

THE MAGICK OF MUSIC AND ANGELS

THE POWER OF MUSIC TO ENHANCE ANGELIC CONTACT

DAMON BRAND

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Angelic Contact

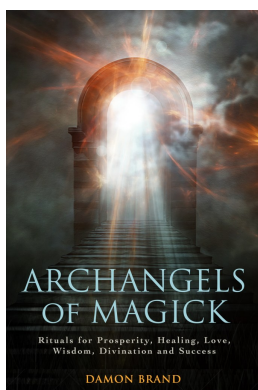


This short book will detail how you can experience the music of Zanna Blaise (which was inspired directly by angels), to apply its power to angelic contact and magickal workings. Although her albums stand on their own – you just listen and sense the angels breathing through her art – it's worth looking deeper.

I imagine that many people will have discovered Zanna's music because it's described as 'angel music' or 'new age music,' and they will be fascinated to hear what she's created. It's said that this music can enable you to sense the presence of angels. For those who may never perform a ritual or work any magick, but who want to feel an angelic presence, this music can help you feel that sensation.

If you only want to know the sensation of contact with angels, that will be covered here, but you might find the rest of this book interesting reading, as it gives some insights into magick, music and the mysteries that connect them.

The most detailed part of this book, will, however, be a description of how you might want to use the magick in my book, *Archangels of Magick* in conjunction with Zanna's album, *Opening to Archangels*. As well as being a beautiful collaboration for us, I felt it was necessary to show the potential behind Zanna's music. If you don't own either, there are still ideas you'll find useful.



This isn't a long book (although it's longer than a couple of our published books), but that's because I want to keep it practical. I started on this a long time ago and wrote many thousands of words, but I was drifting into theory and all sorts of ideas that I found

interesting. Just yesterday I was reading about Abulafia's ideas for resonating certain musical sounds with letters, and if you've read thousands of magick books, this material can be interesting. If you haven't, it's very opaque. It gets in the way of magickal effects and experience. So, I've kept it short and will keep the theory out except where it actually helps with an understanding that makes the practical magick more possible.

I have access to, and partly own, a huge library of books covering the numerous forms and styles of magick and occultism, with most scanned and indexed for easy reference. It was interesting, though, that as I read, I realized that the techniques I was already familiar with, in terms of music, are the ones I think are the most worth sharing with you here.

It's important to note that you don't need to use music for magick to be successful. You can learn a ritual, perform it and obtain results without music ever being involved. That's how it usually works, so if you're reading this out of interest, you must feel no obligation to bring music into your magickal work. One day, you may *want* to, but it is never a requirement.

If you're moved by the music, or if you're an occultist looking to extend your work, the ideas revealed here may be useful. I will say again, that I put a lot of attention on my book and Zanna's music, but please don't think this is the only way to use these ideas. You can use *any* music that moves you, and you can adapt the techniques to your own magick. I do believe, however, that listening to Zanna's music can potentially be a magickal experience in itself, because it was inspired so directly by the angels, and therefore it's a good place to start.

The Music of Angels



In several of my books I've recommended that when calling to angels, it can help to sing to the angels. Singing isn't always required, and some people feel too self-conscious to do this, and they still get results. But the angels hear a singing voice. Angels are intimately connected with music. As for why that is the case, we can only guess, but I believe it is because angels work with emotions. It is a strong part of their task as messengers to understand our emotions; from the past, present and possible futures. When we speak a request to an angel, it is the emotional undertones, and the emotional shifts that take place in magick, that guide the angels to bring the results we ask for.

If you've read *The 72 Angels of Magick*, which recommends singing to angels - singing their names as you call to them - you may wonder why a book such as *The Archangels of Magick* doesn't mention singing. In each book, I provide what you need to get the magick working, and no more. For the Archangels book singing isn't required, but it is an option, and as you learn more about magick you may find that you start to blend techniques. You don't have to, but you might. A few people wrote to the website, when it was still open to comments, and said they were singing the archangel names, and found it helped. This makes complete sense to me, but because it's not an essential technique, it's not in the book. Magick is flexible. But archangels have an extremely powerful connection to sound and music, and I believe that has been expressed in Zanna's work.

It doesn't really take me to point out that angels have a strong connection to music. If you've read anything about angels, you will know people often hear beautiful music when in the presence of an angel. Music is about emotions and meaning, and so are angels. It is widely believed that angels are messengers; they understand the reality of our desires through our clearest and deepest emotions. I don't need to say much more than this for it to be obvious that angels and music are deeply intertwined, and it is little wonder that somebody like Zanna, with such an interest in music and magick, would be drawn to finding a way to make a connection.

She was resistant to the idea for many years after it first occurred to her, but when the time was right, she opened herself up to the angels. The first album, *An Echo of Angels*, was extremely well

received, and she was told some beautiful stories of how it had calmed, healed, and made people feel great peace. With *Opening to Archangels*, her aim was more direct and more magickal. Although you can just listen to the music, she requested that the angels provide her with music that would complement the magickal methods we use for obtaining contact with them. If you've never read our books or worked with angels, this may sound extremely strange, or far-fetched, and if so, I urge you to think of it merely as inspiration. And in many ways, that's what it is.

It is Zanna's long experience in the music industry (in the background, on other projects), as well as her willingness to throw many conventions aside, and a degree of creative courage, that has led to this music being produced. Although Zanna composed the music based on the inspiration of the angels, it's important to note that she was the composer much of the time. The angels inspired and guided; they didn't write the music for her. Equally, much of the music includes improvisations; in a state of magickal trance, while in direct contact with the angels, the music was 'composed' in real time. This led to enormous technical challenges, as well as the challenge of performing magick in the presence of technicians who may have thought this was all a little unusual. It also presented challenges with timing. Normally, you write the piece, record the strings and other instruments, and then improvise over the top of that, or improvise live while the background music is performed. But here, in some cases, Zanna had to work in reverse, finding the chords and rhythms that would match the improvised sounds that drive the music, and then guide the rest of the performers to follow the lead of the improvised music that was now complete.

The angels didn't write the music or present her with completed pieces, but after each performance and recording she would wait a while and make further angelic contact to check that she was on the right path. It was a long journey, rather than a few days of rushed recording. I believe that one of the bravest decisions she made, which began with the first album, was to compose some music in real-time, performing a ritual to establish contact with archangels and letting them guide her. It is because of this that I

believe what you hear on both her albums is very close to hearing the music of angels.

I consider this to be a breakthrough, and one of the easiest ways to sense something beyond the ordinary that feels peaceful, safe and beautiful. Listening to the music and doing nothing other than listen, can give you some degree of angelic experience. That is quite an achievement.

Zanna has chosen to create music without the use of synthesizers, with humans playing real orchestral instruments. I also have an interest in music, and we discussed the strange ironies of modern orchestral music. Thirty years ago, if you listened to a CD of orchestral music you would hear the musicians breathing, the 'surface' noise of bows striking strings and so on. Now, advances in technology (and much larger orchestras), mean that orchestral sounds are so huge and pure they are sometimes almost as synthetic-sounding as a synthesizer. You can hear this in cinematic music especially, where huge orchestral arrangements have a sort of phasing quality. Does this matter?

Zanna's response was that it doesn't, and in the future, she will even release music that uses synthesizers where it's appropriate, not least because it is cheaper, easier and quicker. But for these albums, she was guided by the angels to use human performance (recorded in a state more raw than is often the case, with some flaws, unusual rhythmic structures, and other noises in the mix) and she followed that advice. If this is meant to be a bridge between you and the angels, then it seems right that there should be human performance in there. At times, though, the music is so layered it sounds neither orchestral nor synthetic, but almost like ethereal sounds. At least, that's *my* experience of this music.

Zanna has created albums that have the potential to be a conduit between you and an angel. You can put this music on in the background or use it deliberately within a ritual.

The Emotional Energy of Music



Music has been a part of the occult for countless centuries, and this has been noted by many academics, anthropologists, and occultists through the ages. The problem with writing about music is that it's like writing about food or wine; it can only ever tempt you to partake in the experience. Reading about music can be fascinating but will never move you the way that listening can. This is not going to be a long book describing everything there is to know about music and magick. It is a taste of what I know about the way music can be used to interact with magick.

Although there are fascinating theories about chanting, drumming and the magick of certain frequencies, that isn't what you need now. But I will say that I found out that music can have a magickal effect a few years after my first ritual, back in the eighties. I used a piece of music every time I performed a certain ritual. I knew that some songs would always make me remember certain people or emotions, so I thought that if I played the same piece of music every time I performed a ritual, it would help empower that ritual the next time it was performed. It didn't work quite as powerfully as I expected, but it did work. Every time that music started, it was like somebody had flipped the 'Ritual On' switch, and the magick had begun.

Does this mean you should only use Zanna's music in a ritual setting? I don't think it does. This music has the power to generate emotions and sensations of contact that are linked to the melodies and performance. You can play it every day, for pleasure, and it will still have magickal power when used in a ritual. You won't make it ordinary by listening to it. Indeed, I think the best way to start is to listen to it outside of ritual work, several times, and I'll go into that later.

Working with Music



We listen to music for many reasons, from entertainment to distraction, but many people already use music in a way that is slightly reminiscent of magickal rituals. They use music to remember a feeling, to generate a wanted feeling, or to build an emotion that they feel can change the world. Most of the time, we just *listen* to music.

It is no secret that music has an effect on the emotions, and it is quite well known that emotions are the engine of magick. It is also widely accepted that people have spontaneous ‘spiritual experiences’ when listening to music. You may pass a church and hear a choir, and even if you’re an agnostic, for a moment, the sensation of that music can make it feel like you’ve heard the call of God. It doesn’t have to be religious music to make you have a spiritual experience.

Zanna wrote a blog post about working with her first album, *An Echo of Angels*, and this book takes those ideas and expands on them. The ideas, concepts, and techniques apply to both *An Echo of Angels* and *Opening to Archangels*. I will quote Zanna’s words from her blog and then add my own ideas. This is the foundation of using music with magick. The more direct ritual instructions will come later, but this groundwork is important.

Here are the ideas she had, with my ideas added to each section, just below.

1. Without Direct Focus

Zanna wrote: “People tell me they put it on in the background while working, while resting, or when they just want an angelic atmosphere in the house. Even when guests are around and everybody’s talking! This all works. You should find a lightening of the mood and a warmth amongst people. If you do put it on in the background, sensitive people might be drawn to it – they may ask you what it is, or even seem disturbed, because it’s moving them on a deep level.”

I would add to Zanna’s words by saying that when you first listen to the music, you should listen to it all. Put it on while driving,

walking or doing whatever else. Or sit down and listen to it. I should point out that the longest track, *Archangel Rising*, is designed for the most direct contact, and the musicality is there, but it is not as easy to listen to as the more melodic pieces. But it can still be listened to in the background. I believe some familiarity with the music, no matter how casual, is better than none, before moving into more direct rituals.

For many people, this will be enough. You listen to obtain a sense of beauty, or perhaps to feel emotional healing or wellbeing, or just to connect to the angelic peace it can bring. If that is all you want from the music, it will give you the sensation you seek.

2. To relax and heal

Zanna wrote: "When somebody is unwell, playing this music is said to bring a great sense of peace. This might not be true for somebody who has a headache, but I hear beautiful stories about people who have been settled into a peaceful state."

She wrote this about *An Echo of Angels*, and I know it is true for that music, but I am not so certain that all of the tracks on *Opening to Archangels* will have the same effect. The music is less dramatic and yet somehow more intense at times. There are tracks here that have a soothing, healing quality, and I'll let you work out which they are for yourself, and then it's definitely worth trying this.

3. With direct focus on the music

Zanna wrote: "If you want to attempt to sense the presence of angels, you can do this without a specific angel in mind, and without any form of ritual, prayer or preparation. All you do is listen, keeping your mind gently free of thoughts."

What she said there is true, and it works. I think that if you do nothing but sit with the music, the emotions you feel and the places

those sensations take you are magickal. But you can take it a bit further here. She says you don't need a specific angel to be in your mind, but that doesn't mean you *can't* use it to sense a specific angel. So, you're not trying to make contact, but it's like getting closer, getting to know how the angel feels to you. You might know that you'll be doing a lot of work with Raphael, for example, so you read about Raphael, get a good impression of that angel's qualities and the invocation and evocation keys, and you consider all this while listening. This might lead to a very gradual sense of connection, but there can also be moments where the connection comes through quite strongly, and it's almost startling. Never be afraid, but just allow whatever happens to happen. Usually, it's not at all dramatic, but if you remain patient, not trying too hard or straining to make contact, then the contact can build. If you do it like she says, without a specific angel in mind, you may sense many, or just one, and if it's just one, it can be intriguing and informative trying to work out which angel has come through to you most strongly.

4. While walking

Zanna wrote: "If you like music while you walk, this music can open your eyes to levels of beauty that you may never have noticed, in the most unlikely places."

This works as a way of getting to know the music, and because archangels are woven into so many complexities of human life, it can happen that listening in this way helps to open your perceptions. You may not sense the angels, but you will appreciate beauty, connections between things, people, ideas, and nature.

5. When contacting angels directly

Zanna wrote: "If you use magic, prayer or other methods to connect with angels, this music can help to build the mood for contact. You can listen to one track that gets the emotions going for you, but then use one of the

quieter tracks to meditate or make room for an angelic response. Or you might leave it playing the whole time. Sometimes, listening all the way through AFTER you've attempted contact can work well. It helps the angelic presence to remain with you, which can be a very light and loving feeling, even though the music is sometimes more dramatic than light."

That's all good advice for using music and magick generally. What follows in the rest of the book is a more directed way of using the music in a ritual context, to enhance the sense of contact. But if you just want to use the magick the way Zanna suggests, you can. You might play one favored track before a ritual. You might listen to the whole album a few hours before your magick, or right before. You might just set it playing while you do magick, without trying to use certain tracks for particular results. I think that's a good approach and what follows is an optional, more structured way of using the magick for those who feel like really trying to get the full power out of what's available.

I have often said that sensing angels is not required to get results, and this remains absolutely true. If you perform a ritual and feel almost like you've been ignored, and that *no* contact was made with the angel, that is fine so long as you continue to trust in the magick; you can know that you *have* been heard. So why should you attempt to feel the presence of an angel? For some of the techniques in this book, contact with the archangel is a part of the process; evocation, for example, is all about direct contact. For some rituals, though, such as The Sigil Rituals, the awareness of contact is not required. But even so, I think that the enhanced sensations can improve results, or at least have the potential to do so. The point of this book is to give you the option to experiment.

The Archangel Process



What I suggest here is a process that has worked for me, and there are no rules with this music. You can use it how you wish. If you want to follow the instructions exactly as I suggest, that is an excellent way to discover how this music can work. You are free to try anything you like, and you may find it enhances the work you do with *Archangels of Magick*.

What you don't want is for the technology to get in the way of the magick, so find a way to create playlists, or move from track to track easily, so that you can work without being distracted by devices and so on. You can use headphones, but you may need to lower the volume when you want to hear your own voice. I prefer to play the music through speakers.

You'll notice that the track order I suggest doesn't always agree with the track order on the album. That's because Zanna designed it first and foremost as something you can put on and listen to, being open to any angelic sensations, emotions or ideas that occur to you. This is as it should be. But it does mean that you may need to create playlists and so on if you want to use it in rituals, to make sure you can play tracks in the suggested order with the minimum of fuss. There are plenty of online guides showing you how to do this for any given device or music player.

Here are the ways I would suggest using the music, with each of the processes described in the book. Please read The Ritual Opening section in full, and even if you don't intend to use The Sigil Rituals, please read that section as it sets out some of the techniques and structures that you'll be using in other rituals.

The Ritual Opening

The Ritual Opening itself is performed during the first track, *The Presence of Archangels*. You can start with that, straight away; just play that track and perform The Ritual Opening. But if you feel that you want to settle into the magick more, becoming gradually attuned to the magick before actually starting the ritual, then begin by listening to *The Sensation of Contact*, *Opening the Moment*, *Anticipation* and *Allowing* first. You do not need to do anything other

than listen, and know that you are being opened to archangels, that you are hearing the sounds of angels, and that contact is inevitable and beautiful. You don't need to think about your ritual or your intentions but try not to let your mind wander all over. Keep your attention on the possible sensation of angelic presence within and through the music.

Zanna has noted that *Allowing* is music that may sound too harsh to some ears, but for many who've tried working with this, it is a beautiful stage, where letting the free-form sounds wash over you brings you into a state of allowing. If that doesn't work for you, skip it. And that applies to any of these tracks. Only use what resonates. If you prefer, just get ready, and begin with *The Presence of Archangels*.

When you're ready to perform The Ritual Opening, wait until *The Presence of Archangels* has been playing for about thirty seconds, and then begin. You will almost certainly find this more moving than usual, but it's also possible you'll find the music distracting. If so, you have the option to keep practicing, try at another time, or leave music out of this process. In most cases, you will certainly feel that it helps. The better you know the ritual structure, the easier this will be.

Everybody performs magick at a different pace, but for me, The Ritual Opening is complete before the track is even halfway through, and so then I just listen to the rest of that track, knowing I am becoming more and more open to magick. If you don't feel you have the concentration for that, you can fade it out gently and move onto the next stage of your chosen ritual, but I recommend sitting at peace with the sensation you have generated in The Ritual Opening until the track concludes. When the track ends, your ritual is fully opened, and you can continue with the remainder of the process.

The Sigil Rituals

One of the best things about The Sigil Rituals is that they are quick, and you don't need to spend a lot of time preparing, so do be aware that if you add music it lengthens the process slightly. If you find

this improves results, it's something you can use. If not, leave it out. You will almost certainly find that it improves your overall sense of connection to the angels when performing the ritual.

Begin by performing The Ritual Opening, as described above. *Archangel Rising* is the track where most of the magick work is performed. That's because the track is relatively free of precise emotions. It's like a blank canvas that allows you to connect to your own emotions, which is such an important part of the process.

If you look at The Sigil Ritual Summary, you start playing *Archangel Rising* just before it says, 'Gaze at the sigil...' And then you continue with the ritual as usual. Unless you perform magick very slowly, you will complete the ritual long before the track ends. If the track does end, then continue in silence until you close the ritual.

What's more likely is that you will complete the magick long before the track ends. When this occurs, it is not a problem or mistake, but an opportunity for you to linger in the feeling of gratitude. Even though you have formally closed the ritual, you can allow the feeling of gratitude that you generated to be present. Don't force it. If you are familiar with the ritual, you will know there are two stages to this gratitude, but once the ritual is closed, you do not need to be so focused. Just feel grateful for the presence of the angels, and remain calm, not concerned with your result, just listening to the music and knowing the angel you called will do as you wish. When the track ends, you may feel even more of a sense of completion than when you closed the ritual.

The track that follows, *Aftermath*, is used to return to normality after you have closed the ritual. As with any of this music, it is optional. You can just close the ritual and move on. But the *Aftermath* music was designed to make the return to normality calm and peaceful and to reduce your focus on results.

When the music ends, you may already be moving around your room or home, but if not, let the end of the music signal that you are back to normal and that the ritual is complete.

The Talisman Rituals

The instructions for this ritual are almost identical to The Sigils Ritual. You perform The Ritual Opening in a way that suits you, and then when it says, in the summary, ‘Gaze at the talisman...’ you begin playing *Archangel Rising*, perform the magick and then close the ritual, allowing yourself to feel grateful for the angelic presence as the track continues and eventually ends. You can then use the *Aftermath* track to return to normality.

The Circle of Power

Perform The Ritual Opening as already described, and then use the track, *Archangel Breathing*, to perform The Circle of Power. The track only lasts about three minutes, and I believe this is more than enough time to complete this ritual. If, for some reason, you find it takes longer, complete it in silence. If you complete the workings of magick before the track ends, simply rest in that state, listening to the music. Close the ritual as the music ends, unless you plan to continue with another ritual. (If you do close the ritual at this point, try to set it up so that the next track doesn’t start as you close the ritual in silence. It’s not a disaster if you do hear more music – but it can be a distraction.) If that is the only magick you are performing you may wish to use the *Aftermath* track to return to normal. In many cases, you will move onto another ritual directly so you will not close the ritual anyway.

The Advanced Calling

The Advanced Calling is a version of The Circle of Power where, instead of closing the ritual or moving onto another ritual, you remain aware of the archangels and perform magick to seek mystical insights. You perform this exactly as described above for The Circle of Power, but you remain in the presence of the angels, calmly and

without expectation, and then as *Archangel Rising* begins you perform the instructions set out in the book, from the point where it says, “You now expand your awareness of the elements around you...” It says in the book that this process does not need to take longer than five minutes, although I have heard tell of people lingering in this state for much, much longer. My instruction remains the same, and in this case, I would say that when you choose to, close the ritual, and then fade the music out gently. You can then use the *Aftermath* track to settle back to normality. If you are determined to linger in the state for longer than the length of *Archangel Rising*, I would recommend that when the track ends you continue in silence, until you close the ritual, and then use *Aftermath*.

The Ladder of Ascent and The Ritual of Divination

For these two rituals, I recommend using the music only for The Ritual Opening and then playing *Aftermath* when you close the ritual. I believe silence is more important and effective.

The Ritual of Invocation

Silence is best until you reach The Second Gate of Invocation. At this point, you perform The Ritual Opening as described earlier. Then from the point in The Ritual of Invocation Summary where it says ‘Allow yourself to feel the presence or reality of your chosen archangel’s Invocation Keys,’ you should listen to *Archangel Doorway*. You can leave the music playing right through *Archangel Breathing* and *Archangel Rising*. In all, that’s over eighteen minutes of music. Some people might get the whole work done before the first track is over, and others will find they will complete it in silence after *Archangel Rising* ends. You might find this surprising, but some people can do the work described quite rapidly, while others find it feels more natural to go at a slow pace. What feels right for you is right, and don’t be alarmed that there’s such a range of experience.

Close the ritual and then fade out the music, using *Aftermath* if you wish, to return to normality.

The Ritual of Evocation

For this ritual, I recommend that you begin by listening to *The Sensation of Contact*, *Opening the Moment*, *Anticipation* and *Allowing* before you even open the ritual. As you listen to these, be aware that the titles of these tracks are not chosen lightly, and here, they are extremely useful for you to meditate on. During *The Sensation of Contact*, you can consider the archangel you are going to evoke and notice if there is already any sensation of contact. If there is none, that is fine, because it is the act of *attempting* to sense that matters. During *Opening the Moment*, consider what it means to you to be open-hearted. Imagine how you would feel if an angel was before you asking you to open your heart. During *Anticipation* allow yourself to anticipate with gentle enthusiasm; that is, you enjoy knowing the magick will work, but you don't get excited. During *Allowing*, feel a certainty that that magick will work as it is meant to work. There is no need to complicate this or worry about whether it is right or wrong. It is a gentle mental and emotional process. You can even skip it if you like, but I find it can intensify all that follows.

Now perform The Ritual Opening and The Circle of Power using music as described above. Chant the word used to alter consciousness as you listen to *Archangel Doorway*. If you notice a strong change in your consciousness and feel an urge to move on, you can fade the music out and continue with the ritual. If you get to the end of the track and don't feel there has been a great change, you can continue anyway. The book suggests doing this for 'about five minutes' but the four minutes of this track are enough if you feel willing to trust that the magick is working as it should.

You are now told to move onto the next part of the ritual where you chant several sets of words. For this section I recommend silence. Hear your own voice. You may choose to listen to *Archangel Rising* as you work the Evocation Keys and perform the visual scan, but it is not required. You can decide how you feel about this

yourself. Once you have finished saying the Evocation Watchword, I recommend silence, so that when you move into the evocation by looking into the space before you, and speaking your call, there is also the opportunity to hear as well as to see or sense the archangel. When the time is right (as described in the book), you close the ritual and listen to *Aftermath* as you return to normal.

Crisis Magick

There is a section in the book on Crisis Magick, and for that, because the situations are so intense, I recommend you perform the entire ritual in silence unless you feel a very strong intuition to use music. If you do, use whatever your intuition guides you to use.

Thank You



Thank you for trying out this magick. If you haven't read *Archangels of Magick*, much of what I've described above might sound mind-boggling, strange or even weird. That's OK. If you've used the book, it will make much more sense. If you're new to the book, you might want to work the rituals a few times *without* music, and then add in the music when you feel confident.

I have great faith in this music and enthusiasm for the way it can enhance magick, but I do not use it every time. I use it when it feels right; when I feel it would make the process more absorbing and enjoyable. Sometimes, part way through, I stop using it, because silence calls. You do not need to worry about getting it right. I should add that most of my experimentation was done with quite early versions of these tracks, and even some older music of Zanna's, but I have also worked with the finished pieces that you will be using. The ideas and concepts were developed by me, with help from Zanna, and through Archangel Evocation.

If you want to know more, our website is an excellent source of background material and practical posts. It's updated on a regular basis.

Damon Brand

www.galleryofmagick.com

The music of Zanna Blaise can be found at

www.zannablaise.com

