

The Magisterium Orchestra

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THE MAGISTERIUM ORCHESTRA

We should not ask how many people inhabit the earth; rather, we should ask how many players are there in the Magisterium Orchestra. There are key words in music that serendipity decrees also appear in esoteric writing. One of these is clavis = key. In music, any key is identifiable within any clef, with different instruments, different singing voices, all having set and established clefs. The "g" clef - treble, the "f" clef - bass, the alto clef, the tenor clef, the baritone clef. All are different, but in the end, the note that is played may be identical to all the notes of every other player in the orchestra; we just interpret from the signature (sigil) of the key.

Viewed from a different angle, we may ask of each player to play the same melody using the same frequency and they can; though yes, the transcription - the transliteration - of what one instrument played in its normal scripting with its individual clef and chosen key on paper will be different than for another instrument.

Each life is as a unique instrument with a unique clef and is playing in a given key, though that key can easily be changed. Together, many human may create a harmony, but there is also an at times difficult translation of an encoded sound as heard by anyone. But there is a common music with innumerable ways of expressing that music. There is moreover endless music and unending ways of replaying that music with different instruments, in different tempos, with different flavors and different textures and, in the end, any one instrument can hear the melody and recopy it in perfect accord, or decide not to.

AS ABOVE, SO BELOW

What we have is indeed a universal language where the script written on a clef in a key is but a necessary interpretative framework that facilitates expression, but all of this is extra, is ancillary in its particular formation, to the final outcome, though it is essential that there be at least some scripting formulation and some instrument.

Below, there are struggling musicians, following their assigned paths as written on the page in front of them, but above, for the audience of angels, there is only the music. Indeed, the angels may rescript this music in whatever form is convenient for them and replay this to humans. And perhaps at this very moment, there is music being played by angels, and what deafness prevents humans from hearing and re-scripting and replaying this music.

UNWIND, REWIND, UNBIND, REBIND

The word "music" as used above is indeed merely a metaphor for any packet of information. The word "clef" stands in for the structure of a particular medium of communication such as writing, geometry, mathematical notation, painting, sculpture, architecture, design in general: any framework that is able to encapsulate a message and transmit it. The word "key" is a metaphor for a translation from one framework to another, intra-medium or inter-medium. Thus the word "circle" unlocks as \bigcirc . Equally \bigcirc unlocks as the letter "O", both unlocking as the engineering feature of a roundabout, then unlocking again in the song *Roundabout* by the musical group Yes. In Transcendental Magic, the circle is the invitation of π (Pi) into the world, a translation of the transcendental number π into conscious awareness of the mystery of unfinalizability. This unfinalizability was also pointed out by David Hume as the inability of humans to arrive at the ultimate and very end of a causal chain, because new uncoverings of connections will always cause new questions to emerge. The veils of Isis will never be removed, as one always appears beneath, as if one musician is always ready to take the seat of a departing member of the Magisterium Orchestra.

So the music that has been heard and the experience of life that has been experienced are essentially decodable within a universal language of frameworks and keys, and upon leaving the individuated below and arriving in the collective above - as audience member - one can piece together the singular piece of music decoded easily, holistically, and enjoyably. How often does an orchestra member put down his instrument, stand up politely, and quietly exit the stage to hear the music from the seating? How often does an individuated human sentient creature dis-robe his chosen vestments in order to listen to the choir of angels, to the music of the spheres, to the calling of mathematical marvels, to the chant of mystery, to the allusions of mystics, to the probing of philosophers, to the Process of Sentience? Philosophy certainly encourages a seeking that uses

every tool at one's disposal to unravel the workings of the world in order to rebuild one's experience to one's liking, to free oneself from random happenstance and to uncover pathways to fulfilling life and successful death.

AN ORCHESTRA OF MANY

Philosophy is not the only timbral voice within the various sections of the orchestra. The emotive strings, the bombastic brass, the flighty flutes and mighty tympanum: each wishes to be heard, each contains a message that pieces together the whole. So that just as crash cymbals may at times intrude upon the lofty solo of a French Horn, we accept that chemically enhanced channeling to voices hereafter may not always accord with the surrounding atmosphere, while simultaneously fully appreciating there are times when the cymbals clashing into one another do lift the moment out of the ordinary. From here we may see the above, escape the below, remember a forgotten memory that perhaps we too have been here before.

We appreciate also that players at times play out of tune or key, or indeed a transcriber of the music has mis-written the clef or key. But the history of esotericism and of mathematics and of physics has, in part, been to identify by some clever means that adjustments to interpretation just make sense. Other adjustments remain on the boundary of acceptability: 0 divided by $0 = \text{undefined}$, and yet the pattern of 3 divided by $3 = 1$, 2 divided by $2 = 1$ and 1 divided by $1 = 1$ is abandoned when we arrive at 0 divided by 0 , whereas in so many other places in mathematics the appeal to following a pattern is very strong. How many times does 0 go into 1 ? How many times does nothing "fit into" a unity? These questions appeal back to Parmenides and Heraclitus and appeal back to the first cause of Aristotle and David Hume. Such an answer seems unfinalizable, as in the orchestra warming up in discord, disharmony to achieve harmony, random happenstance to later achieve ordered messaging, the intellectual game that one may inscribe a note that an assigned instrument is not able to sound. We should not get upset with a player for pointing out that this sound resides below the physical ability of the instrument to make, while accepting that this note has indeed been scripted.

PHENOMENOLOGY OF DEATH

It should be clear, based upon extended times that a physical body has not functioned and yet the personality of the individual has reborn into that body and re-create the same person, that consciousness is not causally created by the brain, but rather is coincident with the brain and body. What we are thus talking about in the Magisterium Orchestra is navigating the individuated consciousness of the below into the decoded larger

consciousness orchestra of the above. We may attempt to draw an image of a vast swirling superhighway of consciousness with tendrils outflowing into each sentient creature and the journey is proposed to intellectually let go of the tether of the body and de-encode the messages as one comes into contact with the music of others. One may sense individual melodies, or sense the interplay of the various sections as larger frameworks that sculpt the message, or one may meet another human or perhaps non-human sentient creature also on a journey, and do this in a universal language as one has left one's clef and key behind.

This may be a possible journey while the body is healthy and alive and able to code, encode and decode, and de-encode the scripts that can be written in the lived-in world. Or this could be a description of the journey that consciousness takes upon the ultimate and final inability of the physical body to clearly separate the notes or clefs or keys from one another and the music becomes unreadable. Beautiful music may be the guide as eternal Orpheus. Twice-born Orpheus, twice-born Dionysius, twice-born Jesus, twice-born Osiris, twice-born in the ever present waters of John the Baptist.

BEING

It should be noted that "Being" is always a "being-for-whom" or a "being-to-whom" or a "being-of-what-for-whom", something along these lines. Being, as the object of ontology inquiry, is a mental object that does not allow itself as an object of a modern scientific experiment, though, indeed denial of Being merely confirms Being, as denial gives un-doubtable evidence of being, as Rene Descartes sagely pointed out. Yet, "to exist" or "to be" as the targeted verbs to express Being have unfortunately been applied loosely 1) in tracing back the causal path, 2) in logical truth seeking, 3) in religious and mystical speculations and 4) in philosophic discussion of answering Leibniz' question of "how is it that there is something rather than nothing". In this regard, we should reserve the term Being, as well as the verbs "to exist" and "to be" for those events where there can be intersubjectively verifiable conclusions as to a "what" and a "for whom". Without these two ingredients, there is no Being. If the whom is a supernatural being, then the terms "exists" or "is" are inappropriate, if the "what" is an invisible to all measurement entity, equally the terms "exists" or "is" are inappropriate.

Thus within the lived-in world of Being, there may be destruction but this is not entropy as the lived-in world is ontologically founded and can only be fundamentally diminished by ontological disintegration. Ontological

disintegration then would involve removing a "what-for-whom", and this is most likely accomplished by the removal of sentient creatures, the "for-whom". Once all the "for-whom's", all the sentient creatures, have ceased to live, then there is no Being. Ultimately, as there would be increasingly few sentient creatures to maintain the collapse of the wave-function, the amount of "what" would also diminish along the periphery of accessibility. The ancient adjuration of "be fruitful and multiply" is an ontological urging, with an obvious materialistic sense. The framework for Being - that is the field of experience of the Laws of Physical Nature only serve as framework as long as Being provides request: remove that request, there is no need, no empty field of experience waiting for sentient inhabitants

It is most likely that the Demiurge and Archons are aware of this and have taken steps to ensure that in this universe, ontological disintegration is being prevented on multiple levels. So, don't worry, have a good life, enjoy the wonder of Being, and keep a watch out for the period interventions that make use of humans in this magnificent earth of ours.

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