

## Music is the Way

*Vlastimil Marek, Czech Republic*

Our contemporary European music is quite often too quick, too short, and structurally too complex. A chord replaces a chord, a mode transforms into another one, and the tracks are rarely longer than three minutes. The cells and tissues of our bodies have no time to tune in to the leading frequency of music, and listening to the usual music saps energy rather than restoring it.

European music is also very negative and set out of natural tuning. It reflects the negative feelings created while mastering playing technique, negative emotions during recording sessions in expensive studios, and finally negative intentions in consumer society. It has been proven that when a conductor is in negative mood, for instance because someone stole his car earlier that day, an evening concert may cause many listeners to get a headache.

For this and many other reasons, increasing interest and popularity of world music and ethnic music in recent decades has certainly not been coincidental. Authentic recordings of original musical instruments in their original tunings supply our bodies and minds with frequencies missing from European music.

Music in itself is much more than we were told or even how we imagine it. As John Cage said, "When I started doing music, I thought I could help the social revolution. Now I know that I can help the spiritual revolution."

Music was and is the most effective way of knowing ourselves. It may be a way toward the spirit. We are what we listen to. We now know that a spiritual man is more healthy, more happy, more cooperative, and more ecological than an ordinary man. We have to be more spiritual in the near future, or we won't exist at all.

It has been proven that when a woman talks, her brain works intensively in both hemispheres. When a man is speaking, only his left brain hemisphere works. Anyway, when a man is actively doing music, his brain works in both brain hemispheres. Especially for men, music is a superlanguage.

Sound represents much more than what falls within the audible spectrum. The human body is a living organism of vibrations and wavelengths. A healthy organ is tuned and vibrates in its typical, unique and optimal frequency, while the vibration of a diseased organ is disrupted. (Pythagoras knew and Novalis stated that disease is just a bad song.) Bells, gongs and other metal and/or ethnic instruments help to renew the harmonic frequency and to stimulate the body. The body becomes tuned to the harmonic frequencies of the bell, increases its energy; the body is then once more capable of inducing the undisturbed original frequency of healthy organs.

By the way, long before Dr. Tomatis, the Tibetans knew that some sounds could calm a person, while others can irritate, and that sound “charges.” As one Tibetan doctor once said:

“The ear gathers the gyratory energy of the cosmos, which initiates the life of a person.” We now know that the ear is charging the brain with electricity. The brain itself needs a constant supply of 20Watts. Nearly 70% of this supply comes from ears (nearly 30, 000 hair cells in each ear are transforming acoustic energy of sounds into electric signals flowing into the brain).

Through evolution, we have been endowed with both the shaman and the healer in our voices. Singing can heal you and the harmony in the body’s processes may restore you. Unfortunately we have ceased to sing. 70% of school children can’t properly sing a song. Chanting **overtones** (formerly used by various ethnic groups) is another forgotten thing, but as we know now, it is the most effective therapeutic sounding. The murmuring of Tibetan monks and whistling of Tuvan horsemen are, like overtone singing, extremely effective therapeutic methods; for instance,

they are now in France: patients with cancer sing overtones in cathedrals. When we realize that **releasing the vowel muscles means immediate release of emotional blocks**, we also can appreciate the mastership of Tibetan monks.

**Bioacoustics** is a form of therapy where, with the help of a computer, a patient's voice is broken down into individual frequencies. It never fails to show that certain frequencies corresponding to various organs or parts of the body are either missing or somehow interrupted. With the application of the missing or interrupted frequencies, it is possible to restore the correct function of the respective organ. Every illness begins on an energy level first, and there the former harmony can be very easily restored. Our voice is the source of a very wide spectrum of frequencies, which are very important for our health. Provided we sing preventively every morning for at least 5 minutes and every evening therapeutically for 10 minutes, we will be totally healthy and happy.

Apart from the human voice and sounds of the nature, a few ethnic instruments seem to be highly therapeutic. One of the best sources of a wide spectrum of healing frequencies is the **didgeridoo**. With gradual practice of playing the Australian didgeridoo (or just a plastic plumber tube, diameter 4 cm, length 100, ideally 106 cm), and once circular breathing is mastered, the player's body undergoes long-term changes. First of all, a reprogramming of the concept and understanding of breathing takes place. At first, people cannot even imagine that it is possible to inhale while playing (exhaling) at the same time. Once this technique is achieved, we realize that in the same way it is possible to reprogram other lifelong programs of the mind. Rapid nasal inhalation is also an absolutely perfect breathing exercise; it is automatically accompanied by a deep mental relaxation (releasing facial muscles). The deep vibrations of the resonating columns of air inside the instrument are transmitted to the lower, (and from an evolutionary perspective the oldest) part of the brain, resulting in a vibrational acoustic massage. And so on.

One of the most healing sounds ever is the sound of the **Tibetan bowl**, which synchronizes both the brainwaves and the hemispheres of the brain. There are theories claiming that certain frequencies, which are rich in overtones, massage the cells and help the body as well as individual organs to rediscover their original natural frequency. Incidentally, sound vibrations are being used very successfully to heal broken bones. The faith of the historical Bön shamans in the Himalayas includes many different types of therapeutic uses of sound. Lamas, Buddhists and many others claim that the energy and the power of sound are the purest and most powerful energies. *Sound is the master, the first sound* (in the beginning there was sound), they used to say. A person who seeks the truth must follow the way of sound. Upon striking the bowl the sound is somewhat chaotic at first; however, very quickly—due to the bowl's shape, material and the irregularities of the edges—the sound begins to pulsate and “clean” itself. Nobody knows why, but almost all such bowls pulsate in a tempo of 4–7 Hz, in the rhythm of Theta brain waves.

Vibrations of the bowl spread throughout our body, as we are comprised of 70% water, which conducts sound three times faster than air. As a result, the cells are internally massaged. That is also why Tibetans say: “Listen to the sound of the bowl, and when it stops, keep listening.” The bowls consist of seven holy metals—gold, silver, mercury, copper, tin, lead, and iron. Tibetans used to say that when the bowls were singing, man could again be a part of the laws of the universe. Small pieces of iron are simultaneously resonating in our blood.

“He who knows the secret of the music also knows the secret of the universe,” ancient Indians and Tibetans used to say. While our European music has lost its magical and healing power, these qualities are still preserved in authentic ethnic music and some world music as well.

-----

Please note that this is an abridged version of Vlastimil Marek's lecture, provided in English by the author.

The author's blog: <http://marek.blog.respect.cz>

The author's ideas have been developed and extended in the following books:

Marek, Vlastimil. *Hudba je lék budoucnosti*. Paprsek, 1996.

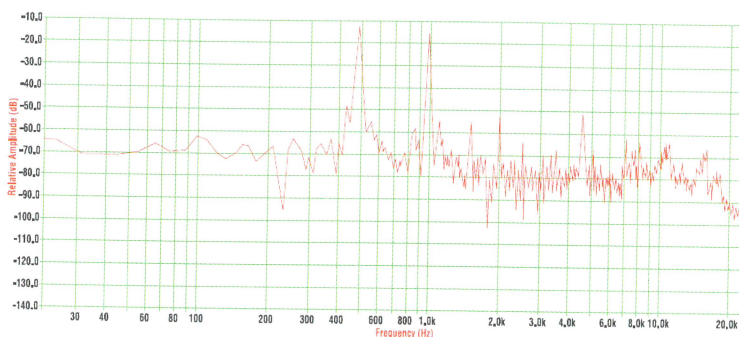
Marek, Vlastimil. *Tajné dějiny hudby*. Praha: Eminent, 1999.

Marek, Vlastimil. *Nová doba porodní*. Praha: Eminent, 2002.

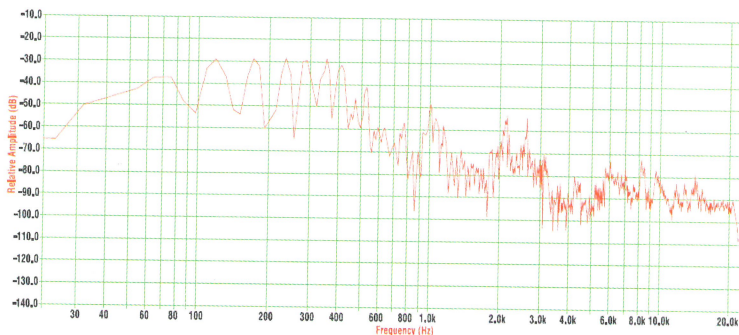
Marek, Vlastimil. *Hudba jinak*. Praha: Eminent, 2003.

Marek, Vlastimil. *Návod na použití člověka*. Brno: Alman, 2004.

Extended bibliographies and discographies as well as suggestions for further reading and listening can be found in the author's books. It is also recommended to attend his seminars.



*The record of the vowel a as sung by a professional singer. Just a basic frequency and only one aliquot can be seen within the area of audability (above -50 dB). The singer's voice has been artificially narrowed in frequency (so she can sing in a choir): it stopped to heal itself.*

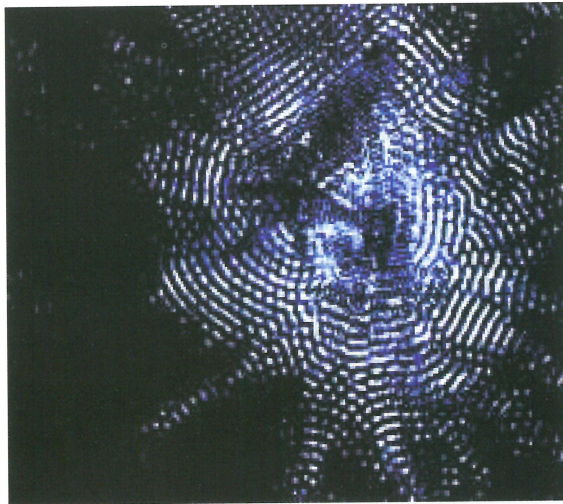


*The record of the singing of a chanting Tibetan monk. In the area above -50 dB, numerous frequencies (aliquots) can be seen: his voice is very "nutritious".*





*The sound of a Tibetan bowl is very coherent, with a broad spectrum of frequencies.*



*Too complex music: Mozart's Don Giovanni*