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# Meditation Techniques

Easy and practical exercises  
to regenerate your energy  
and improve your psycho-physical balance

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*Stop a moment: you will get there  
quicker.*

## PREFACE

The rhythm of modern society, always faster, globalised and competitive, and always less focused on the real needs of the individual's health and well-being, imposes solutions and strategies that act quickly and are efficient in order to defend the individual's personal, family, professional and social quality of life.

Relaxing, meditating, stress-management taken together mean:

- harmonizing one's inner self;
- to find a new and richer inner dimension;
- improving our physical and intellectual attributes; and
- to transform our efforts into authentic and durable realisations.

In some of life's moments we feel the need to "stop" and to bring ourselves back to a state of equilibrium and peace. We desire "to take stock", think a little of ourselves, put things back into perspective, so to better understand our situation. But, frequently we do not have (or don't allow ourselves to have) the necessary time or we don't know how to effectively regenerate our energies and abilities. In this way we accululate tensions that gradually compromise our operational efficiency and general well-being. Therefore, stress, nervousness, insomnia, fatigue, take hold: our body and mind are desperately asking us to "stop".

We don't fully understand the way the body functions and often we refuse to try out those very simple and small things that can bring us back to a balanced state, such as a correct respiration technique, or a brief moment of relaxation. We live in an environment of excessive noise, interference of every kind, and excessive stimuli that impedes us from having a real communication with ourselves and others. Rarely, will it be the case that our mind acts as an efficient filter to defend us from all this: in fact, often it is the mind itself that amplifies our tensions and thoughts, impeding us from refinding the necessary lucid state of awareness.

What is needed, then, is an intervention to purify our physical and mental being, in order that our inner light can shine again. It is a journey that we could define as "spiritual" for those intentioned to search within themselves, to bring into discussion stereo-typical behaviours and overcome ones pre-conceptions and habits. Through the exercises and the techniques presented in this book it is possible to break through the veil of our illusory reality.

These techniques have ancient roots. They are in fact esoteric practices once reserved to priests and taught only to a limited number of "initiates" that in this way, not only maintained themselves in good health and regenerated their physical vigour, but also developed their artistic creativity and their intellectual abilities.

The proposed method will permit you to work on both the body and mind, with particular attention to the subtle energies that touch multiple aspects of your being and that represent the basis for a harmonic and evolutionary development. The techniques of harmonization across the phases of interiorization, relaxation, extension of ones sensitivity and contact with superior energies, will guide you towards a state of deep relaxation of the body and regeneration of vital energies. In a short time you will learn how to let your energies and thoughts flow freely, in such a way that you do not accumulate stress and tensions. You will learn how to recuperate, in a harmonious way, a real and effective condition of well-being.

In this way, working on those parts of your body that require stimulation, and at the same time filling the deficits and re-equilibrating surplus energy, negative and stagnant energies are drained away and latent forces are reignited that were previously asleep. In addition to the tempering of physical and mental tensions the action of the “re-awakening” and energetic rebalancing will permit you to absorb new and reinvigorating energies, like for example, the PRANA - the cosmic source of all vital energies.

So even in this epoch of “urgency” of the “rat race” and “impatience” we can stop and reconsider our reality and life with a renewed spirit: to be healthy, to feel in form, and to open ourselves to new perspectives.

The human being is a whole of body, mind and soul: the harmonious integration of these aspects is our goal. It is however necessary to understand that meditation is not just a technique but more a state of consciousness and a way of life, all oriented towards unity, harmony and equilibrium.

## FIRST LEVEL

*Meditation is sitting.*

*In appearance it is doing nothing. But in this “nothingness” there is intense action: you are cultivating tranquility and awareness.*

*When you are fully aware and serene, even your action changes in nature: it’s relaxed, free and satisfying.*

*Even if for an instant you do “nothing” then you will refind yourself in your centre – then you simply exist. You are meditating.*

*Meditation does not clash with action. It is not a case of “running” away from life.*

*In contrast, it’s about learning to live.*

# 1. Preparation, environment and respiration

The technique of harmonization is composed of various phases and exercises. A complete session involves a preparatory phase, a central phase regarding the application of different levels of techniques, and a conclusive phase, generally composed of relaxation exercises and stabilisation.

Every harmonization session is a sort of ritual capable of progressively opening our energetic centres.

It is useful to dedicate ourselves to these practices following all the indicated steps at least once a week, so that a rhythm is established and the body can achieve and keep a perfect energetic balance. Nevertheless, when you feel the need, you can apply directly one of the exercises presented in this book, without necessarily doing all the steps that make up a complete session.

The moment of harmonization is a moment completely dedicated to yourself, and it is important to prepare well the environment and reserve the necessary time so that you are not disturbed. Prepare the room in a way that is comfortable: diffuse a soft music, only instrumental, and add a touch of something like scented incense with myrrh. Turn on a candle so that the flame can accompany you in your experiences and create a different environment to the ordinary one. This is all done with extreme simplicity.

Wear comfortable clothing, not tight. If you want to get ahead through the application of some specific chromotherapeutic principals, use a yellow track suit (for men) or blue (for women), better if it is made of natural fibre. This track suit should be reserved exclusively for the exercises of harmonization or similar experiences. It must absorb a certain form of energy, so that inside you is evoked, immediately on wearing it, a sensation of calm and a meditative state.

Make sure you can control the switching on and off, and volume, of the music, by keeping close at hand the remote control unit or by keeping the stereo at reach of hand.

To sit on, you will use either a cushion or a bed cover.

When you are ready, and before starting, open the moment of meditation with a bow, bringing the hands together, as if in prayer, at about chest height. This is not necessarily a religious gesture, but represents a salutation to yourself, uniting the feminine part of yourself (represented by the left hand) with your masculine part (represented by the right hand). This is a salute to your inner essence.

After doing this, take a 180 degree turn and repeat the salute. In this way you will have saluted even your hidden parts. Turn slowly: now you can sit down comfortably on the cushion or cover that you previously prepared.

For the moment limit yourself to seating comfortably, as you wish, to stay for a moment in a state of listening. Look around you and take confidence in the energy that surrounds you, observing in a generic way the room in which you are without paying attention to anything in particular.

Start to become aware of your respiration without modifying it: simply note that you are breathing. Listen to the music. After a moment bring your body to the base position. There are two types of base position that you can choose or alternate between as desired during the session.



The first “base position” is a classic position where the legs are crossed. The right leg is closer to the body. It is not necessary to assume the position of the lotus, typically used in yoga: especially if you are not used to it. It will be difficult enough to keep this simplified position for the duration of the session, and you will need some time to become used to it. The bust and head are held erect. The arms are made to rest on your knees with the palms of the hands facing downwards – keep your eyes closed.

The alternative position is to place yourself on your knees with your bottom placed on your heels. Again the bust and head are to be held erect. Hands are to be resting on your thighs with the palms of your hands placed downwards – keep your eyes closed.



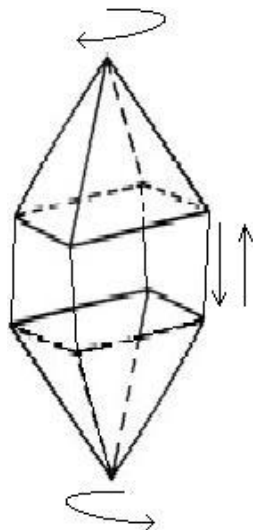
The two positions are alternatives. The important thing is to keep your bust erect and not to curve yourself on the stomach. To obtain a correct position, that must be comfortable and at the same time provides a good posture, we suggest for the first position to use a cushion or cover so that you can sit on its edge and have your bottom higher than your legs. In this way you will facilitate the blood circulation and will have achieved a position that is both comfortable and correct. If on the other hand you are using the second position place the rolled cushion or cover under your ankles.

Why take these positions as opposed to simply laying down?

The motive resides in the particular subtle geometries that surround our body that coordinate the functions of our vital energies. Our physical body is the central gathering of a system of fourteen subtle bodies that are not fixed in position but spin around flowing in specific directions. Our subtle bodies roll around our body as if they were crystals pervading into themselves and turning around a

pin. They follow different directions, speeds and rhythms creating a particular optical effect, typical of the spinning-top: a halo egg like shape. That's what the *aura* is.

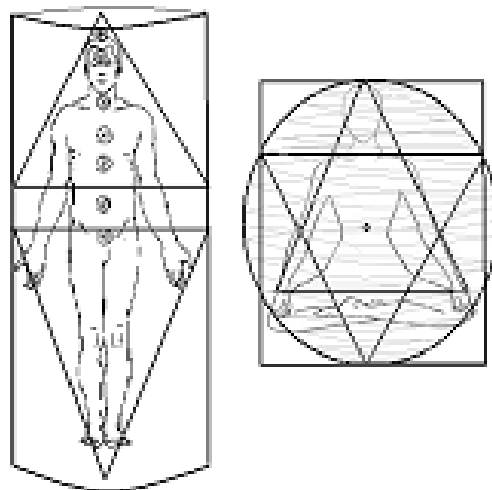
We can describe some of the main geometries to understand the purpose of the basic positions described.



The physical body is inscribed inside two pyramids (with a square base) rotating and trembling, which are sometimes separated by a rectangular prism (parallelepipedon) adherent to the basis. One pyramid has a rotation sense opposite from the other and the parallelepipedon can thin so that one pyramid penetrates into the other. We can find these dynamics in the microcosmos of the “basic bricks of matter”.

This unknotted dodecahedron is inserted into a cylinder which is our storage pool of events, inside which spiral waves of vital energy flow.

In the base position these geometries superimpose on each other and the aura assumes a spherical shape. In this way we reproduce in our microcosmos an archetypal figure, that is, a universal geometry composed of two rotating pyramids intersecting, a cube and an auric sphere containing a spinning vortex. The figure that is created permits us to enter in syntony with primordial, vital and cosmic forces that represent an ideal model of equilibrium and vital functionality. Even in the bi-dimensional image, as shown in the illustration, there is recalled very ancient symbols of an esoteric nature, that represent the union of the low with the high (the microcosmos and macrocosmos), the squaring of the circle, alchemical elements, the point in the circle and the spiral, symbol of the eternity.



Continue to listen to the music, meticulously paying attention to it. Be aware that you are listening with both the left and right ears. Percieve every slightest change in the rhythm of the music, and listen with attention, as if you were listening to a friend wispering in your ear.

With closed eyes, trace over your body with your “mind’s eye”. You feel seated in your position. Perceive your hair, forehead, cheeks, and face, all in a relaxed state. There are no tensions. Simply, you realise that it is so. Proceed towards the neck, the shoulders, that are loose, the bust, abdomen, the back – soft and relaxed. Feel the heat of your body, percieve the clothes you are wearing, across the sense of touch through any part of the body. Perceive now the arms, hands, fingers, legs, calfs and feet. Now feel also the internal organs, in particular, the beating heart, the rhythmic dilation of the lungs, the blood that flows through your veins.



Too often we forget to communicate with our body, to listen to or think about it, to the point that, to make itself heard it becomes ill and creates pain: listening to our body means to keep it in good health.

Make a little movement necessary to place yourself into the right position, so that you can easily maintain the position without discomfort. In this phase it is important to reach a condition of **IMMOBILITY**. To do this you need to accustom your body to relaxing and being guided by your will. If your body provides you with a helpful signal, a stimuli, an itch, or any other type of discomfort, before dealing with it, intervening (by scratching, stretching etc...) remain immobile, simply make a mental note of the message your body is sending to you. Only at a later time, intervene to resolve those discomforts that still persist - slowly and knowingly - after which you can return to the basic position. With time your body will learn to remain immobile and in silence.

Apply the same technique to treat your thoughts. Your thoughts should not be repressed but simply observed: let your thoughts flow, so they enter into and exit from your mind, without creating disturbances and without taking your attention away from yourself.

Your attention should be entirely focused on your breathing.

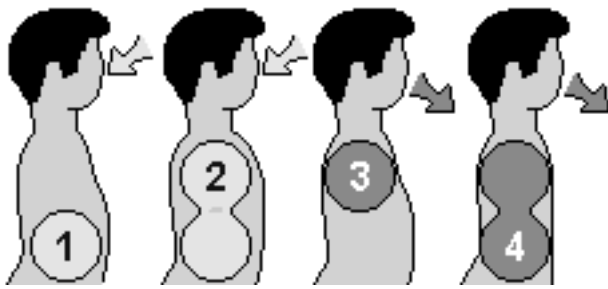
Breathing plays an important role in every form of meditation. Man is echoing the cosmic rhythms, the eternal creation and dissolution of the universe. For example, in Islam the breath is the “Divine Exhalation” and the alternating breaths of “continuous creation” are the origin of the Sufi ritual, the *dhikr*. Through every breath, every moment of existence is thus integrated into its transcendent origin.

Life manifests itself through breathing, that unites the physical aspects with the most subtle and spiritual aspects of our existence.

Our being has the necessity to oxygenate our blood apparatus, eliminating carbon dioxide. The human being, today, has lost the capacity to breathe: the respiration is often short, difficult, and incapable of oxygenating to a sufficient extent our body. We breathe, using only a minimal part of our lungs, the upper part, renouncing like this, to create the ideal conditions required for a constant psycho-physical balance. Environmental pollution and a “hectic life” are other elements that concord to render our respiration insufficient.

During respiration we not only absorb oxygen but also “prana”, the positive force, the vital energy, and the active ingredient of the whole universe. The “pranic energy” exists in the air, water, food, in rays of sunlight, and directly nourishes our subtle bodies, maintaining us in good health.

The correct way to breathe, in addition to oxygenating the body and balancing the complex net of subtle energies, that traverse and surround our body, helps us to achieve a better control over the senses, our mind and of our emotions. The rhythm of our respiration is a recall towards the primordial divine breath that gives the gift of life.



Now you are even more aware of your breathing. Inhale through the nose and exhale through your mouth, attaining like this a deep and ample breath. When you inhale fill your lungs first from the lowest parts filling first the belly, then the abdomen and finally the chest. Imagine

that your respiration is starting from a point four fingers below your navel. Don't move excessively your chest and shoulders: your body is "hanging" on your breath and relaxed. At the end of the inhalation, wait a moment. Then exhale slowly. When you exhale through your mouth, empty your lungs, starting from the chest and working down to the belly. Wait a moment before beginning again the inhalation phase.

Follow the path of your breathing: the air enters through the narices, it warms, passes through the trachea and through the bronchus and then towards the lungs. Here the oxygen is released that will be brought by the blood to all parts of our body. At this point carbon dioxide is ready to be exhaled. Let it exit through a slow and a complete exhalation.

At this point, when you are sufficiently conscious of your breathing, start the so called "pranic respiration".

Inhale through the narices, but make sure you are inhaling the air through the throat, so that you do not provoke tension in the nasal and facial muscles. After a moment, exhale opening widely the mouth, practically forcing the air out through the throat.

Continue like this for some minutes, but return to a normal respiration if you start feeling dizzy. With this respiration you can achieve a perfect oxygenation of the blood, massage the vowel cords and prepare your subtle bodies for the central phase of the exercises.

During the pranic respiration, don't become distracted with thoughts, but try to observe and pay attention to your body and sensations. The music will help you relax and slide more and more into yourself.

After a few minutes, go back to an ordinary respiration without losing your awareness over your breathing. Feel how your body is changing and what sensations or emotions are passing through you.

Now lower completely the music and remain in your position in silence, with a disposition of waiting and listening. Remember that to be relaxed does not mean sleeping but means more to be particular receptive and attentive – like being attentive

does not mean to be tense, but means more to find yourself in a state of relaxed readiness. You must try to achieve a particular state, which is difficult to explain in words: “concentrated” but “ample”. With practice you will understand perfectly what I am telling you.

To listen to yourself it is absolutely necessary to allow yourself a state of SILENCE: the silence of the body (immobility), and silence of the mind (liberty from thoughts).

How is it possible to reach an inner silence? Sometimes we are apparently in silence and nevertheless we have lengthy discussions within ourselves, a conflict with imaginary ideas or with ourselves. Calming our soul requires a sort of simplicity. You don't need to do absolutely anything. When we are agitated and restless we have many arguments and reasons for not being in harmony with ourselves and others. But when we have calmed and made our soul to rest these reasons appear to us to be insignificant. Maybe, sometimes we shun silence, preferring any noise, word or distraction because we fear internal peace: this renders us receptive and capable of listening to ourselves, destroys habit and imbedded patterns and it contacts us towards the gift of ourselves. Silent and attentive our heart full of a new and potent energy fills us with unconditional love.



Silence is **Meditation**. Meditation is an ancient practice, used for thousands of years to relax the physical body, calm emotions, silence the mind, and open us to the spiritual worlds and a superior comprehension. Meditation is an adventure, the biggest adventure that the human mind can ever experience. It is simply being – doing nothing: no action, no thought, no emotions. You simply are, and it is pure pleasure. Meditation is absolute “listening”. It is not listening through the ears but with the soul – not sounds but the silent language of inspiration.

Silence is a mode of being. It is not abstaining from talking or thinking, but is rather a “position” of your being. Try then to comprehend what is this position – what it means for you – and proceed with the exercises that follow, maintaining always this position of “listening” and “relaxed presence”, without forcing, and with spontaneity. Silence is an art.

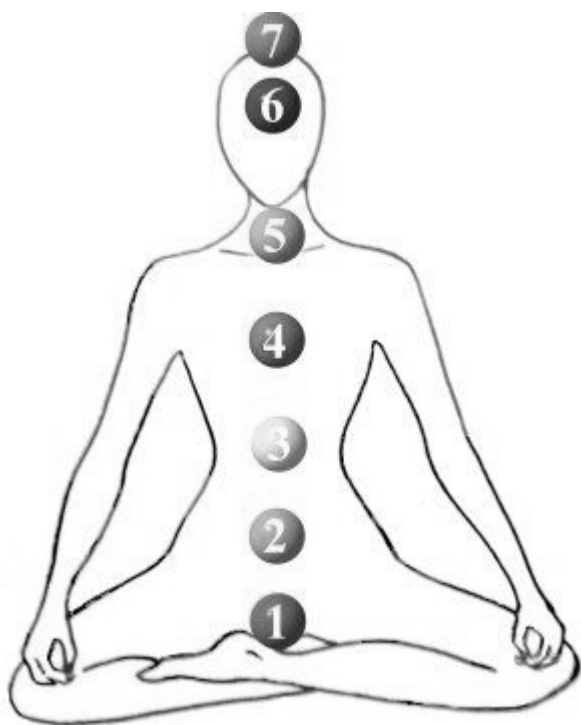
## 2. From silence to sound

Sounds are the manifestation of our most deep essence, and many traditions use sounds as a way to spirituality.

In all religious and esoteric traditions music is used to develop the mind and body. It is believed that the influence of music starts already at the fetal stage and continues during our entire existence, until death. Listening to music, singing or playing an instrument prepares the mind and body to meet the most difficult challenges of life – and of course also the most joyous occasions – and to comprehend and accept death with dignity. Songs and melodies, anthems, mantra can provoke different physiological emotions and reactions.

In many myths the power of song and word is used as the vehicle through which creation takes place. The creative formula and the word of power are the original sound that created the universe, and that through infinite echoes and vibrations, created the most diverse forms. Some Peoples' say that in the sound and word there is the essence of things, and that man has the power to create, to know, to distinguish, and to command everything, giving each a name that represents the inner essence. In many primitive cultures the song, even during the most humble work, accompanied every moment of the day, and gave a sense of sacredness to every action.

The power of sound, its effects on the emotions, and its therapeutic and spiritual influence were phenomena understood and practiced by all the ancient civilisations. Human beings have progressively distanced themselves from harmony, that is at the origin of all creation.



In meditation the practice of sound produces effects on the mental and physiological plane, creates a psycho-physical state of introspection, brings one to self understanding and to re-find their spiritual dimension. Through sound it is possible to act on those points of emotional energy that are stagnant, influencing physiological processes and helping the mind to melt away its own complexity.

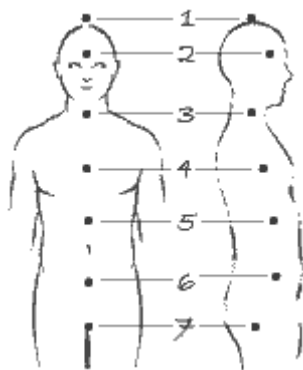
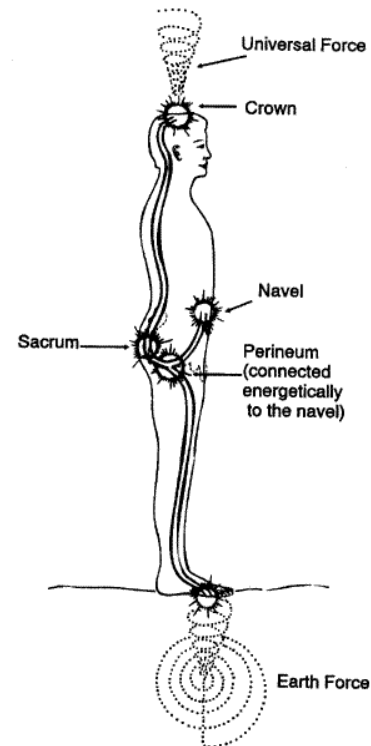
Every day we accumulate both positive and negative emotional energies, and these can remain blocked, and accumulated in our energetic canals. These emotional blockages, at the unconscious level, are the origin of mental and physical instability. If the blocked emotional energy is stimulated, for example, by song, it is possible to resolve the tensions, and recreate a perfect energetical flow.

Through the technique of “song through the vowels”, the harmonization will help you to discover these blockages and to liberate, through song and music, repressed emotions. **Every being is a sound.** Like the body, even the voice, sends messages that move beyond words – for example intonation: a broken or discontinuous intonation is

a sign of anxiety and preoccupation, while a relaxed tone, calm and happy, transmits security, inner calm, and joy. Hence the voice is the spy of the emotive states that we can place with precision in the “chakra”, that is, the energetic centers positioned along the spine, from the coccyx to the top of the head. Every chakra vibrates on a higher frequency in line with the rising of the spine and it behaves like the strings of a guitar: the lower notes are played on the thicker strings, that vibrate more slowly, while the higher notes are played on the thinner strings – those that vibrate most.

## The chakras

Chakras are the refineries that distill our own vital energies and that can improve our sensitivity and our spiritual faculties. They are inner doors in the human being that can be opened according to a spiritual education and a specific personal training. The re-awakening process of the Chakras represents a pathway to reach the “illumination”. By practicing specific and suitable techniques you can open those passages and improve your own potential. The main chackra are energetic centres and vortexes of energy. When the historical Aeon change, the main energetic centre, from which the process of activation starts, changes too. Nowadays, in the Age of Acquarius, the main chackra corrisponds to *Manipura*, coinciding with the solar plexus. Besides the traditional seven chackra, there is also an eighth that we call the “mobile-chakra”: its function is to go through the other seven chackra and to “activate” them in order to obtain a harmonic re-awakening.



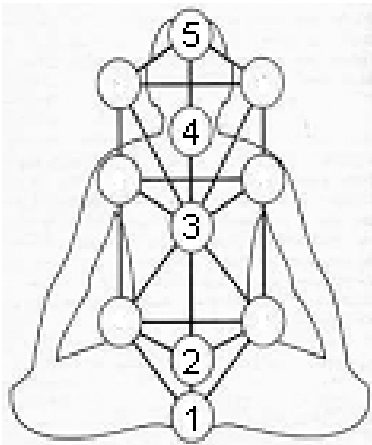
The chakras are also the main connecting points of our bodies. They are arranged along the spine till the top of our head and over (*the Onios channel*). Each chackra is a multidimensional energetic knot, a vortex of vital energies, a refinery of substances and faculties to which correspond some physical organs, powers and some aspects of our behaviour.

**This method considers eight main chakra.** The eighth is defined as “mobile” because it moves according with specific stimulus or functions.

Chakra are the great inner refineries which, according with the necessary functions, elaborate and transform our vital energy and put in relation different physical, psychic, subtle and divine states that make up our being. They feed our “paranormal” faculties and *inner senses*.

## Base mantra: The song of the vowels

In our body we can identify five principal areas of energy, corresponding to the central axis of the schema below, that many of you will recognise as being the tree of life (*Otz-Chiim*), of the cabalistic tradition. Each of these areas presides over an emotive state, and psycho-physical functions, involving one or more chakras.



Every one of these areas is sensitive to a specific and precise sound that we can easily attain across the song of the five vowels, from the closed “a” (for example like “a” in **basket**) with the lowest tone, up to the open “i” (like “i” in **pin**), with the highest and most acute tone. For the moment, it is not of particular importance fixating oneself on a precise note, but it is sufficient to regulate yourself on your ability to emit sound.

The song of the vowels reverberates in the corresponding parts of the body, equilibrating the energetic areas and stimulating particular faculties. In consequence, there are attained precise effects on the body and mind.

After your preparations, lower completely the volume of the music. Now the sound on which you will focus is that produced directly by you, through your own voice.

Prepare yourself to emit the sound of “a” as in **basket**.



Think about this sound before emitting it. It should be a very low and deep sound. You need to imagine it coming from your navel area and you need to learn to intonate it so that you feel its reverberation in the zone of the body that is found between the genital organs and the navel.

Try it. During the song of the “a” keep your hands with the palms facing upwards, and with the thumb and index finger together.

Keeping your eyes closed is important to conserve the attention turned towards your inner, inhale deeply, and emit the “a” sound, for as long as possible. The song should not be shouted, but intonated to achieve a beautiful sound, low and forceful, opening widely the mouth.

**The song of the vowel “a” has an effect on the physical body.** It has a relaxing and equilibrating effect and stimulates the functions that are connected to the first two chakras. The first chakra is connected with vital energy and governs the sacral plexus and the coccyx. The second chakra is the chakra of sexuality and governs the genitals.

In the moment that difficulties are repeatedly encountered in emitting this sound or the song upsets you or the result is discontinuous, indecisive or difficult to bring into tone, you can deduce that in this moment of your life you do not have a good rapport with your body and/or you are not in perfect health and/or you have in general, some difficulty in entering into a serene relationship with the opposite sex.

Repeat this exercise of the vowels many times always trying to improve the quality of the emission and observing the reflexes on your own body and on your general state of health.

The vowel should be sung at least three times or by multiples of three. Between one emission and another, leave a moment of silence to better hear the reverberation of the sound within yourself.

After a few moments of silence, start to think to the sound of the next vowel: the “e”, pronounced as in the word “bed”. It should be a sound that is slightly higher in tone that has its origin and reverberates in your abdomen. It is important to maintain a perfect state of serenity and relaxation during the emission of the vowels, so to absorb and maximise the benefits created.



Now you need to modify the contact between fingers, uniting the thumb with the middle finger. Inhale deeply and sing the “e” finding the right intonation and maintaining the note that sounds best at the height of the abdomen.

**The sound of the vowel “e” resonates on the body of your emotions, equilibrating them.** It allows you to better manage your emotivity and to not accumulate tensions that can reflect on the physical body. You are in effect “tuning up”, like in a musical instrument, the frequencies of the physical body, on which you have already operated with the vowel “a”, with the frequencies of your emotive states.

The vowel “e” sang three, six, nine etc... touches in particular the third chakra: the centre of the force of the will and of self-affermation that in the physical body corresponds to the solar plexus. If you are having difficulty with this sound it means that you are finding difficult to manage in a harmonious way your emotions. Working for longer periods with this vowel will permit you to overcome fear and shyness and to grow your self-esteem in a harmonious and constructive way.

Let us digress for a moment to explain the significance of the position of the hands.

In the oriental traditions, the positions of the hands and fingers that accompany the various forms of meditation or of rituality take the name of **mudra**.

The mudra, in the yoga discipline, are one of the many rituals to create a contact with the subtle energies of the cosmos: a silent game of the body to recharge itself with prana, the vital energy, or to off load negative fluxes, detrimental to the body and mind.

The harmonising technique promotes health in the body and spirit, through many dynamics: respiration, the body’s position, the repetition of a sound, and as far as it concerns guesures, in particular the mudra. The term mudra is an ancient Babylonian word, and means “signet”, the sacred countersign of the guesure that creates – similar to the benediction used to bless and consecrate.

According to all the esoteric traditions, in the hands and fingers there are numerous energetic centres that, by using the mudra, can be activated to regulate the energies that transit the body. In

effect, it is as if the upper extremities of the body were predisposed to function like antennas capable of transmitting and receiving, tuned in with the cosmos – the eternal source of all life. A sequence of correct gestures will give you the desired results: calm, energy, protection, security, health, faith and strength, and more. Their execution is always associated with the enunciation of a mantra. Some of these are used to place the supernatural elements under the control of your will, and to be transformed into benevolent agents.

After finishing with the song of the “e”, remain in silence in a meditative state. Continue to breathe deeply and consciously.

After a moment you can pass to the song of the “o” like a closed “o” in “so”. First think a little about the sound you will emit. It should be slightly higher in tone than the “e” vowel and has its origin in the middle of your chest, about where the heart is.

Modify the contact between fingers, uniting the thumb with the ring finger.

Inhale deeply and sing the “o” until you have finished the breath. After a moment repeat the song, and then again - thus, as usual, for three times minimum.

The vowel “o” corresponds to the fourth chakra, that is the chakra of the heart and **sentiments**. It governs the cardiac plexus and the thymus.

With the vowel sound “o” you are working on the “centre”, the point of equilibrium and of identity between body, mind, emotions and sentiments. These states are harmonised with each other to reinforce the force of the will, the capacity for autonomy, and of auto-determination and to reinforce a deeper sense of identity: that “Spiritual Self” that is neither body or mind but that through the body and mind (actions, thoughts, emotions) face the material reality, acts, and evolves.



After the song of the vowel “o” stay in silence for a moment after which you can turn on the music and abandon yourself to listening, letting the notes of the music take you further within yourself.

At this point the exercises proceed moving the attention outside one self, towards the environment, the world that surround us, and others. The next step harmonises our relationship with other people and with external events but also with forces that are different or superior. Lower further the music.



Breathing deeply, start feeling within yourself the sound of the vowel “u” like in “tune”, that will have a higher pitch than the previous vowel. You will hear the sound rise to the height of the throat. Prepare the song, and activate the contacts of your hands uniting the thumb with the little finger.



The song of the “u” has to produce a sound originating in the throat – a quite high pitched sound. Repeat the song for three times.

The vowel “u” works on the quality of our **communication** and on the contact with other beings that participate in our reality, both on the physical and subtle plane. It harmonizes the relationship with the other vowel sounds, and renders more efficient our power of communication and ability to listen, but also, renders more sensitive our ability to enter into relationships with animals, vegetables and subtle creatures. The sound of the “u” stimulates the activity of the fifth chakra, that of the throat, of the word and communication that presides over the function of the thyroid. Working with this sound means to harmonize and improve the quality of our communication with others, but also the relationship with all the external agents. For example, reinforcing our natural physical, energetic and synchronic defences, harmonize our relationship with food and improves the communication with our own body. It reinforces also our psychic defenses. Moreover it improves the quality of our relationship with external events: it helps us find solutions and to interpret each event of our life as an integral part of our growth and evolution. We could say that it reinforces our optimism and our “positive thought”. If you have difficulty or a negative feedback in producing the “u” sound, it means that you have accumulated tensions that derive from relationships with others, even despite our personal convictions.

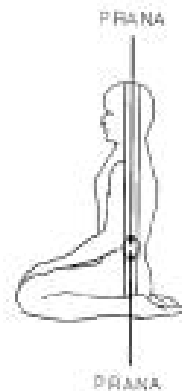
After you have completed the work with the vowel sound “u”, remain in silence for a few moments. Prepare yourself for the song of the vowel “i” as in “bin” that represent the opening towards superior and transcendent forces. The “i” song begins from the head and is an acute and nasal sound.



The corresponding mudra is obtained before beginning the sound by opening completely the palm of your hands. During the emission of the sound close your hands slowly to form a fist. After a moment of silence, reopen the hands and repeat the sound as before for three times.

Let your head recline slightly backwards and let a smile appear spontaneously on your face. Imagine an energetic channel opening up. This channel lets the cosmic energy pass through your entire body and unites your essence towards a essence of the “ALL”, giving you a sensation of “fullness”.

**The “i” vowel touches the spiritual sphere.** It stimulates the last two chakras. The sixth chakra corresponds to the mind, the intuition, and clairvoyance and at the physical level governs the hypophysis, and it is found around the area of the so called “third eye”. The seventh chakra is that of spirituality and is contact with the spher of the divine. It governs the epiphysis (pineal body). Its real music is the silence: the totality of the sound. Actually, the moment of its stimulation corresponds to the silence after the song of the vowel “i”, that is necessary to produce a rising energy that permits us to reach the peak of the column of the chakras.



Crown Center  
7. Chakra

Third Eye Center  
6. Chakra

Throat Center  
5. Chakra

Heart Center  
4. Chakra

Solar Plexus Center  
3. Chakra

Polarity Center  
2. Chakra

Base Center  
1. Chakra

Those who have difficulty with this phase of the exercise fear to enter into a deep relationship with themselves.

Working with the vowel sound “i” improves our relationship with the values of the sacred, that can be more or less considered as important in the context of our life choices. In this phase of the exercise you can reach and explore some aspects of our personal ethic and of our awareness. It is useful to meditate on the higher meanings and to support the research of a deeper sense of our life and identity.

Harmonizing the body, the mind, the emotions and our personal relationships with the spiritual sphere means to feed our sense of faith and hope and to acquire a higher level of serenity and wisdom. In this way we can increase our capacity to act on reality and events, simply and naturally pulling towards us events which are positive and synchronic.

After some moments of silence and interiorisation, you are ready to stimulate the eighth chakra, favouring its job of co-ordinating the other seven. This is obtained by singing in sequence, without interrupting the sound, the five vowels: “AEOUI”. Start from the “A” with a deep and low sound slowly raising through the “E”, the “O”, the “U” and finally the acute “I”. Try to visualise and to feel energy, the energy that from the base of your spine climbs following the progression of the vowels, to finally explode from the top of the head.

This final song is sung only once. Then remain in silence in a state of meditation and of self observation. Let your bodies stabilise and extend themselves, relaxing themselves. Don't do anything: limit yourself to observing all that happens and let it be.

### 3. Relaxation

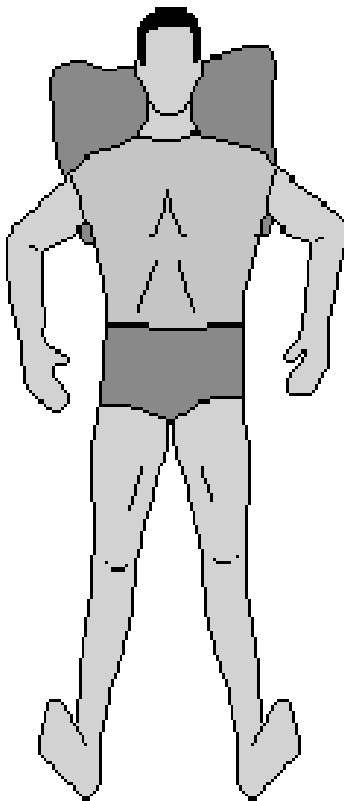
Through relaxation we can obtain enormous benefits. The advantages of a good capacity to relax are numerous:

- improvement in the quality of sleep;
- a faster recovery after an intense mental or physical strain;
- progressive reduction in nervousness;
- a higher resilience to anxiety, emotive shocks, and in a certain way even towards illness.

Relaxation renders possible an altered state of conscience in which we become more receptive and enter into contact with the unconscious levels of the mind. In these states it is even possible an extraordinary control over the body.

After a brief moment, you can lie and listen to some relaxing music, maintaining your eyes closed. Relax yourself and recharge your energy.

Use the following technique.



*Lie down on a blanket, with your legs slightly apart, arms spread at your sides, finding a comfortable and relaxed position.*

*Close your eyes and commence breathing deeply, inhaling through the nose and exhaling through your mouth, listening carefully to the rhythm of your respiration. Gradually you will feel your inner tensions loosening.*

*Focus for a moment on the act of respiration: feel the air filling your lungs, your chest expanding, the energy flowing to every part of your body all favouring a deep state of relaxation.*

*Your mind is refinding a new condition of peace, and thoughts are passing through your mind, slowly distancing themselves without creating any disturbance, and giving you a sense of emptiness and deep serenity.*

*At this point start visualising a luminous and light blue wave that is swirling around your whole body. Starting from the toes on your right foot visualise that they are*

*being progressively coloured blue one after another. This colour, progressively climbs up and colours the entire foot. All parts of your foot, the skin, muscles, bones and indeed every cell will be coloured blue.*

*This beam of luminous blue light continues to climb up the ankle, calf muscle, knee and thigh. As the colouring progresses you feel more and more invigorated, with new energy throughout your entire body, giving you a sense of physical well-being and peace. Now your right leg is entirely blue.*

*The blue wave continues onto your left leg following the same route as on the right leg, toes to thigh, and as the colour rises the sense of physical well-being and peace increases.*

*After both legs are coloured, the colouration continues up through the genitals, pelvis, belly, abdomen, and back and up to your neck; while this velvety blue wave is diffusing itself throughout your body, a complete physical and psychic calm pervades your entire body.*

*Even your face will slowly be coloured blue: the lips, teeth, tongue, palate, nose, eyes, ears are impregnated by this beam of cristaline blue light.*

*Now your whole body is blue; this beam of blue light has brought with it invigorating forces, that can activate in large part all your inner energies.*

*You are wrapped in a pleasant soft wave, that while dense is also light and velvety: the small atoms of this wave penetrate into the deepest parts of your body and spreads throughout your aura giving you new energies.*

*You are suspended in a sea of blue, you now find yourself in a state of serenity and deep relaxation.*

*While your body continues to be in this state of serenity and deep relaxation; for a few minutes breath deeply, in order to absorb prana, and to restabilise parts of the body that have been disturbed by a lack or an excess of energy.*

---

*Now prepare yourself for a good “reawakening”, that will help you to maintain, even over a few days this state of physical well-being and mental calm.*

*Continuing on with the exercise imagine a red wave, that descends through your head, and spreads throughout your body.*

*The forehead, cheeks, nose, and mouth are being coloured red. This time, the band of light descends from top to bottom, through the neck and then first through the left arm and then the right arm.*

*The red wave expands throughout the entire body, gradually difusing through the bust, then onto the left leg and then the right.*

*You are completely immersed in a luminous red wave.*

*Now you can move your fingers just a little on your right hand, then with small movements, move your fingers on your left hand. You can then begin to move your arms and legs in the same way.*

*Before opening your eyes, touch your face and your body with your hands, and recognise your features with delicate touches.*

*Stay for a few more minutes in the laying position: it is the first time that you have experienced such a deep and complete contact with your body; enjoy this moment and feel with complete awareness the sensations that you are experiencing throughout your body.*

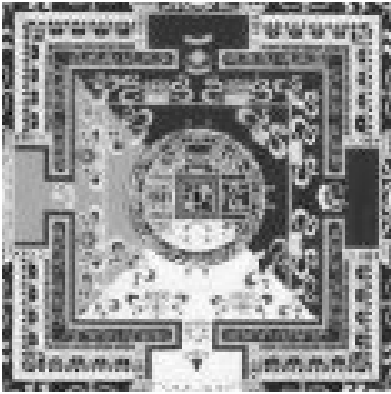
*Before getting up take a deep yawn and stretch your body, especially the points at joints: wrists, elbows, ankles, knees, pelvis and neck.*

## **Visualisation**

To perform well the following exercises it is important to improve your “visualisation”. Visualisation is the voluntary construction of a specific mental representation based on a preconceived theme. Through visulisation we firstly try to simultaneously mobilise the resources of the mind and the strength of the sentiments – for example the athlete that prepares himself for a contest must charge himself through emotions and images that evoke passion. The goal of visualisation is the creation of an image or symbol capable of provoking gradually the desired change. Tanks to the force of repetition the inner image creates a positive anchor and predisposes a person to the action. The most simple and direct way to verify the strength of visualisation consists of creating a precise mental image or a sequence of something that attracts – for example a forest, beach , mountain: any image is suitable as long as it has for you a strong and emotive meaning connected to the concept of well being, relaxation, tranquility or even of force or energy etc.. If you carefully construct the mental image, in time, its simple evokation should immediately activate in you the desired state. The best moment to do this exercise is at night before going to sleep, even if through the exercise you will be able to evoke any image in any condition (from the point of view of hypnosis you are activating a post-hypnotic command).

The power of the image on the human spirit is such that a simple representation of a country scene, for example a splendid hill in the middle of summer, can easily induce a state of distention and receptiveness.

## 4. The Mandala

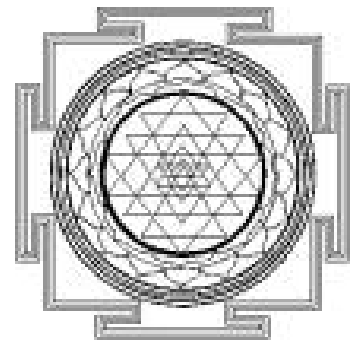


The Mandala responds to man's needs to find exterior to oneself a scheme that is both intelligent and harmonic, that mirrors the ordered sense of the universe, on which man can project its own image, reintegrating it where disequilibriums and disharmony exist. Through auto-identification in the Mandala man superimposes its limited experience onto a more complete cosmic experience.

In Sanscrit, the antique language of India, Mandala means "circle" and it refers to a closed figure, focused on the centre. They are figures that with the help of colours, forms, symbols and letters represent particular forms of energy. The Mandala can put us into contact, those that observe them, with the energy that is represented by the Mandala itself, that, when nobody is present, is able to operate on the environment. A Mandala is an image of both the soul and the cosmos. As much as the image of the soul reflects psychic and spiritual energies, while as the image of the cosmos symbolises the energy of the universe and its nature.

Meditating on a Mandala transforms also our consciousness. Moreover, the Mandala can be utilised, specifically, to modify space and its energy. In fact, cosmic forces can be channeled through the Mandala and react in the house creating influxes that can improve energies that are present. These instruments are the so called Yantra.

The Sanscrit word "yantra" has at its root "yam" that means to sustain, hold up, or to support the inherent energy in a particular element, object or concept. The mystical yantra are the principle instruments of the meditative discipline. Fundamentally, a yantra is a geometric abstract drawing that works as an instrument for the meditation and the development of the awareness. Every yantra creates a sort of sacred enclosure.



In each civilisation there are consecrated places and sacred sites that are charged with spirituality. Temples, caves, sanctuaries, or particular configurations of rocks, are points of contact or centres of energy. These places separate the archetypical sacred space from the surrounding environ. The two areas – the world in the enclosure and that outside – symbolises even the psychological separation from habitual thoughts. The wall, the fence, or the "magic circle" is between the visible and invisible and recalls the separation between two distinct realities: one that is sacred and in which is manifested the "divine" and one that is profane, the realm of our daily existence. The sacred space can be sacred by its nature, in so far that it coincides with particular points of the planet. When a place is consecrated for the meditation or for ritual practices even an insignificant object like a stone acquires a certain identity and spiritual vales.

Every yantra creates a force field in which is invoked the power of the sacred. The act of circumscribing a figure, or tracing it, serves to fix the point in which the sacred space begins to manifest itself.

Our own body is a Mandala/Yantra, the most important and potent. In fact the human body is considered by tantrism one of the most potent instruments for spiritual transformation: it represents

the physical support of the divine and is a inexhaustible deposit of power with which we can nourish ourselves during meditation.

Mandala are not only religious symbols of a particular cult but constitute a truly expressive and objective art, in so far that it recalls archetypical concepts and existential matrixes. They are the primordial footprint of the conscience, conceptual configurations that are above all cultural differences and are part of our human heritage (collective unconscious).

Mandala are the transformers of our psychic energy and they permit us to discover missing parts of ourselves.

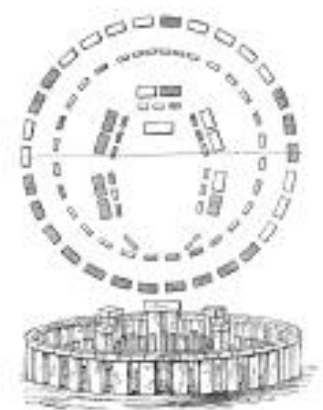
The use of the Mandala can guide us in the research of our being: it can serve for the meditation, to become more perceptive and aware, to refine the spiritual path, for therapeutical reasons and for auto-diagnosis. Observing, constructing, or just traversing a Mandala we can access energy stored within our body. It is an image capable of bringing us to a state of open conscience.

To take full advantage of the properties of the Mandala you need to be constant through time. It is about reawakening progressively those parts of the body and mind that have fallen asleep long ago. You can frame your Mandala, and find a suitable place for it, or hang it so that you can observe it frequently. You can locate the Mandala in particular locations and let them emanate their energy in that space. There are also Mandala that are reserved strictly for the practice of meditation and hence must be put out of sight when they are not being utilised: in this case the sacred images are typically covered by a black cloth.



The Mandala can be traced with the fingers of the hand, or simply fixed with your eyes, not always is it the case that you need to project yourself into the symbols of the Mandala but occasionally you need to physically walk over figures – for example Mandala constituted by walking over large distances like those of the plain of Nazca in

Peru, or even created on the basis of a precise disposition of large menhir (for example Stonehenge) that are positioned in relation to the movement of the planets. All these monuments indicate, like always, man projected onto a more or less extended surface, the elements of the micro-cosmos that correspond to the macro-cosmos.



The practice of the harmonisation, in its various levels, forsee the utilisation of diverse Mandala: some of which have an Egyptian origin, others of a Hebrew origin, others still originating from an Oriental tradition. They can be drawings, geometric figures, syllables, or schemas that are in any case able to recall the power of the archetypes.

Every Mandala has specific functions. The first Mandala that you will use, suited to this level of harmonisation originates in the ancient Egypt. Its is in fact the representation of the solar falcon. The falcon, in the ancient Egyptian tradition, was a symbol of knowledge and light. Through millenniums this figure was used (and so charged) for the purpose of evokating sentiments of joy, peace, enlightenment and inspiration. The Initiates formed a semi-circle around this sacred image and would observe it, maintaining a meditative and receptive state.



Use the symbol at the left which is charged with many meanings, to conclude the session of harmonisation.

Sit in your chosen base position. Put on some calming music, but that evokes in you a sense of force and energy. Even a simple sound of a drum can be very efficient. Place yourself in front of the Mandala, near the lit candle.

Breathing deeply, look hard at the Mandala, staying as still as possible and concentrating on the figure, in its whole or focusing every once and a while on some particular.

The act of looking at the Mandala should last at least ten minutes.

When you have terminated this exercise take a deep breath. This session of harmonisation is finished.

Get up and repeat the salutations you performed at the beginning of the session.



## 5. Other positions and exercises

### Scheme of a typical session

Phase	Exercise	Duration
1	Preparation and salutations	
2	Settling down and music	about 2 minutes
3	Base position	
4	Pranic respiration	about 5 minutes
5	Silence	min. 5 minutes
6	<b>Song of the vowels</b>	about 30 minutes
7	Interiorisation	5 - 10 minutes
8	Relaxation	10-20 minutes
9	Looking at the Mandala	10-20 minutes
10	Closing salutations	

The phase of the singing of the vocals corresponds to the main exercise of the first level of harmonisation. In successive levels this exercise will be substituted with other exercises while the other phases remain unaltered – even if you change the Mandala.

After relaxing with the blue wave exercise and before the looking at the Mandala stage, you can utilise the “meditation of the spiral” or the “positions of power” that we will discuss later.

If you do these exercises with other people, creating like this a group of meditation, you should sit in a circle holding the lit candle in the middle. This is only required for the first level of harmonisation, because from the second level you should distance the participants from each other in a sparse way in the room – but all facing north. Each person should have their own space and not have anybody directly in front or behind them.

### **The meditation of the spiral**

#### *The Symbolism of the Spiral*

The visual motif of the spiral is one of the oldest and most enigmatic sacred images known. It is, in fact, among the very earliest examples of human creative expression, first appearing some 24,000 years ago. As millennia passed, this curious image found its way into the spiritual iconography of nearly every society in the ancient world: from Ireland to Japan, from Alaska to Tierra del Fuego.



We see the sacred spiral in the totemic carvings of the Haida, the vast

ground drawings of the Nazca, the megalithic monuments of western Europe, the classical architecture of the Mediterranean, Arabic calligraphy, Persian carpets, yogic diagrams from India, decorative Chinese porcelain, and Shinto rock gardens. It's ubiquity endures to our modern day, where we see at least some examples of it in literally every category of thing that has been decorated by man.

The spiral has a universal appeal, and this fact is a sure indication of some mysterious resonance with the human psyche. What does the spiral mean to us? Its early association with the Mother Goddess (it is often found with, or on, small stone carvings of the Goddess) suggests some kind of connection to the mysterious and miraculous process of life which is embodied in the Feminine - the door through which life enters this world. But why a spiral and not some other image? Anthropologists are still unsure about the origin of its use, but there are speculations:

1) It echoes the shape of animal viscera. Perhaps these early hunters saw the shapes found within living beings, and formalized this "animating force" as a spiral.

2) In an abstract sense, it is indicative of time. For early people, the passage of things was always around and around: day becomes night becomes day; the seasons come and go, but always return once again; lives come into being, and go out of being, but there is always new life coming into being.

A circle - movement revolving back on itself - is a common, and useful, symbol for time. But a circle - tracing the same arc again and again - is a static thing and doesn't really describe how we perceive time. We remember what happened last year, and the year before that; those past tracings of the arc are not erased by new tracings. The seasons come back upon themselves as they do, but all the ancient seasons are somehow still here...inside the new season. The cyclical rotations of time seem to wind around all the previous cycles, on an infinite journey to...whenever, or wherever, time is going.

So perhaps the first people saw in the dynamic movement of a spiral, the image of time: time being understood by them as that direction of events that brings into being all things, beckons out of being all things, and then regenerates new being again. Just like the moon that comes into and goes out of being, but is always reborn again; just like the plant which dies, but in the dying yields a seed to be planted in the womb of the earth for regeneration - a source of nourishment for *our* regeneration. It was this regenerative aspect of the spiral of time that suggested the association with the Feminine.

3) It is an early Mandala, or meditative aid. The spiral certainly has a meditative quality. The ancient Eurasian variety of these early spirals had three interesting qualities: they were all associated with the Goddess, they often had *seven* winds or cycles, and they usually possessed a pronounced dot to mark "the centre".

The winding passage to the center - sometimes called the "labyrinth motif" - is a prominent theme in sacred stories everywhere. In the *concrete* sense, the labyrinth spiral is like the caves in which early people lived. Those caves - sanctuaries from predators and ice-age weather - must have been revered, holy places. It is quite likely that the only peace and rest those early humans ever knew was found in the mysterious, winding recesses of those precious caves. It was there that food was prepared and eaten, there that clothes were made, there that the forces of nature were honored in ritual, there that new human life was brought into the world. Paleolithic man lived in the womb of the Mother Earth Goddess: caves of regeneration and transformation.

But there is another, *abstract* sense of the labyrinth spiral that is important. It is evocative of the bewildering choices we must make to find our way in the world "out there", and the equally bewildering choices we must make to find our way "in here" - in the tangled maze of our own inscrutable psyches. And the "Mystical Centre" (known by many names - Axis Mundi, Immovable Spot, World Tree, Cosmic Pillar, etc.) is understood to represent a still and silent place (or state of being); it is the motionless heart, the focal nucleus around which spirals the whirling hurricane of space and time. It is the source from which all things come, and to which they endeavor to return for regeneration. The Mandala Spiral is a symbolic representation of a spiritual journey to a place beyond the visible world...

To perform the exercise of the spiral it is necessary to start with the base position with your legs crossed.

Prepare yourself for the singing of the vowel "a" with the right contact of the fingers. Eyes closed.

Start to sing the vowel; release the finger contact and rotating in a clockwise direction start to slowly get up, turning on yourself so that you trace a spiral with your body that while rotating slowly is lifted to gain an upright position.

If your pulmonary capacity does not permit you to do the exercise with a single respiration when you are out of breath stop at that point and refill your lungs and, restarting the singing of the vowel, restart rotating until you reach an upright position.

When you are on your feet, stay still for some moments. Then sit down again and redo the exercise with the songs of the other vowels. It is important to maintain the contact of the fingers while you are still and release the contact when you start singing and moving.



This exercise will permit you to enter in contact with your aura in diverse points to recall diverse energies on the basis of the vowel which was sung.

### **The "positions of power"**

We spend most of our time living in a way which is essentially mental, made not of real or concrete objects but of representations: thoughts, images, desires, fear, and value judgements. Continuously

affected by this mental activity, we often forget our body and we have a consciousness of our own body which is being continually diminished.

The postural work of harmonization is an occasion to recover this awareness and creates the basis for a new equilibrium, anchored solidly to the concreteness of the body. It is the maintenance of a posture still and stable, without conflict: the tranquil stability of the body is accompanied by the tranquil state of the mind.

In this level of harmonization we can experience many positions that collect the principle symbols of the human experience, from which, is extracted an ancestral form of energy, profoundly tied with our own being and to our most potent and antique faculties.

Some positions associated with eating, sleeping, hunting, death, and hence associated with the deeper meanings, enclosed in life itself, can reawaken in the conscience a string of evolutionary and positive memories and experiences or insecurities that are deeply embedded in the unconscious.

The positions, more directly connected with survival instinct, have entered into the genetic map of man that governs his behaviour in the world, forming a sub-stratum of ancestral stimuli that deeply involve its acting. In these principals we recognise the milestones of mans history.

When the gesture is knowingly repeated and it transforms into a ritual, it acquires a much bigger resonance: it becomes the creative gesture that can be the matrix of new aspects of life.

In that moment man is offered the possibility to give an eternal meaning to his actions, to recall subtle forces and to become in tune with the invisible worlds of nature.

The “positions of power” are open doors leading to the universe’s energies. They are the dance of existence, rich and complex, that are near to all beings. The repetition of these gestures, in the same way permits man to superimpose itself to the actions already repeated in the past, to absorb an antique force..

The “positions of power” utilised by meditative harmonization are around 100 and are experimented in the diverse levels of this “art”. In this book we illustrate some of these, usefule to activate specific centres of memory. Other positions will be illustrated in the texts and courses dedicated to higher levels of meditation, finally to develop a real style of dance.

The positions should be maintained reaching a middle way between rigidity and abandonment: the muscles should not be tense but not too relaxed either. It is important to have a sense of physical attention.

### **The position of death**

Lie with your legs spread slightly apart and the arms open wide, as if to form a cross. Then, with a slow movement bring your left hand to the right shoulder, then your right hand to the left shoulder, in the “egyptian position”.

This position offers a gradual coalescence of all the energies present in our body. It predisposes us to the concept of death with due serenity and dignity. In fact, in the position of death is present the most ancestral fear of man, reinforced with the

modern vision always more materialistic of the reality. With the position of death it is possible to reach a vision of our existence which is more balanced.

### **The position of the thinker**

Sit, with legs crossed, elbow of the right arm resting on the right knee, chin resting on the palm of your hand, left hand on the point of intersection of the legs.

This position indicates an attempt to research one's inner self, introspection, with the attention turned into one self. The body is placed in a position of waiting, reflection, pause and elaboration of ideas and sentiments that are born in the deep.

### **The position of hearing**

Sit, with the right leg folded on itself, with the heel placed near the groin, left leg with the foot placed on the ground to the height of the knee; head folded slightly to the left, eyes closed and the right hand placed in the shape of a shell behind the ear.

The body assumes a position that resembles the form of the ear and indicates a movement of attention toward the external to hear and to know.

Now let's see some positions that are more complicated but extremely powerful, derived from ritual traditions, Egyptian and oriental. These positions are particularly effective if they are accompanied with the looking at the Mandala or the sound of the Mantra, which we will discuss later.

### **The position of the God**

Sit on a chair: head high, chest straight, knees united, hands on the knees, eyes closed (or open but looking at the Mandala).

### **The position of the Dragon**

Kneel down, the buttocks resting on your heels, the toes folded back, back and head erect, hands on the thighs.

### **The position of the Ibis**

On your feet. Hold your left ankle with your right hand (and alternatively hold your right ankle with the left hand) and the index finger of the hand free, touching your

lips. The tip of your finger should press lightly on the between the opening of the narices.

### **The position of the Lightning**

Sit with the left heel pressed on the anus, the right foot positioned as if on tip toes (like a ballerina), and the right heel in front of the genitals. The arms extended on top of the knees; head and back straight.

## 6. Therapeutic harmonization

Through simple techniques derived from the first level of harmonization we can create beneficial effects on the functioning of our body. The exercises are affected through the singing of the vowels and their respective finger contacts. The technique which you will learn shortly does not cure specific ailments, but favours a regular functioning of some specific organs and apparatus, resolving some minor anomalies.

During the exercises a light pressure is applied by the nail of the thumb onto the digital pulp of the finger that corresponds to the particular vowel song you are singing.

### *Vowel A*

**Skin** problems, excema, skin eruptions and the excess of **nervousness** can be alleviated with the pressure of the nail of the thumb on the digital pulp of the index finger, singing the vowel “a”.

### *Vowel E*

The blood **circulation** and in general a well functioning adrenal system, are activated through the pressure of the nail of the thumb on the digital pulp of the medium finger, singing the vowel “e”.

### *Vowel O*

For the **liver** it is beneficial to apply pressure of the nail of the thumb on the digital pulp of the ring finger, singing the vowel “o”.

### *Vowel U*

The **heart** can receive beneficial effects through applying pressure of the nail of the thumb on the digital pulp of the little finger, singing the vowel “u”.

A useful exercise for the eyes and for the thyroid is carried out on your knees, maintaining the torso erect while applying a slight pressure to the closed eyelids, using the index fingers and the mediums, while singing contemporaneously and repeatedly a complete series of the vowels songs.

To improve the capacity of the lungs you need to apply a slight pressure on the ear lobes, staying in the previous position, again singing the vowels as in the previous exercise.

## SECOND LEVEL

*Colours are the senses of light*

*and light is the soul of matter.*



## 7. Colours and subtle bodies

Esoteric Philosophy teaches us that man is a spirit, a divine fragment that, in order to reach a critical level of experience, “descends” into matter by covering itself with increasingly denser bodies until it finds itself “covered” by the physical body which we all know. Man’s bodies can be differently classified. For example, starting from the *physical body* we find the *etheric double* and then the *astral or emotive body* and finally the *inferior mental body* (mind). Just above this level we find the *superior mental body*, also called “*causal body*”, where the divine principle resides, representing with the other more subtle vehicles the immortal aspect of the human being.

The combination of the physical body with the etheric double, the emotive mental and astral body, are strictly functions of incarnation. These parts manifest the possibility to act, to perceive, to express thoughts, sensations and emotions and to give significance. They contain experiences, memories and the faculties necessary to express life and its full evolutionary potential. The superior mental and the causal body express transcendent and superior qualities and faculties.

If the layers of the energetic body are healthy, strong and charged, the person will be able to have a happy and fulfilling life in all its aspects. On the other hand, if one or more of these layers are in a state of disequilibrium they will lead to various problems at both a physical and psychic level, largely because each body presides to the effective functioning of the various organs and determines the psychophysical characteristics of the person.

### The second level of harmonization

During the exercises of the second level we introduce the element of color, that, working like a frequency and vibration, can influence the aura and improve your energetic balance and your subtle defences. Colour is energy and its use permits us to obtain diverse effects on both the mind and body, stimulating or relaxing, on a case by case basis, the various parts of the physical and subtle body.

Today, the utilisation of more suitable colours for the various situations of life is an area of study by many architects, designers, stylists and advertising professionals, and has also assumed some importance in the medical profession. Moreover, there exists a specific discipline in the ambit of natural medicine that takes the name of “**chromotherapy**”.

Chromotherapy is often facilitated in the healing rooms of alternative health practitioners. A therapist trained in colour therapy uses colour to balance energy wherever our bodies are lacking, be it physical, emotional, spiritual, or mental. Some of the tools used in colour therapy are gemstones, candles, wands, prisms, coloured fabrics, bath treatments, lights and coloured eye wear. Scientists, who have studied colour and light extensively, recognize that colours bring about emotional reactions to individuals. Our reactions and attitudes to colours differ from person to person, which makes an interesting study in itself. Our attraction to certain colours may very well signal areas where we are imbalanced. Understanding why certain colours affect us favorably while others bring about negative feelings helps us along our healing journeys.

Colours influence us in different ways, based on the position that it finds itself in respect to us, and its origin: a green cloth resting on the skin has a different action than a green lamp bulb, and the light emitting from a green lamp, in turn, has a different action than the light emitting from a green candle.

Use and visualisation of color, during the meditative exercises, helps us to stabilise the type of energy called, and to orient it to specific functions.

The second level of harmonization is not based on the immobility of the body and of the mind but on the execution of movements accompanied by the visualisation of specific colours. In this way the body is transformed into an antenna that is able to tune itself into the frequency of energy that can nourish our vital centres (chakras).

## 8. A flower that blossoms

The second level of harmonization is based on the same preparation as in the first level: entrance, salutations, respiration, moment of silence. Having done this, you can immediately start doing the exercises of the second level or before starting sing the song of the vowels.

Use as background a rhythmic but instrumental only music.

Assume the base position, sitting on the round with crossed legs – eyes closed.

Place yourself completely forward and let your head fall towards the ground. The arms intersect at the elbows – but placing the right arm on the left and the wrists resting on the ground.

Slowly lift your back and head, keeping the arms crossed until the elbows find themselves at the chest level. At this point rotate your hands towards the external and start to slowly spread apart the arms moving them towards the ceiling. Simultaneously continue to lift your bust and the head until you find yourself in an upright position – fully open - with the head slightly reclined backwards. Open your eyes. During the dynamic phase let your body move spontaneously with the music.

After a brief moment, do the movements in a opposite direction – reclosing yourself into the position in which you started (the position of the seed).

The sequence of movements is required to prepare you and to amplify your aura, in order to transform it into a suitable receptacle that can contain the luminous energies with which you will be “nourished” during the next phase of exercises.

## **9. Nourishment with energy**

With this new phase you will learn to nourish yourself with coloured light. The blue light is needed to nourish your aura, to reinforce the frequency of your subtle bodies and to find more harmonic vibrations for your being.

### **The blue position**

Sit in the base position. With eyes closed start to visualise the colour blue, imagining that it fill the room descending from above. You could even, if you wanted to, effectively illuminate the room with a blue light, so that it facilitates the visualisation and in order to be also physically immersed in this colour frequency.

The head is slightly reclined backwards and the lips slightly parted.

The blue light is colouring your entire body – from head to feet. The hands have the palms facing upwards and form a shell shape: imagine yourself collecting in the palms of your hands the colour blue which is descending from above – as if it were a liquid. At this point bring the left hand to your mouth and “drink” this blue liquid. Swallow and feel this light fill the entire body. You can almost feel it physically. After having tasted this light, slowly rebring the right hand to rest on your right knee, with the palm now facing down. Do the same with the left hand – slowly.

The blue energy enters you. You feel its force.

Repeat three times this sequence of activities so that you bathe well your subtle bodies and atune them on this luminous and nutritious frequency.

Continue to listen to a pleasing and rhythmic music so that your body can do some movement of the bust and head areas to the rhythm of the music. Let a smile illuminate your face.

### **The green position**

After the blue light exercise remain a few moments in silence to prepare yourself for the next phase.

A fountain of luminous green light descends on you. You are seated, in the base position, with eyes closed, with the head turned up ready to be completely illuminated by the green light that descends from above. Keep your arms crossed at

the height of the elbows and the hands resting on the knees – palm turned upwards in a shell shape.

Bring up slowly the right hand to your mouth, moving the bust toward the left. Drink the green colour and let this energy diffuse throughout your whole being. Rebring your right hand to the floor, near your left thigh with the palm turned down and the fingers facing forwards.

Repeat, to the rhythm of the music the same movement – but with the left hand, moving your torso towards the right.

The exercise should be completed three times or by multiples of three, returning each time to the start position with your arms crossed.

### **The red position**

After the exercise with the green light you will find yourself with crossed legs and the hands resting on the floor like in the adjacent figure.

Now imagine that a brilliant red light descends from above to illuminate and color completely the room and your body. Even the floor is being coloured completely in red.

Bring your hands forward, uniting them to form a cup. Imagine that you are scooping up the red energy from the floor. After lifting your hands, drink from the cup. Return to the start position with your hands resting on the floor and the head turned upwards.

### **Extension of the aura**

From the previous position, lift your hands from the ground and rotate your torso and face towards the left. Bring the hands and arms forward, pushing out. To the rhythm of the music, with a harmonic movement, push slowly and softly from low to high with both hands, imagining that you are massaging and dilating your aura.

You do this movement from three to six times and then you return to the start position with your hands on the floor.

Rotate your bust towards the right completing the same gestures.

Finally repeat the exercises dilating the aura in front of you, pushing the hands, arms and bust forward and massaging the aura from the internal – from low to high. This movement extends the aura even behind you.

If you are doing this exercise within a group it is important that all those participating are synchronised and push in the same direction.

Completed the amplification of the aura, concede to yourself a moment of interiorization and silent meditation. Turn off the music and remain in a tranquil state sitting in the chosen base position.

## 10. The Mantra

Mantra is a sound or set of sounds which mirror both our Source and the original movements of creation. It therefore has the unique power to bypass the chaos of our physical, emotional and mental movements and restore us to a state of pristine harmony. Mantra Yoga is traditionally regarded as a complete and perfect yoga path.

### The sacred syllable of the OM (AUM)

Aum (OM) is the sound of the infinite.

Aum is said to be the essence of all mantras, the divine word of the ultimate reality and the entire universe.

**A** stands for Creation;

**U** stands for Preservation;

**M** stands for Destruction or dissolution.

In the Vedic Tradition, this is representative of the Trinity of God in Hindu dharma (Brahma, Vishnu and Shiva), of the three gunas (rajas, satva, tamas) and also indicates three planes of existence: heaven, earth and netherworld. In the Vedas, AUM is the sound of the Sun, the sound of Light. It is the sound of assent (affirmation) and ascent (it has an upwards movement) and uplifts the soul, as the sound of the divine eagle or falcon.



Magicians have used mantras in the performance of magic since the time of the ancient Egyptians and Assyrians. Mantras are considered "names of power" and have been used in conjuring up deities and casting spells. The history of their use continues from the Egyptians and Hebrews through the Gnostics, especially Simon Magus, as well as in the Eastern religions, such as Hinduism and Buddhism, and sects to the present.

The secret names of God such as Yahweh, Adomai and Elohim were considered very powerful mantras. (See: Law of Names) Nonsensical syllables derived from selecting the first letters of various scriptural verses also composed mantras.

There is a variety of Om (AUM) mantras: "Om, Tat, Sat, Om", meaning "Oh Thou Self-existent One". A Buddhist mantra is "Om mani padme hum", which is translated as "Oh, Jewel of the Lotus, Hum", or "The Supreme Reality (is the) jewel of Oneness". The "Om mani padme hum" mantra also is called the Mani mantra and is used by many Buddhists constantly for many purposes such as enhancing bodily washings and eliminations, and to heal. In the Pure Land sect, the mantra is used to ask for entry into the Pure Land after death. Many wear these mantras as amulets to ward off evil and bad luck.

In Buddhism the repetition of Om in meditation helps to create spiritual light and power to cleanse the subtle body and do away with disharmony.

Exorcists in Sri Lanka use secret mantras to expel demons and ghosts believed responsible for possession, illness and misfortune. The mantras are used in the accompaniment of drums, dancing and curative oils.

In the 20th century, Aleister Crowley created his AUMGN mantra. To Crowley it was an expression of the Om mantra which he believed to be the magical formulae of the universe. He thought the sound vibrations of AUMGN were so powerful that any magician using it would be able to control the universal forces.

Remaining seated, immersed in silence, start to repeat slowly the sound “OM” using a low and deep tonality. Emit the sound for the whole of the duration of a complete exhalation. This sound can be repeated as much as you desire.

When you have decided to interrupt, remain for a moment in silence, so that you hear the echo of the sound reverberating within you.

If you are part of a group, make sure that the sound is not interrupted: each will emit the sound independently of the others, so that the group taken as a whole can produce a unique and continuous sound.

After a time, you can substitute the OM sound with the more complex sound AUMGN, that reflects the infinite reverberation of creation that the universe leaves as it completes its vital cycle. All that needs to be done is lengthen the M of the OM, so that the tongue presses against the palate, to produce a MGN sound.

At this stage no further explanation is given because the mantra is a practice that needs to be explored personally: I don't want to condition or limit your possible sensations with theoretical indications that are in any case limited in respect to what each of you could subjectively discover.



## Conclusion

With the practice of the mantra we conclude the second level of the harmonization that we can summarise as the following:

1. entrance, preparation, respiration;
2. silence;
3. (song of the vowels);
4. position of the seed;
5. blue light;
6. green light;
7. red light;
8. amplification of the aura;
9. (looking at the mandala)
10. mantra.

There are five levels in this meditation technique. With the first you harmonize your being, through the use of sound, while, as we have seen, with the second level you reinforce your aura and nourish your surrounding subtle bodies, thanks to the use of colours.

The third level permits you to refine your medianic faculties and to enter into contact with the forces of nature, animals and plants. The fourth level deepens the techniques by amplifying the senses, so that you widen your perceptions and start to recognise your latent faculties. Finally, the fifth level is a real “sacred dance” capable of acting on the flows of energies of the body and to enter into contact with superior forces – both within and outside of you.

It is a long voyage that not only represents a means towards relaxation and to deal with daily stress but, for who desires it, it is a way to enter onto a more deep and meaningful relationship with yourself, discovering new possibilities and horizons.

## APPENDIX

### Amplification of the perceptions

Through constant vigilance of all the feelings that the five senses receive in every instant it is possible to widen our perceptive faculties, first tied to the ordinary physical senses then relative to superior faculties defined, inappropriately, “paranormal” in that in reality they form an absolute part of our abilities - even if latent or forgotten.

An interesting technique consists of advancing, in a crawling position, movement after movement, maintaining a total and continuous conscious attention to all the physical sensations and perceptions, within us, and near and far.

The regular and constant execution of this exercise, apparently easy, permits an elevation of your psychic and physical self control, predisposing you to self observation and to meditation and moreover, stimulates subtle channels and the chakras.

The five physical senses (taste, smell, hearing, touch and sight) represent our channel of communication with the external, through which is accessed stimuli, ideas and relations. Despite this in most situations our perception is distracted: we hear without hearing, we touch without feeling, we see without seeing, we eat without tasting, etc.; we are not using completely our sensitivities and our possibilities of perception.

The techniques of amplification of the perceptions help us to re-educate our physical senses and to stimulate those that are most subtle, permitting a higher level of control on ourselves and the reality.

Often these exercises are undertaken after a phase of relaxation and harmonization.