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# QVAREIA - THE APPRENTICE

Module 7 - Elements as Tools

*Lesson 2: Air*

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QVAREIA

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# WELCOME

*Welcome to this lesson of the Quareia curriculum.*

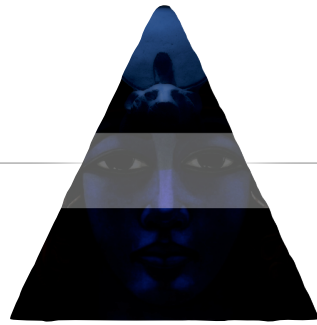
*The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding – everything is in its place and everything within the course has a good reason to be there.*

*For more information and all course modules please visit  
[www.quareia.com](http://www.quareia.com)*

*So remember - in order for this course to work, it is wise to work with the lessons in sequence. If you don't, it won't work.*

*Yours,*

*Josephine McCarthy*



# QVAREIA - THE APPRENTICE

## Module 7 - Elements as Tools

### *Lesson 2: Air*

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#### *Overview*

In the previous lessons of the course, you have interacted with the elements in a variety of ways, from working with water and the wind, to working with ritual tools and their elements. But now it is time to start to look, and work, a bit more deeply. The elements are the greatest and most powerful tools of the magician. By now you will understand that in magic the raw, natural elements are also expressed through specific magical tools, and that working both with the raw elements and their tools are two ends of the same spectrum. Now let us look at the variants in between, and how these two ends of the spectrum come together magically.

This first lesson with the elements works within a semi ritualised setting. As you progress through the module, you will slowly delve deeper and deeper into the less ritualised way of working: not only are you working your way through the elements, you are also taking specific steps towards more natural and deeper ways of working. This has to be done in stages. Once you have reached the end of the module, you should have the beginnings of various skill sets that will allow you to work both ritually with the elements, but also more naturally.

Most of this lesson is practical work, as this is the best way to learn to use any tool. You will need some specific incense and music for this lesson, so prepare and make sure you have them to hand where they are required.

In this lesson we will look at some of the various magical expressions of air. Through practical work you will learn some of the varied techniques of working with the element of air as a tool.

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### *Progressions of air magic*

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Working with air in magic starts through the simple use of words, appeals, and declarations: we declare our intent to the inner and outer worlds. This is the basis for general ritual. Then the apprentice learns about the use of the sword as a magical tool connected to the element of air, and the sword and ritual are used together. The words declare intent, and the sword creates limitations.

Then the apprentice starts to work simply with song, speaking to nature and using their breath to blow on things. So already we have two basic, but very important, training steps: air in a magical pattern, and air as a sound vibration in nature.

Everything in the outer and inner worlds has a vibration, a sound; if the magician can match the sound/vibration to whatever they are working with, they open up a highway of communication and power. This cannot be done immediately; it is a skill that takes a long time to foster. But as this skill grows, so too do its applications.

The ability to align sounds is the step of communion. Projecting the correct sound or breath into a pattern, vessel, or substance brings it to life. The sword limits that life action to ensure it has boundaries.

The adept magician can also convert that specific vibrational sound into a sign, letter, or series of written words, images or shapes—thus the technique goes back to the beginning, but at a different octave of power. Not only does this convey meaning, but it also embeds the power of the sound into the shape. When this is done with the use of sound, breath, magical intent, and ritual alignment, it brings the sign/mark/pattern to life. This

brings a variety of skills into focus and at an adept level, it is magic that needs no temple or physical tools other than a pen.

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### *Music as an air tool*

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While a lot of Western magic makes use of words in rituals, spells, and chants, as well as written sigils, there is less use of the quality of air through the frequency of music. In magic, words often convey meaning, but there is a deeper octave of air magic that does away with the use of sound as meaning, and instead uses sound to effect change within a body, pattern, or area.

In some ritual magic, music will be used to ‘set a tone’ or create an atmosphere. But while this does work, it often misses the point, which often leads to the use of the *wrong music*. Some magicians know that music affects their magic, but they do not know why.

When a magician works in depth with different powers, sound ceases to be simply a form of passive entertainment or background noise, and instead becomes a vehicle for energy and power. This is why it is important for magicians not only to understand this dynamic, but also to be well versed in the various forms of music and sounds from around the world; from history, religion, and so forth. In the practical work section, you will have a chance to experiment ritually with music.

Rather than read reams on each aspect of the subject of air, tools, and magic, it is better that you work practically and gain direct experience. So let us get straight to practical applications. In this practical work you will experiment with breath, music/smell, text, sigil work, and utterance.

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### *Practical Work*

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The best way to learn to use the element of air as a tool is to practice practical applications. Don’t expect these techniques to work straight away. For some they do; for most people it takes time before they begin to see results. These are magical techniques and skills that need to build through

practice. This practical work takes you through some of the applications of using the magical element of air as a tool, and through working with these techniques you will discover various different applications for them over time.

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## *Voice*

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The magical use of the voice is one of the most powerful tools of all. It also the hardest to learn to use powerfully, and takes a lot of practice. We will look at some of the various base techniques that you can work on to develop the use of your voice as a magical tool, and how to use it instead of the sword, for example.

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### *The voice as the limiter*

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Before you start this exercise, learn the sigil of your sword off by heart so that you can draw it in the air. Also choose a building that you wish to send the intent of balance to. It could be a school, hospital, government building, bank, whatever. Make sure you can build a good image of that building in your mind, and that you know exactly where it is. Choose something within your own area/city, rather than some distant destination.

In your work room, put out the tools, open the directions/gates, and in the directions see the contacts, deities, and other beings who you have worked with.

Once all the gates are open and the contacts are present, sit down facing the central altar and meditate for a few minutes to still yourself.

Once you are still, go the altar in the east and place your hands upon the altar. Close your eyes and see beyond the gates. See into the library, and see a whirlwind begin to form within the library. It does not damage anything, and around the whirlwind is stillness. Stand and visualise these things until you have a strong image in your mind. Once this visual is strong, step back from the east, walk around the other directions, pausing at each altar

to acknowledge and bow to the contacts in that direction, then return back to the east.

Focus once more on the whirlwind. See it build in strength. It is a contained power of air, its boundaries being the library. See it build until you can feel the power of the wind in your mind. Take your time. Focus on the growing wind until it becomes strong and is very close to the threshold of the gates. Now see the whirlwind moving on to the threshold, until the full force of the wind is between the gates.

Using your left arm, draw the sigil of the sword in the air over the top of the altar. See it hanging there in your mind. Build it strongly in your mind until you can fully imagine it hanging there. Once you have the sigil nice and strong, hold up your left hand to the wind and say ‘I limit you.’ Feel the power of the inner wind pushing against your hand (you may also feel tingling in your hand as your own energy mingles with the power of the inner wind).

Let the power of the wind build up against your hand. Take your time. If you feel it spilling beyond your hand, repeat: ‘I limit you.’ Keep seeing the sigil in the air over the altar, and keep building the wind before your hand. This first step is the containment of the wind.

Now you have to direct it. Using your inner vision, look at the wind with focus. See nothing else around it. Look at it. Keep that pinpoint focus. Now say, “Air, bring balance.” Take a step back, still holding out your left hand. See the wind move forward as it pushes against your hand, so that it crosses the threshold and its power comes into the working space. Keep seeing the sigil in front of the wind, acting as a limiter, containing it. Keep saying “air, bring balance” to prime its intent.

Now switch your focus. While still holding back the wind with your hand, think about the building you have chosen. Once you have a good image of the place in your head and you are focussed on where it is, turn your back to the wind and stare at the central flame.

Feel the wind build up behind you. See the sigil move and place itself right behind you. Take your time. Feel the build-up of wind behind you, the sigil between you and the wind, while you stare at the central flame. See the building you are sending the wind to. Imagine it as just beyond the central



flame. Step forward until you are right in front of the central flame, with the wind power behind you.

Keep your stare on the flame, ‘seeing’ the building and the flame at the same time. Lift up the candle and hold it before you. Say “Power of the wind, flow through the limiter, flow to this building, flow and bring balance.”

Take a deep breath in and out, seeing the wind flow through and around you. As you blow the candle out, see the wind flow through you and vanish into the flame, and the wind and flame together flow into the image of the building. Stand there until the wind has completely moved into the image of the building.

Now turn and see the sigil in the air. Using your right hand, brush your hand through the sigil to break it up. Using a circular movement, gather up its fragments in your right hand, turn, and blow them across the central altar into the west flame. Always dispose of any pattern or sigil that you use in magic: never leave energetic trash lying around.

Walk around the directions and close the gates, closing the east last. Put the tools away. Go outside, take a deep breath and exhale. Then take a deep breath; speak while holding your breath, saying, “building, I send you the balance of the wind”; and then breathe out in a continuous, controlled exhalation: slowly blow the balance to the building.

For the next three days, every couple of hours during the day, stop what you are doing, still yourself very briefly, and visualise the building that is your target for balance. Once you have the image in your head, just say the word “balance” and then blow lightly, blowing the word towards the building.

Because you are using air, the power of formation, you are unlikely to see immediate results, simply because this technique (assuming you managed to get it to work straight away, which is unusual, but can happen) forms the power of balance via the limiter which acts as a catalyst rather than a sledgehammer. Watch the events around that building over a six month period and beyond. You did not involve a time limit on the work, so it will unfold as it needs to. This is an important point: allow the magic to find its own time to unfold, which in turn will allow the target’s pattern of fate to unfold without your interference. All you are doing is restoring balance. The



magic will find a pathway within the fate pattern and nudge it. If you try to overcontrol this sort of magic, you can cause all sorts of problems.

While the steps of this technique are simple, their actual execution is not. It is a pretty complex working where you have to keep a visual on two or three things at once, while keeping power backed up, and focussing on the target of the magic.

The sigil acts in place of the sword, and brings the limiting power of the sword into action. You use the limiting action of the sword via the sigil and your voice because you do not want to be launching the full power of the whirlwind at anyone or anything. This is for two reasons: firstly is it is destructive, and secondly whatever you build flows through you before it flows to its target. If you aim the full power of the whirlwind at something, it will flow through you first, triggering destruction within you (clearing the path for formation) as it crosses over your threshold. If you aim the full power of the wind of balance without the limiter, you will also be hit with the full force of the balance of air. This can trigger a whole bag of problems: you do not want all of your shit balancing out in one session!!

As you will now realise, this technique has to be practised so that you can gain the skill and focus to work with the element of air, both as a sword and as a projector of magic. But if you do practice and eventually get good at it, it can have many different applications.

In this exercise, two different techniques were brought together: the raising and sending of the wind, and the repeated uttering of intent towards a target. The two can be used separately or together.

One word of warning: at the beginning, few people can get this to work, as the skill needs to develop. However, right from the beginning, assume it is going to work, and think very carefully about what you are sending and where you are sending it to. Don't get into experimenting by targeting a person: you are likely to get a harsh slap from the sword, which is tuned in to limit you.

This can be a very powerful technique. As with all power, it comes with responsibility: use your common sense and maturity. This is why you worked with the power of balance: you can do no harm if you are projecting balance, even if it brings destruction. If it does destroy something, that is what was needed to restore balance.

At the end of the three days of sending the word balance, wait twenty-four hours and then sit down and think about how you felt during the work. Did it tire you or did it “put the wind up your tail”? Air affects different people in different ways. If you found it very tiring, then you know that air is not your natural ‘easy’ element (regardless of astrology) and that you will need to work at it in order to gain strength and skills.

If you wish to begin a round of service, something that you can do as you continue with your magical studies, then this technique is a good one to use. Work once a month for a year with this technique aimed at an unbalanced or corrupt place. It will do a lot of good and will also help you strengthen and refine your technique. It will not interfere with your continued magical training, and will work fine alongside anything else you are doing.

If you do have time or feel ready to do a round of service, then practice seeing the sigil of the sword as the limiter in the air before you in different situations. Learn how to look at someone or something while projecting the limiter sigil in your mind, and see how the person or thing reacts. This will not limit physical actions; rather it will limit energy and thought impulses. It can be used where there is a parasited person or place, or on someone before you with bad intent. Learn to practice holding the image of the sigil in your mind while holding a conversation or listening to someone.

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## *Doorways*

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All the elements can be used as doorways. You have practised up to this point with a flame. The flame is a focus, a threshold, and a doorway. All the elements can work this way, as can some of the elemental tools. We will experiment with an air tool and then a magical tool as doorways: you can then compare the difference.

1. Sigil doorways: put out your tools in the directions. Do not light the directional candles; just light the centre one and tune it in. Go around the directions, starting in the east. In the east, draw the sword sigil in the air with your left hand. Stand and visualise it until it is strong. Then go to the west altar and with your right hand, draw the sigil of

the vessel in the air and visualise it until it is strong. Now return to the east altar. See the sigil hanging in the air with your inner vision. See it grow very big, so that it fills the space before you. Step through the sigil as a doorway, with the intent to go to the inner library. In the library, ask a contact to help you learn how to use your breath as a tool. When you return, step through the sigil, turn, and break it up with your right hand. Circle your hand to gather the fragments, and blow them through the central flame to the west. Do the same with the sigil in the west (it was there to anchor and balance your work in the east). On computer, write down what was different about using a sigil as a door instead of the gates. Also log your experience in the library.

2. A few days later, set up the room in the same way, but this time place the sword in front of the east altar, and ensure the vessel is in the west. Light the central candle only. Once again go into the inner library, but this time, access it by stepping into the sword itself in vision. Figure out how to do this, and how to access the library via the sword. Write down your experiences in a computer log.

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## *Text*

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This technique builds on work you have done in the past with the mediated use of the pen. Open the workspace up, light the lights, open the gates, and sit down in front of the east altar with pen and paper before you (have something hard under the paper). Go in vision into the inner library with the intent of learning about the use of air and the breath. When the information is put into you by a contact, still yourself while still holding the visual of being in the library, and put pen to paper. Have the intent to write five key words on the paper, drawn from whatever has been placed within you. Do not let your mind think of the words; rather let the contact write through you.

To do this, you must keep yourself in vision in the library, and also keep your mind still and quiet. Write down the five words on the paper without looking. When you have finished, thank the contact and withdraw from

the library. Open your eyes and look at the words. They may or may not make sense to you.

Leave the words on the east altar and close the directions down. Write the words out again and cut up the individual words. Move them around to find their natural order. If the words do not make sense, or do not relate to air, don't worry about it, just study them: you are practising the actual technique at this point, as opposed to trying to garner wisdom from the library.

Over the next week or two, when you have a moment spare, stop what you are doing and recover the memory of being in the inner library: still yourself, focus on the power of air tools, and then write a single word without thinking about it. You are learning to place yourself back in an inner space without sitting down and doing a vision, and also learning how to draw communication from that place without deep meditation: you are learning to stretch yourself through different realms while staying fully conscious in the physical realm.

Once you have a fair collection of words, cut them all out so that each word is on a small strip of paper, and place them on a table before you. Move them around and see if connections build between words. You may or may not get clear communication through this technique at the beginning—most likely not, as it generally takes a lot of practice. But doing it without fear of failure allows the thresholds within you and your own boundaries to loosen up, which in turn allows you to stretch into an inner realm without meditation and retrieve a key word while sitting at your desk at work.

Practice this often when you are bored (instead of hitting social media). This is a second early step towards proper contacted writing. If you get 'non-words,' do not treat them like a puzzle to be solved. Put them to one side and focus on the words that you do know. This creates a filtering system so that the inner contact slowly begins to understand what words to use to convey meaning to you: it trains the inner contact to work within your own vocabulary.

In the future, you can look back at these 'non-words' to see if you recognise them. Some will always be opaque to you, but some will be words that are waiting for you to catch up with their meaning.

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## *Music*

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In module one, there was a lesson on magical protection that also outlined how to use music passively to calm or clear a space. Now you are going to move that up a notch. Music is one of the air tools, and you will learn how to use it not just for creating an atmosphere, but also to change the vibrational frequency of the room while you are working.

Music, rhythm, and the human voice can deeply affect the frequency of vibration in a space, a magical pattern, or a human body. If the correct frequency is used, and used with magical focus and knowledge, it can bring about significant shifts in the power being dealt with.

It can get to be a complex subject, but if you start from the basics, you will slowly develop a sensitivity to sound/vibration that will help you develop a deep understanding of the subject. You started on the path of learning this skill in your first module when you learned how to use and listen to different types of music.

The basics are as follows: high notes align with angelic forces and the future; low notes align with earth, the underworld, and the past. Complex rhythms and melodies work with formation and creation; regular repetitive beats align with composting and destruction. Bear in mind that I am really simplifying this: there are many different variations, but this is somewhere for us to start.

You are going to work with sounds and smells (incense is also an air tool). In the list of suggested music in module one, there were two styles of chant that have almost opposing frequencies. One with a deep underworld frequency is *Tibetan Sacred Temple Music by Eight Lamas from Drepung*.

The music that opposes this frequency best are chants from Hildegard von Bingen. These are two very obvious key types of music that can work the room and shift the frequency while you work. Used copies of these CDs should be available through Amazon if you are working on a tight budget.

The religious background is irrelevant, and the words are not important when music is used in this way: it is the pure sound and tones you are

going to be working with. You will also work with different incenses that complement and enhance specific frequencies.

When music and incense are used in outer rituals, it is all about mood, and everything can flow nicely. This is not what you are going to be doing. You will learn how to work with specific frequencies, while keeping an inner and mental focus, without being distracted by the music. This can be harder than it sounds. It is good focal training for you; also you will have to draw on your inner senses to feel the shifts in frequency in the room and the work.

Choose four different days—it does not matter how far apart they are—when you can spend an hour or more working in your temple space. Have the music player in the room with you (rather than playing the music in another room). Do not use MP3 recordings: you must have the full spectrum of sound in the recording for it to work. So find the CDs if you do not already have them.

For incense, you will need frankincense resin for the Hildegard chants and galbanum resin for the Tibetan ones. Hildegard chants and frankincense are high note vibration tools, and set a specific high note frequency in the room. Tibetan chants and galbanum are low notes.

Now think about time and the directions: above/east/south are a triangle of formation and the future, and work well with high notes. Below/west/north are about dissolution and the past, and work well with low notes.

These different frequencies affect the work in different ways and can enhance or block certain flows of power. Because of the help these air tools give, it can be tempting always to use them to strengthen your ritual work, but this can end up weakening part of the magician's sensitivity if used too frequently. This is why a lot of your training is stripped right down, so that you build inner muscle. Then you can add things to enhance the work when you need an extra push. These two air tools are a step down from working with the pure element of air, but it is best to learn all the different ways of working with sound/breath/air/smells.

You will use these two air tools for this experimental work, but after that, do not become reliant upon them. Once you are very strong, then they will compliment your work, but if used too often too early, they will numb aspects of your inner strength—a bit like walking with a crutch.

You are going to do two different ritual visions. With each one, you are going to use one or the other set of air tools to affect the frequency of the room while you work. This in turn will affect the contacts, power, and how the ritual vision works. This lets you use your inner senses to see how music and smell can affect how you work. It will also teach you about how different frequencies of sound and smell attract or repel certain types of inner contacts.

### ***THE FOUR EXPERIMENTS***

- 1 – The Inner Library contacts, high notes
- 2 – The underworld contacts, low notes
- 3 – The Inner Library, low notes
- 4 – The Underworld, high notes

Have your journal and a pen beside the east altar. Also have your low or high incense, charcoal, and a stone or metal incense dish/burner for burning the incense.

**Note:** galbanum resin is usually soft at room temperature. To make it easier to handle, store it in a freezer. When you take it out, break it up with a knife so that you can use just a bit as you need it. If you take it out of the freezer just before you start work, it will still be hard and easier to handle. It is an expensive resin, but you only need a small amount.

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#### *Experiment one: high notes/inner library*

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Light the lights in the directions, put the tools out, light the incense (high notes/frankincense) on the central altar, and sit and meditate for a few minutes to still yourself. Get up and turn on the high note music. Now start to go around the directions, opening the gates and seeing the contacts. Go around the directions a few times to really tune the space in properly, then when you feel everything is ready, go and sit before the east altar.



With the music still playing, go in vision into the library. A contact will come to you, drawn by the frequencies around you. Commune with the contact: pay close attention to what sort of contact they are, and pay attention if they want to take you to a particular part of the library. When you return, immediately write down what happened, what was said, and any shapes or words they offered you.

When you have finished, sit for a while in the room and use your inner senses to ascertain how the room makes you feel. When you are ready, get up and go around the directions, pausing in front of each altar to acknowledge the contacts, to bow and close the gates: just leave the central candle going.

Note in your mind which contacts appeared and in which direction: who was drawn by the frequency of the room? Your work by now should involve a variety of directional contacts, and often some are more pronounced at times than others, so see who came forward. Note down in your journal who appeared where.

Once you have finished, if the music is still going, leave the room until it has ended. Then come back and blow out the central flame.

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### *Experiment two: low notes/underworld*

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Light the lights in the directions; put the tools out, light the low note incense (only use a little bit, galbanum is strong) on the central altar, and sit and meditate for a few minutes to still yourself. Get up and turn on the low note music. Now start to go around the directions, opening the gates and seeing the contacts. Go around the directions a few times to really tune the space in properly, then when you feel everything is ready, go and sit before the east altar.

Go in vision to the underworld forest you visited in module four, the border with death. Go with the intention of making contact with a being from the underworld forest. Work exactly as you did in the library, and take note of what the contact looks like, what they show or tell you, etc. When you are ready, come back out and write down your experience straight away in your journal.

Now go around the directions in exactly the same way as in experiment one, and take note of the contacts who come forward. When you have finished and closed everything down except the central candle, if the music is still going, leave the room until it has finished. Then go back in and blow out the central candle. See how the room feels. Write your notes in your journal.

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### *Experiment Three: low notes/library*

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For this experiment, you are going to repeat the first vision, going into the library, but this time using the low note air tools: the Tibetan chants and the galbanum. Take note of the different type of contact, what they show you, what they say, etc. Repeat the whole first exercise, the only differences being the low note sound and smells, and the contacts in the library and in the directions. Write down your notes in your journal.

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### *Experiment Four: high notes/underworld*

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This time use the high notes/smells and go back into the underworld forest. Follow the same routine, making contact etc., and note the difference in the contact and the directional contacts afterwards. Write down your notes in your journal.

You should find that the different vibrational tones affect what sort of contact you meet and how the energy in the room feels. This helps you to learn how these vibrational tools can assist you when you are aiming for a particular type of contact. The tones of the music and smells will push some types of contact back and will draw other types of contact in.

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## *Extra experiment*

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Go back to the ‘voice as a limiter’ exercise that was the first practical exercise in this lesson. You are going to do something very similar but without using the inner library or aiming at a specific building.

You will work with the wind in its natural form behind you (on the east threshold, but without the library) and you will aim it at the centre of the room/central altar with the focussed intention of sending it out to your surrounding area/town/city.

Repeat the exercise as a ‘one off’ working, but have the Tibetan chants and the low note incense burning. Go around the directions a few times when you open the gates, just to tune the room in.

Instead of using your voice as the limiter, you will just use the sigil (east/sword) in the direction behind you to limit the power down, and your breath to send the inner wind out into the world with the intent of bringing balance. Take a deep breath and blow out slowly while holding the mental intent of balance, allowing the wind to blow through you, and aim it into the centre of the room/the central altar (without blowing out the candle) with the intent that the central candle is a threshold doorway out into the world. Send the air through that doorway.

When you have finished, close everything down and sit for a while. Think about how different it felt, what difference the music and smell made (galbanum is a deep and powerful magical smell) and how your body feels afterwards. Then see how you feel a few hours later. You may feel a bit of a crash in your energy after a couple of hours. If this happens, it is because you moved a lot of energy around. An early night will put you back on your feet.

Working this way brings a different frequency of air power through, and this can bring balance in a very different way. Think how it felt and how the energy felt: how do you think it will bring balance? What did your emotions feel like afterwards? Again write down your observations.

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## *Task*

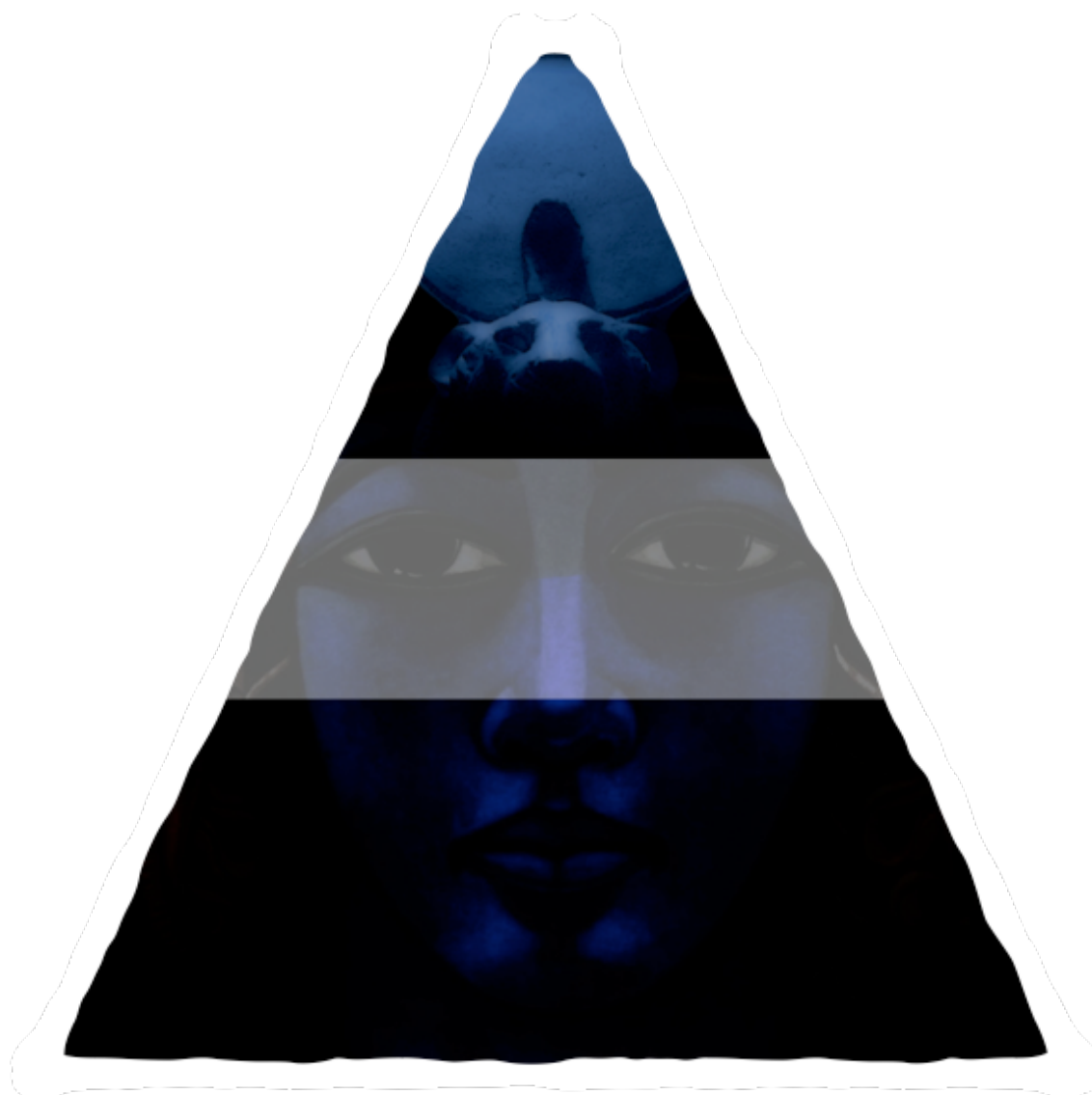
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Do a summary of these different experiments in a computer log, and think about how the different exercises felt.

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