



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.



In the Key of Earth is symphonic and inspirational, evoking the macrocosm and forces of creation. It celebrates our planet as a living organism, with its pulse, breath, rhythms and cycles. Features bass, baritone sax, Native American flute, berimbau, Ohm tuning forks, crystal bowl, vocals, trumpet.

Available in **digital download** or order **CDs with liner notes** to learn more about Sound Healing music.

www.soundhealingCDs.com



MARJORIE DE MUYNCK

VIBRATIONAL HEALING MUSIC

CREDITS

Marjorie de Muynck

Harmonica

Auge Hayes

Dobro

Pedal steel guitar

Composition

Marjorie de Muynck

Animals and Plants

Crickets, cicadas, honeybees, ruby-throated hummingbird, fruit bat, and baby crows, recorded by Marjorie de Muynck.

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

Produced by Marjorie de Muynck and Lemniscate Music.

Two-minute sample from *God's Cricket Chorus*, courtesy of Jim Wilson.

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Sound Design

Marjorie de Muynck

Dick Orr

Recording Engineer

Dick Orr



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The earth has many keys,
Where melody is not
Is the unknown peninsula
Beauty is nature's fact

But witness for her land
And witness for her sea
The cricket is her utmost
Of elegy to me.

— EMILY DICKINSON

Vibration characterizes all life forms. The vibrational rate or frequency at which every life form resonates is what gives it its own unique personality. *Vibrational Healing Music*, my fourth recording in the tuning of “Ohm,” celebrates the musical vibrations, rhythms, and harmonies of the natural world. Ohm is a scientifically calculated frequency based on the elliptical orbit of the Earth as it travels around the Sun through four seasons.

Known for its calming and grounding qualities, the ancient tuning of Ohm is based on sounds heard in nature, rhythms of the Earth, and the movement of the cosmos. On *Vibrational Healing Music*, I express this fundamental tone through the use of acoustic instruments and field recordings. No synthesized sounds have been used. Sound engineer Dick Orr and I have layered the differing speeds or vibrational rates of live insect and animal sounds to create a totally unique drone—a beautiful textural palette whose myriad colors are derived from the harmonics and overtones heard within the spectrum of Ohm. The elliptical and vibrational nature of this drone is key to this recording; it suggests a mesmerizing sound wave of a world in harmony with the wider cosmos.

The harmonica, dobro, and pedal steel guitar may seem unconventional choices for a relaxation recording, but these simple vibratory instruments complement the vibratory expression of the insects and animals. The sliding character of their sounds symbolizes a journey—which is often

more poignant than the destination. Most important, all three instruments have the ability to conjure the vastness of the prairie and remind us of a less hurried time and halcyon days. This tranquility lends a very distinctive character to *Vibrational Healing Music*. It evokes a feeling of being transported or journeying, even while time seems to stand still.

THEME

The familiar theme underlying this album comes from the Largo movement of Antonín Dvořák's Symphony No. 9 ("From the New World"). I chose this piece as a recurring theme because of its simplicity, beauty, and familiarity. I feel it captures the vast spaciousness and splendor of the American landscape, where Dvořák spent much of his time visiting family members in the rural Midwest near the turn of the twentieth century.

INSPIRATION

It was during childhood visits to my grandparents' houseboat on a lake in Oklahoma when I first heard the rich chorus of sounds produced by crickets, cicadas, lightning bugs, and bullfrogs. Evenings with my grandparents, both of Native American heritage, were spent on the deck, without television or radio, listening to these natural sounds. A family friend would occasionally visit and softly play the harmonica into the evening. The syncopated rhythms of the crickets and cicadas created a circular and timeless quality, every moment as rich as the next or the previous moment. Hearing this musical cacophony awakened me to the rhythms and textures of life and elevated my love of plants and animals to a spiritual plane. My memories of this experience were a primary inspiration for *Vibrational Healing Music*.

SOURCE MATERIAL

While gathering sounds for this recording, I visited beekeeper Kate Whealan's apiary in northern New Mexico. Unafraid of bees, I declined Kate's offer to wear the netted protective hat

before venturing toward the hives with a field recorder in hand. Watching the bees' flight patterns, I began to feel their rhythms, to hear the warm healing sound of their drone. I also recorded a ruby-throated hummingbird, a fruit bat, and baby crows nesting in a tree above one of the beehives in Kate's beautiful apiary. On this record, I explore the personality or "vibrational character" of these different plant and animal voices to create the harmonies and rhythms of this symphonic piece. From my own field recordings to the field recording of sound engineer Dick Orr, who captured the voice of an Arizona barrel cactus 30 years ago at the suggestion of composer John Cage, this record organically mixes and blends musical sounds of the Earth. *Vibrational Healing Music* gives us an opportunity to re-connect with elemental voices and re-attune to the slower pace and harmonious rhythms of the natural world.

In 1992, while taking a break from a recording session in Albuquerque, musician Jim Wilson stepped outside and spontaneously decided to record the crickets he heard. He slowed down the sample and discovered that the vibrational wave of the crickets began to sound human, like a spiritual chorus. As a tribute, I have woven a segment from Wilson's recording into the last two minutes of the composition, where you will hear the chorus-like voice of crickets intermingling with all the other voices present, reminding us that we truly are all one vibration.

This vibrational unity became evident as other voices were sped up and slowed down during the compositional process. When the vibrational rate or frequency of various animal sounds is sped up or slowed down, the insect or animal can sound like a completely different species. For example, cicadas sound like birds; crickets at times also sound like birds, and at other times like human voices. The slowed-down voice of a hummingbird sounds like a didgeridoo. The same holds true for the recordings of plant life: depending on the vibrational rate, the barrel cactus could sound like a whale or a dolphin. This experience reinforced my understanding that we are all one vibration existing at varying speeds and life cycles, and that separation is an illusion.

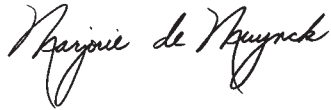


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In 1892, Antonín Dvořák came to the United States to accept the post of director of the National Conservatory of Music in New York. A favorite student of Dvořák's, William Arms Fisher, an African American, wrote lyrics to Largo and named them "Going Home." The following is an excerpt from that hymn, Dvořák's Largo from the 9th Symphony.

Going home, going home, I'm just going home.

Quiet-like, slip away—I'll be going home. It's not far, just close by . . .



— Marjorie de Muynck, Composer (pronounced "de Monk")

This [recording] experience reinforced my understanding that we are all one vibration existing at varying speeds and life cycles, and that separation is an illusion.



Vis Medicatrix Naturae: The Healing Power of Nature

Publisher's Note

Music and sound are considered by many to be the new frontier of healing. As the Sound Healing movement grows many musicians continue to explore and build upon the idea that working with a tone associated with the Earth is beneficial. Perhaps future research will show that the seed syllable and earth tone of Ohm was indeed at one time our collective musical center as de Muynck proposed.

Marjorie de Muynck's musical style and instrumental choices reflect the importance she placed on nature and acoustic instruments, especially those that mimicked sounds found in the voices of animals and the elemental world. She believed there was great therapeutic potential in the vibratory rates and frequencies of indigenous instruments and various animal and plant species.

In Vedic Hindu scripture, Ohm is considered primordial – a sacred emanation containing all sound. The significance of this made Ohm an ideal tone to work with; de Muynck often stated that the body in its natural healing intelligence could assimilate Ohm, with all its beneficial overtones, and utilize these healing properties on a vibratory level.

While there is a scientific basis to the calculated frequency of Ohm*, de Muynck chose to explore this compositionally, as an artist rather than as a scientist. She turned to Nature as her model – and found a balance and harmony as well as a spiritual longing that is reflected in this music. One can't help but to relax, journey, imagine and reflect, while being transported to a genuinely wholesome place. This is music of the heart. It touches upon something intrinsically human and universal at once.

As de Muynck's publisher and friend, I learned a great deal from the conversations we had about sound, music and healing. Representing her work continues to be a transformative experience; my hope is that her influential Sound Healing 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

**Astronomer Johannes Kepler discovered in the seventeenth century that planets travel on elliptical orbits. Hans Cousto, a twentieth century scientist calculated the elliptical orbit of the Earth as it travels around the Sun through four seasons and found this tone to be the same Ohm the ancients once intuited.*

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.

Aways 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.

Vis Medicatrix Naturae: The Healing Power of Nature

To learn more please visit www.soundhealingCDs.com