

MUSIC - THE FEELING WAY

a Handbook to healing and
inner harmony

by

Daniel Perret

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Daniel Perret
MUSIC - THE FEELING WAY
 a quest for harmony
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Foreword by Bob Moore

The process of personal development is essentially that of learning about oneself, which involves the relationship to energy within the physical body and energy external to the physical body. One can find that the energy fields react to the various circumstances in which one becomes involved in one's life.

As one would move beyond the curiosity stage, which perhaps many are finding in their initial attraction to the process of energy and personal development, one becomes confronted with questions such as: Why would one wish to pursue the whole art of development? What is my motivation in wishing to develop? What am I going to use this increased knowledge of energy for? How do I understand the purpose of my life, through the increased awareness obtained within development? These questions are often confronting.

To work with energy within one's own structure of personal development is of itself a serious business, because one is required to make decisions, which often mean changes in one's life. It is necessary that such changes take place, because one so often realises that the things that one is doing are not helpful in progressing one's life, or what one is reaching towards as a goal has become too materialistic. As progress is made, various thoughts come forward as to what change means and if indeed it is possible to make changes in one's everyday activity. Development, in relationship to understanding one's own life, is not going to be accomplished within a few months or indeed a few years. It's progressive state, which one finds oneself involved with, lasts for the remainder of one's physical existence. The various processes that one becomes involved with in development are often taking us away from such things as pride in establishing something as superiority or indeed taking us away from many of the emotions which have controlled our life structure. Emotions like anger perhaps or jealousy are things that hinder us from being able to appreciate a deeper relationship to ourselves and as a consequence sometimes mean that our connection to other people has become rather superficial.

Being increasingly aware of the feeling connection to ourselves and the depths that one can experience, particularly in contact with the heart, brings us into a humbleness, in which we can appreciate a more real or true balance between ourselves and other people. Within this process one often becomes aware of the need to express the feelings that we have about areas which are linked to the depth of our true nature. This is where one can find various aspects will show up with different people, realising that personal development is not something that is the same for each person. Its individual connection shows itself in the individual ways to register and to express outward. The attraction to the various structures that appeal to us to be expressed (like music, art, etc.), then become part of the whole process one finds within development through the use of energy.

Music, which is essentially sound, plays a very important role within all of this process. Music is the frequencies of various sounds that one finds in the different scales of music, which one finds both in the West and in the East. The use of music can indeed draw us

deeper into ourselves in a very progressive way. My relationship to music is one which has helped me tremendously in the whole self or personal development process and has given me the opportunity to appreciate a more harmonious relationship to myself as well as a progressively harmonious connection to other people.

The relationship between energy in the energy fields and music is inseparable. One finds reactions within the energy fields to various sounds. Of course the search within many people is to find harmony, a greater peacefulness. Many types of music, from classical to so called 'new age' music can aid all of that process, which is a progressive process that is taking us from one level of understanding to another and thus aids the connection to meditation to provide for us means of reaching silence and stillness within ourselves.

One learns to listen to music as one learns to listen to oneself, not just with one's ears but with one's awareness. Not all music that helps us to progress is music that has a rhythm. Quite often music, which is described by many as sound rather than music, can have a penetrative effect. This provides the opportunity to release things that we would call blockages within ourselves, which limit our possibilities to perceive the connection to ourselves and indeed again the connection to others more deeply. Music, I feel, is like development. One has the two aspects within it: the aspect of being able to analyse and understand the processes that take place within it - and this is part of the blend that exists between energy fields and music itself. On the other side one is also increasingly becoming aware of feelings, a word which immediately attracted my attention in the heading of this book:

Music - the feeling way, a quest for harmony.

This is basically as I would view it, the blend that one finds between music and energy. This is also an essential quality in relationship to healing and self healing. This book is in itself very thought provoking in that it is bringing forward many of the essential factors that one finds in the endeavour to understand energy and energy fields and the relationship to music itself. We have much detail in this book which provides a most excellent map for those who are seeking to progress their own development and deeper understanding of the connection between energy and music.

As a teacher involved in helping others to meditate, to work and make use of energy within and around themselves, it is always fulfilling to see someone progressing this blend through their own initiative, so as to bring the different qualities of themselves together into an external expression, that in turn will be helpful to others.

Daniel Perret is one of these people who has progressed through their own effort and dedication. I met him about 17 years ago when my wife and I were in Switzerland running some development groups. He interested me and indeed attracted me very much with the playing of the harp, the bagpipes and the flute. During the years, whilst he lived in Denmark for a time, I listened to him as he played and also watched as he improvised for others individually and in group connections. As his contact with energy became more

evident, so also the depth of his playing was enriched. And what we now see in this book is bringing these two areas together, which also includes the connection to colour and light. This is very fulfilling to me as a teacher, also to have been privileged to know his wife Marie over many years and her most excellent art work in the use of colour. This is giving a true appreciation of the complementary activities that can come together through two individuals expressing themselves relating to their own creativity.

*In music, in the sea, in a flower, in a leaf, in an act of kindness
I see what people call God - in all these things.*

Pablo Casals

Ringköping, February 1996

Robert Samuel Moore

THANKS

Although I am pretty familiar with English, mainly learned through the many folksongs of Anglo-Saxon origin I have met as a musician, this book would not have been possible without the linguistic help of my wife Marie and our mutual friend Helen Sileman, who spent a lot of time reading carefully through the manuscript and improving it. I was very lucky to find in her not only a competent editor but also someone who understands a lot about music and energy.

INTRODUCTION

In the late seventies what had seemed like two different areas of interest - my research into the **human energy fields** in self development and the magic of music, as a musician and composer - became one theme for me, leading to deeper insights into how sound affects the different layers of the human energy fields. There is nothing esoteric to this: nuclear physics teach us, that we are matter *and* energy at the same time. We are physical and at the same time we do have energy fields in and around us. Just like in the physics of nuclear particles, the phenomena of energy in and around a human being are linked to concrete observations. The effects are very practical and useful as we see them linking up with the way we think, our emotions, feelings and body reactions. We are used to thinking that we can only hear with our ears, yet we can discover that we actually feel sounds at work in and around us.

Sounds work directly on us without the intermediary of our thinking process or words. That is why we sometimes cannot put into words why certain music touches us so deeply. Most of the time we don't really bother to know. We simply enjoy the music or turn the radio off when we don't like it. However it is very useful to know how to choose the right music that could help us to find an expansion or to move through a difficult time. This book is written for non-musicians as well as musicians. No note reading or knowledge about music is required. I have done the exercises suggested in the following chapters myself. I know they work and can be done without difficulties by everyone. **No previous knowledge about music is required.** The understanding that I have about energy fields has come mainly through my own observations; however I want to acknowledge the great help I have received from the teachings of Bob Moore, who has been investigating this field for at least 30 years.

Music has got an objective side to it, dealing with the nature of sounds. It has also a subjective side which reveals to us the way that our radar of perception works. This is a **handbook** leading you to a deeper understanding of both music and energy. Harmony is about universal laws that apply to our lives, our relationships with others and nature, not only to music. For instance, if it is difficult for us to be playful with music when improvising or listening, we very likely will meet similar difficulties when we are confronted with unexpected situations in our daily life. What we experience through the world of sounds can in fact be used as a mirror that reflects our reactions, our behaviour

and way of handling life. Meeting ourselves in this way, we can learn what harmony could be within us, between others and ourselves, in relationship to nature, etc. In order to understand its potential, we shall look at all of the four aspects of music: vocal, instrumental, danced music, as amateurs, artists or observers and simple consumers. The fourth aspect is listening to music.

As we seek to understand the possibilities of music and sound leading to human growth, we shall consequently place **the individual in the very center of musical expression**. It is not the musical instrument, neither the genius of a composer alone or of a music professor, not the brilliance and speed of an instrumental technique that will ultimately hit us deep within - but the quality of musicians or dancers who manage to express something greater than themselves. Even when this is explored with the help of a simple gong, singing bowl or your own voice.

If we contact a sense of restriction when we play music and are unable to find a spontaneous and warm-hearted expression, we can find the cause of this and change it. Musical expression has got to breathe, so to say, before it will inspire others. If it does not, if this radiation is missing, the musician will be the first one to suffer. He will feel imprisoned. That is especially hard for people who are using their sensitivity in their expression, because they will know what beauty and grace could be like.

Through my work as a therapist, teaching groups and individuals, I have met many people who got stuck in relation to music. Because of that, they knew that an essential part of themselves was kept buried away and could not really come to life. The limitations they had met at some point seemed insurmountable. One woman put her violin away at the back of a cupboard, never to be touched again. Another man's stomach got upset each time he sat down at the piano, others thought they had completely lost the physical shape to sing, play or dance. Others had once had a certain success but got then stuck with it. They tried to repeat the event for years after and could not. They were quite unable to look for new horizons.

As a matter of fact, most of them had simply given in to some limited notions about what music should or should not be. They had listened to some authorities or had tried to copy some idol, where they should simply have gone their own path instead, had they listened to their feelings. For some, their path would have lead to less note reading e.g., other ways of seeing music or avoiding people who were telling them too often, that they were singing false or would anyhow never make a real artist. Some could not find their own creativity and enjoyment. Because they did not know a way, they finally gave up.

However sooner or later, they will feel deeply touched again by some funny tune. Sound penetrates our energy fields and we cannot really stop this from happening. In those moments music can seem to carry an echo from a far distant place we somehow know or from a being we love. We are moved, inspired and stirred. At the same time we are often reminded of our limitations - and that hurts. We'd rather forget it all again.

I will suggest some ways of freeing yourself from arbitrary limitations. I shall be talking about **all kinds of music**, not only classical. This book is about **experiencing music** and sounds rather than collecting knowledgeable facts about it. I don't consider it to be esoteric, since you can experience all that is mentioned here. All it might need, is some practising.

In our days we are flooded with music like no other culture before us. Also at the dentist or in the supermarket we are surrounded with music. Even out in nature, since 'walkman' has joined us on our walks. Music has always been part of all our important ceremonies being it weddings, official commemorations, funerals - always where people are looking for a solemn moment. Music even through a simple horn or church bell helps us to establish a link with the invisible, the inaudible, and the mystic side of life. Sound helps to bridge the gap. Each sound gives birth to an inaudible phenomenon that you can observe even after the physical sound has vanished. At the opposite end we have got those energy movements - inaudible sounds at first - that finally become perceptible for our ears if we can get attuned to these energy movements. We can hear them as whistling sounds in our ears e.g. At the same time music has become very individualised and diversified. Every taste seems to be met. This has led to the sometimes deplored fact, that you cannot bring together all the people of a community anymore for a concert or a local feast. There will always be half of them who don't like the music the band plays. The aim of music though is certainly not limited to the gathering of people. It tries to encourage us in our individual search for the better within each of us, so that we may eventually share it.

It is said that in the distant past, the teachings of mankind about an individual's true nature and destiny, used to be transmitted through the teachings of music. After having read, talked, listened and played with a number of musicians, I feel that this time has come again, where music can teach us about the laws of energy and how they work: harmony, truth and love.

I would like to thank Bob Moore from the Psykisk Center in Ringkøbing (DK), Manuel Schoch from Tune-In Zurich/Athens. I am grateful to the people who have attended my courses or reacted otherwise to my music or the manuscript of this present book and who thus contributed to bringing these ideas out. I would like to thank my wife, Marie, because it is with her that I have discovered much about music and harmony between two people, how to reach it, how to live it, or as Bob Moore has often put it:

Love does not exist - unless expressed.

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1. RESEARCH GUIDED BY OUR FEELINGS

The 80ies have brought about a change in consciousness. As we near the end of the 20th century it is quite obvious, that things could not go on as they had. We have been witnessing amongst others the breakdown of one superpower, the end of the cold war, the fall of the Berlin wall as well as of the iron curtain that separated eastern from western Europe. We realise that we were destroying the environment we all were living in and depending from. We realise that we need to radically change the ways that we were thinking about areas like the following: sexuality and aids, unemployment and the sharing of work and income, international solidarity, the explosion of costs in the health system, the extinction of different animal species, etc.

It is quite easy to see, that the origin of these states of unbalance is mainly due to a forced development over the last centuries, which has been overemphasising male characteristics. We are talking here about the male principle that operates in each of us, men or women. It has become vital to rediscover the female characteristics, so they can establish the necessary balance with the male principle. Music is no exception to that and reflects and sometimes precedes remarkably well the evolution of society.

To approach life through the **male principle** makes us use our analytical, intellectual faculties, emphasise expression and technical skill. Applied to music this approach would show up in historical knowledge, memory of names, birthdays of composers, the use of labels for classifying the different currents in music, writing and reading notes, playing techniques on a musical instrument (and its excesses like speed). It would also be seen in the technical side of dance, in the presentation of concerts and performances, in the relationship to the media (hit parade, production of albums, the star cult, etc.).

The **female principle** in us would contribute innovation, intuition, inspiration, the search for the quality of sound and expression, the feeling, the quality of silence, the atmosphere of melodies or musical modes. It would also bring the search for a sense in what is being created, the communion with the audience, the feeling of oneself (body and soul), the ability to listen, oral transmission, meditative music, the discovery of spirituality and beauty through music and dance.

These essentially female qualities though can only be expressed and progressed through the help of the male principle within us. It is the balance of these two sides - you can also call them yin - yang - that guarantee us vitality and creativity linked to spontaneity and a deeper meaning. Obviously each quality listed above can be pushed to excess when not related to as a whole. The male side in us, by its nature, will tend to want to impress others to the detriment of honesty and depth. The female side could tend to get lost in sentimentality or details without expressing anything in the end.

In order to understand the approach we describe in this book, it is necessary to distinguish between **feelings and emotions**. Emotions are energy movements we find in the lower astral energy field (see appendix on the aura), e.g. hate, fear, jealousy, despair, and depression. Feelings belong to the upper astral. They are transformed emotions and are not a state of suffering: love, compassion, serenity and joy. They come about through a free flowing expression. Emotions on the contrary come about because of suppression that is held back expression (see also the matrix about the chakras further down).

The balance of the male and female principles can also be described in terms of yin and yang, of right and left hemisphere of the brain, which correspond to the opposite sides of our body, or in terms of lunar and solar qualities.

All of that is linked together. The right hemisphere of our brain governs (because the crossover of nerves in the brain) the left side of our body and it is this side that reflects our female or lunar side. It is the left side of our brain that governs the right side of our physical body, reflecting thus the male and solar characteristics.

	left side of body	right side of body
	female principle	male principle
corresponds to	right side of brain	left side of brain
	feeling, intuition	intellect, analytical
	receptive	expressive
	yin	yang
	lunar	solar

In chapter 3 you will find an exercise and suggestions for music that can help you to improve your balance between the two sides and explore it.

There are obviously reasons why our western culture has laid so much emphasis on developing the male side during the past centuries. However it is this overemphasis on the male side that has led to the present unbalanced situation in our world and which is now in the process of being transformed - on every level. We have to dismantle a whole system of subtle and not so subtle mechanisms that protect the male principle and bring the female principle into discredit. We have assimilated these prejudices from an early age. If we wish to re-owe this female side, we will therefore meet a number of beliefs that seem to warn us from that female side and will even tend to put imaginary shields up, saying: 'no trespassing!', 'don't go any further, danger!'.

Our understanding of the nature of harmony and sound can only progress with the balanced help of both the male and female sides. Most of us will feel more at home with the male elements of analysing, thinking and expressing. It might be the female elements of discovering our feelings without judging them, venturing into the unknown, of the use of our intuition that could make us feel uncomfortable. Often prejudices will pop up without wanting to be recognised as such. There, vigilance, awareness and determination

will help us to go further. It works a bit like losing an important key and then forgetting, that we once had it, with the result that no trace of the existence of the key seems to be left with us.

Of course there are both males and females who have difficulties with their male sides. This shows up e.g. in a difficulty to discern between two musical phenomena and in general in a difficulty to express themselves.

As you read this book, and if you use some of the exercises that I suggest - you should not forget what has just been said. It is our hidden and mostly unconscious beliefs that govern and limit our perception of reality. We may think that we want to go forward to explore new territories, new ways of understanding - and yet we are often confronted with our resistance to open up, to let go of old habits and thought patterns. So to go forward is not a linear progression, it is more like a dance, a willingness to explore with our whole being.

I have often had the experience with a student, who says that he cannot possibly play what I'm asking him to play. Normally it is not a technical problem, but an intellectual barrier - which it is difficult for him to conceive of this 'new' approach to playing. You can test your own reactions while you practice some of the exercises.

While it is not the only purpose of this book to explore music through the right side of our brain, it will be a necessary first step. It will help us to enlarge our horizon and let new possibilities in.

The **exercises** that are given throughout the book have two aims in view: a) to provide you with experiences that will allow you to expand your understanding of music and of how the laws of harmony work. b) to help you to learn more about your own 'blind/deaf spots' that tend to falsify reality. This will lead us in the direction of being able to distinguish objective qualities in sound and music.

Through the freeing of our listening we are acting on the freeing of our whole being. This will not happen all at once, though it might happen 'over night' so to say. The effects of exercises or practices can take some time and then suddenly a change is fully experienced. Part of the preparation is to feel the impulse of wanting a change, then to take on a regular practice, being it listening, playing or meditating. These will help us to accumulate experience that gradually will bring about a certainty about our personal observations.

This book has been conceived as a handbook, a practical guide. My aim is to inspire the reader to find an evolving connection to music and harmony - to go beyond limitations, and to learn to trust his/her inborn wisdom that lies beyond polarity. This has been the path that I have travelled. The ideas and exercises I share, are ones that I have used, that have allowed me to develop an understanding and to use it in my work. What I share in this book is essentially my own experience, my own journey - I know that this way is passable. I do not wish to pass on either complicated theories or woolly esoteric

knowledge that cannot be grounded and tested in practice. An understanding of harmony has got to be useful in everyday experience.

Our capacity to feel and thereafter to discern the quality of events is the key to go beyond our limits and to reach beyond what we know. But our feelings are fleeting and tend to slip into our subconscious if we don't learn to watch them. It can be a bit like trying to catch a mouse's tail as it disappears down its hole or of learning to follow a stone that is thrown into a pond. If we learn how to follow the stone, all the way into the darkness at the bottom of the pond, little by little we will learn more about this space under the surface.

It is through the observing quality of our heart, that we can appreciate the beauty of a flower, of a melody or of a simple note. We are talking here about the heart chakra, this energy center which is located more to the centerline of our body than the physical heart and also a little higher up. Our eyes would only see the lines, the form and the colour of the rose without its quality or beauty. But it is through the heart chakra that we sometimes can feel deeply moved. When we learn to link into this feeling dimension of our heart, we also begin to perceive our deeper needs as well as those of other beings. It is through the heart that we link to our spiritual nature. The **thymus gland** is found above the physical heart, in the centerline of the body, and is nourished by the heart energy. It starts to shrink though from puberty time onwards if the feeling aspect of the heart is not used. This shrinking can be reversed when we let the heart awaken to its true function. We can feel this awakening affecting the thymus as a pain behind the chest bone (sternum) at times. I remember feeling this pain while listening one day to the Indian flute player Sachdev, some years back.

It is essential to allow our hearts to feel. This has so often not been encouraged enough with children, so that as we grow up we seem to have forgotten the 'language of the heart'. When you ask some grownups how they feel, they don't know what you are talking about. The whole conditioning that we have experienced in the west, about being men and women, has made it more acceptable for women to be in contact with and express feelings. It can be a long and painful journey to recover an open hearted, compassionate and joyful connection to the present moment.

There can be layer upon layer of emotional residues such as pain, fear, insecurity and sorrow - which are blocking our feelings. Often it is the fear of our emotions that will make us abandon the journey of reconnecting to our feelings. We need to open up to these vulnerable spaces to allow a transformation of emotions into feelings to take place. We should never forget that on the other side of these dark clouds, is the true contact to our deepest needs, **our own value** and a respect for our own inborn qualities. They will allow us to find a sense of direction in our lives, a sense of what is worth living for and what we can contribute.

Harmony as a musical term describes the effect of different sounds or notes of music played simultaneously or within very few seconds of each other. Harmony in our life

mirrors our ability to bring about a balance between our different needs. These can be spiritual, mental, physical, professional or social needs. Whether in music or in our life, we are talking about the same laws of harmony at work.

The knowledge behind **Indian ragas** gives us an impressive example. Many ragas are known for their specific effects. They enhance certain atmospheres and frames of mind. This is done by the choice of notes that will compose the musical mode used for that particular raga and then the way that these notes will be played. A certain raga will evoke the atmosphere of dawn with all its freshness and slight suspense before sunrise. Other ragas can mirror the serenity of the late night that makes a deep introspection possible. Indian classical music is maybe the best-known example, but there are a number of other traditions that understand perfectly this link between the laws at work in music and in human beings.

Music shows us the laws of harmony at work. However it takes an effort to understand what it means for us to live in harmony. Obviously, to live in harmony includes the awakening of our compassion for other beings that live with us as well as for nature, in fact for the world that we live in. Spirituality is not just a nice idea or a good intention. In order to have our heart express its full potential, we need to free the qualities and energies of the chakras below it. There are certain techniques that can activate the energy of the heart to a certain extent but only for a short while. This happens though to the detriment of our health and produces in fact illusions. In music we get then these shallow, mellow and sweet sounds which lack vitality and honesty.

We will use the understanding of **the seven chakras as a system of reference** for our progress in development. Let us draw a short overview:

chakra	colour	element	negative aspect	positive aspect	examples
root	red	earth	insecurity failure rejection	responsability, success acceptance	work, home, friends, housework focused action
hara	orange	water	anger violence	calm vitality creativity	instinct, sexuality physical wellbeing male/female balance,
solar plexus	yellow	fire	fear emotions	love, self acceptance understanding	impact of other peoples
heart	green	air	depression	compassion self pity	sense of beauty joy
thyroid	light blue	ether	suppression	expression	communication, relationship
pineal	indigo	thoughts	heaviness of thought	lightness of thought	control, intuition balance, insight
crown	purple		- result of the balance of the 6 other chakras -		

It is necessary to understand the three lower chakras correctly because the connection between music and the deeper aspects of a human being is central to our approach.

What happens when we improve our contact with the **root chakra** is that we get a firm stand on our ground. We accept the basic circumstances of our life. This enables us to acquire the simplicity and naturalness of feeling good, where we are. We become reconciled with the present elements of our daily life. From there we can get a sense of how our life can evolve.

The **hara** determines how we are using our vitality and how well we are taking care of our physical body. It reflects the balance between our male and female sides. If we are blocking our instincts and the naturalness of our body, our vitality will be dammed up and transformed into anger and might come out in bursts of violence. In our dreams or fantasies we will be confronted with this suppressed vitality in the shape of symbols as sharks, wild beasts, storms on the ocean, crocodiles, ice and snow. etc. The hara chakra is strongly linked to the pineal - the chakra that relates to clear seeing - and this chakra can only operate in a balance, when the hara is under its control. That is, that the spiritual energy, the energy of control and insight has become the governor of the instincts. A corresponding symbol would be seeing the sunlight shining through clear water, seeing a dolphin, us swimming with pleasure in clear sunny water. We find this chakra five fingers below the navel.

Our **solar plexus** is very sensitive to the impact of emotions coming from outside. When we gain control over its function, we transform its tendency towards the fear from being invaded (by emotions) into love and well being in the presence of other people. The solar plexus chakra is situated five fingers above the navel.

All the seven chakras and their evolution are linked together. None of the upper chakras e.g. can get into a progressive functioning without us having a good contact with the lower chakras. The development of our whole being and our potential can be undertaken in a systematic way - there are many different teachings that can lead us to an inner harmony. However this doesn't happen overnight, it can take years.

Healing and the study of the human energy fields is a complex and exact science and a fascinating one - that can link to a process of spiritual development. The above matrix of the chakras has come from the teachings of Bob Moore - a healer and teacher - who has a vast understanding of energy, of human potential and development. There is quite a wide concordance with other teachings though in respect to the colours and elements linked to the chakras.

Music can contribute to this development aspect through its four paths:
listening, vocal music, movements and instrumental music

1. listening to music

Every once in a while we will hear a piece of music that moves us deeply. Most of the time we do not know how and why we get so strongly affected. I know a few people who get tears in their eyes every time they hear a bagpipe playing in a distance. They are not Scottish nor from any other country with a tradition of bagpipe music. One woman told me that she feels deeply stirred when she listens to the sounds of an aeolian harp - a harplike instrument which is played outside by the wind and which is very rare nowadays.

It is only when we give up believing that sounds affect us only through our ears, that we begin to feel in and around us how sounds work. The pianist **Keith Jarrett** wrote on one of his albums: "*Think of your ears as eyes!*". In fact the more we widen our perception when listening, the more we begin to realise that all our senses begin to link up into one complex sense where seeing, hearing, feeling, etc. become one.

Without doubt, there is a difference in listening to **live music as opposed to a recording**. Recorded music brings two remarkable advantages: 1. you can listen to it when and where you like. A concert hall imposes some limitations as to what you can or cannot do there. 2. you can listen to the very same piece of music again and again and compare with your own previous or someone else's experience. On top of that you might want to choose one particular version of a piece of music. Those musicians playing on that recording might not come your way to give a live concert.

Through the different exercises I am proposing to you in this book, you will get a sense of what kind of music is doing you good and how you can make it work better for you. I am not proposing a technique but rather **avenues of experience**. These point out directions as to how you can find music that will e.g. affect you most likely in the mental aura or provide you a better contact with the earth, etc. This will guide you to follow the sounds in your energy field and what they do there. I suggest working with all kinds of music not just classical.

2. vocal music

The freeing up of our voice is a process that takes us deeper than just a mechanical approach to our vocal chords. A balanced use of our voice will always link us to the depths of our being - which we can contact through our feelings and our intuition. Some classical approaches to voice training, including speech, seem to be much concerned with willpower. The emphasis has been on performances in big concert halls, where the singer has to learn to 'compete' with a large orchestra. If a person's feelings - their female side - are not taken into consideration when using the voice, then both talking and singing can become forced and cold. In order to avoid this it is necessary to develop a soft and feeling contact towards ourselves, towards the bottom of the body. A simple beginning is to learn to breathe slowly and gently beneath the diaphragm into the belly. In order to make things

easier, we shall leave the spoken language with its words aside to start with and will focus more on the sounds we can produce.

We shall have a closer look at the meaning of the thyroid chakra (at the throat) which is linked to our vocal cords, our ears, communication, and also with the suppression of feelings and emotions. The thyroid chakra reflects the degree of harmony we have achieved with the four lower chakras. Therefore if we manage to link in our observation the use of our voice with the performance of the thyroid chakra, we achieve a very interesting means for knowing ourselves better. At the same time we learn how to perceive others on a deep level just through hearing and feeling. This points in the direction of clear audience, that is similar to clairvoyance but on a hearing level. It will lead us to some reflections on how to use this ability - hearing and singing - for healing purposes on ourselves and on others.

3. movements, dance and energy gestures

An interesting word which exists in English as well as in French and German and makes the bridge between two seemingly different functions: **to grasp**. We can grasp an object just as we can grasp an idea. We can actually discover that we can on a surprisingly deep level, express an idea or a notion only through our hands. My understanding of energy gestures comes out of this experience and is not based e.g. on a Buddhist teaching about mudras. Though the difference might not be all that big. A truly felt hand position can be put at the origin of a dance that will thus manage to express qualities coming from deep within. With simple movements and gestures we can experience the union of thought, experience, feeling and expression. This opens up a way towards a danced expression with grace and radiation.

When we use our bodies with an awareness of our energy fields and energy movements that are connected to our hands, it becomes a dance with the energies, with the invisible. This is meditation in movement that goes beyond just a technically brilliant dance performance with little radiance, which often leaves the audience more astonished and impressed than uplifted. We can all sense when a dancer is linking to and expressing this depth and grace. It is not just a gift, it is something that can also be learnt. That is what this book is about.

I lived for a while near an Eurythmy school in Järna, south of Stockholm. At that time there were about 30 students learning movements based on ideas of Rudolf Steiner. Out of all those students there was one who seemed especially able to transmit deep feeling in her movements - and thus move the audience.

Once I attended an open-air festival of Indian arts in a beautiful park in Zurich with trees like giant living sculptures. Some 8 women were performing a classical Indian dance all in a line going identical movements simultaneously. Here again only one of them seemed to move with lightness and radiation, which echoed in my heart at a distance.

4. instrumental music

Everybody can play. Music is not just the domain of musicians with a lot of practice. Through simple sounding objects, simple music instruments or more complex ones, we can approach an understanding of what silence is. We can also learn to understand inspiration, natural creativity, the deep rhythms of life and the nature of harmony. Tibetan or Japanese singing bowls, gongs, tubular bells or thimbles require very little technique and can sound beautiful. Even musical instruments like the piano, the harp and xylophones are basically very simple to play - or should I say 'to sound'. It is only when you set out to play specific compositions of someone else that you might have to get into a lot of practising. But to sound a note on a piano, a keyboard or a harp is no problem at all. Therefore I am not only addressing musicians. Our approach does e.g. **not require any note reading**. Harmony is first of all felt not learned, an experience rather than a theory.

If we learn to discern the quality of what we perceive with the help of our feelings, we shall be able to chose what feels good for us and to leave the rest. Initially we collect the information about a piece of music, with our right brain (feeling, intuition, overall sense, associations, fantasies, and imaginations). It is only in a second step, which takes place later, where we allow our analytical (left) brain to try to understand the how and why. This does not mean, that we need to understand before we make a choice. Our feeling can be clearly pointing out a choice or an opinion where understanding might take quite a while to catch up with.

2. DOORS OF INSPIRATION

It was not until I bought my concert harp that I felt confronted with the choice between the 12 existing notes of our tonal system (see appendix definition of 'tonal system'). Concert harps do have a pedal for each one of the 7 notes, which usually compose a scale: a pedal for the C, one for the D, etc. Each pedal has 3 positions so that you can raise or lower each note by half a note. This gives you innumerable combinations of notes for a scale. I could not accept for example that all the 12 usual major scales should have the same quality and function. Why then should harp makers bother to build such a complex instrument. Its mechanical transmissions from pedals to all the strings is such a work of art, that they assemble this particular harp in a former watch factory, using the skill of these workers. Besides these 12 scales I quickly discovered dozens of other musical modes which I had never heard of. Having explored these possible combinations extensively I still come across new modes some 15 years later.

As I was not able to describe in words the differences that I found on hearing the different scales, I took my box of water colours and begun painting a brief impression of each scale and each mode I came across. I found it to be such a helpful bridge between what I was feeling and words that I have used it in my courses ever since. This has brought forward the very interesting fact, that a large majority of people sense similar **colours when listening** to specific scales or pieces of music.

A good example is the *Gavotte en Rondo*, which is part of the partita for violin No 3 by J.S. Bach (BWV 1006). I like the version by Itzhak Perlman because of the rare blend of male and female qualities in his playing. Over the last 10 years with astonishing regularity about 70 % of any group chooses the same three colours when they listen to that gavotte: blue, green (and their component: turquoise) and yellow. If I ask them, on top of the colours, to pay attention to the movement and forms they feel in that short piece of music, they all tend to draw somewhat vertical lines with a great purity of form, which is not surprising for Bach's music.

Since most people usually emphasise the green and the blue, I was astonished one day, when I gave a talk to the nurses at the Paediatric Hospital in Zurich. 14 out of the 15 present had again chosen the same three colours but had this time clearly stressed the yellow. This example can have us appreciate not only the concordance between opinions about colours, but also makes us see the value of individual differences. In this example the yellow was linked in my opinion to their working place.

Of course in longer pieces of music you will find many more than three colours involved. This can make it more difficult to understand the individual differences picked up by the people in the group. That is why I usually chose music with only few colours and few instruments.

In each piece of music there are objective qualities. However when we seek to understand a person's response to a specific piece of music, we also have to take into account their likes and dislikes and their own personal history. These factors can strongly affect the perception of what a person is hearing.

Every unsolved problem in a human being is held at a specific place in his or her energy field and will have a tendency to attract energy, that is attention. Sound is energy and vibration and therefor can also be described as a frequency or compound of frequencies. When certain sounds penetrate our energy field they will energise and activate some of these problem zones.

When such a zone, or blockage is near say the hara chakra, you might get the colour orange showing up rather too predominantly when listening to a certain piece of music. This is of course a bit oversimplified, but it gives you an idea of how your perception can be coloured by your own energy patterns. If a specific blockage area is activated in this way, it is likely that you get, may be on a less conscious level at first, some more information about the problem involved, such as memories, emotions, thoughts or other movements of energy.

In order to understand the **meaning of the colours** of the aura (the human energy field) deeper studies are required. Nevertheless as a beginning point you can refer to the colours that we linked to each of the 7 chakras at the end of the last chapter:

root: red, **hara:** orange, **solar plexus:** yellow, **heart:** green, **thyroid:** light blue, **pineal:** indigo, **crown:** purple.

Some of these chakra colours can change when you move away from the physical body as we reach further layers of the aura (see appendix on aura). So we can find further out on the heart level rose pink, especially with people who have compassion for their fellow men.

Coming back to Bach's partita for solo violin, we now can see that the three colours most people link to connect to the heart chakra (green), the thyroid chakra (blue) and the area between the two chakras, that is the upper chest, and thirdly to the solar plexus (yellow). The sound of the violin seems mainly to affect these very areas, between the solar plexus and the heart. You'll find that people who have some difficulties in expressing joy (which is a feeling of the heart), will sometimes feel some emotional or physical pain while listening to this music. This pain or depression though will not originate in the heart but come from further down in their body.

Suppressed emotions have the tendency to be pushed down the body and accumulate around the hips and the thighs. Listening to our partita some people might find other colours than these three above-mentioned colours appearing in their inner vision. These along with thoughts, memories, pictures, symbols, feelings, emotions etc. can provide some valuable information about themselves. It can be worthwhile to take note of those

observations since their meaning might only become apparent later - like when you put the pieces of a puzzle together. We can work with this information as we listen to music similarly as we would work with dreams. The colours in our dreams can be approached the same way as described earlier on with the chakras. It is obvious that our guidelines for colour interpretations are a bare beginning. Considering all the variations of colours and degrees of luminosity much more could be said.

To draw what we hear can help us to remember without letting the analytical mind interfere at that moment. It is absolutely essential not to interfere with this process of observation. The aim of these drawings is to catch fleeting feelings a bit like an artist's sketch pad. They are not meant to be elaborate paintings. It is best to make them quickly, using not more than 2-3 minutes. Remember that the left brain (analysis, intellect), can easily overpower this right brain activity of observing and drawing.

Sometimes a drawing like this can show in two dimensions what a dance movement connected to that music could look like. This will happen through the language of lines and shapes. While the colours will more likely express the feeling of an atmosphere.

Some people find this kind of drawing difficult at first. It is only once they have begun, that they find out, in fact how easy it is. To open oneself to the quality and **the atmosphere of a piece of music** or a sound is less difficult than we might think. If the idea of drawing does not seem appropriate to you, simply try another approach. Try to start by deciding on obvious contrasts, before you go into a more detailed perception. Here are some ideas:

luminosity	light, dark; brilliant, dull...
feeling	light, heavy; happy, sad...
landscape	open, plain, valley, mountain, horizon, desert, forest...
season	winter, summer; beginning or end of spring
hour	midnight, dawn, dusk, lunchtime...
animals	birds (which ones); inhabitants of the sea or of a lake; domestic animal, wild beast...
4 elements	earth, water, fire, air and their different states: liquid, ice, rain, fog, clouds, lightning, sand...
lines, shapes	horizontal, vertical; wavelike, round...
6 directions	north, south, east, west, heaven, earth
metals	gold, silver, copper, lead...
	symbols, words, memories...
	etc.

All these aspects correspond to inner feelings and states of mind. When you explore them creatively you can build up a connection to these qualities within yourself and this helps you to express them in your life. The world of sound is simply a reflection of all there is.

As in music so in life. **The aim of expressing** in this way is a way of valuing and making tangible an impression we have had - perhaps for the first time in our lives. If we take notice of our associations, feelings, ideas and for example draw them after listening to music, this will help us with our memory. This memory process is very delicate at times. We can compare it to writing down a dream in the morning before it definitively slips away. This starts a slow process of becoming more aware of what we actually perceive. Expression is necessary as part of our search for who we are. It relates us to other people and triggers reactions, feedbacks. True expression brings about an integration of different levels of our being. It brings new aspects out into the open. It is also particularly useful if we wish to deepen our understanding of music, and to go beyond technical knowledge, into a holistic understanding.

We therefore don't just hear with our ears. When we open to this **total listening**, we are not just using our five senses, but also linking our feelings and intuition to the experience. Opening ourselves in this way to the quality of music, we become aware of different information that seems to come to us through the help of sound. These associations or observations don't just come by chance. Any group of notes can help to open our sensitivity to a certain wavelength, to a feeling. This can seem to open like a door through which we notice all sorts of information coming in. It can be a certain musical scale that does this for us today, or a specific chord or composition or instrument with its specific spectrum of overtones in its sound. Each musical element becomes in this way a door for inspiration.

Each one of these **doors of inspiration** leads us, so to speak, into a different garden. Each of these musical gardens has different flowers, birds, colours and fragrances. Each has a distinct atmosphere and its own poetry. Some musicians get into a finer attunement by finding the right door for when they play: a scale, mode, rhythm, melody, etc. We will see further on in this chapter, that many such doors have been hidden and forgotten here in the west.

why only 12 notes?

Most people in the west will tend to believe that there are only 12 notes in an octave. That is not all the truth. We can easily see that for example from the note A of 440 hertz (cycles per second) to the A' an octave higher 880 hertz, there are some 440 different hertz positions that could be chosen as musical notes. What kinds of life can these other notes possibly have? Some of them are known as variations of an existing note. A number of musicians, not only in India, chose the pitch of a note according to the piece of music that they are playing and the effect the note should produce. If we take the example of a violin player: She could choose to play an A slightly higher on a particular place in the tune, thus giving the note more brilliance than if she were to play it lower.

In addition to that there is no such thing as a definite pitch for the A. Its position has shifted considerably over the last 200 years and is played at different pitches nowadays

depending on your taste or the orchestra you play in. It actually can be anything between 432 and 445 hertz. In our 12 tone system the position of all the other notes are determined in relationship to the A. The chosen pitch obviously creates a difference in the quality of the sound, a different atmosphere, not only in acoustical terms.

There are many other possible tone systems, some of which are in use besides our 12-tone-system. Some people are convinced that only the harmonic or overtone scale system is natural. Be this as it may. I prefer to leave this to everyone's appreciation. Above all what I am out to show, is how you can get more out of the tone system you are using. This is mainly possible through using our feelings more. Since we are not intending to write a book that only could be understood by musicians, we will stay mainly with our 12-tone-system. What we describe as a way of discovering its richness can also be applied to other tone systems. To know that there are other tone systems will help us to understand music from other cultures, but also impulses in us, that seem not to fit into those 12 notes of ours.

forgotten modes

One thing that often strikes us when we listen to music coming from other cultures, is the fact, that other notes and other tone scales are used which are unfamiliar to our ears. Even if most music can be played (at least approximately) on our 12 notes it becomes quickly apparent, that those cultures make a very different use of the same 12 notes. (They often use the 12 notes in a different order than we do.)

Apparently around the time of Pythagoras (the Greek philosopher, mathematician and music theorist) it became established to use only some 7 modes in music. In the chants of the medieval church the same idea was upheld to the extent of forbidding the use of other modes. The idea behind this may have been, that only through the use of those 7 modes our European culture would find the support to go through a necessary moral and mental evolution. In Greek mythology this fight is reflected in the opposition of Apollo (reason) and Dyonisos (passion, instincts, liveliness). We will see soon, that this has lead to an impoverishment from a strictly musical point of view. This process has not only happened to European music. If nowadays there are approximately 72 modes known in the karnatic music of South-India (see appendix), far less are actually being used. Arab music is supposed to have known more than a 100 modes. Apparently at the beginning of the 20th century, some 30 modes were still in use, in countries like Egypt, Iran and Iraq. These were the places where there was still a high culture in Arab music. How many of these modes will remain at the end of this century after all the revolution, persecution and wars?

Luckily musicians travel, so that the music of other cultures has become accessible. Some western musicians have gone all the way to far eastern countries, Africa, South America etc. to patiently learn their music and playing techniques. The relatively recent opening of borders to eastern European countries brings us more in contact with their richness of modes. But even the Folk movement of the 70ies in western Europe showed that there

exist many rich traditions on our continent. Fortunately the rural musicians have never completely given in to the colonialist waves coming from the cities. Do we need to remember the particularly violent repression of Irish harp music by O.Cromwell in the 17th century, when he gave the order to burn all the Irish harps that his men could get hold of. I am sure we can find most of the musical modes mentioned in this book as well as quite a number of other tone systems in various **ethnic sources**.

We can also find completely different approaches to music altogether in other cultures. I was quite surprised one day when I heard xylophone music from Burundi on the radio. There must have been three musicians playing on those wooden balaphones with different rhythms at the same time and with amazing virtuosity. It reminded me a lot of some of **Steve Reich's** compositions. There is probably no branch of western music that has not been influenced at times by ethnic music, an incredibly rich source that will very likely never dry up.

Learning about the variety of possible modes has given me an increasingly rich palette of colours to use in my music. This helps me to find the right notes and scales when I try to express a specific feeling. Lets have a look what this choice consists of.

*The inner quality of **musical scales and their modes***

7-note-scales

Number 7 seems to hint at the last phase of a cycle. We find this in the 7 days of the week, the 7 main energy centers (chakras) of the human being and also in the 7 year cycles that link to specific phases of human development: 7,14,21 years, the astral becomes completed by the age of 14, the mental by the age of 21 etc. Very often in music the 7th note is the end of a scale and leads to the next octave.

We can create numerous 7-note-scales just with the 12 notes available in our tone-system. Most people when given the choice of creating a scale, will tend to use 7 notes. Unfortunately they would also tend to reproduce the same 3 or 4 modes, mirroring thus their western music education.

Each of these 7-note-scales organises its notes with precise distances between them (called intervals). Basically we can create 7 modes from a 7-note-scale through shifting the starting point - the fundamental note - and using the seven notes in turn. Taking the example of our best known major scale, that is our Do-Re-Mi, the white notes of the piano. Starting a seven-note-sequence at each white key of this piano, we get the seven possible variations or modes of that same major scale.

black keys	C#	D#	F#	G#	Bb			
white keys	C	D	E	F	G	A	B	C'

We define the scales by the number of tone steps from one note to the next note in the scale. You will notice that the numbers always add up to 12 - the 12 notes in our octave. From C to D we have got e.g. 2 notes: the C[#] (C sharp) and the D. In order to help you to understand for yourselves what I am talking about I have jotted down some of the observations that I have had whilst listening to these different scales. I have added these in as a way of inspiring you to find your own feeling contact to the scales. Do not stay with my notes, listen to the scale and see what feelings, what pictures, what atmosphere comes for you and then jot these down. Lets start with the **major scale**:

2212221 a strait road, clarity, strength, will strait forward, clear sense of direction, no ambiguity, male, determined. **ionian mode**.

Using the same seven notes of this major scale we can get six further modes. Together they make up **the 7 modes used by the medieval church**. Pythagoras first defined these modes and they are named after ancient Greek tribes. Pythagoras suggested that each mode had a specific moral effect on the listener. Since people and society have changed a lot since those time, we probably have got to define the quality of these modes anew.

Assuming that our major scale starts on C, the dorian mode will start on D and finish an octave higher again on D'. Our series of numbers will necessarily move one step to the right:

- 2122212 **dorian mode**. calmer than the ionian mode and softer. Also evokes noble feelings as well as an opening towards an inner world.
- 1222122 **phrygian mode**. seems to be the most 'religious' of the seven modes. calls forth some elements of suffering but also the transformation of it. poetic, calm, resting in itself.
- 2221221 **lydian mode**. a bit airy, tends to lift us up from the ground towards a lighter space. very fine and delicate. does not rest in itself.
- 2212212 **myxolydian mode**. melodious, warm.
- 2122122 **aeolian mode**. called 'pure minor'. a very pure and fine mode that can evoke the feeling of the colour rose pink.
- 1221222 **locrian mode**. being somewhat closed in the lower notes and wider in the upper ones, gives a quite disturbing feeling to this mode. there is a polarity and tension in it.

In order to find your own way of playing or singing in a certain mode, you will have to step into a **modal way of playing**. That is, while playing a melody line, you should frequently play the first note of the mode as the underlying or background tone, and use the 5th note as well quite often. The term 5th refers to two notes being played together, between which is actually an interval of 7 notes (4 white and 3 black keys on the piano, for the C-Major-scale mentioned above). If you are not used to these musical terms simply try out. It is quite easy to hear.

8 other 7-note-scales and their respective modes

Most of the following scales and their modes are less well known. You can discover the modes of each scale in the same way as we did for the major scale, simply by shifting the basic note. Nevertheless do not get discouraged if you feel certain modes are not accessible right from the start. Mostly this is a matter of getting used to them. However other modes can remain quite inaccessible. Remember the ones you feel for.

- 2122221 **melodic minor**. try especially the modes starting from the 2nd, 4th and 5th note.
- 2122131 **harmonic minor**. there is a generous feeling about this scale, very moving.
- 2113212 '**clear blues**'. try especially the mode starting on the 5th note.
- 1312131 brings forward feelings of **Turkish and Balkan** spaces. dance.
- 1311231 a **Persian** feeling about it
- 2212311 all seems to happen between the normal 7th and the diminished 7th (see intervals). no 6th. the normal 7th will most likely be omitted while descending the scale and used instead of the diminished 7th while going up the scale.
- 2212131 '**twin mode**'. we again meet the major scale with a diminished 6th this time. Resulting in a major scale in its lower notes and having a 'minor' feeling in its upper notes. devotional, prayer, strength.
- 1312212 a mode of the 'twin mode'. very melodious and joyous, with a 'minor' feeling.
- 1321122 an '**Arab**' feeling to it. evoking spaces around midnight and just before. The interval 'tritonus' asks for some work towards the light (that we would have for free with the normal 5th. the tritonus being a diminished 5th). you might want to use the tritonus only when moving up the scale.
- 1312221

microtones

It is possible to slightly alter a note in a scale that is to tune or play it a bit higher or lower according to the atmosphere you want to get. If our ears are used to a particular pitch, these microtones may be in contradiction with our feelings for a while. It is a matter of getting used to a new scale anyhow. It is as if our etheric would need to digest the new harmonic structure before we feel used to it. The etheric being the storehouse of energy and of our subconscious memory. That is why a new scale, similar to learning a new language, can even create physical reactions such as pain in the joints that can last for a few days.

In certain modes you might want to use only six notes going up in a melody and altering one of them with the 7th note when you move down in a melody.

6-note-scales

Musical scales with only six notes exist and have a tendency to contain less conflict. They tend to make us feel easier. This also means that we have to make less inner effort to appreciate them. Although I am now only referring to six spaces between the 6 notes, their sum still has got to add up to 12, for the 12 notes of the octave.

221232	joy, clarity, spring, sun
221223	major scale without 7th. has got a Celtic feeling about it.
211323	this basically pentatonic scale gives us the choice between a major and a minor version.
212223	seems to me to be a scale that comes from ancient European times. it is a melodic minor without its 7th.
122214	...

18 5-note-scales - pentatonic music

Five notes scales all carry something magic. They are usually called pentatonic scales (penta meaning five in ancient Greek). They are basically even less conflictual than 6-note-scales. It is as if they would allow us to forget time. It is likely that pentatonic music is an ancient form of music, in use long before the 7-tone-scales were known. Many old versions of ballads and folksongs are using essentially 5-note-scales. Chinese and Japanese music consists basically of these 5-note-scales. In the 80ies lovely instruments have appeared in Europe, built out of metallic tubes. They are of Chinese origin and are hung outside to be activated by the wind. These windchimes are all made of 5-note-scales.

We have listed here 18 pentatonic scales. They might surprise you by how different they sound. Each one creates a very particular sound world. They are a very pleasant way of getting you to appreciate differences and the possible functions of each scale. The names and qualities we have listed with them are of no particular importance. They are meant to give you a hint what to look for, when you listen. Please feel free to replace my words with your own impressions. Words in this context can be a point of reference to help you to remember scales that you come across.

- 1) 22332light
- 2) 23223island, clarity, calm, joy
- 3) 14223autumn, swirl in the air
- 4) 41223crystal
- 5) 14232fairy tale, multicolored
- 6) 41232space, wide open landscape, cathedral
- 7) 14322flight of a bird
- 8) 41322waiting, suspense
- 9) 12432morning

- 10) 23421 rainbow
- 11) 14214 crimson, Egypt, aeolian
- 12) 41241 Balinese, brass, penetrative, light, bell
- 13) 33114 vortex, spiralling
- 14) 21225 deep forest, dark, mysterious
- 15) 22125 cradle song, light, clear
- 16) 32331 blues
- 17) 12144 snake
- 18) 5 times 2,4 notes = slendro (Bali)

Many of these pentatonic scales have more than one useful mode, depending again which one of the notes you use as the basic one. None of these scales or modes are contained in any of the sixteen other pentatonic scales. For instance the second one, the most widely spread, does have 5 modes:

- 2a) 23223 island, clarity, calm, joy
- 2b) 32232 the Andes, Greece
- 2c) 22323 Chinese
- 2d) 23232 Mongolian
- 2e) 32322 Japanese, spring, joy

We shall see in the following chapter - on the effects of music - that the qualities we can feel with the different scales and modes have each their link to a different state of mind as well as to an area in our energy fields. Very similar to the Indian ragas that do have distinct states of mind linked to them. When we say that a mode is joyful, it is because it helps us to follow the expanding movement of the energy of the heart chakra. That is if we can open ourselves to the feeling while listening.

I would like to specify: the names of people and places as descriptions of our scales are merely in the figurative sense.

Obviously the basic note of these modes does not have to be a C (Do). Take your time when you play them in order to find the basic note that really suits you for a scale or mode, as this will be a big help in allowing you to get access to the feelings and depths contained in these sounds. This leads us to appreciate the difference between the 12 notes that offers the octave as starting point or basic note.

music and zodiac

If you shift your basic note from one note in the 12 notes of the octave to the next this can bring differences in feeling like switching from late spring to winter in your sound painting (C to C[#]). The 12 periods follow the astronomical zodiac and not the astrological (the one of your horoscope). The astronomical zodiac refers to the impact of the stars on nature. In music this will link you more likely to the colours, the plants, flowers, the

perfumes, animals, light in nature at that particular time of the year. That is how you can possibly feel the quality difference, too. Rudolf Steiner has suggested these connections. I am including them here because I have worked with them myself over the last 12 years:

C	Aries	18.4. - 13.5.
G	Taurus	14.5. - 20.6.
D	Gemini	21.6. - 19.7.
A	Cancer	20.7. - 10.8.
E	Leo	11.8. - 15.9.
B	Virgo	16.9. - 31.10.
F#	Libra	1. - 19.11.
Db	Scorpio	20.11.- 19.12.
Ab	Sagittarius	20.12.- 18.1.
Eb	Capricorn	19.1. - 14.2.
Bb	Aquarius	15.2. - 11.3.
F	Pisces	12.3. - 17.4.

An easy way to test them for yourselves is to play and tape the scales in a non-melodic way. Paint them while listening to the tape not knowing what period is being played.

It is interesting to discover that the cycle is created in a rhythm of intervals of 5th (C-G-D...). Thus the change between one 'month' and the next comes about by raising only one note out of the 7. This minute musical change thus reflects the gradual movement of the sun through the sky. To pass from the scale of C major to the scale of G major only the F changes to F#.

Thus you can see the gradual differences that happen through the use of different pitches for your major scale. Similar shifts in quality can be noticed by using any of the before mentioned scales or modes. This opens up to a considerable number of possibilities.

For many years I felt quite unable to play the phrygian mode in any satisfactory way. I always had a feeling of imprisonment and pain while playing in it. This changed to the opposite one day, to a feeling of liberation when playing it in F# instead of E.

the gate of the heart

Although I have tested this connections between the zodiac and the major scales, I have come to the conclusion that it is not always possible to 'prove' it. It is only possible to experiment with it in a quiet and unpressured way. It is not a good idea to try and convince some especially sceptical person who has only ten minutes to spare. The reason is simple: again it is about feeling the difference of qualities and that only your heart or your right brain can do. If you keep to logic and to intellect alone, you won't manage. It is as if the quality of a scale will only be felt by a heart that is ready to let its beauty in. Without

doubt we have to connect to our heart and to love before we can cross the boundaries that we impose on ourselves through fear, scepticism and lack of good will. We have got to let go of what we know in order to discover the unknown. We will go further into this in the following chapters.

That is why I include exercises that aid development of the feeling aspect. These dimensions in music and sound can only be understood through the use of feelings: "music - the feeling way". To connect our feelings to music is not something new, it is simply a dimension within that has been forgotten about, covered over with dust. Once on this track people usually make quite steady and sometimes surprising progress.

Intervals and their inner life

We have imagined the scales and modes as being doors each one leading into a different garden that has very distinct qualities. One can imagine the melodies as the way that one moves and the intervals as the steps we walk.

An interval is the harmonious connection between two notes that are played right after each other or simultaneously. The first is called a 'melodic interval', the second 'harmonic interval'. If we explore the qualities of these different steps again, you might find it easier to begin with the large contrasts like the octave, the 5th in comparison with the small and the large second. After having noticed that difference you could then go on with the small and the large 3rd and the tritonus.

Take your time to venture into these, possibly new soundscapes. Let yourself float in the sounds of the intervals, a bit like an astronaut does when he steps out of his cabin to float in space. The descriptions I have listed again are there to help you take the first steps. You may replace or complete them with your own words. Try the same interval from several pitches, using rising steps at first that is going up in tone. If playing an interval this way would be like putting a question, playing it in a downward step would be like the answer. These are my experiences:

<u>interval</u>	<u>notes</u>	<u>steps</u>	<u>quality</u>
1st	C-C	0	compare with other notes, e.g. D-D, in order to get a sense of this note
small 2nd	C-C#	1	extreme tension as well as power in the present, somewhat nailed to the spot and looking for the direction to take
2nd	C-D	2	tension and clarity, rainbow, the direction is perceived
small 3rd	C-D#	3	softness, sensitivity, opening towards an inner space
3rd	C-E	4	upwards movement, awakening, soft but decisive
4th	C-F	5	alert awakening, growing suspense, definite presence, fire sirens, police car signal

tritonus	C-F#	6	light, suspense, fertile inactivity
5th	C-G	7	transformation, evaporation, being, radiation, effortless
small 6th	C-G#	8	pouring out soft light, prayer, elevation
6th	C-A	9	clarity, thankfulness, feeling proud
small 7th	C-Bb	10	idea, mental concept
7th	C-B	11	threshold, tension, velocity, strives for change
octave	C-C'	12	free flying, trajectory, well being

When the minor intervals are often considered to give a melancholic or sad feeling, this is more likely a cultural habit. Many people hold on to sufferance and self-pity around the heart and chest area and do experience some difficulties to go beyond. These minor intervals (small 3rd, 6th, and 7th) invite us to do so.

leaving our tonal system

Since the beginning of the 18th century, the use of the **well-tempered system** has given us a way of tuning the 12 notes on the piano so that we can play it in any key. For that purpose most intervals have had to be slightly out of tune. In contrast to that way of tuning, we find the pure tuning. The well-tempered system is not based on pure tuned notes. You can tune the piano or similar instruments only in one way at a time. But with violins and cellos it is quite a different matter. You can produce any pitch you like depending on where you put your finger.

There exist many tuning systems. The trouble with the **pure tuning** system is, that all the notes have to be tuned in relation to one note, the fundamental note, such as the C. All the notes are thus harmonics of that one C. If you gently touch a guitar string exactly in the middle and strike it with the other hand you will hear the octave of the empty string. This is the first harmonic of the fundamental note. When you repeat this division of the chord by whole fractions you get the rest of the harmonics of that fundamental note. That is at $1/3$ of the string, $1/4$, $1/5$ and so on. You get a full 8-note scale from the 8th to the 16th harmonic. Harmonic singing is based on this scale. It is a natural way of creating a series of notes. They are called **overtones or harmonics** of the fundamental note.

Another way of tuning follows the circle of 5th (the interval), so that we get several ways of playing a 6th e.g.: pure, well-tempered, circle of 5th, etc. Any singer or musician can place the 6th wherever she wants and feels like, as long as she is playing on her own and provided she is not playing on an instrument like the piano with its fixed tuning. Of course one can tune the piano in different ways. The fact remains though, that it is only on certain instruments than you can chose the pitch of your note differently without tuning it differently each time. There are far more 'musical spaces' on a string than just the limited number of notes in any tone system. Depending on the quality of the note or the interval you want to create, you can sing or play it slightly higher or lower.

Since habit is often the enemy of discovery, the use of other scales, modes and tonal systems will make us use and approach music in a different way. The pentatonic **Slendro scale** e.g. is not allowing us to play melodies in the usual sense. The more we play it, the more this particular scale seems to impose a specific rhythmical way of playing on us, unknown to our western ears. Using **24 notes per octave** pushes us towards a more intensive way of using notes, where we may want to use less notes. We may feel like playing soundscapes rather than melodies.

At the beginning of the 20th century a Mrs Schlesinger was studying some ancient Greek flutes that had only recently been discovered. She observed that the holes were set at equal distances from each other, rather different from our usual flutes. These flutes brought the discovery of 8-note-scales where each interval between two neighbouring notes was different from the other (seconds). You get this **Aulos-scale** by dividing a (guitar-) string in two halves and again dividing this one octave in 8 spaces of equal length. That 8-note-scale also contains 7 or 8 possible modes, which are said to be linked to the planets.

It is not easy to get accustomed to, or to play these unusual harmonic spaces. When I have used the aulos scale for the first time I have felt pain in my body for some days. I had a similar experience when I lived in Sweden for a few months, and had no understanding of Swedish. I learnt the language quite quickly after I started to listen carefully to the sounds people made and the melody they had in their speech. This was before I learned the words. These sounds invaded my whole system for several weeks. I even dreamed of those sounds and my whole body ached, especially my joints. Rather similar to when you get a flu.

It seems that our etheric has to digest the new structures and that this acts on the sensitive parts of our physical body. So when venturing into new tone systems you might also want to watch out for these sort of effects and take it easy. It takes a good sense of balance and an openness of mind and heart to digest new harmonies.

A very easy and cheap way to leave the narrowness of our 12 notes is to buy **flowerpots** with different tones. You will be surprised by how beautiful they sound and how they - after little practice - all harmonise together, although not tuned to the usual 12 notes. You can play them with your hands or with xylophone sticks.

Rhythms of Freedom

We can explore rhythms in a similar way. Again we are aiming to establish a **balance between feelings and expression**. Whilst playing, dancing or listening to rhythms we try to expand our awareness in order to notice the various levels involved: our bodies, our feelings and sensations, our thoughts, the movements of energy, etc.

Rhythms open inner spaces for us in the same way that scales, intervals and other musical elements do. Some rhythms invite you to dance, others activate our right brain, others are

full of 'fire' and are conducive for purifying and cleansing processes, while other rhythms help you to relax deeply, make you feel sleepy or lead you into spaces of great clarity. Their impact depends to some extent on their frequency: are they slower or faster than the heartbeat of a resting person, are they similar to some frequencies of our brain? Rhythms lead us into a wealth of spaces. Fortunately world music has brought the immense richness of the rhythms of people from all over the world to our awareness. Our citadine cultures are clearly underdeveloped in this respect. With drumming alone we can express any of the 5 elements or the 6 directions: east, west, south, north, the sky or the earth.

To live rhythms is to get in touch with something essential. We are surrounded by rhythms, we actually are rhythm. Nuclear physics teaches us, that on the atomic level all is rhythm, matter is as well energy, energy is wavelike movements and thus rhythm. The seasons follow a rhythm, as does the sun, the swaying of the reeds in the wind, the waves of the sea, the tides - and our hearts, our breathing, our steps, our bio-rhythms, the ticking of our watch, our brainwaves and the energy movements in and around us. We will meet rhythms in different places in this book. To find our own rhythm means often to find our strength. When we find our breathing rhythm and the corresponding rhythm in our steps, climbing a mountain becomes a lot easier.

When we become more aware of our feelings, we automatically become more aware of how energy movements are a part of us - whether we realise this or not. We notice how rhythms work in us, how they flow through our bodies from side to side e.g.. We can feel how our concentration is submitted to a rhythm, when directed to a particular part of our body. Suddenly we find ourselves on the level of our energy fields and especially our etheric.

When we lie down on the floor and close our eyes, we can become aware, after about 10 minutes, how various rhythms are part of what we notice in and around us and how they ultimately relate us to everything. We might connect to a rhythm that seems to bring us in contact with eternity, moving out from above our ear far to one side. It seems to take ages before it moves back again to our bodies, then moving out on the other side to lose itself in eternity again, before coming back. To get rocked like that by eternity is a deep experience that brings about a reassuring feeling.

When playing or dancing a rhythm it is important to be as relaxed as possible, because tensions in our bodies mean that part of our attention is held in that place. It is thus very helpful to relax our shoulders, arms, wrists, hands, fingers, our neck, etc. The more aware we are of how our bodies feel, the better grounded we become. This allows us to move the energy that is otherwise held around our heads because of too much mental activity.

Evenly pulsating rhythms that have a structuring quality link us to the earth and the root chakra. They form the structure, that can be the basis upon which a melody can evolve e.g. **Uneven ever changing rhythms** on the other hand link us more to the hara, to the element of water and to our vitality. Any event that is repeated several times, even at irregular intervals, forms a rhythm.

When we superimpose rhythms, we can come into a very lively and creative atmosphere. We can experiment with this in a drumming group where some members could keep to a steady rhythm, while others improvise freely, altering their rhythms as often as they want, as long as they keep a link to the basic rhythmical structure.

see exercises 18-20, chapter 5

In order to learn a rhythm we have to let it sink into the **memory of our body** that is into our etheric and our subconscious. Once it is integrated, we don't need to think about it anymore, we simply live it and then there is no longer a problem to keep to a rhythm. When we live a rhythm in this way we embody it and at the same time we embody and earth ourselves better. In order to keep a rhythm it is easier if we memorise it with a part of our body: a foot, hips, hand or finger. We often see a jazz musician snap his fingers or swing his body. When we live a rhythm, the music swings, rocks and rolls.

When we play a rhythm for a long time, we switch into automatic pilot that is the rhythm comes out of our body memory and the right side of the brain takes. We can then sometimes find ourselves in trancelike states, rather rare for us rational people. We are so used to controlling and trying to understand everything.

I feel that there should be put much less emphasis on reading music for at least the first two years of learning and people should be encouraged to live music as much as possible. It takes that long to learn to listen and find this feeling way into music. When I teach school children or adults, I try to get them to live rhythms. I encourage them to copy me, to listen to the rhythm, to sing it, to move and dance in time with it. I feel it is important that they experience rhythm in a feeling and physical way and not with a piece of paper in front of their nose. Otherwise it is their left brain and the intellect that would be controlling everything and giving orders to their hands and feet. Our feet don't need to be told how to walk, nor does our heart need to be told when to beat. Children need rhythmical activities to help them become better grounded. They usually love to work with long 1,5 m sticks, when we beat them rhythmically onto the (if possible wooden) floor. It takes time to learn rhythms, many hours - full of joy and life.

Exercise No 1-3 for a group, with wooden sticks

- 1) Each person beats his own regular rhythm and avoids falling into anyone else's.
- 2) Everyone beats the same regular rhythm, this time trying to make the beats coincide with every one else's.
- 3) We move forwards in a line simultaneously, forwards and backwards, whilst beating a rhythm agreed upon beforehand.

One day when I was leading a weekly music workshop in a prison, I found myself with a group of people from different cultural backgrounds: Marocco, Benin, Guadeloupe. All of these men had grown up in cultures where rhythms were an important part of daily life. They had often been drumming all night long with friends. Although they had obviously

not learned the same rhythms, they had no trouble at all playing together, playing each other's rhythms and enjoying themselves immensely. It took the European members of the group much longer to get into any new rhythm and they did not have their own rhythms to share. I could however see how rhythms connect us with each other. A handdrum is a very accessible instrument, easy for anyone to play.

People who did not have a good body contact easily feel uncomfortable, get quickly tired, bored, find the whole thing silly, and give up rather soon when confronted with rhythms. These are signs of a lack of vitality in the hara, the lower belly region. This lack of vitality would tend to show up in daily life as anger, violence, dreaminess, sexual unbalance and generally speaking in a domination of the intellect over the body, that is the suppression of bodily feelings and emotions.

To drum with both hands alternatively helps to **balance the left and the right side**. Rhythms with an even number of beats - 2, 4, 6, etc. - seem to emphasise will and striving forwards. Those with an uneven number of beats - 3, 5, 7 etc. - bring about a harmonising, lateral rocking of our bodies. Our culture uses almost exclusively even numbered beats. Almost the only exception to this is the waltz, which does have a special feeling. Rhythms with uneven numbers of beats feel lighter, and those with an even number of beats feel heavier even when we introduce syncopes, a stressed beat between the usual beats, or when we displace the main beat. A number of good books and records have been published on drumming. I will not go into this more fully here.

The exercises included at the end of chapter 2 will help you to open up to these new experiences and prepare you for dealing with what we will be going into in chapter 3: the observation of the effects of music. These and similar exercises I have used myself over many years. I teach them to groups who wish to increase their sensitivity and feeling contact. They were given to me by Bob Moore over a period of over 18 years and are part of a systematic teaching. I got a tremendous benefit from doing them myself and find that they help to establish a better harmony and sharpen our awareness.

It is essential to feel the quality of the sounds that you hear or play. If you do not, you will start forcing your expression. It is only while keeping a feeling connection to what you play, sing or dance, that you can stay in a balance. Using these unusual scales might put you in a similar position to someone playing avant-garde music without any feeling for what they are doing. The music would not express any warmth and lack radiance.

The main element in each of these exercises, is the use of imagination and thought to contact specific places on our body. The other important element is the use of symbols, such as an equilateral triangle, that are balanced and harmonious - putting us thus in contact with balance and harmony. We will draw lines on the body surface with your thoughts in such a way as to follow and reinforce the natural flow of energy. The direction you draw your triangle is therefore essential: down the right and up the left side of your body. The starting point will also be the ending point, so that each circulation is complete

in itself. We must keep a feeling contact with what we are doing in these exercises. With this intention in mind we can go ahead.

This is the only mental effort required. You are not to analyse anything during the exercise. You do this once the exercise is finished. They are observation exercises, and observation that must include our feelings. That is, how does my body feel when I move over that particular place on the skin? How do I feel? What are my perceptions while I move along those lines very slowly: any images, physical sensations, memories, sleepiness, and thoughts? You are just memorising what is happening. You never try to force your way. If you suddenly find it difficult to move through a certain position, or if a point is not where you thought it should be, you accept it and gently try to move on. Should you lose your track, you will start at the beginning point again.

It is very likely that the effects of an energy exercise like this can be felt for some time after finishing the exercise. Actually the effects can show in our daily life on a physical (better health), emotional (more control) or mental level (change of attitudes). It may be only after some time, that we will realise, that the exercises have produced this or that change. Usually it takes some months of doing an exercise at least 4-5 times a week, before you will feel changes happening.

After 3-5 months you might find that the exercise is wearing out. That is you have done it regularly and felt a good and improving contact to the parts of the body you were moving through. Then it might be time to move on to another exercise.

Exercise No 4

contact the extension of the pineal chakra in the middle of your forehead and slightly above where your eyebrows would meet.
 draw (feel) a line from there, on skin surface, until you reach the palm of your right hand.
 move across to the palm of your left hand.
 draw a line up again to the point on your forehead.
 repeat slowly for 10-15 minutes.
 ending on the point on your forehead.

It is best done in a sitting position (on a chair or cross legged) with your hands resting on your legs, palms upwards, eyes closed.

The aims of this exercise are many. On a physical level we will certainly improve the contact with our necks, shoulders, arms and hands and progressively become increasingly aware of tensions and eventually get rid of them. It relates to balance in the way we use our hands and our will.

Exercise No 5

contact the same point on your forehead as in exercise No 1
 draw a line on the skin surface all the way down to the sole of your right foot (in the middle, slightly forward)

move across to the sole of your left foot.
 draw a line up again to the point on your forehead.
 repeat slowly for 10-15 minutes.
 ending at the point on your forehead.

Similarly to the previous one this exercise helps us to get a better contact to our legs and feet. It relates to balance in the way we use our thoughts in finding our direction in life.

Exercise No 6

contact the center of the palm of your right hand.
 draw a line through the air directly to the hara chakra (some 6 fingers below your navel).
 draw line down to the sole of your left foot (same point as in ex. No 2).
 move up your left leg (shortest way) to the palm of your left hand.
 From the palm of your left hand move through the air to the sole of your right foot.
 move up your right leg to reach the palm of your right hand in the shortest way.
 both hands rest on you legs while sitting, eyes closed, palms upwards.
 repeat slowly for 10-15 minutes.

This exercise eventually brings about a better balance between thoughts, the bottom area of our bodies and the way we use our hands and feet in contact with our feelings.

It is essential to **make the distinction** between the thought energy that could rush along the lines in two seconds and the energy of our feelings. You need to move quite slowly in order to make a **feeling contact** with the exercise. Only then can you observe. Often you might find that the exercise seems easy at first just to get a bit more difficult after 5 minutes. That is usually when you get into a better contact with the exercise and your body. It is not the number of circulations you manage to make in 15 minutes that counts obviously, but the quality of your contact and the depth of your observations. Good luck!

3. THE EFFECTS OF MUSIC

sounds of creation

Sound penetrates the energy fields that surround our bodies and leaves its trace there. These effects can be felt up to 36 hours afterwards, depending on the sound which created the impact. A number of researchers have shown the importance of sound in the process of structuring matter. In several creation myths we find that the gods have used sound to create. In the Bible it is words that precede the act of creation: "The Lord *said*: let there be ...". Lets us take this as the hypothesis for our research and let us observe how sound and music affects us.

to hear or to listen

How can we observe the effects of music? First of all we have to get accustomed to the idea that we can use our senses in a way that is perhaps unusual for us. A bit like when we first start to use a microscope, we have to get used to looking with one eye and to adjusting the focus. At first it can seem all black and fuzzy - and then little by little we become adept at using this new machine.

We may be inclined to think that we hear only with our ears. That is not so and we will see why. In our everyday lives we are usually submerged by all kinds of noise, sounds and music. We cannot possibly listen carefully to all of them. There are many different sounds that go on in the background, that we don't actually listen attentively to, for instance: the background noise of a city, the music in a supermarket, or even the details of a radio programme, let alone the TV-programmes where we usually are mainly aware of the pictures. All of those sounds we hear but don't really listen to. Most of the time we don't realise the effects they have on us and because we don't listen to them, those effects will happen in our subconscious.

Only when we manage to create some **silence** in us, will we actually be ready to observe, to listen attentively. Listening is hearing with all our attention. Therefore, the more we seek to discover the nature of sound, the more we have to become acquainted with the phenomenon of silence. If we begin to attune ourselves to silence, we will start to learn a lot about our inner noise level. We will see that much background noise comes from our thoughts, our emotions, and other distractions within us, which get in the way of careful listening.

Sound is related to **the function of acceptance** in us. If we are not at rest with ourselves and a specific surrounding, the sounds we might hear there will become a disturbance. We will tend to suppress its effects. Years back when doing an exercise with the hara, moving out into the aura, I met some unpleasant emotions and noticed some symbols. They foxed

me at first. Then Bob Moore gave me the hint, that he could sense some *typewriter noise* in that area. I came to realise that I was holding on to the sound of the secretary's typewriter in next-door office, where I used to work at that time. I remembered feeling the vibration of fear each day coming into that part of the building. I did not have any particular conflict with that secretary nor with any other person on that floor.

Some months after that exercise though the secretary confessed to me that she could not control having angry thoughts towards me although she knew I was not the cause. The man that used to do the work before me had been kicked out because of a severe alcohol problem. Since she had been on good terms with him, she regretted his departure. Not being able to express her disapproval to the head of the department, she projected this irrational anger onto me, as the one who 'chased' her colleague away and had taken his place. From that day on I did not feel this vibration of fear anymore when coming into that corridor.

We can hold on to sounds and link them internally for a long time with the emotional content of the situation we used to hear them in. They can irritate us or trigger other unpleasant reactions every time we hear them afterwards, until we have understood and broken that link. A friend of ours used to have a difficult time listening to classical music. Once she had left her husband she realised how often he had put on classical music rather loudly, so that no talking could go on between them, when actually there had been conflictual matter to discuss. He used **music to suppress communication** with his wife. Once she realised this connection, she began to enjoy classical music again. Repetitive singing (internally or externally) too keeps our mind busy and can be used to suppress feelings. I am not thinking specially about singing mantras, although they can also be misused in that way.

I remember the case of yet another person, who used to live near a factory. Some particular sharp sounds from machines in that factory could be heard in her flat. She had kept them in her aura for years after, where they created all kind of nuisance. To discover the key to let them go, she had to go back to that time in her mind and recall a particular emotional condition she had been in, concerning her private life. Once she managed to bring that memory out of the suppression back into her conscious experience, she got free of it. The sound in her aura had been the signpost.

Sound can contain much information, just as a symbol in our aura or in a dream can do. It is a bit like a certain key on your computer that can call forth a series of steps. There is more behind a key like that, than just its appearance.

key beliefs

Many people are quite unaware what key beliefs lay behind their way of thinking and to what an extent they have simply taken them over from parents and other authorities, without ever questioning them. Inner development goes hand in hand with the

reprogramming of our beliefs, attitudes and key thoughts, some of which are unconscious. Because it is those that limit and distort our perception of reality. Often these key beliefs have been created by experiences with a great intensity of emotion (pain, despair, hate, etc.). The new understanding that can liberate us from those experiences and beliefs, often comes about after a number of elements have ripened in us. Only then can we in some way (even in dream states) go through that key experience in order to make a new choice.

An example of this could be a person I met, who has always felt unwanted and unworthy. After many years of working on herself, she was able to link back to her own birth and to the thoughts and emotions of those around her. She remembered how for instance her father had been disappointed about her not being a boy. That stressful situation had crystallised this deep-seated feeling of rejection. By contacting this memory and the emotions that went with it, she was able to release this belief she had held onto that she was inferior.

It is essential to open up to who we really are, to where we spiritually come from, to the qualities we were born with and thus to the potential that we have in this life. This can already work if we just have a feeling of it, a knowledge deep down. That is the only way not to identify too much with our problems. Remembering that behind each problem is very likely our own door to freedom. This way of seeing will help us to be gentle and patient with ourselves and to remember that many parts of a puzzle have to come together in order to obtain the key to this door. Until then a system of habits and thoughts will be the 'forest of thorns' hiding the door. Working with sounds is working on ourselves.

Many people, for instance, are convinced that it is impossible to express the atmosphere of a piece of music, when I ask them to do so for the first time. Luckily most of them finally dare to enter the game, to pick up a crayon and discover not only that they manage somehow to express impressions on paper, but also that a number of details in their drawings correspond with what others in the group have drawn.

While this barrier can easily be overcome, the more complex barriers will need you to work on yourself with some perseverance. The drive behind change needs to grow and can come out of a strong desire for achievement in one's life. Often it will be the dissatisfaction about the seemingly endless repetitiveness of a painful situation in our relationships, work or health conditions that make us want to understand and change something.

If for example we want to get a better contact with our instinctive intelligence, then we have to get a better contact to our lower belly, that is the area between navel and pubic bone. It is necessarily done with gentleness and in a caring way. This will prevent us from forcing - because this would only reinforce the obstacle. The instinctive intelligence for instance makes us use our physical body in an optimal way. It helps us avoid stress, physical damage or illness. It brings us in contact with what food is good or what surroundings are beneficial for us.

There are specific pieces of music, sounds, music instruments, energy-syllables that can help us to improve our contact to the lower part of our bodies. These will more easily help after having used an exercise where we direct our attention in a balanced way to that area. This will activate the energy and prepare it for being moved.

Often **music can bring about a synthesis** in a quite unexpected way. After say 15 minutes of an energy exercise, a particular piece of music can help a person, switch into a completely different level of consciousness. This often occurs effortlessly within the first few seconds of the music. The exercise will of course have taken the person in a certain direction, but the music opens up the activity of the right brain, and thus creates a balancing effect. This enables a person to deepen their contact to themselves that they had not been able to do to the same extent during the exercise. With some experience, it becomes quite easy to select music that is beneficial for you.

music and relaxation

Most music will have a relaxing effect on us. It would generally tend to make us feel lighter. Obviously 'Heavy Metal' music and suchlike would and is meant to provoke a very different effect. Most of the music mentioned in this book can be used for relaxation. It had become fashionable in the 80ies to write on a music album that it was good for relaxation, as long as the music was slow and gentle. But that is not enough. Much of this type of music can be quite boring and superficial.

Relaxation is a progressive process. After a physical relaxation we can move towards a relaxation and expansion of our mental aura. This can be very beneficial against pain or health problems and stress. It is the contrary of tensions and closing in on yourself, which means basically fear. Relaxation is an expansion, and therefore a reduction of tension that helps to free us from conscious or unconscious fears and worries. This leads us towards an opening of our heart and is basically an adventure without limit. Relaxation can therefore be brought deeper and deeper. It will certainly take an effort from your side, joined sometimes by exercises and specially selected music.

the effects of music

If we seek to understand more about the effects of music it is not to manipulate some audience or clients. It is to enable us to make **a conscious choice** about what does them or us good, when needed. We then may be able to use music to help us get into a better state of harmony and to work on ourselves. Music can help but not replace our own efforts.

I remember **Ravi Shankar's** answer, when I asked him whether he believed in the curative effects of music. He smiled and told me how he had once met this man in Calcutta who boasted he knew how to use certain ragas for curing headaches and other ragas for toothaches. What struck Ravi Shankar was how disharmonious the man's own voice was,

as it seemed that his knowledge had not helped him to cure his own state of disharmony. We will see later on how the voice reflects our own inner balance.

We do not have to go all the way to Calcutta to observe the traps our ego tries to set up. Our ego likes to find a glamorous path, one where it can impress others, and feel safe. Many people get attracted to learning new techniques that seem to promise quick results but that leave out any steady involvement with an inner development process. Learning about sound, I believe, cannot be truly progressed without learning about oneself.

Music is not a pill that some sound doctor can prescribe for us, something we merely have to swallow and then wait passively for it to take effect. I strongly believe that human beings are individuals with great independence, **self-determination**, with the ability to reflect on their own experiences. This gives us the possibility of healing ourselves from many unbalances, or illness.

I believe health is a state of balance and harmony between the different levels of our being. **Disharmony** on any level is a state of friction, of pain and lack of understanding. It calls for an effort on our part to free the information contained in it. This becomes the key to its transformation. Disharmony contains the power to its movement towards more balance and harmony with its surroundings. If we work to understand the elements of our disharmony, it will often profoundly affect our way of thinking, our attitudes and our beliefs. This understanding helps us to go a step forward in our spiritual development, for our benefit and that of all mankind.

There is quite a wide range of possible effects that will vary according to the piece of music you select:

feelings, emotions, memories, thoughts, images, colours,
bodily sensations, affect our nervous system or certain glands,
change the resistance of our skin, the rhythm of breathing, the heartbeat,
affect our sleep and our dreams or
provoke movements of energy in the aura

Let us explain this last point. The rhythm of a hand drum will often affect the lower part of our body (pelvic area, belly, and even feet). Apart from this physical impact these sounds may provoke some emotional reactions (showing in the astral part of our aura), this would in turn affect our thoughts (mental aura) and our etheric. If the rhythm is played in such a way to inspire us, the effects will be seen in the outer part of our aura and create a movement between our spiritual aura and the physical (brain, upper chest, e.g.). Some of these effects will not be felt immediately, but will show up later on, even in dreams at night. If the right circumstances come together, inner changes can start without us necessarily knowing when and how, or if it was this music or that exercises that started it. This is due to the complexity of a human being and the working together of a number of factors: his past (lives), the people he lives or works with, nature, food, the qualities of his soul, etc.

But with time we can learn to be more attentive to the specific effects that music has on us. The really useful changes will be those, which concern our daily way of, dealing with the people we live, work with or meet, including ourselves.

A woman told of the experience she had whilst someone played Tibetan bells: "It was as if I had a shock that went in waves all down the right side of my body - and then places where I knew I had blockages tightened up. At a certain point my attention was drawn away from the physical towards the vibration left after the bell had sounded. This took me into a space of expansion and joy, far away from the problem areas, and in that space I contacted images and symbols. I was able to work with the symbols in meditation for some months afterwards - which brought about a big change in my awareness. I felt that the experience with the bells had been the point of departure for a big release."

It really does take time and patience to build up an understanding of the effects that music has on the body, the emotions, thoughts and the subtle energies.

Although we are now going to look at how certain music can affect specific areas of our bodies and energy fields, we must not forget that music more often will affect various areas at the same time. In order to become a tool for self-development and healing, we need to learn how to select sounds and music that can be used for specific purposes.

penetrative sounds

Especially sounds from hard percussion instruments like *Tibetan bowls, gongs, bells, tubular bells, glass*, etc. have a penetrative effect on the etheric energy field. They manage to penetrate the two layers of the etheric that are located inside the physical body and give a better opportunity to link the inner and the outer etheric (this latter surrounds the physical body, in two layers as well). This link is often missing due to blockages in specific locations, splitting the inner etheric field from the outer and splitting at the same time the subconscious memory of a problem from the physical experience (feelings, emotions). After appropriate observation exercises the effects of those penetrative sounds can more easily be felt and integrated.

Very interesting e.g.: 'Glass music' by **Gunner Möller Pedersen**, Winter Garden, Sportsvej 5, Løjtofte, DK-4900 Nakskov

belly

Once whilst working with a group, I had the participants do a simple body relaxation, lying on the floor. Then I played some *whale sounds* and this took them by surprise as they had expected music. These unexpected sounds called forth some quite strong reactions, which seemed very different at first. Some had pictures of: Africa, of jungle

noises, others of magical rites or wild animals. Some felt fear, others headachy, sleepy and saw images of a storm on the ocean, sharks. Actually all these reactions can easily be traced back to our instincts bubbling up. This is not at all surprising, when we remember how much our western culture has repressed our instinctive intelligence, the wisdom of our bodies. We often reduce instincts to our sexuality, which is by far not all there is to instincts. Fear, headaches and sleep are classical reactions of withdrawal and resistance when we do not want to feel something.

I remember one woman bringing me a cassette of meditation music from **George Deuter** ('AUM', Kuckuck 1972). She said this recording puzzled her since it sent her to sleep each time she would listen to it quietly. She of course wanted to know why. This particular part in 'AUM' has got some low tones, a very slow rhythm and sounds of waves washing onto the shore. It is an excellent music to get in touch with our hara chakra and the lower belly. Since this person had some problems with that area she could not stop herself from falling asleep. In fact she was meeting a resistance which prevented from staying aware. Fortunately the music also brought her relaxation each time. Relaxation is a first step. It obviously will not solve the problem. She therefore had to undertake some regular work with exercises bringing the necessary balance about with the hara and expression. It is only when we establish a good balance between our male and female side that our hara starts to function in a harmonious way.

Let us remember, too, that the hara is linked to the element of water, to emotions like anger and boredom, to sensuality, sexuality, instincts and vitality. Our instincts give us access to the immense wisdom that we can see in animals that know how to move their bodies so beautifully and harmoniously.

Low sounds, like that of the electric base or large drums can be felt best in our belly because this area contains the least bones in our bodies and the most percentage of water. Rock music or African music are marvellous to dance to and to stimulate our vitality, but by themselves they will not cure any imbalance in the hara.

When our son was less than a year old, he sometimes had difficulty in falling asleep. There were only two things that could help: a little ride in the car or rocking him on my arm to some reggae rhythm. Both helped him to let go. I used to lay his back on my underarm with his head in the palm of my hand and so we danced putting an accent on every second beat.

I do not share the opinion, that all rock music, pop or jazz will necessarily arouse low and dark emotions in us. Like everything else we can of course abuse music. But let us not forget that at the opposite end to strongly rhythmical music we find all that seemingly angelic music that was brought onto the market in the 80ies and which was lacking vitality and strong warmth. This type of music can in fact be harmful, encouraging with some people a tendency to be ungrounded, and to flee reality. Rock, New Age or classical music, all can be used as a drug.

legs and feet

This brings me to mention music that can be useful to improve our contact with our legs, feet, the earth, our daily reality and thus our root chakra. The music that I suggest here, will not be sufficient. But it will beautifully complement any awareness exercises that we are using to link to our root chakras or to grounding. The root chakra distributes its energy towards the secondary chakras in the knees and at our feet (in the middle of the arch of the foot, slightly towards the front). Through the work with one chakra we are looking for a better overall balance. Improving your grounding will make it necessary to improve your contact with other chakras too. Exercise No 2 at the end of chapter 2 can be used here.

Music: use sounds as we find with Tibetan monks (low chanting, horns, shells), African drumming not too fast though, to prevent ecstatic experiences like you would get with 'Jajouka' drumming from Morocco, e.g. There is music available that has been composed specially for grounding:

Jörgen Mortensen: Grounding I and II, see list at the end of the book

male/female balance

In the beginning of this book we talked extensively about this. In order to achieve a better balance between the right (male) side and the left (female) side of our body, we can work to improve a better contact with each side separately, first. After this is done, we can compare them and note any differences. The triangles suggested in the exercises 1, 2 and 4 will contribute to it.

Exercise No 7

contact a point some 50 cm above your head (individuality point)
 draw a line from there through the air (that is your aura) at a distance of some 20-40 cm from your physical body
 down to your right side to a point 20-40 cm outside your right foot
 draw that line across to the analogous point outside your left foot
 draw the line on your left up to the point above your head
 repeat this triangle several times, really slowly
 ending at the point above your head

Notice, whilst moving along the lines and points, any deviation from this symmetrical triangular shape. Don't force your way. Notice any differences between your left and right sides. Does the bottom line stay horizontal? Are the two points outside your feet level? Take notice of the reactions in and near your physical body. Keep the lines on either sides clearly away from the physical body.

If you get lost, never mind and start again at the point above your head.

After having done exercise No 7 you might want to draw a center line into that triangle, from the individuality point down to the bottom line and back up. This creates two triangles that will allow you to observe better the left and the right sides separately. Before listening to any music make sure you have felt one body side from head to foot, then the other and compared them.

suggested music:

Friedrich Glorian: Male & Female Tampoura Sounds

Rimsky-Korsakov: Sheherazade, Op. 35 'The Sea' and 'Sindbad's ship'

Besides observing differences between your two sides, music and exercises of that type can bring up feelings, emotions, thoughts, and body reactions. It is possible that physical troubles begin to reveal their story, especially if they were happening predominantly on one side rather than the other.

chest

A great many musical compositions can be found that generate a feeling of joy, of wanting to fly and of freedom. They touch our hearts and sometimes bring forward tears of relief. Some pieces of music do that in a very gentle way like the flute music from the Indian master musicians **Sachdev** or **Hariprasad Chaurasia**. The album 'Songs of the Seashore' by **James Galway**, the Irish flute player, brings forward joyous feelings and purity. Other albums can provoke a feeling of purification or bursts of joy, like the 'Partita' from **Bach** we mentioned earlier on. You would find similar music with Bach's contemporaries like **Vivaldi**, **Haendel** and **Albinoni**.

All this music has a strong impact on our **thymus gland** (behind the sternum in the upper chest). Their ability to uplift and inspire us can bring forward some pain there. The thymus is a strong point of contact with our spirituality.

spine

Because of its central role in our physical and energetic make up we'll find that the spine is often affected by music and specially by certain sounds, notes and instruments as the flute.

solar plexus / astral aura

Have you ever turned off the sound for some moments on your television when you were watching a thriller? Even if you just turn the sound down you will notice to what a large extent music is used to trigger emotions in you. Moments of suspense, fear, aggression or car chases, not to mention the love scenes, will fall completely flat without musical support. All of these emotions bring about quite a turmoil in our astral aura. The solar plexus is where you will most likely feel the greatest impact of emotions coming from outside.

If it is true that much film music has been composed for that very effect of stirring up emotions, it is equally true that it is often in this field where we find the most innovation in music (new sounds, music of great beauty, etc.). Most of us probably remember the music used in 'Space odyssey 2000', 'Gandhi' (with music of Ravi Shankar), 'Chariots of fire' or 'Antarctica' (both with music by Vangelis), 'Little Buddha' (traditional Indian music and compositions of R. Sakamoto).

etheric

Our etheric energy field stores energy that can be used by our physical body. It is in the etheric that all our subconscious memories are contained. The etheric is a storehouse of energy. It is in this part of the aura that we can sense (with our hands e.g.) or see the state of health of our body through the emanation of our physical organs e.g. Physical illness or weakness can be detected in the etheric some time before they affect the physical body. The etheric is inside our physical body as well as around it, extending some 10-15 cm from the skin surface outwards.

My research into the effects of music on specific areas of the energy field has led me to understand the following, concerning sounds and music that are useful in connection to the etheric (following appropriate awareness exercises):

avoid melodies, harmonic intervals such as 3rds, 4ths, 5ths, as well as harmonious chords. I tend to look for music with structures that do not catch our attention.

look for intervals like 2nds, 7ths, other tonal systems (Aulos scale e.g.), aquatic sounds and music movements.

look for sounds that tend to pull us away from emotional, even too feeling, mental or physical aspects. Certain Indian ragas can be useful, especially night ragas. See also 'Glass music' by Gunner Möller Pedersen.

With the help of some percussion instruments (bells, cymbals, tuning forks, etc.) we can produce effects directly in the etheric. We can thus work on specific points in the etheric

(crossovers of energy lines) which show some excess or deficiency in energy. The effect of sound produced in those points will run down the energy lines that cross there similar to the notes we would sing down a tube.

The functioning of the etheric is far more complex than what we can describe here. There are four ethers in the etheric, amongst which the chemical ether seems to be the most affected by sound. This chemical ether lies inside the physical body and is specially affected by colours. Sound seems to create colours.

mental aura

There clearly exist types of music that make the contact with the mental aura easier. It is especially useful in order to contact the **upper mental**, the non-intellectual part of our mental aura. The upper mental (roughly above ear level, and around our heads. see also appendix on aura) is free of emotional interference. The **lower mental** can be packed with thoughts of an analytical and worrying type, we could say emotional thinking. The upper mental contains pure creative thought impulses, new unknown thoughts and ideas. It is a space of great clarity. We sometimes meet geometrical patterns there like Arab ornaments. This is a part of the aura where we can link into the pure thought forms that exist behind our physical matter.

In order to get in contact with the upper mental it is absolutely necessary to have a good contact with your physical body, the lower part especially (root chakra, hara, solar plexus, feet and legs). What happens otherwise, is that you would tend to block at the level of the diaphragm when listening to the type of music I suggest. You could get into a space of uncontrolled thought activity, which could provoke anxiety, even nausea and a feeling of losing one's balance. Luckily most people with an insufficient contact with the lower part of their body would naturally reject this type of music:

Per Nørgaard: 'Expanding Spaces I & II', Fönix Music (Denmark)

Jørgen Mortensen: 'Visions of Tao', Matrosevej , DK-6 Esbjerg

Henry Wolff & Nancy Hennings: 'Tibetan Bells', 'Yamantaka' on label: Celestial Harmonies

Milchberg: 'Miroires Sonores', Souffle d'Or

but also many works by **J.S.Bach**

spiritual part of the aura

The spiritual part of the aura is found at arm length from our physical body. It is the quickest moving energy in our energy field. It is there where our qualities are contained, that is our abilities that we bring with us at birth. We can look at them as the accumulated wisdom we have acquired in previous lives. The more we accept ourselves, the more we

can draw on our qualities and learn to use them in this life. There are 7 types of qualities or rays, each one being connected with a colour of the rainbow. Most people seem to show one or two such quality-colours in their outer aura. These colours correspond to specific qualities:

red	courage, will, power, self dependent, leadership
orange	balance, harmony, rhythm, beauty
yellow	tolerance, patience, logic, precision
green	impartial, adaptable, instinctive, mental power
blue	intuition, love, wisdom, perception
rose pink	devotion, loyalty, service to others, directness
violet	truth, ritualism, activity, integration, vitality, dignity

We have to find our own individual way to open up to our qualities. Generally speaking the music that can help us to connect to that part of us, will have to be authentic and expansive. It should connect us to love, upliftment, trust, beauty and inspiration. However music for this purpose should be a matter of individual choice.

Many have tried to compose or play such music. Not all of them have succeeded. Unfortunately it is not enough to have titles that use 'spiritual' words. Music with these qualities will of course not only be found amongst classical or new age music.

For my part I have felt such qualities in the solo albums of **Keith Jarrett**, in 'An Ending' of **Brian Eno** (album 'Apollo'), the 'Standing Stones of Callanish' of **Jon Mark**, some compositions of **Lau Laursen** and often in **classical Indian music** in the music of **Hildegard von Bingens**, in 'Spirit of the Zither' from the **Carmel of Luçon** (Jade 34006-2), in some Byzantine church chants by women, to name only a few. The musician seems to be more important than the intention of the composer. When there exist different versions of a classical piece then we will have to find amongst them a version that 'breathes'.

music for children

I have noticed how seldom we find suitable music for **schoolchildren** on radio or television programmes. In the cartoons on the television they get bombarded with an incredible amount of crazy and disturbing sounds. There is more often music for small children and then again for adolescent, but rarely for schoolchildren. They do have their own taste that go along with the needs of their age. I have observed that **circus music**, **Mozart**, **some traditional music** (e.g. Bolivia or Ireland) seem to suit them well. **Daniel Kobialka**: 'If you wish upon a star' (Meditation music for children). If you are working with children you can use any music that stimulates their imagination. Children between 7 and 11 are very open to any introduction to music and feelings. I sometimes make them draw or guess the title of a piece of music (Debussy, 'Peer Gynt', etc).

contacting specific spaces

Classical musicians from India manage to evoke precise atmospheres and mental spaces with a **raga**, such as the feeling of 4 o'clock in the afternoon, or just before midnight. They do so by choosing a certain raga with a specific mode and way of using the musical notes in that mode. Their training allows them to have a clear mental picture of what they intend to evoke and that is the way they are going to interpret these musical structures. A meditation raga would be trying to capture the atmosphere you would find in the depths of the night, after midnight, when everything is quiet.

Louis Jen-Chun Chen is a musician originally from China. On his album 'Die Sphäre der Poesie' / 'The Sphere of Poetry' (DNDS Records 1061, Zurich) he has created music that catches the feeling of Chinese poems that are more than 1000 years old. I have used some tunes with classes of school children. They picked up the atmosphere of the 'Blizzard on the River' without knowing that poem or the title. They knew the feeling was winter, snow, and stillness. **Debussy** is a composer who managed to paint sound pictures that correspond exactly to their titles: 'Steps in the snow' or 'Perfumes and sounds whirling in the evening air'. It is beyond our comprehension that it should be possible to contact inner spaces with such precision.

I myself got great pleasure from playing music for the 12 trees that are used in part of **Dr. Bach's Flower Remedies** (album 'ELIXIR'). I tested the music on different people, some of whom were able to pick out the distinct healing qualities of each tree.

I am convinced that sounds can link us back to places we don't have a written memory about. Some years back I was surprised to notice that a number of musicians had been creating a similar feeling in their music. It felt like a distant place, the feeling of a home country, well known and at the same time difficult to describe. There was a feeling of melancholy, of longing and hope connected to it as well. One day I made a radio programme on it and called it '**Music from Atlantis**'. If the title seems too far out for you, just think of it as being a poetic description of a space I could not find any better words for. The following albums and musicians had this similarity:

Jon Mark	Standing Stones of Callanish (Celestial Harmonies)
Enya	Watermarks (WEA)
Nightnoise	different albums (Windham Hill Records)
W.D.Trustedt	Windharfe/Aeolian Harps (Neptune, Munich)
Dan Ar Bras	Music for Silences to come (Shanachie)
Alan Stivell	Harps of the new age, and others
Vangelis	Flamand Rose (Polydor)
Steve Tibbetts	Arial view (ECM)
D.Mingyue Liang	'Invocation' on the album: Dream of the Butterfly (Tao)

What fascinated me was not so much Atlantis but the fact that different musicians could express the very same quality and feeling in their music.

musical instruments and their effects

Music with a great many instruments can produce a sort of firework display in our aura. While this effect can be desired sometimes, it nevertheless makes it more difficult to make precise and distinct observations on ourselves. This is done more easily with recordings of one to four instruments, as with a quatuor of strings. Each instrument has its own range of overtone sounds and produces slightly different effects on us. I am mainly concerned in this chapter with the effects of instruments and the way that they can be used for treatments or in personal development. Here are some suggestions on how to look for differences:

The **harp** has a calming effect on our nervous system and usually produces a deep relaxation. Harp music carries a great number of harmonics or overtones due to its great number of free vibrating strings. A concert harp has very low strings which other similar instruments lack. In contrast the Celtic harp with metal string e.g. does have a much more ethereal sound, that is far less anchored in the physical compared to the concert harp. I have rarely come across anyone who disliked the harp. Its shape alone is remarkable and seems to strike deep feelings in us.

We find similar effects to the harp with the following instruments: Hungarian cymbalum, hammered dulcimer, middle eastern or Indian santur, Indian sitar or surbahar, the Bavarian zither, the finish kantele, the Chinese chin or the Japanese koto.

The **flute** can help us to get a better contact to our spine. It also affects the upper chest. To play the flute or recorder can give us an increased sense of being an individual. It is not recommended though for children under 7 to play a recorder. It is best to wait even a few more years before they learn to play the transverse flute. The same is true for similar instruments like the saxophone, the oboe or the clarinet.

Recently I have observed, that the **saxophone** can be felt mostly around the sternum and down to the stomach.

The sound of the **violin** hits us somewhere between the solar plexus and the heart chakra. It helps us as well to open the upper half of our chest. Its is very inspiring to use it especially to free the movements of the shoulders and arms down to our hands.

The **cello** sound brings us in contact with the navel, the hips and the pelvic area. Violin and cello players usually develop a great sensitivity to sounds and the correct intonation.

Amongst the **percussion instruments made of metal** there are some that are quite interesting because of their overtones and the way their sound spreads. They can help us to

get in touch with fast moving energy in our aura, that is the upper mental and the spiritual part of the aura. Amongst them we find the singing bowls (from Tibet, Japan, Korea or other origins), the Tibetan bells and the tubular bells. What one gets nowadays as metal bowls from Tibet seem not any longer to be the real singing bowls. Nevertheless some bowls can have a very pleasant sound that seem to wrap you up in an egg shape sound form, different in that from the tubular bells.

There seem to be an interesting parallel between the shape of an instrument and its sound form, that is the form the sound spreads.

The **tubular bells** have a twofold action. They make us feel our vertical axe (spine) as well as a movement of expansion. Their sound seems to expand so fast to the periphery of the room, that we lose a notion of where the sound started. As with all these percussion instruments made of metal, their sound remains rather long. I found that these instruments allow us to expand our mental aura, if used in the appropriate circumstances. In order to follow such an expansion, we would necessarily have to drop certain limited thoughts in us, e.g. that our mental energy field cannot possibly expand. That means also, that we should be able to allow our mental frame or 'horizon' to enlarge. The expansion of our mental energy field can be very beneficial for our overall health and can help us to overcome some habits connected with worrying or fear.

Another impressive instrument in this family is the **gong**. There is a great variety of gongs and just as many ways of striking them. Gongs can produce a surprising range of 'sound colours'. We can actually learn to use gongs in a precise way to evoke subtle differences of feeling, mood, colour etc. - e.g. certain gongs will allow to express the quality of 'fire' or 'sun' which can be altered on the same gong to become 'heat' or 'warmth'. A friend of mine has gone into producing **tubular gongs**, which are large tubular bells (see above). Their sound has the beneficial effect of emphasising your vertical axis, when hung vertically.

I have seen various very interesting ways of working with sound. One consists in using **tuning forks** on acupuncture points directly on the body, making a distinction between points that need replenishing and points that show excess energy. Some use specially tuned forks (to the planets e.g.). We can use **Tibetan bells**, because of their penetrative effect, in the etheric above precise points (on one of the eight etheric streams e.g.). It is interesting to note, that one can use musical sounds in the same way above intersections of the '**Hartmann Net**', which consists of etheric energy lines covering every bit of ground, distant about one meter from each other. Hanging wind chimes for instance on an intersection nearest to a weak one, will neutralise that spot to a certain degree. The effect needs to be repeated regularly. That is what the wind can do, or people consciously striking it when passing by.

The sound of the **Tibetan bowls** is similar to that of gongs and tubes. The difference lies in the way the sound of the bowls surrounds us like a cocoon, giving us a feeling of unity and wellbeing. For those interested in this effect, there is a much cheaper variation of bowl-type instruments with quite a nice sound: simple **flowerpots** made of clay. You

might have to go to several shops to gather an interesting range of notes, but you will pay less than 200.- French francs for them all. Like with the metallic bowls, you are not looking for exactly tuned pots and you do not really need this.

Lately I came across the **marimba**, a wooden xylophone ('xylo' actually means wood) with resonators underneath. This instrument can be played with soft mallets (hammers) and produces a very female sound that seems to wrap you up with its softness. It can give you a feeling of being in a cave, a womb, or wrapped up safely by the dark night sky. (see album 'Natural' by Fred Vogl, on Oreade records, Holland)

Hand drums, maracas and other rhythm instruments have a helpful effect on the overall contact to rhythm in our bodies. Remember that the hara is linked to water and therefore to the sea and its waves, to the tides and through them to the moon, to the meanders of rivers in a plain, all patterns of rhythms. Our instinctive intelligence is connected to the hara, and through that energy center and that part of the body we are linked to the rhythms of the earth. I believe the sound of soft drums help especially well to connect to our belly area. The hard skinned drums are probably more adequate for moving around and for connecting to strength. Very useful as to getting a better contact with the belly, are also the **clay pot drums** like the south Indian gatham. I simply went to a nearby potter and ordered him a vasetype pot with an opening of the size of my palm.

Drumming with a friend of mine for quite a while, we were astonished to notice how the drumming had produced an energy accumulation above our heads in the shape of the drums we had been using. I do think that drumming on the same spot for some time creates energy structures around you.

You can produce a very relaxing effect with the Mexican **rainstick**, especially working near the neck, shoulders and back of someone sitting. This rainstick is made of a large bamboo with a spiral of toothpick size sticks pointing inward. This prevents the little seeds or pebbles to fall all at once and produces a rainlike sound - and feeling.

The **synthesiser** cannot really replace the above mentioned acoustic instruments as far as their effects are concerned. It offers, though a complementary range of sound possibilities, that do not necessarily exist yet on acoustic instruments. Some of its more common sounds have the quality of a choir or a church organ and can bring about relaxation and quite an expansion of our energy field, especially when played together with an acoustic instrument as described above.

In **traditional Chinese medicine** music therapy has been used for centuries. They suggest using specific music instruments for each of the 5 phases of energy change: *Wood*: wooden instruments (linking to anger and will), *Fire*: stringed instruments - originally with silk strings - (connected to joy and the heart), *Earth*: instruments made of clay (with a link to structured thinking), *Metal*: tubular or normal bells (connected to sadness and depression), *Water*: drums (with a link to fears). Musical instruments made of stone slates - so called lithophones - were used for ceremonies dedicated to heaven, because of their

pure sound. The 5 phases of energy change are related to the meridians used in acupuncture and thus with the organs as well as a complex background knowledge of the human being. see special Chinese CD-series on traditional healing music, distributed in Europe by Windpferd Music, D-67648 Aitrang.

Mentioning all this man made sounds let us not forget the beneficial effects of the **sounds of nature** as well as the places of silence nature can offer. Let us remember further the connections between chakras, *nature elements* and the parts of our physical body: earth and root chakra, water and hara, fire and solar plexus, air and heart chakra. Water and its sounds can make us feel like 'a fish in water'. Even the recording of a brook, the waves of the sea, a waterfall, can have a beneficial effect on us, when we don't live near it to hear it live every day. The sound of rain or storms can bring about a cleansing effect. The *voices of animals* have often the advantage of being true and direct. This can bring us into a better contact with our instinctive side as we have experienced it with the sounds of the whales.

examples of water recordings:

PAUL WINTER CONSORT: 'Callings', 'Prayer for the Wild Things', Living Music, LM 0001

GITTE LYKKE LARSEN: 'Silent Flow' Sound from Virbella-Flowforms

NICHOLAS DODD: 'Waves', Dawn Awakening Music, Totnes, Dartington, GB DCB 005,

MICHAEL RODOLFI: 'Sonic Waters', Hat Art 6026, 'Detours', CIRM, Nice (France)

HENNING B. CHRISTENSEN: 'Watermusic' recorded in the Himalayas, Fönix Musik 1078

Ocean Waves, Fönix 1081 / Woodland stream, Fönix 1080

4. THE USE OF MUSIC AND SOUND FOR HEALING

Many people are attracted to use music in therapy or healing nowadays. Music has precise effects on the human energy fields. It is therefore necessary to have an understanding and a sensitivity towards what one is doing with a patient. One cannot simply work with a few exotic instruments in a dark room, and hope for the best.

As a motive behind the exploration of new alternative medicines we sometimes find though the hope for 'the' miraculous cure, that would heal everything without us having to change. I don't think sound healing is the answer to this. It can certainly be of considerable help as a complement to medical treatment (being it traditional, homeopathic or of another kind), along with relaxation, convalescence, psychotherapy or energy exercises.

It seems to me that the major issue in using sound and music in healing at the present time is about **finding the right attitude** to it. It is essential to realise that healing is above all a matter of service to another being. The method used is in my understanding quite secondary. There are many elaborate systems, which e.g. correlate parts of the body or its chemical elements with certain musical notes or frequencies. These can be indeed interesting to explore. Nevertheless systems like that can - if we are not careful - be the perfect pedestal for our ego, feeding once more our intellect before our hearts, also in sound healing.

We can differentiate between 7 types of situations where sound healing can be used. According to each frame a different level of trained support is required:

- at home - for relaxation, pleasure, resourcing - as amateur
- listening to music in hospitals, clinics, etc. as a complementary service
- going alongside with psycho therapy or similar series of sessions for personal development
- in sound healing, as a treatment
- for personal development in a course or along with a regular individual practice
- in expression workshops and lessons for holistic music practice
- in active or communicative music therapy

At home - for relaxation, pleasure, resourcing - as amateur

It is generally understood that music is activating our right brain. This right hemisphere allows us to approach life in a more global way, with a sense of synthesis as opposed to the analytical, fragmenting and intellectual work of our left brain so predominantly in use today. In order for that to happen we need to find music that most likely will need some of the following characteristics:

a rhythm of less than 60 beats per minute (that's approximately the rhythm of our heart), or no rhythm at all, with **expansive sounds** that tend to make us travel to the periphery of our awareness, and **encouraging musical elements** e.g. a melody that feels warm, soothing, uplifting, played or sung with feeling and **a length** of some 20 minutes. That is about the time needed for letting go of our daily (left brain) thinking patterns and activate the right brain.

Just switching the radio on or listening to any music would usually not lead very deep.

music for pregnant women

The sound environment affects us right from the time we are in our mother's womb. For both parents and the baby music can play a role in the preparation for birth. Sing or take a piece of music you like and play it regularly while taking time for yourself and your growing contact with the baby in the womb. The baby will hear it in the womb and will feel that you are giving him or her your caring attention. This contact in addition to the music can help you later on to move together through difficult moments of anxiety and tension. During labour the use of your voice can help to soothe and encourage yourself and the baby, to move through pain or to express strength, moments of joy and rhythms.

Exercise No. 9 (*for pregnant women*)

Put yourself in a comfortable position - sitting or lying. Feel each part of your body from head to toe. Then put your attention onto the baby for a while. Then move your awareness to the music. Move back and forth between the music, the baby and yourself. If you use a specific tune, you might want to use it before, at or after birth. The baby will remember it and so will you.

I have received encouraging reactions from pregnant women, who ordered the individual meditation tapes that I usually play on the harp. The sound of the harp as well as the fact of getting music especially composed for them and their baby helped them to take the time to relax and build up a relationship to their baby before birth.

I recommend the following music as being particularly beneficial for use during pregnancy, birth and with young babies:

Hariprasad Chaurasia	(Indian flute)
James Galway	(transverse flute) - e.g. 'Songs of the Seashore'
Daniel Kobialka	(arrangements with violins and other instruments, Oreade)
Sister Claire Benedicte	Spirit of the Zither, Jade 34006, BMG
Lau Laursen	(guitar and synthesiser) - 'Music for Bears' a.o. (Quest, Denmark)
Peter Pannke:	'Music for unborn children' (tampouras, Wergo Spectrum, BRD)

Mike Rowland: 'Fairy Ring' (piano, Oreade Holland)
 Pushkar: 'Inner Harvest' and others (Fönix Music, Denmark)
 Paul Winter his music for whales 'Callings', and others on Living Music

The following well-known classical music is also suitable:

Pachelbel's canon - the meditation out of 'Thais' from Massenet
 the adagio in G minor from Albinoni - Haendel's 'Water music'

Listening to music in hospitals, clinics, etc. - as a complementary service
 Music can help you to relax and take your mind off worrying thoughts. Many hospitals, dentists, pain clinics and convalescent homes are making good use of music. Fönix Music in Aarhus, Denmark have been providing hospitals with their music and have subsequently published reports about the specific benefits of using music in a hospital setting. Albums like 'Relax... an introduction to Fönix Musik' can help people find the style of music that will work best for them. Sample albums with extracts from a wide range of records and artists can indeed be very useful to get an overview of different kinds of music.

There are no major problems about having patients listen to music. Even if the staff have not found time to train in an understanding of the use of music, it is possible to start with little extra knowledge. If the staff record and share the experiences the patients have when listening to certain recordings - this will increase their knowledge and understanding about the use and the effects of particular pieces of music. A number of hospitals have had positive experiences from using live or recorded music with their patients.

A radio is often already provided in hospital rooms. When we use music therapeutically to support other treatments, it is necessary to carefully select what radio programs offer. Not all music is suitable for each person and even radio stations that use mainly classical music don't select their music for 'healing' purposes. A cassette recorder or CD player is therefor required and can be used for several rooms.

A possible music 'schedule' would be to offer at least **20 minutes listening roughly every 2 hours**, twice in the morning and twice in the afternoon. Particular recordings can be used in quite a range of situations: pre- or postnatal, during birth, before or after an operation, in stressful situations (terminal illness, fear, depression, despair), convalescence, etc. Some observations indicate that certain music can lower or raise the blood pressure, help people to sleep, raise the skin resistance, strengthen the immune system, lower the consumption of medicine, reduce or in some cases replace anaesthetics and relieve pain to mention only the most obvious effects. Observations also lead one to believe that music helps patients to recover more quickly after surgery or an accident. However we must never forget that **music is not a miraculous pill**.

Music, especially when played live, has been found to bring great **relief to dying people**. It helps them to let go and free themselves from the physical hold. For this particular purpose one would play or select uplifting music that has no pronounced or steady rhythm or any too capturing melodies. Rhythms tend to tie us to our physical body and melodies catch our minds or emotions too much (see the element of 'space' further down).

Above all, an individual's taste should be respected as much as possible. As with healing in general, music should be used only on demand and not imposed. When a person chooses to do something, her choice opens her to receive. This acceptance is a major factor in allowing a harmonising to occur between his energy field through the use of sound. It can be useful to make a **list of recordings**, which classify music according to the **5 elements** e.g.. It helps you to select the appropriate music and to take notes about your and the patients observations:

earth - relaxation, a feeling of safety
 water - lightness, trust, vitality
 fire - transformation, warmth, strength
 air - nourishment, inspiration
 space - expansion, freedom

You can find more about the characteristics of the elements at the end of this chapter. A simple list could contain recordings of contemporary music in one column and classical music in the other, all classified according to the 5 elements.

Later on the pieces of music chosen for each element can be divided up into: *increasing, decreasing* or *well balanced*, depending on the interest and the budget of the department. At some point you might want to enlarge your choice to various types of music and specific groups of age: *classical, traditional, meditative, vocal, modern (jazz, world music, etc.)*, *pop music (all kinds of music for young people)*, *special children's music*, etc. It is important not to impose your own taste but to try to find the type of music that will best contribute to the person's health.

Music to link with psycho therapy and sessions for personal development

The list for hospitals and clinics would normally not include any music that is too powerful, and which could provoke strong emotional reactions. When a person commits herself to a series of counselling sessions, it is then possible to advise her to use specific pieces of music that can have stronger effects and lead her deeper. The experiences, dreams or problems that come up as a result of the combination of therapy and listening to the recordings could then be talked over in the following session, bringing in a progressive aspect.

What kind of music can affect us strongly? We have seen that some music can penetrate our defences and confront us with our limits that is our fears, prejudices, resistance,

painful memories, etc. Some music would just throw certain persons - if not prepared - into resistance and fear. A number of people cannot get any benefit out of listening to Tibetan bowl, bells and similar metal objects e.g. They block when hearing them. Some recordings can bring up a lot of grief. The role of any psychotherapy is to confront us with limitations (to the extent of our readiness), so that we can learn to go beyond them. They would bring the clients attention to some areas that are ready for a change. Along with the gradual uncovering of the client's emotional and mental structures appropriate recordings can be suggested for listening at home. You can find several examples of such recordings all through the book. In order to select the right ones, we need some knowledge and a lot of intuition.

In sound healing - as a treatment

The use of sound in a healing process demands on one hand an understanding of how sound works, but above all we as a healer need to know who we are. I have seen people using impressive instruments and make people believe that they will be cured of this blockage or get that chakra balanced, if not all seven at once. This is not possible, simply because chakras and blockages don't work that way. Healing always has an effect. If only for the simple fact that every time someone in need trusts us, they will open themselves up to our influence - even if it is only some of the way. If the healer doesn't have a clear motive, the client will pick it up and may get discouraged in their search for truth.

I noticed, that **traditional shamans** all over the world seem to use sound in a way that is comparable to the approach suggested in this book. They work within ancient traditions. We in the West have not been brought up in a shamanistic tradition, and rituals are somewhat foreign to us. Our minds have been trained very differently. Therefore it seems obvious to me, that we have to take those differences into consideration and certainly should not copy shamanistic methods without reflection.

We have got to distinguish between treatments by sound and other treatments (massage, contact healing, etc.) which some therapist use music with. Music structures sound in a specific way, creating a certain atmosphere. It will tend to trap the patient on that level. A treatment usually is trying to allow some changes in the patient to happen. I would therefore recommend not to use any music during a treatment that is not centered on healing through sounds. Music though can be useful before or after such a treatment. Should the therapist put the music on mainly because of his own discomfort, e.g. his nervousness, I would suggest that he finds another means to relax before a session.

In therapy we aim to have the active participation of the client. Healing on the contrary asks for his receptive and alert co-operation. Do we need to recall that **the word 'healing'** is linked to 'whole', 'holy', 'holistic', 'health'. It is not the healer that heals the patient but rather the patient that is healing himself with the help of the energy provided and channelled by the healer. The patient needs to open to receive those energies, through the healer's hands or aura, through the help of his voice or sound, etc. If the client is receptive

he can discover a different way of seeing himself and how the physical body, his emotions, his thoughts and his deeper needs can blend in a more harmonious way. If he is not open, healing will most likely not work.

The healer needs to have found a way to open himself to his higher consciousness and to channel his quality energy. If he is able to work like this, the method used in sound healing is actually rather secondary. Sound healing has got nothing to do with imposing one's will and ambitions onto a client. Healing means to be receptive so as to be able to be used by the laws of nature - or the universe if you prefer - for the benefit of the client and the 'whole' (whole - healing). They are referred to as the laws of harmony by the 13th century abbess Saint Hildegard of Bingen, in Germany. She was a healer using plants, precious stones and composing extraordinary songs. It is good to remember that the sounds used will also have an effect on the therapist himself. He or she should be prepared for that.

It is going clearly beyond the possibilities of this book to explain how to reach this attitude in healing. There seem to be 99 paths that lead us in the wrong and only one path into the right direction. This path is paved with honesty, humbleness, trust, discipline and love. In this way we can learn to distinguish between our own ambitions or projections and our intuition.

This having been said it is quite fascinating to let ourselves be **guided by feeling and intuition**. We are often left with a feeling of having to work in a certain area, in a precise way at a specific moment without knowing why and how it works. Often we will not even get a feedback right away that says it has worked. We might get it much later when we meet the person again or we might never get any feedback. That is where a lot of strength is needed from the healer. He/she can only work with intuition if they have learned how to control their emotions and to draw on spiritual energy. 'Control' meaning to be able to watch the emotions without getting ruled by them.

In fact we are talking about **aura reading**. This can happen in various ways: either with *objective sight* (with the use of our open eyes), *subjective sight* (inner vision) or *feeling* the precise place in the aura without necessarily seeing anything. Some people translate this sensing of the other person into their own body and energy fields, so that they actually feel the pain or blockage in their own bodies. We have to be aware of not holding on to what we pick up from another person. It can be avoided.

The essential thing seems to be the harmony or blend that is established between the spiritual qualities (of the two persons), the mental intention of the healer, his way of centering and the energy activity that takes place. When the mental and spiritual energies of the two persons blend, trust, openness and a deep relaxation can take place. The importance of **the blending of the two fields** is why so many different methods exist in working with sound and music in healing and therapy. What 'works' for one person might not work for another, because of the differences of their qualities, their belief systems. That is why it is necessary to find one's individual way. Copying someone else does not

lead anywhere. Any technique will work to a certain extent as a ritual, that is a means for the people involved to relax and getting in tune with each other.

Whatever method is used we need a combination of compassion and intuition (the female side in us), as well as analysis and systematic knowledge of the physical and subtle anatomy (for the male side in us).

5 components involved in sound healing can be distinguished:

Many sounds can be used in one way or another for healing, e.g. large or small gongs, flutes, harps, bells, tuning forks, drums or voice. We have looked to some extent at the effects of different instruments in chapter 3. What is producing the effect is often the non-physical aspect of sound. This **inaudible part of sound** depends very much on how the instrument has been manufactured. Did the manufacturer have an understanding of this aspect and did he put the necessary care in the making of the instrument. Studying the human energy fields and the human mind is useful in order to have an idea how to use sound and understand its effects and limits. We need to study the shapes of the energy wave produced by an instrument, that is the way the sound and its energy spread. A tubular bell spreads its sound rapidly to the periphery while a part of its energy build up keeps the feeling of the vertical axis. One instrument usually can produce sounds in a number of ways, which are not confined to how we would use the instrument in a concert or a ritual (e.g. Tibetan cymbals).

We can therefore distinguish 5 factors:

- the sounds coming from the instrument,
- the musical elements used (rhythm, patterns, intervals, melody, harmony, intensity, duration, etc.),
- the intention of the person playing it, (that is his mental and spiritual energy field)
- the influence of the observer himself, the energy fields of the patient in the case of healing and finally
- the other energies present in the room

While recorded sounds can obviously work, the **live sound** of an instrument will usually be more effective and precise, if we know how to use it.

about techniques

It is obvious that each healer will - according to her/his qualities - have to find their own way of working and blending technique with intuition. Some people seem to rely more on a technique, whilst others are quite consciously working with intuition. Repeating what we said a little while ago: *Any technique can work to a certain extent as a ritual, creating thus a means for the people to get in tune with each other and the present energy fields.*

The aim is to help establish a blend and feeling contact between the client and the healer. Only then can real healing begin, that is the transmission of higher energies. They will teach on a level beyond words about how to bring harmony to that soul.

When working on a person with our voice, we may use various approaches. We can **sing intuitively while we scan the person's energy fields** with our own (conscious or unconscious) way of seeing or sensing. This can be done starting at the Individuality point above our head, down the body to the feet and back. We can also just use our feeling awareness. We let our voice find its tone, its sound while getting attuned to the other person. In this way we can detect energy blockages and get information about what kind of action is needed.

We can **let the other person sing** while we sense their energy. We might then use our voice together with hers. In order to give a person the possibility to work independently on a blockage or the integration of a new aspect, the healer will give her some hints about what she/he observes and how accurate he thinks he is.

Similarly we can **use an instrument** and have the person lay down and take note of what areas of their body or energy fields get activated by its sound. Some instruments have quite a broad spectrum of notes and overtones, like the harp, a set of gongs etc. and may potentially create effects all over the body. In between we can stop and note on a map of the body and the energy fields what the person reports and what we are sensing. Through meditation and energy-exercises the person can then direct their awareness (that is energy) to those areas. As always one would need to **include a safeguard** in this work so not to get drawn too much into a problem. Contacting the spiritual part of the aura and drawing light from there to a problem area can be helpful in this respect. One would start the meditation by drawing this light from the spiritual part of the aura over the whole body.

We can use or suggest certain notes, scales and/or syllables, with a sense of what they might do for the person. Furthermore we can suggest that the person direct their awareness to certain areas of the body or points on the skin surface, before, while or after using sound. Every person will confront us with a new and unexpected situation, and thus calls for a genuinely fresh approach. This means letting go of any false security. Sound healing is a free improvisation - an inspired improvisation.

Obviously the different instruments with each their distinct way of spreading sound can be used to enhance some helpful energy movements in the aura: dispersing, expanding, concentrating, circulating sweeping or helping the person to get a better contact with a certain part of their body. I feel myself inclined to combining counselling to begin with and contact healing afterwards, adding a short period of working with sound if I feel it to be appropriate.

The client will probably understand our suggestions and observations more easily if linked to a **global understanding of the makeup of a human being**. One possible system is the subtle anatomy with its structures, energy currents and centers (7 major chakras and 21

secondary chakras, 8 psychic streams and 28 points on the body, as taught by Bob Moore) and how they link to our thoughts, beliefs, emotions, memories, karma, our lessons to learn as well as our qualities and destiny.

An interest in music and healing combined with genuine work on ourselves will lead us to deepen our understanding of sounds, and help us to feel intuitively when it is appropriate to use sound in healing - if at all.

An essential question remains: **What is the aim** of healing or therapy with or without the help of sounds? Is it just improving our physical or mental health. Is it aiming at a deeper level that is maybe not going to show effects right away. True healing will always have an effect on our thoughts and attitudes, and it is often necessary to make changes in our lives as a result of understanding we have been lead to through healing. For instance we can take a concept like honesty and we may be lead through a process of contemplation / meditation / sound healing to a new awareness - that will make it necessary to change our daily life.

It is important to get very clear about the motives for using sound in healing. During a session we could be pushed out of insecurity, to use an instrument prematurely, where actually the person simply needs to be listened to and to feel some compassion.

For personal development **in a course or as individual practice**

Here we reach a level of personal research that requires disciplined observation and perseverance, taking responsibility for oneself and some understanding of sound and its effects on us. The aim is to go beyond the phenomenon of sound in order to meet one's essence. (see examples and exercises in other chapters)

In expression workshops **and music lessons**

We can chose between instrumental expression (anything from simple sounding objects to sophisticated instruments), vocal expression (talking, chanting, singing) or dance (movements, hand positions and all kind of dance). Observing and getting feedback from a therapist, group, video or sound recording shows us what kind of qualities are present in a person's expression and which ones are absent.

What is so valuable about expressing through music in development is the fact that it operates completely in the present. Through its expressive aspects (dance, voice, playing an instrument) we can easily see a persons contact to reality, to her true feelings and needs. Unlike painting, sculpture, writing, etc. musical expression is created and disappears immediately. In a group it is necessarily a communicative process between the group members. Whereas in painting etc. you can work more individually. A music workshop asks for all the participants to listen to each other, to respect individuality and to

overcome fear of expressing unusual, creative ideas. There can be a lot of feelings of guilt and shame around expressing in this way. To come out in a non-verbal way allows to bypass words and intellect and let sometimes more fundamental concepts, feelings, intuitions, etc. come through. In playing on hand drums e.g. all this can happen in an atmosphere of joy, combined with strength and body movements.

In spontaneous musical expression we are not concerned about the product. We expose ourselves with all we are. Everybody present sees, hears and feels us. In those moments we live the process of expression more than the result. By watching a person dance, sing or play an instrument you learn so much about their expression. We can observe which levels of the person are being expressed and which tend to be hidden behind a forced or distorted expression. Here some understanding of the energy make up of man can again be very useful.

There is different ways of describing what is missing in a person's performance. We can e.g. see what element is absent: earth, water, fire, air or space. In chapter 2 we gave a list of qualities which we can use to describe music (seasons, animals, colours, etc.). Not only can we learn how to sense a person. We can also learn how to encourage them to find access to hidden parts of their being.

We have got to go deeper, so that we get a concrete diagnoses that can be useful to the person. We cannot leave it at the statement that the element of 'earth' is missing in a person's expression.

Diagnosis with the help of the 5 elements felt in music

We all know what dry sounds are, or have heard someone talk in lifeless or icy cold way. The quality of a voice, of body movements or a sound can be described in terms of the 5 elements. They are comparisons, feelings or symbolic images. In watching and listening to a person, we might get pictures, words or associations that remind us of one or the other element. What we are talking about is patterns of energy. Having no better words to describe them our mind translates them into a known vocabulary. Considering the dozens of forms an element can take, the diagnosis by elements can be quite a detailed one to start with. There remains the work of translating what we sense into statement that the person can relate to use in their life. Usually, if our intuition is right, the client will quickly know what we are referring to - even if just by feeling. In the following list I have added the main emotions connected to each element and their possible transformation. In the table of chapter 1 (page 6) we showed how these link to colour, chakras and daily activities.

earth *insecurity - security*

This element is expressed in music basically through **structures**, low notes and a whole range of sound that remind us of the different forms of the earth element: stones, rocks, mountains, a freshly ploughed field, sand, precious stones, a cave, clay, but also earth

quakes, etc. If there is any rhythm it will be a regular pulsation, a rhythmical *structure* that does not vary a lot.

water *anger - calm*

The characteristic musical aspect of water is **rhythm** and all kinds of sounds that remind us of water as it appears in different forms: sea, lake, rivers, cascades, rain, vapour, cloud, snow, ice, waves, etc. The water area of our body links us to our subconscious, our instincts, our creativity and vitality, our need to create. Healthy water moves constantly. This movement cleanses water. If water does not move, it becomes stagnant and foul.

fire *fear - love*

can be felt or heard as a **radiance**, warmth or light. We find it as: lightning, flames, embers, sunshine, heat of the sun while lying in the grass, the flame of a candle, fireworks, sparks, eruption of a volcano, etc.

air *depression - joy*

is constantly in motion. Being invisible it can suddenly become a storm. Its characteristic is its frequent **fluctuation**. Its sounds and musical movements express this. We can hear or sense wide movements that can suddenly become fast and narrow or change directions, harmony and speed. Air controls fire and water. It can suffocate or rouse fire, calm water or generate enormous waves. As with the emotion linked to it, air can be subject to depressions or high pressures.

space *suppression - expression*

can be felt by its presence or absence in music. It is not so much absence of sound as the quality of stillness and space, a kind of generosity and a feeling that there is nothing to run for.

Observing our expression in this way, we can become aware of what we lack in order to become more whole, balanced and healthy which in turn would make us use our qualities more. Diagnosing a person with the help of the 5 elements is like beginning to grasp **Ariadne's thread**. As we learn how to follow it we will be lead to some buried parts of ourselves, which can be a step towards re-owning and freeing our true nature.

Individual as each person's path may be, in following this Ariadne's thread, we will have to meet up with the following requirements:

- discover our feelings and deep needs
- learn to express them,
in balancing expression with feelings we work on
- patience, love to ourselves and sincerity.

I have found that despite the apparent differences between therapies we all sooner or later have got to pick up some kind of discipline in working with ourselves in order to move

through some obstacles. We have to keep doing so even if we do not see any progress coming from it in the present. Like the crews of old sailing ship that needed to keep trusting in their direction even if they did not see the starry sky for weeks in order to check it. We cannot progress if we keep setting conditions such as: I am not going to continue with these exercises or that therapy unless I can see their benefits right away. **Trust** and faith are sometimes the only guides for quite some stretches of time. Perseverance and discipline might help to keep the direction.

In connection to using sound and music we suggest that we work on ourselves through observation in our daily life, combined with energy exercises, practices and meditations. Bob Moore has taught quite a number of them. They are based on lines, triangles, squares, colour, etc. In doing so we create a specific mental frame for sound and energy to operate in. In my understanding these exercises come from old traditions and have been used for many years.

The energy exercises (4-6 and 8) link us each to a specific aspect of our physical and energetic make up, revealing us by and by how the different levels operate together: physical, emotional, mental and spiritual.

'Active' or 'Communicative' Music Therapy

In the conventional use, the label 'Music Therapy' is kept for the work with patients who have severe learning disabilities (brain damage, autism, etc.) or severe mental problems. The healing work takes place between a client (or a group of clients) and a therapist through the use of musical instruments in mainly a non verbal communication with the aim of eventually improving verbal communication. The disabilities or mental problems being of vastly different kinds, the work has got to be very individual. There lies the beauty of music therapy to my eyes. We have got to take - more than ever - each individual as truly an own and different being. All the previously mentioned aspects can find their way into a music therapy session: the quality of a specific instrument, the way of playing or hearing and feeling it, etc. Dealing with people with severe learning disabilities teaches us to look sometimes for the quality aspect in their expression: the intensity, concentration and presence, the joy, the unusual performance. Furthermore we discover that we all are somewhere 'mentally handicapped' when it comes to be creative and express essential feelings.

With severely disabled people everything seems to happen as if under a magnifying glass or in slow motion. As the awareness of the person and her ability for verbal communication is often limited, we seldom know how or how far she will improve. At first the aim is often to let her explore the instruments, to help her maintain an interest in this process, to encourage her initiative regardless of the form it may take. Once she has found her own language using those instruments and/or her voice and body we can encourage the emergence of creative expression. This will only happen along with the expression of true feelings. Thus again: *Music - the feeling Way*. As left-brain activity is

less demanded in this approach, the absence of verbal and logical language is not a handicap as such. The possibility of expressing deep and long hidden feelings often brings a fair amount of relief and joy as people feel recognised and validated through this type of approach.

I remember a shy girl, with mental and physical deficiencies, who kept playing her hand drum quietly for some weeks before she understood, that there were no technical standards asked for in our sessions. One day, turning the back to the group, she got going on a keyboard with all ten fingers if not more. She was moving her body while getting into some very intense free jazz-like improvisation, really enjoying herself. We were just giving her support with some hand drums and other small percussion instruments.

5. 'PLAYING' - MUSIC - in a playful way

In this approach to music the notion of '**playing**' is essential. The word 'to play' implies a playful attitude to exploration, to creation. That is we must not predetermine the result nor should we have any pressure of having to impress someone. It includes going ahead in any way that crosses our minds. It relates us to our vitality, to a bubbling creativity, our heart and is above all an attitude towards the unknown. Playing is about enjoying oneself in the present. "It is not until you can be as children that you can enter the kingdom of heaven". I suppose Jesus meant the same when he said that.

We have dealt with one way of using music in the last chapter, that was 'listening'. We learn about music first of all by listening, by making ourselves empty. We can now have a closer look at the more expressive aspects of music: vocal, instrumental and danced music.

Vocal music

When we try to keep a balance between our expression and our sensitivity something happens in us. We can live rich and powerful moments that tend to contribute to a better overall harmony between the different levels of our being. To achieve this blending we may go through phases of emotional clearance that can at times be uncomfortable.

We will for example have to drop certain ideas we have carried with us about our voice. To start with, we might have to let go of the idea that we sing false. When we decide to explore our voice freely, the concept of '**false singing**' has no room at first. We can experiment with exercises where only *we* can decide at what pitch to sing a sound (e.g. the vowel 'u'). We shall do so simply by following our feelings: Does it feel right to sing this vowel this way. The note upon which we chose to explore this vowel sound will always be correct, since we shall not refer to any scale of notes. We can change the pitch of that note whenever we feel like it. The most important thing is that it feels right where we sing it right now. No matter whether we sang it on a different pitch two minutes ago.

The reference system is us, our physical and mental well-being. Singing will be pleasurable and not forced, although we might need some perseverance to get to any improvement and change.

It is very helpful that our vocal chords are situated in our throat, since practically all our body tensions are reflected in our neck. We find even whole therapy systems that take their starting point at **the neck** (e.g. the Alexander Technique).

Parallel to this physical aspect, the thyroid chakra (located at the throat) reflects the state of balance of the four lower chakras (root, hara, solar plexus and heart). The thyroid

chakra distributes energy to its neighbouring glands and organs: thyroid gland, vocal chords, ears, tonsils, etc. The two polarities of that chakra are the 'free expression' on one hand and the 'suppression' of feelings, emotions, thoughts and actions on the other hand. If we hold back our expression because of fear, embarrassment, shame and such like - we use our thoughts to suppress our energy to the bottom area of the body (pelvis area, thighs) where they end up burying our vitality and creativity.

In order to free our voice we will have to go through the realisation of how we have suppressed our expression. If we undertake this gradual exploration, it will link our consciousness to our sensitivity and our inner richness. We will actually be learning to voice our deeper needs. Our vocal chords can therefor reveal a lot about us.

To work with the voice in such a way gives us a valuable mirror of what is going on inside us as well as around us. Don't be surprised one day when you feel a pressure on your thyroid chakra, only to discover a little later, that you were picking up a state of suppression of somebody in the room or were feeling some strong emotions in yourself that were about to surface. It does not take a great deal of practising to detect quite a bit about a person's state just by listening to their voice. Did you know that people who have developed this capacity - called **clear-audience** - can actually counsel you on the phone just by listening and feeling what is brought forward by your voice.

Energy exercise No 10

contact the thyroid chakra

take your time to do so. pause there

then move slowly on the skin surface around the neck to the left until you come to the groove on the top of your neck (medulla).

you will find it just underneath your skull bone at the upper end of your spine. pause there.

Return slowly on the left side, on skin surface, to the thyroid chakra.

repeat for some 10 min.

notice feelings, body sensations, thoughts, etc.

do *not* do the other side the same day!

repeat the exercise, e.g. alternate right side one day/left side the next day, again for some weeks.

This exercise is very useful to release stress that can often be held around the neck area. It can bring you in contact with memories of suppression, where you did not express the way you should have done.

Exploring our voice with the awareness of how we feel brings us to an intuitive way of using of voice. The feeling quality in the sound we produce becomes essential. The way to do so is very simple:

Let us take one **vowel** at a time and work with it for some days. We are trying to become aware of the nuances of sound colours that we can give to that vowel. If we take the 'A', we know it as in 'awe', 'all', 'nail', 'hard', 'hair', 'action' and so on. There are other variations found in other languages: e.g. the nasal 'A' in 'Angleterre' in French. We are looking for shades of 'A', too, that are not in any language known to us. The exploration of sounds will make us discover the different use of our tongue, jaw, lips, nasal cavities, even the neck, posture of head and body.

Freeing our voice becomes thus a freeing of our neck and back, too. All the time we try to stay in contact with the quality of the sound we make and how we feel. Should we change its pitch to get the best sound out of a particular position of mouth-tongue-jaw we are experimenting with right now? How does our body feel, what kind of thoughts occur in us?

The vowel 'A' will not only involve our physical bodies. Its energy tends to spread beyond the physical limits of our body from a point above our head down to our feet. Can we actually follow the sound down to our feet? What shape does the sound field of the 'A' take? Can we feel any interruptions in that field? The energy (or shall we say the feeling) of the letter 'A' tends also to move out from the back of our neck. We will only be able to follow that expansion towards the back if we can let go of the tension in our neck, especially in the top part of our neck. This in turn will gradually bring us in contact with the other tensions in our body. This combined work of voice and awareness brings about changes in our body, our energy fields and in the sound quality we can give to the 'A'.

Each vowel, each consonant, each syllable has got its own way of spreading naturally that is if we eliminate what is in the way. We discover then that the shape of the letter A is not triangular by chance. The A like in 'hard' seems to have a symmetrical shape, which opens more towards the bottom of our body. In contrast we will find that the 'E' does have a more horizontal action like the sound that it has in the word 'expand'.

What we are aiming at is to bring these vowels to life, in an effortless and natural way. It is only when the sound starts to exist so to say by itself, present somewhere in the room, that it will become radiant, luminous and beautiful. It can become so when we are not restricting it physically (in our throat e.g.) but also energy wise, that is with our consciousness that expands and fills the room, not as an effort but as a letting go.

The freeing of a sound through our voice goes along with a freeing of different levels in us: physical, feeling wise and mentally. When we detect an area where the sound seems not able to expand naturally, we need to bring our caring attention to it. This gentle and sensitive action will eventually transform the energy blocked in that area. These places do of course have their reasons for being, their history - our history. We can learn much if we explore these blockages. They are made of circulations of energy, inside or outside our physical bodies that are closed in on themselves like vicious circles. They are kept locked by a key belief, some contradictions, and some conflict that got lost in the subconscious -

like 'you cannot trust anyone' and 'I cannot do it on my own'. Their freeing will usually come about with the help of some finer energy: feelings (not emotions), upper mental (not intellectual) or of spiritual nature (beliefs, qualities e.g.). In other words by unconditional love, determined patience and truth.

Coming out sideways from above our ears, we find the two **belief streams** that operate more effectively the stronger and real your beliefs are. They help to expand the mental aura and to transform emotions further down the body through the help of the etheric energy movements up and down the body.

This movement of awareness/mind transforms emotions into finer energies and brings about a movement of energy from the bottom towards the top of the body. A lightening of our 'burden' happens. If we are sincere in our efforts, this freeing of our expression will include sooner or later some work on the lower three chakras (root, hara and solar plexus). The **transformation** happens in two phases. First there will be a movement of these stagnant energies or 'vicious circles', from the bottom part of the body, up towards the solar plexus chakra (transmutation) in order to arrive at the heart chakra, where they can be actually transformed into finer energy. This means that for some people they will have to learn to listen to signals coming from the lower part of their bodies like aches, tensions in the belly. Along with these signals will come emotions like insecurity, anger and fear.

These signals and emotions can often be hidden by some distracting habits like restlessness, boredom, sleepiness, doubt and bad temper.

For some weeks I had been working with a person on some Indian sounds (see below). When we got to the VAM sound the quality of the singing became suddenly very artificial and false. We were both astonished by that change. I had the impression as if the sound was mirrored by the surface of water and could not penetrate below it. This person realised that this was connected with a feeling of rejection of her body and her sexuality. She had to work with these issues for some time before this sound would become more alive.

A friend of mine, Friedrich Glorian, teaches singing and uses images that guide his students to find the required quality of a sound. He reminded me that the Indian ragas work the same way. We can find illustrations for each raga that help to visualise that quality in form of symbols, colours and atmospheres. Such a picture can show a specific combination of elements (fire, air, water, etc.) necessary for the evolution of that person. Our image of the surface of a lake that seemed impenetrable can be balanced with another **liberatory image** of a dolphin that dives joyfully into the depth and who a little later is coming up again to perform a beautiful jump through the air. This image can guide the person to find the correct 'mental feeling' that will finally show in her voice and her aura.

However singing and other forms of music will often not be sufficient to promote change. That is why we suggest these energy exercises (1-4, 6). They help us to bring our attention to areas where blockages can be. The basic principle is that attention is thought and that

energy follows thought. With exercises of that type we learn to direct our very efficient radar of perception to some blind spots.

Our **breathing** works in a similar way. Without forcing we can learn to link our breathing rhythm to our awareness. Breathing is a gentle and natural rhythm that involves much more than just carrying oxygen to our lungs. With practice we can learn to direct our breathing attention towards our belly and to any other part of our body. We can use the out-breath to create a sound. On the in-breath we breathe into our belly and through that we keep the diaphragm moving. When people block off their emotions over a long period of time this also has an effect on the physical body. One place that is often affected is the diaphragm - which becomes rigid and unmoving. This prevents us from being aware of our sensitive belly and our emotions.

While the vowels activate a broad area, **the consonants** seem to have a more confined action, more physical, too. It is the sound usually produced by a combination of vowels and consonants that can affect body and energy most powerfully - I have seen such things as a stiff neck releasing or sinuses clearing after singing in this way.

The *sonorous* consonants **M, N, L, J, NG** as well as the sonorous **S** carry the sound of a vowel in a particular way through the body and our energy fields. The **M** has a quality that radiates from the chest area on the heart level. It is a very soft and sensual consonant. Let us remember the sound we say when we like something we eat: mmmh! Try to experience the following words by the way they feel rather than through their logical contents: MAMA, MOTHER, MOMENT, ME, MOVE, MARVELLOUS, AMEN, OM, etc.

Next we find the *slightly percussive* consonants like **B, D, G** that are useful to start a syllable with (BANG). **S, V, F, SH** have a more *propulsive* effect as in FORCE, SHORE, SOUND, CHASE. Then we have the consonants with a *strong percussive* effect that moves like small explosions: **P, T, K, QU, TS, X, C, Z**. On the opposite both the **H** and the **R** have a soft energy, with the R having a rolling vibration which can be useful to set a blockage in motion. Each of these letters and each of the syllables we can create with them have a specific action energy wise. Together with the pitch we can sing, they help us to create anything we want to express through sound.

Some words in our language have a feeling that is very similar to their actual meaning like FORCEFUL, SHORE, ROLL, BEAR, BOUNCE, KARATE, HIT. We can call them **energy syllables**. The mantras we know from Tibet or India are energy syllables, too.

We can distinguish between healing sounds, development sounds and expression sounds. The **healing sounds** can have an immediate effect but would usually not reach the root of the problem. They can be used for momentary releases though.

The '**HU**' is a healing sound that works on the hara. To use it efficiently we need to use some deep breathing for 5 min:
 breathe normally through the nose
 move your awareness down to the hara on the in-breath

move awareness up to the center of the head on out-breath (inside the head that is) without any pause between in- and out-breath or out- and in-breath.

After having established a good rhythm with this breathing you can use the 'HU' in two ways:

- a) standing, hands interlaced at the back of your neck.
While sounding the 'HU' quickly and with force bend down energetically the torso. for some 5 minutes.
- b) sitting or standing, place both hands some 2 cm above hara. The fingertips of the right hand cover slightly those of the left hand. Sound the 'HU' with force like in a) for some 5 min, too.

On the other hand we have the **development sounds** as mantras from India, Tibet or elsewhere. For instance the names of the music notes correspond to the chakras: The *sa* for the root chakra, the *ri* for the spleen/the *ra* for the hara chakra, the *ga* for the solar plexus, etc. for *ma, pa, da, ni*. Development sounds do usually have a deeper effect than the healing sounds but most of them need to be practised for a longer time.

The following **expression sounds** come from India and are accessible with the approach we have been describing. They help to move the energy outwards. You will notice the frequent use of the A and the M reminding us of the Christian AMEN or MAMA. The first letter in the following syllables gives us a sense of the quality we need to contact in the corresponding chakra.

<u>sound</u>	<u>chakra</u>	<u>quality to contact</u>
LAM	root	softly penetrative like in LIGHT, LOVE, LIFE
VAM	hara	VITALITY, WAVE, VAPOR, VIVA; and in its uncontrolled state: VIOLENCE, VOLCANO, VULGAR, VENOM
RAM	s.pl.	ROAR, ROYAL, RAY, ROLL, ROAST, ROUND
YAM	heart	in English we have to include the letter J which has created words with that feeling: YES, YODEL, JUBILANT, JOY, YIPPEE!, JESUS
HAM	thyroid	an outwards movement like a soft breeze: HUMOR, HOLY, HEAL.
OM	pineal	get the radiant O sound: OH!
AUM	crown	awareness

When you make these sounds pronounce the 'A' as in 'MAMA'. The words that I have just mentioned in connection to the different sounds give you a hint as to the quality of the sound and its feeling. While sounding the syllables simply use your awareness to notice what is happening. Get a feeling of the sound you make. You can say them externally and after some 5 minutes internally, that is without audible sound.

Depending on where a person is with their inner development, the syllables can be changed and new ones created when working with the voice. The essential thing is not to force. If for some reason you cannot find your way on your own, find someone to guide you for a while. Although the exploring of combinations of vowel and consonants can be done quite easily, in a playful way, that is without ambitions and predetermined goal.

We can learn to detect where sounds get stuck in the energy field. At first we can concentrate on the etheric. The etheric energy field is inside the body as well as extending some 12 cm from the skin surface. Observing this energy field means therefor not to limit our observations to the sole physical body and especially not to reject any sensation that is not clearly located somewhere in the physical body. By sensing the quality of what is happening in the energy field we can get a sense of what type of vowel and consonants could encourage a change there. The sensing can involve different senses such as vision, feeling, hearing and intuition.

We must bear in mind though that it is not the incessant repetition of a syllable or a sound that will promote change. There must be a balance between the expression and our sensitivity. The voicing necessarily has to be gentle and respect any obstacle and resistance that we meet. Using a sound for some 10 minutes a day in this way is enough.

Working with the voice like that will bring forth a natural radiation and warmth in the sounds we create. This singing can be done without forcing since the sounds will carry to the furthest corner of a room simply by creating this intensity joined with awareness. Will and technique will be balanced with quality and our ability to fully live the sounds and chosen songs. At the same time we can remain in harmony with ourselves and with other people present as well as with the room.

Exercise No 11

This exercise can be done alone or with others, sitting in a circle. Create a luminous orange ball in front of you, using your voice and your imagination and employing only one sound per out-breath.

Each person must stay with their own rhythm and sound and try to avoid being influenced by what is outside them. Each person must find their own pitch and vary it if necessary in order to create as well as possible the feeling of orange light.

Afterwards spend some 5 minutes in silence, feeling how the energy of the orange ball comes back to you.

What colour does it have? Where does it hit you? How does it move and what can you observe?

Exercise No 12

As you make a sound, walk slowly through the room and find the spot that feels most intense and right for you. Face the direction that sounds and feels best. (Do you know that geophysicist or dowsers know how to find and measure a special spot in a room - the candle spot - that can change the atmosphere of a room just by lighting a candle there e.g.! They know that there is a spot like that in each room connected to sound!)

Exercise No 13

contact the colour gold

imagine then that your singing will create an energy that you can direct to any person or people or part of the world that needs healing.

If you want you can use the ball in front of you again.

at the end you let it go towards the person or place you have chosen, in silence.

This singing can bring forward feelings, colours, emotions, thoughts, etc. Sound is also a very potent carrier of memory, since it links us to the non-physical. Often this kind of singing will bring forward another quality in your dreams.

danced music

When I have been to concerts of Indian druphad singing, I noticed how much this singing is linked to arm movements and to an intuitive hand language. Many people do of course underline their speech with gestures in a more or less expressive way. The north American Indians spoke a multitude of languages. Often one tribe could not understand another's language. Nevertheless they seem to have had no trouble in communicating throughout the north American continent by using sign language. As we know dumb people communicate through sign language. What is less known is that they seem to organise their sign language in a three dimensional space around them.

In French and German we find a similar word to the English '**to grasp**'. They all establish a link between what the hand can grasp and what our brain can grasp. That is not by chance. Speech and hand nerves both lie beside each other in our brains. It is fascinating though not surprising, then that some people can express quite deep notions simply by a

gesture or a movement of their hands. Some things can even be expressed more easily through our hand, arm or shoulder movements. That means that there is a deep connection between a feeling and a gesture. We are not talking about pantomime that expresses an activity like 'digging' or copies in a more or less exaggerated way the kind of grimace someone makes when he bites for example on something sour.

Gesture and movements are means of expression that are in some way more direct and true than the way we use speech. Communication is said to be conveyed only 7 % by words, 38 % by intonation but 55 % by body and face movements. We can usually hide much less behind our body movements than we can behind words. We are used to talk a great number of words in a day, where as we often feel more held back, if not embarrassed, to express through our bodies. It is easier to talk without saying anything than to dance e.g. without showing who we are. This honesty of expression in the use of our bodies can get lost through a dance training that puts a lot of emphasis on technique and will.

The hands can express many levels of our being. Through them we handle the physical world but also express the energy of the heart when we stroke someone e.g. We can express feelings as well as emotions (with a fist). We can express complex notions. But there is also the aspect of healing where we can work with energy on another person through the use of our hands.

In the Buddhist teaching tradition they know *moudhras*, hand positions which are used in meditation and dance. It is said that some people can chose this path of the moudhras to attain self-realisation. It is also interesting to remember that Maurice Béjart named his first dance school 'Moudhra'. My approach to hand positions is not based on Buddhist tradition. Therefor I will call them **energy gestures**.

Movements coming from within can be a great way of progressing the art of movement, dance or Eurythmy. With the understanding of energy we might be able to learn how to bring more radiance and truly felt depth into the use of our hands, arms an bodies. Should we be interested in making a sacred art out of it, we will have to learn to express spiritual values with our bodies, through our own experience. It is not enough for a choreographer to decide: 'I will make a spiritual ballet. I have the idea to do this performance about peace, joy etc.' Because the movements will lack grace, beauty, presence, radiance and richness, unless the dancer has in some way a contact with peace, joy within their own being. If they have, they will be able to bring that intensity into their body movements. Only then will they be able to really inspire the audience and to touch them deeply. The dancers need to understand and live *energy gestures*.

It is certainly not enough to have the intention to express an idea. One must grasp it and then express it with all our being as long as the idea is suitable. The idea itself therefor needs to be of spiritual origin, that is expressing spiritual values.

The dancer wishing to use a mudhra or energy gesture needs himself to have worked extensively with the feeling that the gestures symbolises, in order to do so authentically. That is the dancer needs to have examined for example 'love', 'emptiness', 'peace', 'joy' etc.

in some depth - otherwise her movements will not be in harmony with the feeling, they will feel somewhat artificial and empty. The notion of 'truth' cannot be expressed with our body unless our movement itself is true. We have got to have established deep inside a contact with the word 'truth'. This can take some weeks of meditating on such a word, since our daily use of language can prove to be quite superficial.

Expressing beauty and grace comes from our heart chakra. We can pretend to express beauty, but we cannot deceive ourselves or others for ever. In order to have some strength in the beauty expressed, we have got to use energy from the three lower chakras. Their qualities can be felt as trust, vitality, creativity and love - that is also loving ourselves, accepting our bodies and taking care of them.

Radiance in movements is an energy phenomenon. Our hands have each a secondary chakra that pours out energy coming from different main chakras (heart, thyroid, pineal, solar plexus, etc.) A well functioning chakra is not only distributing prana energy but also finer energy, that is spiritual energy. This energy comes through the outer layers of our aura, expressing thus our qualities, that is qualities from beyond our personality level. It is, in my understanding, this energy that can move a person in the audience.

Everybody who uses their hands in a sensitive and feeling way can easily learn **to sense energy** with their hands. Often we have mental blockages that tell us that such a thing is not possible or at least not for us. I had this struggle with myself some years back, until one day an English friend told me to try to sense the energy field of a tree. As it seemed a fairly safe thing to do I tried it out one day in the forest, when no one was watching. That is how I first sensed energy with my hands. I just walked towards a big tree with my hands outstretched. About 50 cm before the tree trunk I could feel a slight tingling in my hands, as if I was moving forward into a cloud. Any tree, any flower, any living being, even objects do have this force field.

With awareness of energy in and around our hands a dance becomes a dance with the energy around us.

Expressing the notion of 'GIVING' from our heart to someone else we love, as a hand position will have to be done in *a precise position in the aura*, if we want to give it a maximum of intensity and radiance. That means at a certain distance from our physical body, at a certain height and angle. That position might very well be completely individual for each of us, but it exists as a position of great intensity and true contact. We all can find it by experimenting and slightly varying the place where we hold our hand, always bearing the intention of 'GIVING' in our mind, including our heart. We need to bring our thoughts and our feeling to the notion of 'GIVING' - so that we actually feel moved in our hearts when we express this notion with our hands and our whole being. If we wish to deepen our understanding of such feeling concepts - it can be very helpful to meditate on a word such as 'GIVING'. What does this mean for us, have we really given something without a thought of return? Can we really let go of something?

The position in our energy field for 'GIVING' can vary from day to day, even from moment to moment. However we will know when we have found the right place in our energy field because of the strength of contact that we make. Once we have found this inner power place we will feel an intensity and honesty of contact. This can be accompanied by a feeling of stillness. There is no part of us left that just watches detached what this hand is doing. Our hand will be at one with our feelings and awareness.

Everybody watching us will know when that happens. They will be moved deep inside and will know somewhere what we were expressing, even if they cannot put it in words right away. They will know within their hearts long before having understood the precise words with their intellect. It is a living and immediate **transmission**.

The more we will move into an alive way of dancing, the more we will be in tune with the energy fields that surround us. It can be our energy fields as well as those of other dancers, of musicians, the audience, the room and sometimes even energy from beyond the four walls linking us with other spaces, with other places and with other beings. When we come in contact with fine energies, with joy, with compassion that seems to push us towards unknown movements, towards unexpected creations, then we are in contact with inspiration. Dance as well as vocal or instrumental music can bring about moments of synthesis of different energy fields, different levels of consciousness and contribute to moments of transformation of more dense energies into finer energy coming from the heart.

Having used my hands for both dance and healing for some years, I have wondered at times where the limits are between the two, since both work with hands in energy fields that surround us.

Exercise No 14

Find a position with your hand that evokes 'TRUST' for you.

put your heart and soul into expressing it.

watch that your shoulders, arms, wrists, hands and fingers are relaxed.

find the most intense 'TRUST'-position in your energy field,

try to go deeper with this each day of the week.

Look for the exact position and gesture that helps you to understand the word 'TRUST':
trust in who, in what, in yourself, under what conditions?...

do the same exercise with a word that seems to be a key word in your actual life now.

Exercise No 15

Stand up, lift your arms up towards the sky, slightly apart, your hands turned inwards and open towards the above.

feel how you open yourself to the notion of 'father sky' and 'light', or 'sun', 'the rain that purifies me'. Take whatever of these examples feels easiest for you.

after a while do something similar with the arms held downwards, alongside your body, slightly apart and receiving the energies from 'mother earth'.

The intention of this exercise is that you should establish a feeling contact with a particular theme or word. If words like 'mother earth' seem too far away or abstract for you, don't force. there would be no meaning in doing so. You could find yourself a word that connects you for instance with the 'earth', 'nature', 'your garden', 'the flowers' or anything that can fit in with the arms held downwards.

Exercise No 16

There is a beautiful gesture that the north American Indians used for 'may peace be with you'. They lifted the right hand and held it upright in a vertical position. Experiment with this yourself - look for the position that feels the best for you - and once you have found it keep your hand still. With your eyes closed imagine yourself transmitting peace through your hand - to a) a friend, b) someone far away, c) an enemy. Try to be aware of your hand and of energy streaming out of the palm.

Exercise No 17

Listen to some music that you like.

When you have played the music several times, spend a few moments in silence - then try to express the music's main theme with your body and your hands. First imagine that you have to transmit this to someone who is deaf - and then secondly to someone who is deaf and blind. This second person has the ability to feel very intensely and can thus sense the honesty and power of your movements. Do it with or without music.

instrumental music

You don't need to be a musician in order to enjoy making sounds on an instrument. Therefor when I talk about instrumental music, I write for musicians *and* non-musicians as well. Some of the ideas I have discussed concerning vocal or danced music can also be useful for instrumental music. You could start by choosing a place to play that feels right for you.

As with singing, there are basically no wrong ways of playing music. Although musical education in the west might have taught us so. All is a question of balance, progress and inner harmony. If two successive notes sound strange together, if a chord expresses a lot

of tension, give them time to disperse before you continue. They simply breathe their own way and may impose a momentary change of rhythm or even a particular next step.

Chose the **type of music** that suits you. There are *compositions* where all the notes are fixed in advance. Other sorts of compositions just fix the main melody line. However we will always have to breathe life into them and phrase them our own way. Some music lives from what the musician adds as ornaments or *variations*. Then we come to *improvisations* that are embodied within set structures (chords, rhythms, scale or melody bits, like in jazz) and finally to other completely *free improvisations*. We can chose the type of music we feel good with. This will vary according to how high our own technical standard is of course.

It is the same when we chose an instrument. We can find very **simple sounding objects** with beautiful sounds like gongs, bells, singing bowls, xylophones or empty flowerpots. They require hardly any technique. That does not mean that the experience we can get from them is limited. Instruments to accompany meditation exercises are usually quite simple to play and yet they can lead us into a vast field of meditative experience.

The string of a harp is not difficult to pluck, nor are the keys of a piano or any other keyboards difficult to play. All music starts with silence though, even if we are not always aware of this. Out of silence comes the impulse to play or to create. Then we play and feel how that works for us. This may give us the next impulse on how to continue. Are we satisfied with what we created? Where are the sounds going? How do they spread in the room or inside us? How do they feel?

The more complex the process of creating a sound is on an instrument, the more we will need to investigate it and practice. All that matters, is to find the instrument that suits us. This can take time. Sometimes it takes courage to change one that does not feel right and to realise that we made a mistake in choosing it, or that we simply have changed. It is essential to really care for the instrument we play in order to be able to find the most beautiful sound there is in it. It is up to us to chose the effort we are willing to put into reaching that. It is quite obvious that violins, cellos, oboes and even flutes require a lot of practising before we can play them in any satisfying way. How important are our ambitions in what we chose? Are they honest or are we pushing ourselves?

A trap, one can easily fall into when acquiring a musical instrument, is to buy something too cheap. If the quality of sound really matters to you, you had better be careful. Maybe you will have to pay more than you thought you would. But it could cost you even more if, after only a few months you would have to buy a better instrument because the sound of the cheap one really does not correspond to your needs.

When I went to chose my first harp at a harp factory in the Swiss Jura I was going there to buy a small one. I soon discovered that the sound of the small harp was not at all satisfying. I compared it to the sound of the larger harps. So I settled for a concert harp size. There were two harps of that model I had to chose from. Since I had never played a

harp before, I did not really know how to make out the better one of the two. But I knew I simply had to be sure to get the right one. There did not seem a clear difference in sound, so I finally put my hands first on one in order to simply feel it. Then I went to the other and that one had a regular rhythm in its vibration. The first one only had a blurred rhythm. I was very relieved to feel that difference to be able to make my choice. I have been satisfied with my choice ever since.

There exists a useless myth, that we cannot enjoy an instrument unless we have practised on it for many years. This belief has put many people off their instrument and often from music altogether. Of course there are some instruments that require a correct basic technique in order to get a proper sound. On the other hand one can exaggerate the male aspect of this learning by emphasising technique and the reading of notes. We must not forget though to follow the 'path with heart' before we lose it out of sight. That path includes playfulness and enjoyment right from the start.

What can we do at the beginning when we only have a modest standard of technique but still want to enjoy playing? Before getting involved with a certain musical method we need to look around and find out what kind of music we really wish to play. Our western music schools tend to make us believe, that there is a hierarchy in music where classical music is always at the top. At the same time we are often taught that the right way of playing is by learning how to read notes in order to play pieces of music written by important composers. Should we not agree with this it can be helpful to remember that most musicians on earth don't learn that way. Most musical skill is still transmitted in an oral tradition. In this way a considerable amount of details can be passed on that never could be expressed by writing. One way is not necessarily better than the other. All that matters is our own choice.

Playing rhythms on percussions can be very gratifying. A very simple way is to play a constant slow beat on a hand drum and to chant or dance to it. The sound of the drum creates a basic note, a drone sound. This technique is as old as humanity and is often used in shamanic ceremonies. Playing more complex rhythms leads us somewhere entirely different and asks for more technique.

Should we look for music that does not ask for too much technical and theoretical effort, we might want to try **modal music** for a while. Modal music keeps one basic note as a reference point throughout. Each note is then played in relation to that basic note or chord. We find modal music in Indian ragas or bagpipe music. We can use it in other music too. Basically it can considerably reduce the effort of the left hand in the example of keyboards and harps since there is only one chord required. We can play that chord or basic note in changing ways. This allows us to explore what the right hand can do, that is the value of the intervals, the modes and scales and, if the instrument allows it, slight variations in the intonation, the phrasing, the rhythm. We can also start improvising right away in modal music. We just chose a scale of notes and while keeping the basic note. We can later on introduce other chords that slightly shift this modal axis.

Exercise No 18

chose a musical mode for a week

play the basic note and its octave with the left hand (on keyboards or harps), with an even rhythm

find the rhythm that feels right by slowly varying the speed

keep the speed that feels best.

Exercise No 19

Having found what a right rhythm is for you

start using the right hand for a melodic succession.

explore the musical quality of the mode

where can the melody or improvisation rest.

which notes push us ahead

which ones create strong tensions?

Exercise No 20

same exercise as 19 but this time you take a greater freedom of rhythm with the left hand.

Vary the rhythm according to the movements in your melody, sometimes slower sometimes faster.

Exercise No 21

feel your heartbeat and play it

now feel the rhythm of your breath and play it

what happens to those rhythms when you play them? Do they change?

Try it when other people are around and sometimes when nobody listens. What do they observe? and yourself? play their rhythms.

Exercise No 22

after having done exercise 19 lay down on your back, relax and close your eyes

imagine you are on a flat, sandy sunny beach

for the length of a long pause in breathing you lie in shallow warm water that covers you.

you feel the waves gently roll over you

they recede and come again

then you begin to follow with your attention their movement to some distance.

where are they coming from?

which direction?

imagine you can breathe under water (with a snorkel e.g.)

take all the time you need. breathe slowly

feel yourself being gently rocked by the movement of those shallow waves.

Compare your experience with other peoples'
what direction did they sense?

Exercise No 23

Chose a rhythmical pattern

play it with all your body until you feel good with it

While playing it move your awareness to different parts of your body and relax them more and more: shoulders, wrists, back, feet, hips etc.

The **interpretation** of composed music gives us the possibility of choosing amongst numerous creations of the past including contemporary music. If we have a feeling contact with that composition it can be a door of inspiration for our own playing just as much as choosing a scale or mode for an improvisation. To play a piece of composed music brings the experience that different musicians play the same pieces differently. The atmosphere of the same piece of music can change quite considerably. How did these differences come about, since the musical composition is the same? What did the composer have in mind? The differences we notice will give us the possibility to study the personality of various musicians and what they really try to express through their art.

Most people who have learned to play music from notes have great difficulties in picking up a tune by ear. Though **learning by ear** helps us to detect the difference of quality in an interpretation. And this cannot be written. The vast treasure of ethnic music can only be learned by ear. The idea of **learning by heart** hints at the importance of feeling what we play. It should make us attentive of putting too much intellectual effort into what we do if it is at the expense of feelings.

Often when we leave our usual harmonic rules and set sequences of harmonies, we might find ourselves so to speak in a desert. Leaving our musical ruts - like with **atonal music** - can force us to make the effort to play each note, each interval with the whole of our attention and heart. We will notice how we suddenly need to play far less notes. Sometimes we seem to want to dwell on one note and feel an eternity in it, a bit like with sounding objects (bells, gongs, singing bowls, etc.).

When playing chords we usually have a certain set sequence that repeats itself. It has fascinated me though to see that we can get into **playing chords intuitively** in an improvisation, emphasising yet another female element in music. We chose these chords by feeling and create sometimes unexpected harmonic aspects, which affect the course of the improvisation.

6. INSPIRATION AND IMPROVISATION

Inspiration is, in my understanding, one of the means by which our higher self - and energies beyond it - communicate with us. Other means are for instance our dreams, intuition, inner messages and visions. We can take a rather large notion of our higher self that includes its role as transmitter of information or energy coming from more evolved beings. These may be called spiritual guides, God, Tao or the universal intelligence according to our particular belief.

While intuition can be compared to an idea or an impulse that hits us like lightning, we can compare inspiration to a soft breeze that passes through the leaves of a tree. Where intuition is a flash, inspiration can have a certain duration. The root of the word *inspiration* comes from the Latin 'spirare' which means to breathe. The word *spirit* has the same root. This confirms the image of inspiration being like a 'breath of the spirit' moving through us. Inspiration calls for action. It needs to be expressed in some form, without hesitating or delaying. You cannot store inspiration. Either you express it or it is lost for that time. I would even tend to think, that expressing inspiration increases our contact to it. On the other hand, if we continually hold back on expressing it, our contact to it will get weaker and weaker.

If we link to the origin of the word: an inspiration makes music breathe, whether as a composition or as an improvisation. It is a moment of deep joy, truth, spontaneity and complete trust. It is as if there is a moment of expansion and generosity in the melody, in the rhythm, a freedom in the way the musical elements are handled that sticks out from the ordinary way of playing. Inspiration is a moment of boldness that pushes us to do the right thing. We cannot negotiate or alter it. It is either all of it or nothing and we rarely can chose the moment it happens. We can at the best be ready, but how?

How can we open ourselves to that breeze, how can we prepare ourselves?

Again, I can just describe my own experience. Your experience might be different. To start with we have to believe that there exists such a thing as inspiration. That is not always easily done. I for instance believe inspiration is an energy movement - or simply something that comes from outside us - that moves through us, and guides us into action. And what do *you* truly believe in? Our habits or points of reference are often taken from other people without enough reflection from our side. We can change those habits. If you feel inspiration is something that interests you but sends you regularly into an inner conflict (doubt, self destruction, guilt, anger etc.), you will have to do some work on your beliefs.

Exercise No. 24 *on beliefs*

You can start by meditating on how autonomous you are in taking decisions. Then you might want to have a closer look on who you are taking as an example and see whether this is limiting you in what you are doing.

When working on ourselves we sooner or later have got to come to the point where we must admit that we have abilities and qualities that are unique. We did not have to really learn them. We simply had to discover that they were there and start to use them. Our emotions and our problems never affect these qualities as such. The emotions (the astral energy field) though are in between, that is they prevent us from getting in contact with our qualities. (see also appendix on the aura)

The finer energies of our qualities are with us right from the moment of birth and very likely already before. Much hints at the fact that we would have acquired them through our various past lives. All we need to do is to establish the link, the movement between our mind and the spiritual part of our aura. Our needs and deep feelings can lead us towards our qualities. They are our aspirations (again 'spirare') and what we wish for deep inside.

The path that leads us towards experiences of inspiration opens up for us when we learn to follow our feelings, as subtle as they may be. To keep on that path we have to make the right choice at each crossroads. We must chose the 'path with heart'. Any choice contains one that will make us move forward. Sometimes this choice might seem quite insignificant to us. We might even want to neglect it, thinking that this has got nothing to do with our aspirations, that it is far too banal. One of the surprising things about spirituality is, that it is ultimately rather ordinary.

It can be a sudden idea that we need to practise more on our instrument or that we need to finish some daily business that has been on our list for weeks - and was keeping some of our energy tied up.

It is only when we start to appreciate the power and precision of our feelings (not emotions) that we will discover more about our qualities. Our feelings can be compared to those radiotelescopes, these mighty antennas that listen to the universe. When expressing our qualities we know we are on the right path.

When I studied Irish music with a piper in the heart of Ireland, he taught me this: "There are by nature two sorts of musicians, those who are made for playing fast rhythmical dance music and others that will feel more at ease when they play slow airs." I never forgot that. But it took me quite some years to realise to what extent I belonged to the latter group, the ones that prefer to play slow airs. It is music that gives you a great freedom to phrase your own way.

I have had the chance to learn more of those kind of lessons since. Often though it took me a long time to understand the difference between what I thought I should be and what I was quite naturally and always had been. For about ten years I used to play music in groups. I loved to create introductions to melodies or add bits to a composition. But I had a hard time repeating and rehearsing any of it only two minutes later. That sometimes got me into troubles on stage not knowing whether I would be able at all to repeat or recall what we had agreed on before. In fact I think my nature is simply different. There came a time where I left all of it and stopped playing composed music. I realised the more I would rely on improvisations and creation, the better I would feel. From then on I mainly walked the path of free improvisation, that is of instant composition in the present.

For many years I had refused to do so, thinking that a good musician should be able to follow conventional paths that were so praised by those I thought were **authorities**. These people might have been doing the very right thing for themselves. But I had to realise that all of that was not true for me. Very quickly when I bought my concert harp I discovered that what I was drawn to play was not taught in conservatories or by any music teacher I knew at that time. I decided to go my own way and that was not an easy decision. A harpist showed me the basic positions of the fingers on the strings, and how to change broken strings. The rest I learned myself.

I don't use written notes either for playing or for composing. Hearing Paul McCartney talk on the TV the other day, made me see, that I was in good company. I can read and write them but it feels like 'brushing my fur' the wrong way. It is mainly on the harp that I feel I have to avoid repetitiveness and fixed structures. I need a complete freedom on that instrument and am constantly looking for unconscious limitations. Whereas on flutes I can more easily play melodies, I have once learned or composed.

Quite a number of times I had **dreams** about music telling me that what I was about to undertake was the right way. I remember working with the *aulos scales* on the harp. Scales that are clearly outside our usual system of notes. I got into playing only octaves and felt drawn to play a drum at the same time and to sing as well. Before the concert I got a dream showing myself in a very joyful situation, playing drums with other people and singing. The feeling of that dream was so clear and right, that I knew I could go on with my preparations in the planned way.

I am adding these personal experiences, simply to encourage you as much as possible to find your own way, as unusual as it may seem. This can mean that you might have to go some of the road completely on your own. Anyhow discovering our individuality can only be done when we rely on ourselves, since our qualities are completely unique to us.

Individuality is needed, not only in music. But as far as music is concerned it will bring about much **innovation** in new sounds, new instruments, new frames of musical concepts altogether. This will contribute to the necessary changes and the renewal of life in us as well as in society. That is where arts have great a responsibility. The challenge is not to

lead people astray into some weird spaces but into an expanded way of using their mind. That is what this book is all about. Innovation often happens unexpectedly.

I remember two such situations. Once an African group played late at night at an outdoor party in our neighbourhood. I could hear them playing a rhythmical pattern in a distance. Suddenly I realised another rhythmical structure was being superimposed onto the first as if another band had started to play simultaneously. Then this combination started to create in me the most astonishing effect. It seemed as if it opened up a new area of my mind, where a new kind of thoughts were suddenly possible, which had been unimaginable a minute before. As I never found that piece of music on any of their albums, I am not quite sure to what extent it was my imagination that had shown me that possibility.

The other situation came through a recording I got from a Danish friend. He had recorded some simple chords on a keyboard. His wife who apparently knew very little about music, then recorded some notes on top of those chords. She did that in a completely unorthodox way. She had left any known musical convention and produced a new way of using harmonies that was most exquisite. I like this last example, because it shows that it is not the technical or theoretical knowledge that is needed, to guarantee the crossing of borderlines.

These two examples bring my thoughts to the question of how can we distinguish a **natural and sane creativity** from a confused one? In the 70ies the word creativity became very fashionable. Everything that had never been said, painted or done before was believed to be creative. It depends though on **our values** to feel if a creation is worth being showed to other people or not. Are we really convinced for instance that the notions of beauty, harmony, honesty, love and compassion are part of our personal values? Or are we stuck in a counter dependence that is simply reacting on old taboos, and thus still being tied to them?

It can certainly be valuable to learn to express emotions such as despair, violence and suffering through an art form - but this is a passage and not an end in itself.

If we want to find an honest expression then it will have to be linked to our values and feelings and not be governed by the effect that we want to have on others. How much do we want to impress, be famous and exceptional at any cost? Is there anything we are trying to cover up with this?

Natural creativity comes out of a contact with the heart, out of a balance and inner harmony and a more or less conscious contact to a spiritual dimension. Natural creativity is not static, never caught up in repetition, but always evolving towards sharing deeper aspects such as vision, joy, and upliftment that can be contacted, once we have learned to control our emotions.

Should we decide that our work is a striving for expressing spiritual dimensions, this will require a continuous evolution within ourselves, an inner development. We have got to

learn to question ourselves. Otherwise **obstacles** will soon become insurmountable and we shall be the first ones suffering from that situation. The sensitivity of any artist will automatically have brought him/her onto a pathway of initiation, consciously or unconsciously. Sensitive people who want to express this awareness in their lives are confronted with the choice of evolving or to suppress it with **drugs** of all kinds.

If we are sincere, we will know the signs that inevitably show us when we move away from a direction that inspired us: boredom, guilt and embarrassment, dissatisfaction, depression and even insecurity and fear. Should you one day feel stuck with the way you are using your instrument, there is an outstanding album to listen to: 'The Book of Ways - The feeling of Strings' by Keith Jarrett (ECM label). There he explores with much sensitivity the possibilities of the harpsichord.

As music is a performing art, we will be **confronted with insecurity** while performing on stage or in front of a microphone. That is because we are always moving side by side with the unknown, not only when we improvise. The unknown and security seem to exclude each other forever. But isn't that simply life? Anything living changes all the time and therefor moves constantly towards the unknown. Being exposed somewhat constantly to insecurity, we will have to find a way to deal with that one. We will have to find another form of security based on self-confidence and the knowledge that we are part of something much larger than us, that keeps guiding us through our higher self.

We need to develop a compassionate attitude towards ourselves that is spacious and tolerant. We can then trust and accept difficult and inharmonious feelings (and music notes) that come up, knowing that it is necessary to give them some space so that they can evolve.

Suffering from insecurity can come about by an exaggerated drive for security. This drive can take the form of a search for perfection, which is a disguised way of saying 'I am not good enough'. Of course we are never at the end of our possibilities as each improvement is showing us the next step to take. Perfection therefore can never be reached. Striving unnecessarily for it is unreal and often covers up a sense of self-rejection, of shame, which can be painful to face and accept. But this acceptance leads to a realisation of our roots and the roots of our problems. In my experience this is the only way to find a good and firm stand on the ground and through this a sense of being able to cope with the unpredictable.

Accepting our root situation brings us home to ourselves. That includes quite a large sense of home, some would call it a spiritual home or homeland. This link is also documented by a particular shade of the colour red that is found both in the root chakra and also in the mental aura at some distance above the head, the buddhic area of consciousness.

I don't think it matters whether we base our playing or dancing on someone else's composition or on our improvisation. We will chose certain structures according to our taste and talents, and we have to learn to move freely within these structures. But

ultimately it will be left to us alone to bring the spark into it, to bring it to life, to make it breathe and to radiate what we are trying to transmit.

You can even feel differences when people play simple sounding objects like Tibetan bowls. The quality of sound that they produce depends so much on their feeling contact with themselves. When you listen to instruments like that you are left with practically only your feelings to judge, too. Of course the quality of the bowl is important. But there is no melody, no constant beat, no chords, not even much of a technique to play them. Over the last 20 years many people in the west have undertaken to explore this type of music just based on feelings.

Amongst these currents of music we find **free improvisations** that push us to be completely at the heartbeat of the present energies. There are other forms of improvisation that use a more or less structured base upon which to play. Most forms of jazz are based on a sequence of chords and a rhythm. Indian ragas are based on a mode, certain ways of playing some notes in that mode and usually have a theme.

However free improvisation tries to leave behind any preconceived ideas, even that of having to do a 'good' improvisation or of having to be successful. This pushes us to try to understand and to be aware of what actually influences the course of an improvisation. It can be **the expectations of the audience** or a sudden inspiration or feeling of the musician or dancer. It has been my experience in almost every concert of improvised music - as well as when teaching courses - where the people had to move through a barrier. Much disharmony might suddenly be felt and have to be dealt with. It has often felt as if I come in contact with the emotional 'collective' of the audience, and at a certain point the music is able to break through this energy level - to go beyond and transform it.

It is obvious that people project a lot of expectations onto an artist. It is necessary to learn to deal with them, and to protect oneself. When we give a concert it is necessary to extent our awareness to include the audience and the whole room, so that our energy and the sounds we make, can reach to the furthest corner.

In order to understand what happens at a concert it can be helpful to go over it afterwards and recall details that we might otherwise have forgotten. Again the understanding might come at a later time, but we will have the details in our conscious memory.

Trust, truth, love and a deep sense of direction are, in my experience, the key that helps us to prepare and move through any performance. That is quickly said. It may take some time of inner work with these notions to get a deep enough sense of what they consist of, so that in a performance we know how to rely on them.

Centering ourselves is first of all the opposite of getting lost and dispersed. Centering means to be able to listen inside and to learn to trust our own perception. Often we have learned to follow and copy some authorities e.g. stars and idols. We may also have to get rid of habits, such as collecting other people's opinions in order to make up our own one.

We would then be faced either with the choice of taking over the opinion of the majority or rebel against it. Both are not freedom. We may have mixed up being a rebel with being free, where all our energy was trapped in the idea of having to be different at any price. We might have lost sight of who we really were, what we actually felt deep inside.

Centering oneself has to be done in relationship to **three polarities**:

me and all beings - the heart polarity
 me and the earth and all creation - the earth polarity
 me and the universal intelligence - the spirit polarity

I feel, therefore I am. That makes us responsible (able to respond) towards our fellow men, the earth and a spiritual dimension.

Our understanding of these 3 polarities can be evolving for us all the time. They are the parts of us that we need to harmonise and bring together. They are about who we are, the quality of our contact with other beings, learning more about the intelligence of mother earth, the wisdom of instinctive intelligence, the beauty of creation, vitality, creativity, what is spirit as well as what is our role on earth in this life and period.

To prepare oneself for a concert, a performance or a recording session can take up more time than the event itself. Becoming available is an art in itself. We should not forget to take it easy though. The doubt of whether we are good enough is an unsolvable and therefor ultimately useless question. We simply can decide to do the best we can. If there is a demand for our best, we can do it - as long as we feel for it. Once we feel for it, we take the decision. From then on we simply carry it through and deal with disruptive thoughts as in a meditation. We watch them and don't feed nor fight them. Sometimes when preparing a concert random or coincidences make me find a new scale. If she seems to bring an opening, I will use her, believing she has come at that moment for a reason. Dreams about music have often helped me and confirmed a daring decision. If I feel joy, vitality, clarity and strength in the dream, I can be pretty sure that I am on a good track.

In my experience inspiration is like the good weather: It comes and goes and comes again. As all life, it follows a rhythm. We can't expect it to be here all the time - nor the contrary. All we have to do is to get in tune with that rhythm and to ride on the wave like on a surfboard.

A different matter is our ability to judge and evaluate afterwards, what we have done. I have found that my judgement can vary quite a bit at times according on my state of mind. What might feel awful today can fell quite good a few days later or for another person. We can make only limited use of other peoples judgement. Although stimulating when coming from a true person, it can be quite useless from a clouded person. And even a honest and friendly persons opinion is but of limited value for us, since only we know, what our goal are, what we wanted to express. Comes to it, that only rarely can we actually talk about music. It happened often to me that years after releasing an album or an individual meditation tape I get a letter from someone or a phone call giving me a true reaction.

A performance can become a **moment of transformation** for the people in the audience, the musicians and even those we just bear in mind. Being exposed to the laws and effects of harmony the participants have got the opportunity to heal something in themselves and to understand something about harmony and disharmony in their lives. Finer energies can be brought in in such moments. It is mostly the people who are open and available themselves, that will get something from it. Even people not present can benefit, when they open themselves to the concert, since with energy there is no problem of bridging spaces. We know this from the practice of distant healing, where a person or group can send healing energies to another person that lives somewhere else.

The other night I watched Clint Eastwood's movie 'Bird' on the life of Charlie Parker, the famous saxophone player at the time of be-bop. The film made me think that you may not feel inspired to improvise or play at all at the time you are scheduled to go on stage. This may not be because of nervousness, but because different factors that don't provide the right energy. People like 'Bird' have used drugs to get over that problem and paid for it with their lives or by losing their inner freedom. Others have simply cancelled the performance or, in some rare cases, have meditated with the audience in order to bring about the right atmosphere. A well trained musician can always pull some old tricks out of his bag hoping that inspiration may come soon - with the obvious danger, that it won't work.

There are other ways of sharing music than the usual 2 hours concert on chairs, with handclapping at the end. For the last few years I have preferred giving shorter concerts of an hour. I would invite the audience to participate afterwards or invite them to bring cakes and make a cup of tea.

Not all musical expression needs to take place in a performance of course. Maybe it is good to remember this, since our western culture has limited music to a **performing art**. But music can be a **healing art** involving other people, as seen above, or simply a **healing ritual** not necessarily performed in front of an audience. This ritual can be a genuinely creative act, whereby the musician expresses something coming from a deep contact with him- or herself with no other purpose than being true to oneself and true to the energy that asks to be expressed. This can bring forward insights and wisdom that can be immensely valuable not only to the musician/singer/dancer. We can remind here of some great medicine men amongst the north American Indians who expressed through singing, music or painting a vision of how their people could find their way through inevitable big changes. Which brings us back to what a sacred art could do for the changes individuals and society need to go through in order to survive or to restore harmony.

After playing, dancing, singing it can be useful to place ones hands on ones legs while sitting, palms downwards. This helps to close our openness that happened during the performance. The effect of a concert on the musician and performer should not be neglected.

Create, improvise, to open oneself, playing without notes, all can be learned:

Exercises on group improvisation:

No 25.

two people impose a structure and keep it steadily
 a third person plays freely on top of that structure.
 the other ones listen, observe and comment at the end.

suggestions as to some possible structures:

- 2 percussion instruments start on a unrhythmical pattern
- an instrument gives a chord or modal base (basic note, 5th, octave, an a rhythm)
- free notes but a steady rhythm
- free notes and free rhythm. keeping contact to your feelings
- short melodic pattern (e.g. 8 notes) that keeps repeating
- melodic elements that are repeated more or less exactly

No 26.

- a) the first person plays a structure or musical idea
 the second picks it up and passes it on to the third one.
 meanwhile the first has stopped. etc.
- b) a group tries to create a specific atmosphere that they decide upon on beforehand (a colour, a season, hour of the day or night, etc.)
- c) same as above done only by half of the group,
 the other half observes and comments afterwards.

No 27

all together improvise freely. and reflect on it afterwards. one can set a time limit for both.

Working with a group might make it necessary to plan some moments of silence and individual recentering. This helps keeping from dropping into some foggy consensus that might suppress or provoke conflicts.

7. NEW CONSCIOUSNESS MUSIC and its recent strands

The 80ies have brought about some radical changes in consciousness that we see reflected in politics, in attitudes towards the environment, the collapse of one superpower put an end to the cold war, the Berlin wall fell and with it the whole iron curtain that had separated eastern and western Europe. Aids asks for a change of habits if not attitudes around sexuality. The dramatic percentage of unemployed people very likely asks for a even bigger change of habits around work. So does international solidarity with the changing role of the United Nations, the ever growing unbalance in the health systems all over Europe. Big changes in society are often reflected and even preceded in music. Let us remember the social 'earthquake' that went over the world in 1968. In the same year three remarkable albums were released that each sort of revolutionised their respective sector of music:

the **Beatles'** SERGEANT PEPPER, for pop music
Paul Horn's INSIDE THE TAJ MAHAL for new consciousness music
 and **Miles Davis'** BITCHES BREW for jazz

These albums have documented the changes our societies went through in 1968 and the years that followed. Of course there were also Woodstock, Bob Dylan, Jimmy Hendrix, the Doors and many others.

Musical impulses and inspirations come from a dimension beyond thought. That is the level where we find the seeds of new thoughts. It is only when they filter in nearer to our mental energy field and ultimately into our brain that we formulate them as thoughts, words and social actions.

The above mentioned changes of the 80ies have had a whole new kind of music that we could see emerge since the beginning of the 60ies. In this music of different genres, music is more often linked to spiritual beliefs. We can see that in the way the musicians see their role in the process of creating new music. We can read it in their titles, in their intentions written on the covers and above all we can hear it. There is a deep change in the quality of the sounds, in the feeling way that their music is played. I am talking here mainly about instrumental music but there are some singers like **Joan Baez, Moody Blues, Van Morrison, Sting, Tracy Chapman, Loreena McKennitt, Enya** or **Peter Gabriel** who have this quality in their vocal music. More recently chanting, overtone singing and voice healing have become increasingly popular.

The first album of this *new consciousness music* was certainly 'Music for Zen-Meditation' from Scott, Yamamoto and Yuize released as early as 1963. They made a synthesis of traditional music from Japan and western jazz. It is still around in the shop shelves 30 years later! This new strand of music is neither jazz, nor classical, nor pop, nor

rock or traditional only. It is far more than what used to be called 'New Age Music'. We will see why.

What is new about *new consciousness music* (NCM) it's the way it emerges from silence. That is first of all the capacity of the musician to link to silence inside himself. He needs to know how to empty himself in order to let inspiration of a new kind come forward. In these recordings we find moments of silence, as seldom on other western records before.

I would like to describe different strands of this music so you can find the kind of music you like more easily. When I was making programs of NCM for the Swiss radio DRS for over three years I began to realise how many musicians there were in that field. Making programs about just one country was very revealing, too. Even small countries like Denmark and Switzerland had a number of remarkable musicians in that domain. I realised that although nobody could give a definition, quite a number of shops and magazines would show the same list of musicians even when those musicians originally clearly came from another musical tradition like **Arvo Pärt, Keith Jarrett** or **Jon Hassell**.

We can feel that quite a number of these musicians have been involved with meditation and self development in one form or another. We can find sincerity, compassion and a depth. We can hear they have rediscovered the language of the heart and feeling. A whole vocabulary that the generation before ours and even many in our generation have forgotten. There is a vast difference between music played from ones head of from ones heart. The heart having a direct link to the spiritual part of our aura, all music therefor played with a contact to the heart will bring this breeze of spirit. She will be inspired and carry the possibility to inspire others.

The way we label and separate the different strands is to some extent arbitrary and not very important. Sometimes analysing brings something into better focus. Some interpretations of classical music can belong in this category of NCM. I will not go in this area because so much has already been written about it.

Music for films & fantasy

During the 70ies and the 80ies television has brought this music into our homes, it is used as background music in at least 3/4 of all of documentaries, travel films and scientific programmes. It is very likely in film music that we find the most innovation as far as new sounds are concerned. Film directors discovered long ago to what extent music can reinforce visual impressions. Unfortunately it is only the music from the most famous films that is made into albums. Most documentary film music is not available to buy and gets lost with the film. There are a remarkable number of NCM albums that could be film soundtracks, because of the way they stimulate our fantasies. I am thinking of the music of **Andreas Vollenweider** and his electrified harp, **David Arkenstone, Lau Laursen, Patrick Bernhardt** and **Gandalf**.

Music for meditation

This type of music can help us to contact silence and to link to the depths of who we are. It can prepare us for meditation but it should not be listened to whilst actually meditating, because it imposes sound on us where we wish to find silence. It imposes a structure on us when ultimately we need to find our own one. An appropriate piece of music can definitely help us to get in a more relaxed and open frame of mind. It can also be helpful to listen to music after a meditation. I would suggest that we regard 'meditative music' differently in as much as its purpose is simply to relax us and provide a background sound. If we want to understand the difference, we should listen to music coming from countries with a long tradition in meditation: Japan, Indian, Tibet, Southeast Asia, the Sufi music of the Middle east. Their Meditation music is mainly warm, slow and melodic: **Hariprasad Chaurasia, Sachdev** (both play the Indian bamboo flute), **Hayri Tümer** (Sufi flute, nay). Again I would see shamanistic music as something different as well as music trying to bring ecstasy about with drumming e.g.

I would not include music from shamanistic traditions in this music for meditation. We do find there though very special music like with **Carlos Nakai**, a North American Indian with his pure and humble flute playing. Nor would I include the ecstatic music like gospel songs or the chanting of **Nusrat Fateh Ali Khan** (see further down under hymns) and his band.

We find a number of western musicians who have successfully studied these traditions or who have played traditional meditation music like **Stephan Micus, Fuyu Gutzwiler** (shakuhachi) or **Ken Zuckerman** (sarod). Some western musicians have gone deeply into meditation and started to play or compose their own kind of meditation music: **George Deuter, Henry Wolff & Nancy Hennings, TUU**. A few musicians from the west have gone into composing meditation music that is specially made for the western type of mind. This music is helping to put us in contact with our mental energy field. We have mentioned this in chapter 3: **Jörgen Mortensen, Gunner Möller Pedersen, Per Nørsgaard, Steve Reich** and some of **K.H. Stockhausens** or **Alap Jetzer** works.

Soundscapes - Ambient Music

Soundscapes or landscapes made of sounds don't use any melody. They often explore single tones and move them through different shades of sound. They are adventures leading us through the doors of sound into the unknown. To the extent that they are using silence as part of the composition they can be useful as meditation music, too. There are classic soundscape albums such as the 'Tibetan Bells' albums (No 1-3) by **Henry Wolff & Nancy Hennings**. They recorded another remarkable album 'The revolving masks of Yamantaka'. I would also recommend **Pierre-Jean Croset's** 'Harmonics du temps', **Jorge Milchberg's** 'Miroires sonores/Mirrors of sound' (Souffle d'Or), **Klaus Wiese's, Alain**

Kremsky's, Bob Holroyd, Phil Thorton & Steven Cregg, Frank Perry and Stephan Micus' works, **Johannes Heimrath's** 'Gongs', **Wolf-Dieter Trüstedt's** 'Aeolian Harps' (Windharfen), 'Ur-Töne' from **J.E.Berendt**, **Peter Pannke's** beautiful 'Music for unborn children', and some of **Jon Hassell's** and **Brian Eno's** works. **Harold Budd** has released some darker sound pictures as with 'The Serpent'. There are of course many other beautiful albums.

Therapeutic sounds

In the 90ies some of the music that we have just described as soundscapes has been more or less specifically recorded for therapeutic use. Some of these recordings are presented with playful arrangements and can be danced to or listened to 'normally': **Gabrielle Roth**, or **A. Eskenasi & Jim Wafer**: 'Brainscapes' (CyberOctave). Other recordings are simply made up of sounds and are not aimed for the average consumer because they are deliberately intended for therapeutic use or are meant for specific development purposes: **G.M. Pedersen's** 'Glassmusic'. Some albums are designed to be listened to *with headphones*, like those recordings aiming at 'synchronising' our brain patterns from the Monroe Institute, USA, e.g. or those that deliberately cut out certain frequencies in order to train our ears to restore the complete hearing abilities of our ears: the work of Lambdoma Studio with their **Samonas Therapy**, D-59071 Hamm.

The following recordings can be listened normally over loudspeakers, or even better over headphones *and* loudspeakers simultaneously. In this way sounds and especially low sounds can be heard not only through the ears but can work on our whole energy field. A very good recording for therapeutic use, with very clear recordings of Tibetan bowl, is 'TouchSound' by **Nick Parkin** and **Teresa Heselden** (3 Brookers Place, Chequers St, Higham, Kent ME3 7JB). Specifically useful for contacting the water area of your body is **Michel Redolfi's** 'Detours' (CIRM, Nice, France). See also the works of **Friedrich Glorian** (tibetan bowls, tamera) or **Philippe Lecoutre's** 'Thérapie Holomorphique' (Amrita, Plazac, France) and a series of CD's on therapeutic sounds. see also the series of traditional Chinese healing music distributed by WINDPFERD, D-87648 Aitrang.

Minimal music

Very close to these sound pictures there are some types of minimal music where musicians create patterns of notes and often vary them in endless loops. Some parts of minimal music are very mathematical and a bit cold while others can be weaving a subtle tapestry: **Steve Reich's** music shows us these two different aspects. Other interesting musicians working in the field of minimal music are **Steve Tibbetts**, **Tom van der Geld** and **Jon Hassell**. **John Sureman** superposes his saxophone melodies on top of a synthesiser pattern that progresses in the style of minimal music: 'Private City', 'The Road to St.Yves'. Some of his tunes remind us of Ravel's Bolero, spinning around endlessly.

Meditative music

Meditative music is not the same as meditation music. It is far less linked to silence and mainly creates a peaceful atmosphere that can be useful for relaxation. It is probably here that we find the greatest number of albums of new consciousness music. They can be counted by hundreds. It seems to be a practicing ground for musicians who look for something new and who also have gone into meditation to some extent. A lot of it though is rather shallow and too sweet, coming more out of good intentions than from a real depth. Not all of them reach the beauty that we can find in most albums of **Deuter, Paul Winter**, the German group **Incarnation, Pushkar, Anugama, Karunesh, Lau Laursen, Terry Oldfield, L'Esprit, Ron Korb** or **Iasos**. Labels as Dawn Awakening Music, Oreade from Holland, New World Music, Nightingale Records (D) and the Danish label Fönix Musik have got specialised in this type of music.

We find here a great many albums done on **synthesiser** alone. Where in the past one had to invent an instrument for every particular sound one wanted to create, we do have now all this electronic equipment that can do it for us. A lot of the early names in synthesiser music have come from Germany: **Ashra, Tangerine Dream, Klaus Schultze, Karunesh, Anugama** and **Jan Hammer, Kitaro, Brian Eno, Gandalf, Jean-Michel Jarre, Ananda, Aeolia, Harold Budd, Jon Mark, Vangelis**, etc. The spectrum is fairly wide, going from electronic experimental sounds to simple soothing background music. I suppose every synthesiser-freak has put some of his music on tape and sooner or later spread it to friends and others. So the number of albums existing is impossible to evaluate.

All of this music is *instrumental*, most NC music is not using words. This might be because of a crisis in the use of language, or rather its misuse in songs. The words of a song link more to the left hemisphere of the brain, where as most NC-musician are trying to activate the possibilities of the right hemisphere. This is more easily done by the instrumental music part of a tune.

Another characteristic of NCM is, that with rare exceptions, all of the music is composed, arranged and played by one person. It is partly because technical equipment became much cheaper and therefore more easily available to musicians. Often musicians have got home studios where they can work alone for months on their music without needing other musicians or sound engineers. Many musicians seem to have had a great need to find their individual path. However many albums that were produced in the 80ies use synthesisers and have very similar sounds. Perhaps in the near future this will lead to musicians working together on joint projects.

Harmonics

The technique of **singing overtones** or harmonics has come to us from the east. While singing one note, the singer manages simultaneously to produce a second note, which is a

harmonic of the first note. We can find this phenomenon of harmonic notes in nature when the wind blows through a hollow object like an electric pole. The harder the wind blows, the higher will be the harmonic notes we can hear. Some of the most interesting works have been published by **David Hykes**, **Nigel Halfhide**, **Christian Bollmann** and his choir. In instrumental music we find the works of **La Monte Young**, with his specially tuned piano, **Pierre-Jean Croset** with his beautiful album 'Harmoniques du Temps' (published by Ocora).

Almost the only other singing we come across in NCM is found in the work of some **singer songwriters** like **Van Morrison**, **John Denver**, **Sting**, and **Tracy Chapman**. The tradition of singer songwriters who have made an honest use of their art is probably unbroken throughout the ages.

Hymns

We find a number of singer and musicians using very simple, harmonious, short melodies lending themselves to an almost endless repetition. These hymns can be instrumental (Gurdieff's hymns, though originally sung) or sung in choirs. We find them in all traditions: Negro spirituals, Byzantine chants, Hindu or Sufi singing (**Nusrat Fateh Ali Khan**). They have often religious words. They sometimes sound like sung mantras. We find hymns with some pop singers who usually would also put spiritual lyrics to them: **Van Morrison**, **James McCarty** 'Out of the Dark' (Higher Octave Music, 7057). We find hymns with instrumentalists like **Keith Jarrett**, **Jan Garbarek** and **Abdullah Ibrahim**.

Music for trance and body expression

We can find rich examples coming from Africa (**Doudou Ndiaye Rose** 'Diabote' on Realworld), from arab countries, shamanic music from China, Tibet, Siberia, American Indians or from western musicians like **Rupesh** 'Laughing Drums' (Bauer Audio), **Gabrielle Roth**, **David Hudson** 'Rainbow Serpent', **Steve Roach & Robert Rich** 'Soma' (Hearts of Space), Brent Lewis 'Jungle Moon' or - more electronic this time - with the english musician **Loop Guru**. Fast and monotonous drumming has since ever been used to induce trance like states in dancers. Techno-Trance Music, ambient-dub, chill out room style or other names are given to more recent strands of electronic trance music with remarkably little melody.

Celtic music

The wave of Folk music that broke over the western world in the late 60ies and the 70ies had a big influence on NC music. We must remember that we would have lost much more of our cultural diversity and aliveness, of our folk wisdom and its rituals had it not been for orally transmitted music. The richness and the feeling of traditional music and singing

can only be transmitted orally. During the last centuries, so much music has been made in cities, financed and dictated by the tastes of the aristocracy, opera houses and rich patrons. Despite this dominance folk music survived as it had strong roots in rural culture and in peoples hearts. When people like Woody Guthrie, Joan Baez, Bob Dylan, Pete Seeger brought this democratic spark of folk songs over to Europe it encouraged European musicians to bring traditional songs and music back to life. This music often embodied spiritual values and brought back an interest in old myths. Good examples of this are found in the **Celtic music** played by people like **Alan Stivell, Dan Ar Bras, Clannad, Moving Hearts, Davy Spillane, Planxty, Micheal O'Suilleabhain, Enya, Kim Robertson** and many others. We find the same quality in the deeply moving folksongs of Bulgaria, Rumania, Sardenia and Scotland. Folksingers have often been closer to the heartbeat of people, closer than television and newspaper ever can be. Their songs have always been a lot about the dignity of people who were not in power.

New acoustic music

Some instrumental folk music has been influenced at times by jazz and brought forward, what we became known in the 80ies as **new acoustic music**. We find a lot of these new acoustic musicians in labels like 'Windham Hill Records' (USA) or 'ECM' (Germany): **Michael Hedges, Leo Kottke, Glen Velez, John Renbourne, Pierre Bensusan, Marcel Dadi, Nightark, Nightnoise**. On the more jazzy end we find **Pat Metheny, Ralph Towner, Terje Rypdal, Eberhard Weber, Jan Garbarek** and **Paul Giger**.

World music

Others have contributed to a fusion of different ethnical music from all over the world with western sounds. This has become 'world music' with musicians like: **Stella Chiweshe, Shankar, David Mingyue Liang, Rabih Abou Khalil, Nightark, Zakir Hussain, Shakti** and some albums of **Jan Garbarek**. World music has become quite popular in the 90ies and brought to our minds the vast richness of musical culture in all the corners of our planet. What started out as extra-European music or ethnical music had now a label that suited shops and could include also European ethnical music besides African, Latin-American, Asian music. At the same time we could discover that practically all cultures know besides traditional folk or ethnic music, have their own classical music (not a copy of our western classical music!), meditative music, ceremonial or spiritual music, pop music and popular dance music. It documents a growing respect and awareness of cultural identity and the decrease of feelings of superiority (or is it inferiority in fact) of mainly our western culture. The term 'world music' therefor does not mean much if we collect all music of the world into it. Rather should it stand for the blend of music of different cultural origin with western electronic instruments.

Even so a number of substyles can be registered: world folk fusion with mainly acoustic instruments, world music (Youssou N'Dour, Alpha Blondi, Shakti, Shankar, Mory Kante,

Chaled), until reaching full techno sound as in world house (World Without Walls) or ethno tech (Deep Forest, Bob Holroyd, Baka Beyond).

Inspired improvisations

An important characteristic of inspired improvisations is that repetitiveness has been reduced to a minimum. There is no melody that comes again and again, and sometimes there might not even be a steady rhythm or any underlying chord structure. The only structure is that of following inspiration without compromising, that is the feeling of doing the right thing at the right moment without the interference of the intellect. We can center our feelings on a theme such as 'freedom', 'Sarajevo' or 'Tienanmen'. This can give a direction to what then becomes a musical meditation. Many musicians have been involved with personal development in the last ten years and this has led them to be deeply involved in the preoccupations and the sufferings of our time. The concern for becoming a star has been replaced by a sense of connectedness to people in need and the health of our planet. **Keith Jarrett solo, Abdullah Ibrahim, Chris Hinze, Joel Andrews, Georgia Kelly, Paul Horn, Stephan Micus, Jan Garbarek.**

Some musicians have gone a step further in abandoning conventional structures, and have been exploring **other tone systems**. It is not always easy to keep in contact with one's feelings whilst doing so. **La Monte Young, Terry Riley.**

New age pop

Somewhere in the mid-80ies I noticed that more rhythmical and melodic music was coming onto the market. Many musicians who had acquired the sensitivity of NCM, its sounds and silence moved away from this mainstream of soft and gentle music in order to create what we can call **new age pop**. They have used all kinds of acoustic instruments together with electric base, drums, keyboards, saxophone, etc. This has created joyful and bubbling new sounds: **Andreas Vollenweider, Patrick O'Hearn, Rod Argent, Andy Summer, Tony Childs, Büdi Siebert, Friedemann Witecka, Max Lässer, Oliver Serano-Alva, Ray Lynch**, the album 'Flowing' of **Dominique Starck** and **Roger Kevins, David Lanz, Ralf Illenberger, Marco Cerletti, Schildpatt, 3rd Force.**

There have always been **classical** composers, conductors and musicians who have expressed the sort of sensitivity we have been talking about: **Sergiu Celibidache, Arvo Pärt, Itzhak Perlman**. Some have used new sounds together with a more conservative tradition of orchestration and selection of instruments and created some very beautiful relaxation music as **Daniel Kobialka** and **Chris Michell**.

CONCLUSION

What a lot of words for a subject, that basically can do without them!

*In Music, in the Sea,
In a flower, a leaf, in an act of kindness
I see what people call God
- in all these things.*

Pablo Casals

Harmony is mirrored in all things: in the structure of a crystal, in a plant, in our body cells, in a spider's web, in the way a free standing group of trees of the same type form a whole, as if they were just one tree.... Plants, trees, wild animals and the people who have lived for centuries amidst unspoilt nature are all part of a natural harmony that surrounds them. We town's people have got to discover it anew. Music gives us a wonderful opportunity to explore harmony on different levels: in the effect it has on us, in a tune and in communication. I feel that the search for a better harmony in ourselves, in our family, with our colleges at work, in creative expression, is a daily quest. To read about it is obviously not enough. The quest, this conquest must be lived.

For an idea to become useful, it must be anchored in daily life and not simply remain a mental concept. An idea is searching to be lived and expressed through the body, with our hands and voice. It seems necessary to bring in feelings and emotions, so that the idea can live in our reality, with all it provokes in us and in others. Every idea quite naturally wants to go this way - inspiration likewise.

In this process of bringing thought into matter the original impulse meets hindrances, resistance or a lack of understanding and has to overcome these barriers in order to get in tune with the whole, the underlying sense. In other words, the idea wants to harmonise the hindrances. To feel in harmony brings inner peace. Who isn't looking for that? The connection between music, feelings and development can lead us into a depth within ourselves. It is the understanding of our subtle anatomy, the energy aspect of our being, that leads us to appreciate the link between physical problems, vicious circles, emotions, dreams, our deep wishes and needs.

The spirit of language shows us the way: 'Sens', meaning direction, is linked to the word 'sensitivity', as it is in French and German. Their common root goes back to the Indo-Germanic language and means 'to travel', 'path', 'recognise a direction'. The word has formed the Latin *sentire*, which means 'to feel', 'to sense', 'feeling'. Sound naturally leads us to discover our feelings, our sensitivity and thus the sense in our lives. Just as sound leads us towards the non-physical dimension, our sensitivity and our feelings will lead us to see what lies behind the physical. We discover thereby the essence of things and how all is a mirror of the underlying laws of harmony. Everything invisible we can call '**energy**'. That brings us to what quantum physics has been attempting to teach us for the last 20 years. The social sciences have not yet been able to catch up with these insights

into life that modern physics has provided. It is good to remember this, because we are not talking about woolly esoteric ideas but simply about unusual phenomena, which cannot normally be observed with our physical eyes.

Extended awareness, necessary for the observation of subtle manifestations of energy, is accessible to everyone with a little discipline and practice. As we discover the quality of musical modes and of other musical elements this will bring us to an appreciation of the precision with which sounds work on us. We become aware how they affect our bodies, our thoughts, our emotions, our energy fields and how they try to harmonise them. Quantum physics teaches us: we are matter *and* energy at the same time.

In the last ten years sound has opened a door towards **new therapeutic perspectives**. Its possibilities may well astonish us in the coming decades and prove to be an efficient complement to traditional or alternative medicine. The therapeutic use of sounds will necessarily be guided by our sensitivity and our ability to use them from a place of silence within us. The way of using them is very likely an improvised and inspired one and not by following written notes. Technical abilities may have to meet intuitive ones.

This book has aimed to open up paths of experience and has not tried to set up theories. It has emphasised the necessity to share personal experiences and the importance of comparing them in order to appreciate what we have not been taught, but has nevertheless existed all the time. The North American Indians tell the story of mouse that one day learned to jump higher than the tall grass it has been living in all its life. From that day on she was called jumping mouse and her new world consisted of many other things than just grass. The mouse had seen.

To play music, to dance and sing are means of expression available to everyone. The polarisation into audience on one hand and artists on the other is to a certain degree artificial. It may well help the listener to project his own unconscious needs onto the artist, because he believes he cannot express and live them himself. The artist gets energy in this way, and sometimes enormous amounts of money. However this transfer of energy doesn't last long, because it is based on an illusion. There are of course many talented musicians but everyone can at least be an amateur. This word actually means 'to love, what one is doing'. Everyone has got the right to have their own song and dance and to express what lies deep inside with sensitivity. This opens new horizons, shows new paths and will lead us to our own vision. Today it is essential that people find their personal 'vision'.

Numerous CD's bear witness to this sensitive approach. It is often small music labels who make this music accessible to us. Unfortunately the big labels produce for a very short term market and their CD's usually disappear from the catalogues and shelves after one or two years.

During my twenty years as a music teacher, therapist and musician I have often noticed how music can open up essential levels of a being - thanks to those sounds that penetrate and transform us. Music and energy fields link us to the Whole. It is up to us to enlarge

our horizon and go beyond school teachings, that did not show us this way. I sincerely hope, that this book may help you to find more

harmony in everyday life

Daniel Perret, Le Vallon, F-24290 Sergeac (Dordogne)

vallonperret@wanadoo.fr

<http://perso.orange.fr/CentreduVallon>

APPENDIX ON THE AURA

The human aura is made up of different energy fields: the etheric, the astral aura, the mental aura and the spiritual part of the aura. **The etheric** is a storehouse of energy. It contains our subconscious memory. A part of the etheric is inside our physical body. Another part extends some 5 to 10 cm outside our skin surface. Of all our energy fields it has the slowest vibration. It shows the state of health of our organs.

Beyond the etheric we find the **astral aura** which extends some 30 to 40 cm from our skin surface. There is the lower astral, where we find emotions, and the upper astral, where we find feelings. The latter is on the outside of the astral energy field, that is further away from our physical body.

The mental aura is situated mainly around our heads, much like we see it on paintings of Buddhas or Christian saints. It extends though all the way down our body, wherever the commands of our brain has got to move parts of our body. The mental aura is divided in a lower mental and an upper mental. We find the division as a horizontal line coming out from just above our ears. This line is created by an energy movement coming out from the center of our heads and extending quite some way out. The lower mental is infiltrated by our emotions and makes up our emotional thinking (often a lot of our intellectual thoughts), whereas the upper mental is not affected by our emotions. We find there our clear thinking spaces, not necessary in words but pictures, symbols, pure colours.

The outer layers of our aura is made of the **causal and spiritual aura**. That is where we find our qualities. That is our potential of wisdom and knowledge we have accumulated in past lives. It is waiting there ready for use if we can overcome our attachment to our emotions. It is our feelings that will bring about a movement of energy between our physical body and this spiritual layer.

It is quite easy to learn to **sense the aura** and to distinguish the different layers. We often have to overcome a mental barrier that tells us, that it is not possible to sense energy. An easy way to learn to sense energy fields is to start with sensing the energy field of a big tree. This field can easily extend up to half a meter from the bark of the tree. It is quite usual to find that one hand is more sensitive than the other.

Clairvoyants see the aura as colours, symbols and shapes that are in constant movement. They can e.g. see **the chakras** as circulations of energy that are drawing in prana energy from the sun as well as spiritual energy. The 7 main chakras are situated along the vertical axis of our body. There is also a movement of energy away from them that distributes energy to the 21 secondary chakras and through them to our endocrine glands, our organs and our nervous system. Each chakra can thus be felt in different ways. As we are dealing here with energy, we usually cannot see the chakras (or the aura) as we are used to see

with our physical eyes. However some people can develop the ability to see this quick moving energy.

Nevertheless most of us will recognise some of the following sensations that are related to the functioning of a chakra. We can feel pressure (on our chest or throat e.g.), tensions (around our solar plexus chakra), a feeling of a void or of buzzing at the base of our spine, where the root chakra is located. We can find also all of the impression described on the matrix in chapter 1. These can be colours, images, symbols, impressions of light or emotions.

The bottom 3 chakras make us relate to our personality level, that is our emotions, our ego. The upper chakras bring us in contact with our spirituality and the level of the mind.

It would clearly go beyond the possibilities of this book to explain any further this subject. Our indications though should give some guidelines along which you can gather experiences and knowledge. Reading about it can help but can clearly not replace your own experience. It can be helpful to attend courses for a while on the subject which always will have to include self development. (see drawing)

APPENDIX ON THE TONAL SYSTEM

The predominant tonal system in the west is based on 12 notes per octave. They are tuned in such a way that the 12 spaces between them (intervals) are equal. This way of tuning is called **well tempered**. You can see this organisation of our tones best on a keyboard. By sounding the keys one after the other you will notice, with little practice, that there are indeed 12 different keys following each other. Whereas the 13th key is practically the same note as the one you started on, just an octave higher. The division in 7 white and 5 black keys is based on the fact that most scales we sing a tune in use only 7 out of the 12 notes of the octave. Octave means 8 and is the space (interval) between the 1st and the 8th note in a 7-note-music scale, counting the 1st note as number 1. The octave has got twice as much hertz - cycles per second - as number 1 note.

You can imagine a piano extending endlessly to the left and to the right, adding octave after octave until we leave the audible wave spectrum and come into ultrasounds, heat waves, light or radio waves.

Physicists have taught us that all matter is made of energy of different wave lengths. Sound is just the audible part of the spectrum of possible wavelengths. The **law of octaves** tells us that any note is related naturally to all its octaves. Sounding the note on a piano, e.g., while pressing the right pedal, you will hear all the octaves of that note resounding, as well as the other notes that follow the harmonic scale (octaves, fifths and thirds mainly). Studying the **laws of harmony** on the level of sound therefor is very likely telling us about how all energy works and interrelates.

APPENDIX: THE 22 SHRUTIS OF INDIAN MUSIC

This scheme has been drawn by Friedrich Glorian, and has been published in 'Jahrbuch 94 des Arbeitskreises Harmonik', Munich. The indian system of the 22 shrutis is not fixed as are the 12 notes in our tone system. Therefore this table shows one possible definition of the Indian system. It shows especially that our 12 western tones are by far not the only sound life in an octave, as little as these 22 shrutis themselves show the only existing musical places in the octave. You don't find many natural harmonics in this table, nor the notes of the aulos scales nor many other scales that surely exist. The names of the Indian musical notes sa, ri, ga, etc. correspond to our western do, re, mi.

Indian term	fraction	=	the notes	western	musical term
0 sa	1/1	1,0	256		prime
1. ri ¹	256/243	1,053497	269.68		limma
2.. ri ²	16/15	1,066667	273.06		small 2nd
3. ri ³	10/9	1,111112	284,4		
4. ri ⁴	9/8	1,125	288		2nd
5. ga ¹	32/27	1,185185	303.4		small pythag. 3rd
6. ga ²	6/5	1,2	307.2		small 3rd
7. ga ³	5/4	1,25	320		3rd
8. ga ⁴	81/64	1,265625	324		Pythagorean 3rd.
9. ma ¹	4/3	1,333333	341.33		4th
10. ma ²	27/20	1,35	345,6		
11. ma ³	45/32	1,406250	360		4th augmented
12. ma ⁴ (pa)	40/27	1,481481	379.26		
13. pa	3/2	1,5	384		5th
14. dha ¹	128/81	1,580246	404.54		small pythag. 6th
15. dha ²	8/5	1,6	409.6		small 6th
16. dha ³	5/3	1,666667	426.6		6th
17. dha ⁴	27/16	1,6875	432		Pythagorean 6th
18. ni ¹	16/9	1,777778	455		small 7th
19. ni ²	9/5	1,8	460.8		small 7th
20. ni ³	15/8	1,875	480		7th
21. ni ⁴	243/128	1,898437	486		Pythagorean 7th
22. sa	2/1	2,0	512		octave

pythag. = pythagorean note / syntonic comma = 81/80 / grand chroma = 135/128

example: the 4th is at 4/3 of the basic note = $4/3 = 1,333$
 $1,333 \times$ frequency of the basic note e.g. 256 hertz
 $1,333 \times 256 = 341.33$ hz

APPENDIX ON THE 72 SCALES AND MODES OF SOUTH INDIAN MUSIC

The 72 melakarta of the karnatic music (after Grosset) gives us a method of classification for many - though not all - existing modes.

<u>mode No</u>	<u>spaces of the first 5 notes</u>	<u>spaces of the last 3 notes</u>
1 - 6	1 1,5 2,5 2	∣
7 - 12	1 2 2 2	∣
13 - 18	1 3 1 2	∣
19 - 24	2 1 2 2	∣
25 - 30	2 2 1 2	∣ 1 1,5 2,5
31 - 36	3 1 1 2	∣ 1 2 2
		∣ 1 3 1
37 - 42	1 1,5 3,5 1	∣ 2 1 2
43 - 48	1 2 3 1	∣ 2 2 1
49 - 54	1 3 2 1	∣ 3 1 1
55 - 60	2 1 3 1	∣
61 - 66	2 2 2 1	∣
67 - 72	3 1 2 1	∣

each group of six modes is here varied in 6 different ways according to what are the 3 last notes (octave included)

example mode No 47: **1 2 3 1 2 2 1**

Joel Andrews & Sören Hyldgaard: 'Journey toward the Sun', Fönix 1089
 Anugama: 'Shamanic Dream', Nightingale records, NGH 321
 Danny Bechert & Fred Vogels: 'Natural', Oreade
 Dan Ar Bras: 'Musik for the silences to come', 'Theme for the Green Land', Keltia Music France,
 Chaurasia Hariprasad: 'Krishna's Flute', Oreade, ORW 5264, 'Meditative Romance', New Earth
 Records, Tao 9204
 Christian Bollmann: 'Echoes of Ladakh', Bauer Audio, 8719, 'Evolution', Fönix Musik 1075
 Henning B. Christensen: 'Watermusic' enregistré dans l'Himalaya, Fönix Musik 1078
 'Ocean Waves, Fönix 1081 / Woodland stream, Fönix 1080
 George Deuter: 'AUM', Kuckuck 1972, 'Silence is the Answer', Kuckuck 12049
 Nicholas Dodd: 'Waves', Dawn Awakening Music, Totnes, Dartington, GB DCB 005,
 Doudou Ndiaye Rose: 'Djabote', Realworld Records, CDRW 43
 Brian Eno: 'Apollo'
 Enya: Watermarks, WEA
 James Galway: 'Songs of the Seashore', RCA RK87893
 Jan Garbarek & The Hilliard Ensemble: 'Officium', ECM1525
 Friedrich Glorian: Male & Female Tampoura Sounds, Le Bourg, F-26770 La Roche St.Secret
 Chris Hinze: 'Tibet', Keytone 777, 'Music for Relaxation', Keytone 765/66
 Bob Holroyd: 'Fluidity & Structure', BHCD 1001, 'Stages', Soundscape Music, BHCD 2001
 David Hudson: 'Music for Didgeridoo & Percussion', Celestial Harmonies, 13096
 Keith Jarrett: 'Spirit', ECM
 Louis Jen-Chun Chen: 'Die Sphäre der Poesie', DNDS Records 1061, Zurich
 Kamal: 'The Quiet Earth - Dusk', Nightingale Records, 359
 Daniel Kobialka: 'If you wish upon a star', Oreade NL
 David Mingyue Liang: 'Dream of the Butterfly, Tao 68.928/Tropical Music
 Lau Laursen: 'Music for Bears', 'Aurora', 'Gentle Rain', Quest/Fönix, Denmark
 Jon Mark: Standing Stones of Callanish, Celestial Harmonies
 Jörgen Mortensen: 'Grounding I and II', 'Visions of Tao', 'Thing Wa', Matrosevej, DK-6700 Esbjerg
 'Glass music' by Gunner Möller Pedersen, Winter Garden, Sportsvej 5, Løjtofte,
 DK-4900 Nakskov, Tel. +45 53 92 33 39
 'The Moment', Music for Massage, Fönix Musik, 1068
 NARADA Collection: 'Celtic Legacy', Narada 63916, 'O'Carolan', Narada 63925
 Per Nörsgaard: 'Expanding Spaces I & II', Fönix Musik
 Peter Pannke: 'Music for unborn children', Wergo Spectrum
 Daniel Perret: 'Yamalo', 'Celtic Soundscapes', 'Spirit of the Valley', 'By Heart'
 Pushkar: 'Inner Harvest' and others, Fönix Music, Denmark
 Steve Roach & Robert Rich: 'Soma', Hearts of Space, 11033
 Kim Robertson: 'Water Spirit', Invincible Rec. 116, 'Crimson Collection, Vol 6&7', Invinc.310
 Michael Rodolfi: 'Sonic Waters', Hat Art 6026, 'Detours', Mirage Musical, mm303, CIRM Nice
 Gabrielle Roth, Raven Records, Souffle d'Or for France
 Mike Rowland: 'Fairy Ring', Oreade
 Rupesh: 'Laughing Drums', Bauer Audio 8708
 Ravi Shankar: 'Gandhi' musique du film
 Sequentia: 'Hildegard von Bingen - Symphoniae', Deutsche Harmonia Mundi, GD77020
 Alan Stivell: 'Harps of the New Age'
 L. Subramaniam: 'Beyond', New Earth Records, Tao Music, Allemagne, +49 8170 676
 Steve Tibbetts: 'Aerial view', ECM
 W.D.Trustedt: 'Windharps', Neptune, Munich
 TUU: 'All our Ancestors', Beyond Records, RBAD CD9
 Vangelis: 'Chariots of fire' or 'Antarctica' by Polydor
 Paul Winter Consort: 'Callings', 'Prayer for the Wild Things', Living Music,
 Henry Wolff & Nancy Hennings: 'Tibetan Bells', 'Yamantaka', Celestial Harmonies

since 1996 this list of CD's obviously has aged a bit, so that you might rather want to look for the musicians rather than for the album at times.

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At the time when I wrote this first book, I had not read a great deal about sounds and healing. Therefore I did not quote many books. I probably would now include a reference to the Rudolf Steiner writings on music which have inspired me very much. I did though only include thoughts that I have experience myself and confirmed through my own experiments.

My second and third books came out both in 2005

'Roots of Musicality, Musictherapy and Personal Development', Jessica Kingsley Publishers, London
'Sound Healing with the Five Elements', Binkey Kok Publications, Havelte, Netherlands