



Higher States of Consciousness

Seven States of Consciousness

Vedic Vibration for Wellness

Inside with Musician Paul Horn

ISSUE 6



“The source of sound is no sound. The source of activity is silence, no movement. So I just find that it’s easier for me to experience that source.”—Paul Horn

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Grammy Award winning musician Paul Horn, “The Father of New Age Music,” and his wife Ann Mortifee renowned singer and poet

Photo by Jo Ann Gesner

Paul Horn: Improvisation from the Inside Out

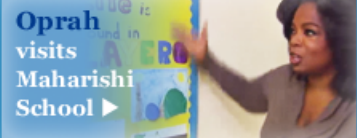
BY JO ANN GESNER

Paul Horn, a world-renowned jazz flutist, is revered for his innovations in flute performance and has been honored as the “Father of New Age Music” for his groundbreaking 1968 album *Inside the Taj Mahal*. His prolific career encompasses five Grammy nominations, two Grammy Awards, and fifty recorded albums, including a series of *Inside* recordings in sacred spaces such as the Great Pyramid of Giza and the Potala Palace in Tibet. He holds a master’s degree from the Manhattan School of Music and has performed for hundreds of thousands of people worldwide, both as a solo flutist and as a collaborator with legendary musicians such as Duke Ellington, Miles Davis, Frank Sinatra, Nat King Cole, Tony Bennett, Buddy Rich, Chick Corea, Donovan, Quincy Jones, and Ravi Shankar. Paul learned the Transcendental Meditation technique in 1966 and calls the practice “the major tool in my life—it changed my life in every way.” Shortly after starting the TM technique, Paul became one of the first twelve TM teachers in the United States.

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“Music is abstract, and yet it is a universal language. Everyone in any culture all over the world knows music is just a part of life.”

Paul was always musical and began playing piano at the age of four. His mother, a professional and popular singer in the late 1920s, profoundly influenced him; she recorded, had her own radio show in New York, and was an accompanist to composer Irving Berlin. “The music was always there, and I loved it so,” Paul says. “I just felt it was my natural thing, and they encouraged it, so it became my life. I was lucky from the very beginning.”

“Music is abstract, and yet it is a universal language. Everyone in any culture all over the world knows music is just a part of life. I love jazz. Jazz is the art of improvisation, revived in the twentieth century. In Mozart’s day, improvisation was natural—every musician improvised. Improvisation gives you that ability to be comfortable with what’s natural.”

“I was always interested in jazz, and I learned not to fear improvisation—which is simply expressing yourself with what you know. Jazz is expressing yourself now, spontaneously in the moment, so it is honest. You can’t be other than who you are in this moment; you don’t have time to be other than truthful.”

Improvisation and Meditation

Paul finds that Transcendental Meditation practice is his “easy, effective, familiar” way of tapping into his inner resources to enhance his creative innovating. “The purpose of meditating is to have a more effective life—to develop the full potential in each of us. And it just grows. You don’t have to be complicated or make it complex. The proof is in your daily life. You’re feeling better. You’re getting more joy. Your relationships are better. You are being more creative.”

“Jazz is expressing yourself now, spontaneously in the moment, so it is honest. You can’t be other than who you are in this moment; you don’t have time to be other than truthful.”

With his longtime meditation experience over the years, Paul has found that his music has changed and that he can more easily tap into that silence and music within. This helps his improvisation and automatically brings more creativity to what he does.

“The source of sound is no sound,” he says. “The source of activity is silence, no movement. So I just find that it’s easier for me to experience that source. I don’t have any doubts. I don’t worry about anything. When you first start improvising, of course you wonder what the heck to do and how to improvise.

But this is like saying to yourself: How do you become yourself? How do you act today? You just wake up in the morning, then you start thinking and acting, that’s all. The whole thing is, you are just expressing yourself.”

The Language of Music

Having fun with his musical vocabulary is something Paul has done all his life.

“It’s important to develop your tools,” he says. “You learn a language so that you can express yourself—as a baby you learn to say three, four, or five words, and then as the

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vocabulary increases, you can express yourself better. It's just natural."



Paul Horn (far right), with the Beatles and Donovan, travelled to India to study with Maharishi in 1968

"People somehow associate creativity just with the arts, but we all are creative. Have fun with what you know, so that it becomes a habit and a natural thing. In reality, you *are* an improviser; you *are* creative."

"To me, learning the tools of music—a particular instrument and the basic knowledge of music—is the vocabulary of music," Paul says. "I think it's a delicate balance of knowledge, and enjoying and having fun with what you know, and using it in a spontaneous way—unrehearsed and unprepared, just as we do every day. In normal conversation, we don't have prepared speeches for everyone we are going to meet in the day—we improvise. So, music is a language, and if it is approached as a language, we can develop our musical vocabulary."

Creativity and Improvisation Are Fun—Naturally

"People somehow associate creativity just with the arts," Paul says. "But we all are creative. Have fun with what you know, so that it becomes a habit and a natural thing. In reality, you *are* an improviser; you *are* creative."

Paul finds creativity comes when we are tapping into what we know in a new way, spontaneously. So living a good life, living an honest life, and being happy can

be just as creative as artistic expression."

Develop Your Primary Instrument—YOU!

"The main thing is to develop your own instrument," Paul says. "We do that as human beings. We're talking now about the ability to develop, to communicate, and to learn as much as we can about our language so we can express ourselves more clearly and effectively. Develop your instrument as best as you can so that you can express yourself better—and then express all the creativity that you have within you."

"There's no question about it: you've got to meditate. You've got to really know your main instrument—which is you. Your second instrument is the flute, the violin, the piano. But your main instrument: what can you do to really take care of that in all ways?"

"Know thyself. But look at it as your instrument. This is the vehicle that we are travelling in. We are responsible for ourselves—spiritually, intellectually, and physically. You are the driver of this vehicle this time around. It's you. You've got to take care of the driver."

Higher States of Consciousness:

The Goal of Human Existence

"When you have an experience of pure consciousness, psychologists call that a 'peak experience'—some moment in your life that was transformational," Paul says. "But when you meditate, those experiences are daily occurrences. Your consciousness becomes expanded simply because pure Being is being infused in your daily life. You transcend, and get to another state of consciousness, pure consciousness, and then live that for a while. The mind automatically absorbs this daily dipping and becomes infused with pure consciousness, which is then lived side by side with everyday waking, dreaming, and sleeping states in

higher states of consciousness. As meditators, we know that we infuse that pure Being into our life through our daily activity. But until we meditate, seldom do we contact Being.”

“Know thyself. But look at it as your instrument. This is the vehicle that we are travelling in. We are responsible for ourselves—spiritually, intellectually, and physically. You are the driver of this vehicle this time around. It’s you. You’ve got to take care of the driver. You just start living in a natural way without thinking about it, listening more to that little inner voice, not doubting it. You’re just sort of going along for the ride, not worrying about what other people say. And then you know yourself to be great. I mean, we are all great. How can we not be?”

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written by a guest

All musicians would enjoy and benefit from Paul's article.

...

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Thank you. Jerry D. Tiberi

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