

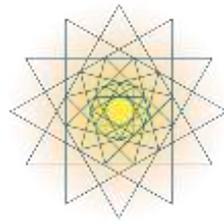
Singing, Self and Service – Music of the Triangles

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Life and experience can be thought about in terms of vibration and vibrating energies. Ancient philosophies suggest that everything vibrates and that everything has its tone or its note – a natural frequency at which each thing vibrates. We can apply this way of understanding nature both outward into space, where modern astro-scientists are investigating black holes in terms of the sound or frequencies they emit, and microscopically into the molecular world where, for example, there is research interest in the frequencies of human DNA. In Alice Bailey's book *Glamour: A World Problem*, we meet similar ideas, for example that "Sound permeates all forms"; that "each human being has his peculiar chord" and – relevant to our own work in Triangles – that "Every spiritual group has its own tune". The suggestion is specifically made that "the groups which are in process of collaborating with the Hierarchy make music ceaselessly".

An attempt to develop a sense of Triangles activity as musical work may be of service. As we participate in the Triangles work this can mean that our own note or personal chord is understood as part of the overall music or tone of the Triangles network. Imagine if the symbol of the network could be seen or heard as depicting a new musical network organ within humanity.



At the personal level, we know that we are each responsible for doing the work that enables our own lives to sound a positive note in the world. The book *Glamour* talks about "the basic note of matter, the major third of the aligned personality, the dominant fifth of the ego, followed by the full chord of the Monad or Spirit." This idea is musically simplified when we know that in the seven-note solfa system (*doh ti la sol...* etc) the basic note is called **doh**, the major third is called **mi**, and the dominant fifth is called **sol**. So in this case, *doh* corresponds to our physical selves, the note *mi* corresponds to our personality, and the note *sol* corresponds to the Soul. The full chord will therefore be sung as <<*doh, mi, sol, Doh!*>>. We teach our children the basics of this solfa system in school. Can we come to understand the significance of this simplified musical information in a way that is of practical use for Soul living?

It seems that in this simple information we have an accessible way of engaging in a type of singing that is consciously a way of aligning the various levels of selfhood. It gives a method of self-musicalisation that has a long tradition in sacred chant. By self-musicalisation, I here mean the deliberate use of musical voice to make our self-energies vibrate harmoniously, at the physical level, at the emotional level, and at the level of mind – in other words, to set up musical vibrations that resonate internally into the aspects of selfhood. This of course relates to one of the uses of the Sacred Word, the O.M.

Reflecting on the current world situation in terms of vibration invites a recognition for a major shift in our general consciousness. We need to bring about those conditions under which the note of the Soul can blend with and dominate the outer life. Singing of the Solfa chord – *doh, mi, sol, Doh!* – can be a means of deepening our sensitivity to spiritual vibration at the same time as we take active responsibility for the quality of vibration which our own physical presence in the world brings,

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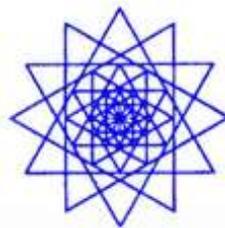
remembering that the lower *doh* represents the basic note of etheric matter-substance and the higher *Doh* represents the sound of the Monad or Spirit. We can describe our evolutionary task as being to learn to cause the lower *doh* to be an accurate carrier of the vibration of the higher *Doh*: As above, so below.

As we respond to and integrate the Soul's vibratory note, the note *SOL* becomes the activated dominant note within each of us; and this in turn becomes a collective dominant Soul note emitted through the sound of the Triangles network into humanity. Living more effectively as Souls, our group effectiveness in sounding the Great Invocation – *as Souls* – naturally increases.

The steady internal sounding of the chord ***doh-mi-sol-Doh*** can be used to stretch us upward internally, lifting our attention above and beyond the concerns of our personal self and into the note of the group life of service to noble purpose. This is a movement from “me” to “Soul”, or in musical terms, from *mi* to *sol*. It is at this level that we can enter more clearly into the group music of the Triangles.

It may be of interest to note the fact that **Sol** is the name of our sun. We can follow the implications through for ourselves. By singing this Soul note correctly, and holding the attention in our highest centre of consciousness, we can perhaps support our developing ability to work with the light of the *inner* sun nature. At the group level, we enrich our understanding of the Triangles network as a network of light which is musically tuned to the radiance of the sun and synchronised with the evolutionary vibrations of the sun as we enter the age when the sun passes through the sign of Aquarius. Contemplation of the Triangles logo as we do this can bring further insight and understanding.

Such contemplation cultivates group sensitivity to the silent vibrations of the circle at the centre of the logo symbol. In terms of word vibrations, it is the sound of the Great Invocation that resonates throughout the Triangles. We can develop increased sensitive responsiveness to the musical keynote of that sound, demonstrating as a flowering of the energy of *buddhi* – a Sanskrit word used to refer to the pure love of the Soul. The Triangles Bulletin carries the following version of the logo symbol:



A close look at the matrix of this geometric logo allows us to notice that the crossing of the threads of etheric light naturally produces a heart shape within the network, formed out of the energy of lighted goodwill. There is a great deal of enlightening information that can be transmitted into human minds and hearts when these minds and hearts are seeking to be better tuned to the note of the Soul. Beyond such tuning there is the overarching note of the planetary purpose, sounding in Shamballa, and serving as the energy of the upper *Doh* that can lend power and focus to our will to serve. Perhaps we will come to know the lighted threads of the Triangles as songlines of the Soul – a musical antahkarana that carries lighted love and goodwill throughout the centre which we call humanity, supporting the processes of healing and the achieving of right relations everywhere as we move towards the goal of achieved Brotherhood. The singing of the Triangles helps tune the heart of humanity to the planetary Heart, and indeed, eventually, to the centre of planetary purpose.