

MARJORIE DE MUYNCK

1. Pulse 16.24

2. Light 11.15

3. Ancient Aquifer 7.21

4. Breath 24.57

Total Playtime 59:57

The most beautiful thing
we can experience is the mysterious.
It is the source of all true art and science.

– ALBERT EINSTEIN

lemniscate  music

IN THE KEY OF
EARTH

CREDITS

Marjorie de Muynck

Ohm Tuning Forks – Four octaves

Bass

Vocals

Baritone saxophone

Native American flute

Berimbau

Ohm crystal bowl

Ryan Montaña

Trumpet

Composition

Marjorie de Muynck

Sound Design

Marjorie de Muynck

Dick Orr

Recording Engineer

Dick Orr

Producers

Marjorie de Muynck

Lemniscate Music

All acoustic sounds were created specifically for this CD. Many of the tones heard are “unstruck” tones (overtones and harmonics), which are featured compositional elements. As sound designers, de Muynck and Orr built and shaped the pulse from various acoustic instruments from the ground up. Because the heartbeat is central to cycles and pulses, capturing this rhythm to make it sound as real as possible was the first step in the development of this piece.

All instruments were played live to the fundamental track of the drone/pulse. No synthesized, sampled, or pre-recorded sounds were used.

Recorded, mixed, and mastered at John Wagner Studios, Albuquerque, New Mexico.

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*As the Earth orbits the Sun,
a measurable vibration known as the
Ohm frequency affects every living organism.
Because our individual bodies resonate with
these planetary cycles and pulses, by listening
to the earth tone of Ohm, we become a part
of the synchronistic dance of life.*

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EXPERIENCE OHM

Ohm — the music of our sphere


The fundamental tone underlying this recording is Ohm, a scientifically calculated frequency based on the elliptical orbit of the Earth as it travels around the Sun through the four seasons. Ohm exists in the harmonically rich valley between the musical notes of C and C sharp—a cosmic tuning that predates keyboard or modern Western music. Ohm is felt in nature, in the cycles and rhythms of the Earth, and the movement of the cosmos. The ancient tone of Ohm is said to be the original sound of the universe, from which all other sound emanates. This primordial vibration, with all of its beautiful overtones, is the music of our sphere, planet Earth, and is our musical center of gravity.

Ohm is considered a sacred tone throughout the world, and, in many traditions, people chant the mantra of A-u-m. The cycles, seasons, and pulses of life are intrinsic to Ohm. As the Earth orbits the Sun, this measurable vibration known as the Ohm frequency affects every living organism. Because our individual bodies resonate with these planetary

cycles and pulses, by listening to the earth tone of Ohm, we become a part of the synchronistic dance of life.

During a quieter time in our history, it is thought that this omnipresent tone could actually be heard. But with the surrounding din continually on the rise, it has become increasingly difficult to hear the rich rhythms of nature and of our own rhythmic breathing and heartbeat. To best enjoy this recording, I recommend you listen in a quiet environment. *In the Key of Earth* is an opportunity to journey beneath this “threshold of noise” to a place of healing.

As a small child, I was in love with the Earth, its sounds, and its mysterious quality of light. With the health of the Earth in crisis, I was drawn to create a recording that would attempt to capture her elemental beauty. Because the Earth is a living organism, the notion of a pulse became very important—hence the drone you will hear under the music. Because dissonance exists in both music and life, I didn’t want to exclude these exquisite tonal realities. All tones are a part of the dance of life. *In the Key of Earth* is my interpretation of the primordial, when the sounds and harmonics of creation became musical.



— Marjorie de Muynck, Composer (pronounced “de Monk”)

There’s No Place Like Ohm®

Publisher's Note

In the Key of Earth is a celebration of our planet as a living organism—its pulse, breath, rhythms, and cycles resplendent and musical. In this ambient recording, Marjorie de Muynck bends and reinvents the boundaries between sound and music through seldom-heard harmonics created with acoustic instruments. The overtones and harmonics are like colors, prisms of light playing off the fundamental of Ohm. Like an abstract expressionist, de Muynck plays her instruments, but not as one would anticipate. The effect is captivating, symphonic, and inspiring.

The pulse of the Earth is the constant unifying force throughout this sonic work, grounding and connecting each movement. In the fundamental of Ohm, the rhythm of the pulse anchors the melodic and harmonic elements and textures. Visceral and familiar like a heartbeat, yet more elemental and vaster than the heartbeat of any single living organism, this pulse provides the stability and axis upon which each movement turns. It is a dynamic evocation of the macrocosm and the forces of creation.

In four epic musical movements, through the vehicle of the pulse, de Muynck explores the subtle and occasionally swelling harmonics suggestive of creation. Her expansive sonic interpretation of how glints of light might sound as they first touch the Earth is achieved with a Doppler effect. The slightly dissonant yet beautiful vocals in the "Ancient Aquifer" section calls to mind mythical sirens ceremoniously marching toward

pristine and cavernous waters. And the final movement features perhaps life's most essential and prominent rhythm of all—the breath. The tender interplay of the human voice of the trumpet, breath, and Native American flute, and the underlying pulse of the planet, is an intimate expression of our relationship with the Earth; fragile and precious.

Marjorie de Muynck has richly imagined the call and response of creation. The sounds she introduces are not lofty expressions intended to elevate and "disembody" the listener. On the contrary, *In the Key of Earth* is meant to ground and relax the listener through resonance with the Earth using Ohm—the music of our sphere.

In the Key of Earth is de Muynck's third Sound Healing recording in what became her signature tuning, in the *key of Ohm™*. In early 2000, when she first began recording in this cosmic tuning, we were unaware of other contemporary western composers who were *musically* exploring alternative tunings for their sound healing properties.* Now, more than a decade later there is a clear movement of experimentation in recording techniques and the specific use of frequency. New genres are emerging to better classify these sound explorations, many of which are intended for healing, but are not

**There is one notable exception: Coltrane was de Muynck's contemporary western predecessor in the musical exploration of Ohm (John Coltrane's OM, originally released as Impulse! January 1968). While the language of the time didn't describe his work as "sound healing" it is evident that both Coltrane and de Muynck were striving to comprehend and communicate their experience of OM/Ohm through their medium as musician/composers.*

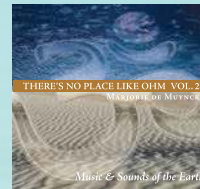
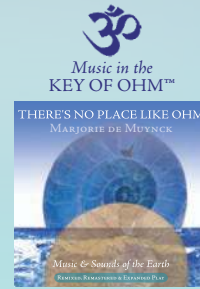
necessarily musical. A growing number of recordings now feature binaural beats and a variety of brainwave entrainment technologies. Within the Sound Healing movement, the following characteristics distinguish de Muynck's works. To begin, her recordings all feature a musical key (Ohm) that has an incredibly rich basis for its description as an earth tone. Specific compositional choices were made to work with drones as an underlying musical device, which function to transport the listener into a deeply relaxed state. In addition, her works feature all acoustic instrumentation, played live to the track of the drone. The dynamic of musicians in the studio—playing live—produces a very different sound experience than the use of pre-recorded or sampled (synthesized) sounds. If music were labeled as one hundred percent natural and organic, these recordings in the *key of Ohm* would have it.

Often citing the contributions of her predecessors, de Muynck reminds us that the ancients have long known of the power of sound, music and vibration to induce altered states for prayer and healing rituals. In her works, de Muynck never lost sight of the musical; her Sound Healing compositions celebrate the Earth as a living organism. Her musical exploration of Ohm is compelling; and as her friend and publisher for the last decade of her life, it is my hope that her influential works will continue to be discovered, and impart their healing resonance for many years to come.

— Linda Marie Waller, Publisher, 2013, Santa Fe, New Mexico



lem-nis-cate: a figure 8 shaped curve commonly used as the symbol for infinity



Sound Healing Music from Lemniscate Music

There's No Place Like Ohm is Musical Medicine; it is immediately relaxing, a beautiful Sound Odyssey that allows you to resonate and journey with the Ohm tone like never before. Features Armenian duduk, Native American flute, didgeridoo, banjo, guitar.

There's No Place Like Ohm Vol. 2 Journey with Ohm for a transformational Sound Healing experience. Immerse yourself in the hypnotic drone and vibratory resonance of this healing earth tone. **Publisher's favorite.** Features African kora, Middle Eastern oud, didgeridoo, clarinet, harmonica.

Vibrational Healing Music Experience the sound wave of a world in harmony with the wider cosmos. Find yourself transported as your vibrational being harmonizes with life-affirming frequencies of the Earth. Features harmonica, dobro, pedal steel guitar.

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www.soundhealingCDs.com

About the Artist

Marjorie de Muynck, M.Mus., MSOM, Hon.

Marjorie de Muynck (1952-2011) was a multi-instrumentalist, composer and author of two textbooks on the subject of Sound Healing. In addition, she pioneered four Sound Healing compositions in the *key of Ohm*—an alternative tuning not found on the piano keyboard.

Always seeking new ways to experience music, sound and vibration, de Muynck creatively synthesized information from a diverse range of disciplines. Her enthusiasm and passion for music, integrated medicine, and the therapeutic potential of sound continue to inspire many who listen to her recordings and read her works.



An eclectic mix of experience as a musician and composer, educator and healing arts practitioner, combined with a scientific understanding of

sound and vibration, led de Muynck to create *Ohm Therapeutics™*, a comprehensive Vibrational Sound Healing system. *Ohm Therapeutics* features the application of Tuning Forks, Crystal and Tibetan singing bowls, plus Music in the cosmic tuning of Ohm—a frequency known for its relaxing/healing effect.

In the mid nineties, de Muynck developed a musical and vibratory experience called *Harmonic Attunement®* which incorporates the use of cosmically tuned symphonic gongs, tuning forks, didgeridoos, rattles, Tibetan bowls and bells. A pioneer in the field of Vibrational Sound Healing, de Muynck developed two comprehensive healing systems (*Acutonics* and *Ohm Therapeutics*) based on the work of astronomer Johannes Kepler, and Swiss scientist and astronomer Hans Cousto.

Kepler realized in the seventeenth century that planets have elliptical orbits. This provided basis for the modern calculation of planetary orbits and their associated musical tones or frequencies. This harmonic concept (*Musica universalis*) in combination with basic tenets of Oriental Medicine, which focus on the body's meridian system and acu-points indicated for healing, provide the foundation for each of these Vibrational healing systems.

™

The earth has music for those who listen

— WILLIAM SHAKESPEARE

To learn more please visit www.soundhealingCDs.com