorian chant, which is also still quite simple, but varies in pitch and more rarely in pitch length. With Gregorian chant, too, the pitch usually drops a little at the end.

Likewise, the "intoning" of god names and the chanting of runes usually occurs without meter or rhythm on a pitch that remains constant from beginning to end.

Finally, there is a proper melody in the song.

I 2. c) The Beat

The beat is not a necessary element of a song – for example, the Gregorianic gets along without a beat, and in many Indian and ancient Amerindian songs the beat changes very frequently. In today's music, music without a beat is found only very rarely – an example is e.g. the first piece "Cluster one" on the CD "The Division Bell" by Pink Floyd.

The beat is the division of note length in a way by which the note clusters form units that are always the same length – so in a 4/4 time signature after four quarter notes, the new beat always begins with a new note. This leads to the fact that one can clap along with the beat.

The beat has the effect of repeating a melodic element, which in turn has the effect of giving the melody a