



CD / M1329D / 60 minutes
UPC: 600835-132923
U.S. \$17.98



Marjorie de Muynck
Santa Fe, New Mexico
SoundHealingTools.com

Sound Healing composer captures vibration of nature in therapeutic music during her own healing from cancer

Album Synopsis: Composer Marjorie de Muynck (pronounced “de Monk”) organically combines ambient sounds of the Earth from a surprising array of sources, from the lovely syncopated rhythms of crickets and cicadas to the warm and prolific drone of honeybees. As our planet orbits the sun, a measurable vibration known as the Ohm (Om) frequency permeates every living organism. On *Vibrational Healing Music*, she offers a therapeutic healing journey in her signature tuning of Ohm, known for its ability to soothe, balance, and rejuvenate. “The body, in its natural intelligence, is able to assimilate Ohm and all its beautiful overtones, and utilize these properties on a vibratory level,” explains Marjorie. “You will find yourself transported as your vibrational being harmonizes with the life-affirming frequencies of the Earth.”

Interview with the Artist

Q: What inspired you to create *Vibrational Healing Music*?

MARJORIE: I have been healing from cancer for several years and one of my healing protocols has been listening to nature, really listening. This “Sensory Listening” has helped me to heal on many levels, not only with my ears but with my bones, my skin, my whole body. I find the actual sounds, rhythms and tones of the elements, such as the rain, the wind in the trees, and the animal sounds as restoring in themselves. During my healing journey I travelled back to a time in my life, my early childhood, when I was so much more in touch with the vibration of nature. I was able to recall the soothing and sometimes invigorating rhythms, the way they felt in my body. I love the sound of crickets as evening approaches. Their song feels like an invitational lull to that magical time of day when the transition of the light filled day gently moves to the time of shadow as the sun lowers and the dark of starry night approaches. In contrast, the circular voice of cicadas evokes a more energetic feel; their sound feels as if its reaching up from the ground into your legs, feeding you earth energy. The hum of bees has an affirming spiral feel. This vibration has so much life force or qi.

I field recorded many of the sounds on this recording. I got the idea in the midst of my healing time. I was bedbound for some time because of spinal cancer and out my window I could hear the sounds of the insects and a myriad of animals all day long as I lay in my bed in northern New Mexico surrounded by the Nambe pueblo. There I hear the Black Crowned Night Heron, Red Hawks, Honeybees, Hummingbirds, Bats, Coyotes, Mountain Lions, crickets, cicadas, and other wildlife as their voices paint the sky space. This is medicine to me. I felt the sounds travel on a light breeze through my window and I longed to be closer to the sound. I knew I was in a healing place and I would compose a piece incorporating these sounds. I added a human touch to the expression; not just a recording of the animal sounds but a story of sorts, told as one who longs to know the mystery of our connection on earth; a healing story.

My grandfather Haskell, who was Native American and was raised on a reservation near Muskogee, called my attention as a child to the sounds of frogs and crickets. He and my grandmother Floy spent the spring and summers in a houseboat on the Grand Lake of the Cherokees in Oklahoma and when we visited our evening entertainment including



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sitting on the dock and listening to the cacophony of voices coming from the bull frogs, the crickets, bees and birdsong. He would ask us to pay special attention to the sound of Granddaddy bullfrog, who kept the reverberating and vibrational low bass and rhythm going for everyone. A friend of the family played harmonica and I remember how sweet it sounded along with these natural animal voices. In my recording, *Vibrational Healing Music*, the harmonica represents the human part of life's vibration along with the dobro and the pedal steel guitar, all three sweetly participating in the interplay of call and response, borrowed from the animal world.

Those are the slices of time I remember the most; these times evoked the pure joy of being alive, with the pulse and the rhythms of the earth celebrating the moment; it would all become my medicine when I really needed it. My inspiration came from recalling those childhood memories and revisiting the connection to nature through my recent healing journey from breast and spinal cancer.

Q: You have made adjustments to the frequency or rate of vibration of some of the animals you have recorded. Where did this inspiration come from?

MARJORIE: An early inspiration for the recording *Vibrational Healing Music* came from a much loved underground favorite by Jim Wilson who recorded crickets back in the early 90's. He adjusted their vibrational frequency and discovered that they sounded like humans singing. It moved me deeply, so when I was working on my piece I contacted Jim who also lives in northern New Mexico and we talked. I have incorporated about 2 minutes of his recording on the last track of *Vibrational Healing Music* as a tribute. I worked with sound engineer Dick Orr in the recording studio and I told him that I wanted to play around with the frequency rate of the animal recordings.

It was then that he told me that he had recorded Arizona Barrel Cactus many years ago at the suggestion of John Cage who he knew at the time. I was excited to hear this recording. He searched for days through some boxes at his home to find the recording which was originally recorded on tape. After he found the tape he converted it to digital and we wove it into the end of my piece. **Amazingly, at first listen, the cactus sounded like dolphins and whales moving around in the water.** It was an incredible experience listening to this. We used some of these sounds to provide a little natural rhythm in the piece.

There is something intrinsically soothing about this recording that transports you into the moment. Many listeners have commented that no matter how fast they have been going in their day, as soon as they listen to this piece, they feel completely in the moment – and peaceful. This is the power of the sound of nature.

Q: You talk about the healing aspect of the sounds of the animals on this recording, and especially your tribute to the bees. Please elaborate.

MARJORIE: I experienced profound healing with the sounds of the animals on this recording. As I was recovering from cancer, I became very tuned into the tones, rhythms and nuances of their vibrational sounds. My body craved the natural vibes; I felt nourished and supported by these vibrations.

Many of the animal sounds heard on this CD were taken from my field recordings.



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Because of the alarming disappearance of honeybees and its impact on us all, I wanted to pay tribute to the bees. I had the privilege to spend some time at an apiary in Santa Fe, New Mexico where I moved from one top-bar bee hive to another. I began to sense that each hive had its own personality or vibratory rate. I wanted to include the sound of the bees in a compositional way that was uplifting and suggestive of the spiral nature of the sound and warm summer days.

The soft and consistent warm sound of the bees was used in composition as a tribute and reminder of the magnificence of the bees and the mystery of their disappearance. The sound is a warm spiral that helps create the drone or the template of the piece.

Listen to Track 4 especially to hear the bees. In that same track, the crickets are slowed down in frequency and sound like birds; the semi-percussive sound is the Barrel cactus which attracts bees when it is in bloom. In Track 5 at five minutes, you can also hear the bees especially well.

Other animals I recorded included crickets, cicadas, ruby-throated hummingbirds, bats and a baby crow who invited himself to be recorded.

Q: Have people who have listened to your album commented on the healing aspect?

MARJORIE: There is so much music out there that it's sometimes difficult to get people's attention to listen to something a little unfamiliar, especially ambient music. We get a lot of feedback from people who listen to my CD's, who relay that the music along with the Ohm Tuning Forks has a profound healing effect on them.

Many massage therapists, nurses, acupuncturists, and energy workers play my recordings during their treatments and their clients often ask about these recordings after their treatment. Others report they like the music because it takes them on a sound healing journey where a story is told and resolution is found. Many share stories of feeling immediately drawn into a slower wave or vibration, but not one that dulls you or takes you out in space and leaves you hanging. Stories of feeling more grounded and soothed and "in the moment."

Q. You discovered that adjusting the frequency of the sound recordings had some surprising results such as crickets sounding like human voices. Tell us more about this.

MARJORIE: Vibration characterizes all life forms. The vibrational rate or frequency at which *every* life form resonates is what gives it its own unique personality.

The vibrational *unity* of all that exists became evident during the field recording and engineering of this CD. When the vibrational rate or frequency of the various animal/insects and plants were sped up or slowed down, the particular animal or plant can sound like a different species. For example the Barrel Cactus sounded at times like dolphins splashing and popping in and out of water; cicadas sounded like birds; crickets also sounded like birds and at other times like human voices. The slowed-down voice of the hummingbird was very similar to the sounds of a didgeridoo. The music on this album generates a field of influence of mythic proportion: it is both joyous and idyllically peaceful.



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The experience of creating this album reinforced my understanding that we are all *one* vibration existing at varying speeds and life cycles, and that separation is an illusion.

Q: I understand you did not use synthesized sounds but created your own. Please tell us about this.

MARJORIE: In all of my recordings I choose not to use pre-synthesized sounds. In my opinion much of the New Age music sounds much the same and is created on a synthesizer. There are hundreds of pre-recorded motifs available created by musicians and engineers at Roland or Yamaha for example. A lot of the pre-arranged music is accessed with the simple touch of a piano key; with a little *cut and paste* you have an arrangement, which is why many recordings of this nature sound similar. I thought that if the engineers at Yamaha could produce these sounds then my engineer and I could surely create our own. So we used organic sounds and bounced them to create our own unique sound that blended well with the field recordings. I intentionally choose not to use rhythm instruments in my recordings so that the rhythms of the natural world can be felt while creating a sense of pulse and cycle.

Q: Marjorie, I understand that this new Sound Healing recording is your fourth now in what has become your signature tuning of “Ohm.” What sparked your interest in Ohm?

MARJORIE: In the mid nineties I co-created a sound healing system based on the fundamental tone of Ohm which featured the tones of the planets in our solar system. These tones are sometimes referred to as the *Music of the Spheres*. Since 2002 my sound healing research and musical compositions have featured the Ohm tone. I find that Ohm contains a spectrum of harmonics; overtones creating musical intervals. These overtones of Ohm can be compared to light containing all color. In my vibrational healing work, I increasingly rely on the innate healing intelligence of our body. Listening to Ohm helps create a healthy and balanced environment which in turn encourages the body to return to a state of homeostasis. The Ohm tone has been experienced to be balancing and grounding, and I have witnessed its effect continuously over the years in my practice and clinical settings, and those of my students report the same. In the mid-90's I co-created a Sound Healing system called Acutonics. In 2003 I left that company and developed the *Ohm Therapeutics™ Sound Healing System*, a very easy to use and understand system which features various octaves of Ohm Tuning Forks, and Ohm Singing Bowls, plus music composed in the “Key of Ohm” to harmonize with these sound healing tools. Last winter my new book with DVD, *Sound Healing: Vibrational Healing with Ohm Tuning Forks* (Lemniscate Music, 2008) was published. It brings together the music with tuning forks and bowls and makes the system accessible for the layperson as well as for practitioners.

It was in early 2000 that my sound Healing students requested I create a composition that would harmonize with Ohm based Tuning Forks. This is where the idea began for the composition, *There's No Place Like Ohm*, first released in 2002. In this recording I explored the concept of creating an entire musical composition in the key of Ohm (Om), a healing earth tone, which harmonizes with all the sound healing tools in the Ohm Therapeutics system. Both volumes of this work were created during my healing journey from cancer, and were especially rich experiences for me as I turned to nature and sounds of the earth for personal healing.



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Q: Your composition is composed in the frequency of 136.1 hz. What key is this and why compose in this key?

MARJORIE: The musical key of this recording is in Ohm. Ohm is an ancient sacred Sanskrit word and is thought to be the primordial sound of the Universe according to Hindu cosmology.

Johannes Kepler discovered a hundred years ago that planets, including the earth, travel on elliptical orbits. Hans Cousto, a 21st century scientist calculated the elliptical orbit of the earth as it travels around the sun through four seasons or one year and found this tone to be Ohm, just as the ancients had intuited. It has been raised several octaves so its frequency can be heard in our human hearing range. Many find the Ohm tone to be healing; calming and grounding, yet with a gentle energy. I believe that is because Ohm is an earth tone. It is a cyclical representation of our life on earth and carries with it a reflection of the Sun. I call it our *Musical Center of Gravity* and have based my Sound Healing protocol and recordings in the key of Ohm. Hundreds of times I have received comments from clients and listeners that this tone is a gently cathartic, soothing; that it feels like home.

The musical note C at 128 hz is central to Western Music. It is the center of the piano keyboard; the C scale is played on all white keys, with no sharps or flats (black keys). Mid Ohm is very close to C and C# at 136.1 hz, and while close to one another, musically they are worlds apart.

There is conjecture that several hundred years ago the church of the Western world and its representatives decided to ban certain tones and/or overtones. Dissonance was not acceptable in music for worship. A tone associated with the Earth, such as Ohm, and its naturally occurring overtones, might be considered pagan because of its association with nature, astronomy and Omnipresence.

I believe that in an effort to move away from the perceived disorder of nature, dissonance and irregular intervals, the musical center – which may originally have been Ohm – became the note of C. This occurred when the diatonic or equal tempered musical tuning of the West was born. The notes on the piano were also created at an equal distance from one another. However, the natural spectrum of tone is not so equally distanced. Therefore I conclude we have lost much of the natural beauty of tone. Take for example world music where the piano is not central: East Indian ragas, Native American chanting, Bulgarian gypsy music, and the overtones of the Tibetan chanting. These musical examples lushly travel *in between* the traditional notes on the piano.

About the Artist

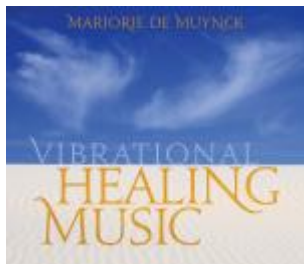
Marjorie de Muynck, Master of Music in Music Education, is the creator of **Ohm Therapeutics™**, a system that features the healing resonance of Ohm through music combined with the therapeutic application of tuning forks and other sound instruments. Marjorie has had a lifelong interest in sound. As a small child she was constantly listening for harmonics and overtones in whistling tea kettles and humming refrigerators, and spent much time outside following the sounds of animals and the wind.

In the mid 1980's she studied under the tutelage of Dr. Elisabeth Kübler-Ross, who

FOR IMMEDIATE RELEASE (May 2009)

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encouraged her to pursue her music while exploring the healing arts. Marjorie was a founding member of The Billy Tipton Memorial Saxophone Quartet (now known as The Tiptons Sax Quartet), an all-female, jazz saxophone quartet from Seattle, Washington, whose music has been used as segue music on National Public Radio.

She has been a student of Oriental Medicine for more than 25 years and taught Shiatsu, Hara Diagnosis, Kundalini Yoga, Reiki and Sound Healing at the Northwest Institute of Acupuncture and Oriental Medicine for 6 years. During this time she co-developed *Acutonics* and a sound healing treatment called *Harmonic Attunement*®, which features cosmically tuned symphonic gongs, tuning forks, didjeridu, singing bowls, and bells. Also during this period Marjorie performed Native American flute on world renowned yoga teacher Ana forest's DVD, *Strength and Spirit*.

Marjorie began pioneering musical works in the key of Ohm in early 2000. Her first two CDs – in what has become her signature tuning – are *There's No Place Like Ohm Vols. 1 & 2* (Lemniscate Music). Marjorie recently completed her new book and instructional DVD, *Sound Healing: Vibrational Healing with Ohm Tuning Forks* (Lemniscate Music, 2008).

To learn more, please visit www.soundhealingtools.com.