

Instructions for Performing the Sirius Festival Ritual and other Solar Fire Rituals

Reason for Performing the Sirius Festival Ritual

In the impending seventh ray Age, and with the renewed demonstration of the fourth ray of Harmony, Beauty and Art so close at hand (2025), humanity's approach to Divinity will more consciously utilize ritual and beauty in combination. In these Solar Fire Rituals, opportunity is given to present the entire integrated human being (soul, personality, mind, emotions and etheric-physical nature) in application to the Higher Powers. In such ritual performances the "Highest and the Lowest" may meet, in harmony and beauty. The usual meditative approach to the higher worlds is enhanced by the addition of music, song, oratory, movement, gesture, dance and, of course, (and indispensably) *meditation*.

Full Performance or "Concert" Performance

There are many different ways to utilize the music and poetry of the Sirius Festival Ritual (or of all the Solar Fire Rituals thus far written). Groups which are more dramatically and ritualistically inclined may choose to mount the entire production, with movement, gesture, dance and stage lighting. Others may prefer a "concert performance"—an approach in which the musical and expressive values of the ritual are preserved but which does not demand such an expenditure of physical energy. (Always, soul energy, and the energies of the mind and aspiration will necessarily be called into action.) Still others may choose to use the songs from these rituals selectively and as occasion indicates. Whatever mode of presentation is chosen, the factor of *meditation* is of the utmost importance. One will find that high spiritual energies, forces and presences can be invoked through aligned, conscientious performances of the Solar Fire Rituals.

There is no single right way to utilize the Sirius Festival Ritual or the other Solar Fire Rituals. The music and poetry are intended to be enhancements of the invocative process. Let your intuition be your guide.

Meditation

While many things are happening in a full performance of a Solar Fire Ritual, the main purpose of such a performance is *meditative*. All elements of the ritual are intended to encourage a deeper alignment with the lofty energies being invoked. Once the correct 'attunement' is found, it is possible to create thoughts in concordance with the energies evoked. It then becomes possible to meditate within the *presence* of specific energies and towards specific purposes.

While some may find it unusual to, orate, sing and meditate sequentially within the space of a few minutes, the three modes of approach to higher vibration can be

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synchronized to a condition of mutual enhancement. There are many modalities through which to reach the Divine, and the Solar Fire Rituals combine them.

The meditative attitude, however, is predominant, and no matter what other method of approach is being used, *meditation* is always in process.

Accessing the World of Ideas

It is advisable that ritualists/meditators carefully read through the ritual together, discussing the ideas contained and making sense of difficult thoughts. The poetry found in these rituals is deeply *philosophical* and will not yield understanding if approached superficially. The songs and oratorical sections are impregnated with occultism at every turn. Usually, singers do not have to study the philosophical *meaning* of what they sing (except in the texts written by Wagner)! The idea behind group study and discussion of a Solar Fire Ritual is to ensure that individual and group performers take the time to understand the meaning of what they are singing and saying.

Psychological Transformation and Drama

The Solar Fire Rituals which focus on the signs of the zodiac present the history of the human soul from the very earliest days of incarnational experience to the days of initiation and mastership. Some songs present the negative and unenlightened use of zodiacal, ray and planetary energy. The ray of humanity is the fourth Ray of “Harmony through Conflict”, and human history has been the story of the initial misuse of divine energy followed by suffering, then, by realization, and, finally, by correct use of the originally misused energy. This transition from “Darkness to Light”, from the “Unreal to the Real”, from “Death to Immortality”, from “Chaos to Beauty” and from the “Individual to the Universal” is portrayed dramatically in the Solar Fire Rituals. Every human being is a combination of light and shadow and it is helpful for us to know the abuses of energy through which we have all passed long ago (and, pass, atavistically and vestigially, even now) so that we can rapidly detach from unsuitable energy patterns.

The rituals offer a dramatic approach to this realization. Students of spirituality need not feel they are ‘indulging in negativity’ when they are singing songs about early man’s misuse of energy. They are simply identifying with the entirety of the human condition in which they have, over many years, participated. The human being is both roots and flower and no one is immune from initial ignorance.

Holding a Point of Tension

Whatever method of performance may be chosen, it is paramount that the ritualists and meditators hold a sufficient point of tension throughout the ritual process. The Solar Fire Rituals are usually to be performed at the period of the Full Moon when a particular type of zodiacal energy is uniquely available. Meditative focus upon this

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energy should be held throughout the ritual/meditation. The work done should be considered *service* work requiring an unusual span of concentration and alignment. The success of the ritual/meditation depends upon the strength and persistence of the point of tension—both for the individual and the performing group.

The Music for the Sirius Festival Ritual and other Solar Fire Rituals

Both Michael Robbins and Harold Moses are classically trained musicians and composers. The music of the Solar Fire Rituals, while often highly melodic, is not easy to sing. The vocal range of most people who have not had many years of vocal training does not usually exceed an octave and a half, if that. Ritualists may find certain notes in the songs lying outside their normal vocal range. If this seems to be the case, please sing the difficult notes an octave lower or higher—as the nature of your voice requires.

Fortunately, as the years pass, more and more of these Solar Fire Rituals are being prepared for full choir, soloists and orchestra. The singers performing on the CDs are professionals—opera singers, choir conductors, teachers of music and seasoned performers. The strength of their voices and the enthusiasm they bring to this work will support the vocal strength of average ritualists and increase the accuracy of their performance. It then becomes possible to release anxieties around the quality of one's voice and, instead, blend with the choir and participate joyfully with those whose many years of vocal training have made them capable of expressing in fulness the musical values in these rituals.

Preparing to Use the Voice

It is always advisable for a group preparing to sing to use a few minutes to “warm up”, ensuring that energy is flowing smoothly through the vocal apparatus. Flexibility exercises involving the mouth, tongue and jaw are useful and simple scales sung, at first, in a moderate range will bring the voice to full responsiveness. Ritualists do not have to sing like opera singers. They simply have to use their natural voice in the best possible way. It will be seen that by using the proper warm-ups and singing in the rituals, one's vocal abilities will gradually improve, the voice becoming stronger, truer and more responsive.

Oratory

Performing a Solar Fire Ritual is not only a *musical* experience; it is an *oratorical* and dramatic experience as well. The poetry between the songs is written in an oratorical style reflective of the *Old Commentary* so often quoted in the Tibetan Masters books by Alice Bailey. Ritualists will have to develop the expressivity and power of their voice. Fortunately, this is a natural process, and interpretive skill and general oratorical ability increase rapidly as more Solar Fire Rituals are performed. For the

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majority of veteran ritualists (perhaps without exception) the improvement of their oratorical skill, power and beauty of phrasing has been remarkable.

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Movement and Integration

Correct movement of the physical body is one of the earliest steps of individual personality integration. So it is, as well, for a group. Musical ritual work strengthens the individual and group integration process. It is difficult to believe how many spiritually-inclined individuals have difficulty moving gracefully and in rhythm. The Solar Fire Ritual work teaches this kind of movement and assists in the bringing of harmony and rhythm to the individual and group energy systems. When group movement becomes accurate and concerted, the movement becomes invocative of subtle and often powerful energies. This has to be experienced to be understood.

Duration and Endurance

A full Solar Fire Ritual is not of short duration. The average performance time (varying with the length of the interspersed meditations) will range from two and a half hours to three and a half hours. Clearly stamina will be required, and this is especially so when a full, 'physical' performance is being attempted.

Since, however, there are a number of ways in which the Solar Fire Rituals can be performed, the demands upon endurance will vary considerably. In one area, however, endurance is universally required, and that is in the *maintaining of a constant point of tension*.

The Solar Fire Rituals are *consecrated services*. They are not to be entered lightly but with full meditative solemnity, accompanied by beauty of expression. Some Tibetan rituals last days. While a considerable mobilization of resources will be required of performers/meditators, such a mobilization is not beyond the capacity of the motivated individual or group. The investment of such energy reaps beneficial results.

Rehearsal Periods

It is difficult to perform an entire Solar Fire Ritual with less than five days of rehearsal. A seven day rehearsal period is better and a nine day period is best.

Usually, these Solar Fire Rituals are done within the context of a class focussed on some area of esotericism or occultism. In the class setting, the rituals help maintain balance, as too much strictly mental work can be exhausting and counter-productive.

Customarily, I have used the first two days of a class for four rehearsal periods—one after lunch (during each of the two days) and one after dinner. The individual and groups performing the Solar Fire Rituals are not professional singers, actors and musicians. During a class there is only so much time—the greater share of it rightfully and necessarily belonging to the field of academics and to strictly meditative work. In the programs of the University of the Seven Rays we have concluded that time for aesthetic expression is a needed harmonizing balance and supplementation to the usual intensive mental work.

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Once the first two days have passed, one rehearsal a day is all that is usually required until the performance is given at the end of the class period. It has been sometimes possible (and it is, indeed, advisable) to organize an entire class around the performance of a Solar Fire Ritual, exploring academically and meditatively the many ideas contained therein. It will be found that each Solar Fire Ritual is rich in esoteric knowledge and philosophy, and time is well-spent pursuing the implications of the many ideas contained within each ritual.

A full performance may be offered to interested guests, but also may be profitably performed by the group *alone* and for the sake of the “inner worlds”. A ritual/meditation may be just as powerful (and perhaps moreso) when the ritualists perform *for themselves* (and for those in the inner worlds who may be interested in the process).

Imagination

The power to visualize through the use of the creative imagination is of great importance for this success of this kind of work. All through the ritual/meditation, the participants are acting *subjectively*, (performing an “Inner Ritual”) and also *objectively* through their more obvious ritual process. It is intense work to be *present* during every moment of a Solar Fire Ritual. The correct use of the visual imagination ensures a creative participation in this work.

Manipulation of Etheric Currents through Gesture

Those who mount a full performance of a Solar Fire Ritual with gesture and dance will discover that through the use of symbolic gesture and rhythmic movement of the body, they are actually affecting the patterns in the etheric world constructively and effectively. The ‘Science of Gesture’ (“Mudra”) is an important study and assists, (through symbolic use of the arms, legs, hands and feet) the impartation of archetypal ideas which are of such importance to all those who approach *reality* at the time of the Full Moon.

Staging Directions

Every Solar Fire Ritual has a complete list of staging directions. In the case of the Sirius Festival Ritual, these have not yet been included with this CD. A complete book of staging directions (perhaps accompanied by video tapes of the intended movements) is in process.

If individuals or groups intend to mount a stage-production of a Solar Fire Ritual, it is suggested that they consult their own creativity to establishing the best modes of presentation. *Many* modes of presentation may have equally good results.

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The Inner Ritual

Solar Fire Ritualists need to be aware of *two kinds of rituals occurring simultaneously*. The outer ritual form is the *instrument* through which the *inner ritual* finds expression. The more perfect the outer ritual, the more the inner ritual can receive the necessary focus, and the more readily it can come into manifestation through the form of the outer ritual.

It is clear that the words, gestures, movements, and timing of the outer ritual must be almost ‘automatic’, so that the ritualists’ attention may be focused on ‘inner energy flows’ on the inner planes. The true inner ritual is taking place in the spiritual dimension of the soul and the psychological dimensions of mind and sentiency (emotional and aspiration).

Therefore, rehearsal periods which render the outer ritual ‘routine’ bring freedom for more creativity with respect to the inner ritual. In the beginning much attention must be given to the outer form. Later, when the formal level of the ritual performance is in place, the focussed consciousness turns inward toward the reception and expression of the higher energies. When this happens, however, there is no reduction in the precision with which the outer ritual is executed—otherwise, the inner ritual too would suffer.

All this takes much practice and those who wish to become true meditative-ritualists will have to hone their skills over time. The effort expended, however, pays rich dividends in attunement with and expression of a wide variety fundamental subtle energies—ray energies, zodiacal and planetary energies.

The New World Religion and Solar Fire Festivals

The world is changing rapidly, and in another hundred years, the culture and civilization of that time may be very different from our present culture and civilization. The subtle energies we now address will eventually become *proven realities* and the art and science of invocation will become a well-acknowledged approach to the higher reaches of human and planetary nature.

An entirely new World Religion is on its way, and it will be a scientific, invocative and magically ritualistic religion which utilizes the Full Moon periods and their subtle energy flows to the fullest extent possible. Artistry, ritualistic practices and occult science will combine to enhance our ‘vibrational reality’ to an extent presently undreamt.

Through the Solar Fire Rituals we are making application to this Divine Approach which now is only in its infancy. We are learning the “tools of our trade” and refining ourselves as instruments of intelligent, artistic expression for a wealth of vibrational energies which are far more *real* than the so-called ‘realities’ which normally preoccupy us.

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It is hoped and anticipated that the Solar Fire Ritual work may be a small contribution to the inevitable artistic and ritualistic work which will characterize the New World Religion and its “universal spirituality”. Those who participate in these Solar Fire Rituals are, I think, doing their share to help establish a new (yet, somehow very ancient) approach to Divinity.