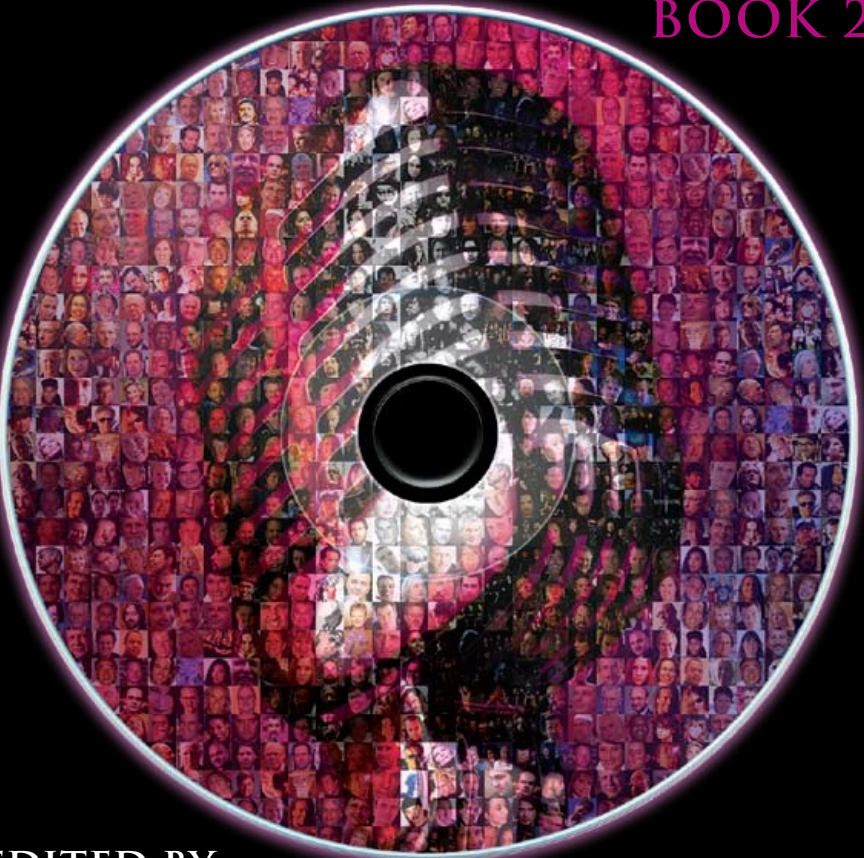


THE SPIRITUAL SIGNIFICANCE OF MUSIC

BOOK 2



EDITED BY
JUSTIN ST. VINCENT

THE
SPIRITUAL
SIGNIFICANCE OF
MUSIC
BOOK 2

"As I opened the book it was a feeling of newness that came to me. I felt like a little boy who was about to experience his first spiritual awakening."

- **Gonzo Sandoval**, drummer in Armored Saint

"I love THE SPIRITUAL SIGNIFICANCE OF MUSIC... Everyone who considers themselves a musician will enjoy this book."

- **Seth Hecox**, guitarist and keyboards in Becoming The Archetype

"This volume will become an important reference work for all those who sense the power of music to transform their lives and have not had the vocabulary to express these feelings."

- **Dr. James D'Angelo**, author of *The Healing Power Of The Human Voice: Mantras, Chants, And Seed Sounds For Health And Harmony*

"I was pleasantly surprised to open up the book and see contributions by such a wide variety of people... it's really cool to hear what people really think about THE SPIRITUAL SIGNIFICANCE OF MUSIC."

- **Ryan Clark**, vocalist in Demon Hunter

"THE SPIRITUAL SIGNIFICANCE OF MUSIC is astonishing with... many of the most talented and profound thinkers in the arena of sound and music. Justin has brought to consciousness what music and spirit means to the human race."

- **Sharry Edwards**, Founder and Pioneer of Human BioAcoustics

"THE SPIRITUAL SIGNIFICANCE OF MUSIC is the kind of book that's good for everyone... open to any page and there's something that will inspire you."

- **Ron "Bumblefoot" Thal**, guitarist in Guns N' Roses

"If variety is the spice of life, then this book would be considered a gourmet vindaloo."

- **Lenny Ibizarre**, DJ and music producer

"I found it an honor to be asked to give some of my own personal feelings about music and spirituality, and then see them added in such an inspiring book along with a rainbow of fine artists."

- **Craig Chaquico**, former lead guitarist in Jefferson Starship

"An interesting read on a valuable subject, the book illuminates the universal nature of music and how important it is to our spiritual, emotional, and even our physical selves."

- **Scott Johnson**, Executive Director of the Positive Music Association

"THE SPIRITUAL SIGNIFICANCE OF MUSIC is a perfect example of the universality of music and its ability to bring peace, health, harmony, and understanding among all generations."

- **Daniel Kobialka**, composer and violinist

"I believe this book will enlighten those that read it, and pound into your soul just how important music and spirituality are!"

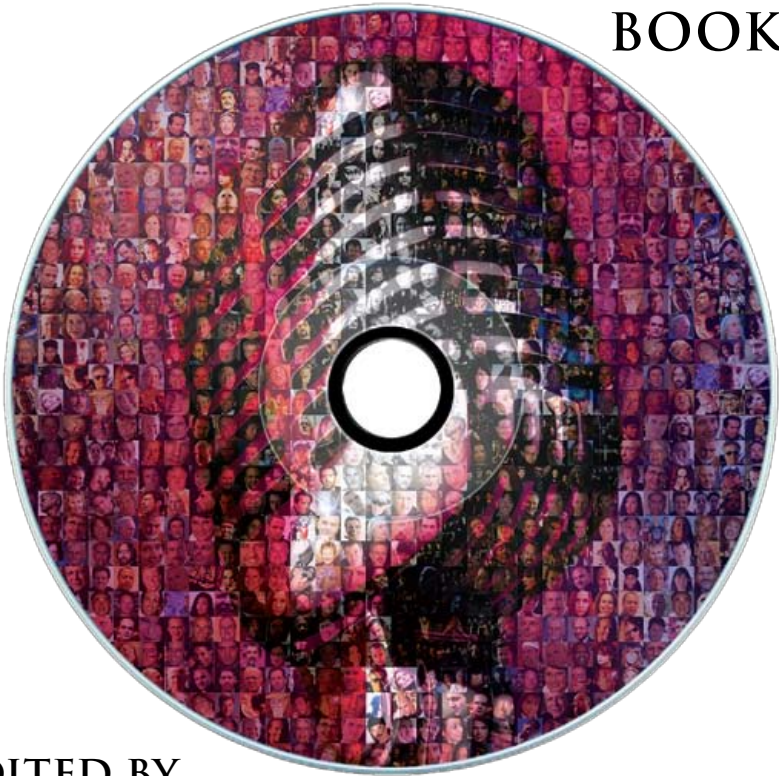
- **Ronny Munroe**, vocalist in Metal Church

"A fascinating insight into what stirs the soul and finds expression through music."

- **Sunday Star Times**

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JUSTIN ST. VINCENT

The Spiritual Significance of Music: Book 2

First Edition

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XTREME MUSIC
PO Box 25934
St. Heliers
Auckland 1740
NEW ZEALAND

editor@xtrememusic.org
www.xtrememusic.org

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PRELUDE

The Spiritual Significance of Music : Book 2 continues the powerful journey of exploring Music and Spirituality through the hearts and minds of musicians and writers around the world. Contributors from a diverse range of cultural and faith backgrounds share their answers to just one question:

***"What do you believe is
the spiritual significance of music?"***

All contributors have shared their experiences, inspirations, and stories on how music and spirituality has profoundly influenced their daily lives. Each response contains new thoughts that add a greater depth and value to exploring *The Spiritual Significance of Music*.

Over one hundred exclusive interviews have been specially selected from a portfolio of more than one thousand contributors representing many musical backgrounds and an eclectic spectrum of beliefs. Spirituality provides people with a framework for faith and values, so this project provides worldviews from Agnostics, Atheists, Buddhists, Christians, Hindus, Jews, Muslims, New Age and New Thought, Satanists, Sikhs, and nearly every belief in between.

The inspiration to create this book series began by considering the question: "What if there is more to music than meets the ear?". Music is all around us, and throughout the world cultures, communities, and creeds have embraced The Spiritual Significance of Music. I am inspired by the music and musicians that have continued to shape the direction of this project. My hope is that these interviews will give encouragement and inspiration to many readers. *How does music and spirituality impact the body, mind, soul, and spirit?*

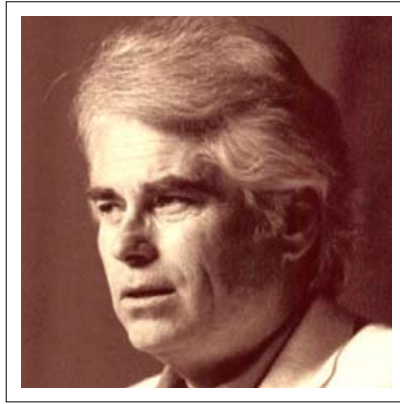


AFTERLIFE

DJ AND PRODUCER

I was once told by my Greek friend that the word for Art in Greek is “Therapeia” which actually means therapy. He went on to say that artists create their own therapy in order to make sense of the world and stay sane. If the therapy is good then it helps other people too. In my case this is very true as I try to counter the negative energy in the world by creating uplifting sounds and grooves that make me feel good, and other people tell me it makes them feel good too.

When I’m creating music I’m in a different zone, very calm and deeply content and in touch with other parts of my being. Many writers say that they simply hear melodies and words and are simply the intermediary between this dimension and higher forces. I don’t know if that’s true but it feels right. Music is a powerful force capable of creating different emotions in the listener and we should be careful what we do with it.



JOEL ANDREWS

AUTHOR OF A HARP FULL OF STARS: THE JOURNEY OF A MUSIC HEALER

First of all, everything can be best understood through its vibratory aspects and, of all the arts, music reaches us through the air, in a pure form of vibration, not tied to an object. Because of this, the patterns of music can express the basic building matrices of matter, the patterns of plant and human life, both emotional and mental, and are reflected in many higher planes all the way up to the Source. The word which is translated from the Aramaic as "Word" in the John 1:1 quotation, "In the beginning was the Word", is more faithfully translated "sound". This is why music is often called "The Rainbow Bridge", and also why I have been able to co-create so much healing music from beings in spirit with such amazing results. These effects are the result of the Great and Ancient Law "As Above, So Below". This is also why, of all the arts, music is named after the muses!

The great mystic Rudolph Steiner knew this when he said, of all the arts, music comes, not from this Earth plane, but from the level of the soul. The angels, with whom I work closely, say that, of

everything on Earth, our music comes closest to their speech. I have come to realize that the deeper music, for humans, is BETWEEN the notes, that is, it represents THE JOURNEY. Music is very much an art of time, and yet it helps us transcend time and space, thus expanding our consciousness. Those who have medically “died” and come back to life describe going up in a tunnel, accompanied by beautiful colors and celestial music. When Handel composed “The Messiah”, he locked himself in his room without food and, around the clock, wrote down what the angels, who filled the room, gave him. After three days it was finished!

In my own work, clairvoyants often see, at concerts, higher beings, ascended masters, angels, and sometimes space beings, over me and my harp, guiding the music. All of this explains why I can bring through music that which attunes individuals to their past lives. And why I can co-create music, which provides higher and more perfect patterns of love and understanding which, if they are accepted, replace the negative patterns that aren’t working for them. Finally, through this work I have proven to myself that we are all spiritual beings of Divine origin, just going through challenges for growth on Earth. Also I have not aged much since I’ve been a music healer. This is probably because, as “A Course In Miracles” says, a miracle takes place in a gap between space and time, and everything I do through concerts, workshops, and individual attunements, takes place in this gap. So let’s meet in the gap!



APOLOGETIX

J. JACKSON
VOCALIST

I believe music was originally created for man to worship God, but I believe God has also given it to humans to convey and create various emotions and moods, such as joy, celebration, solemnity, heartache, contemplation, unity, frustration, and unrest. Some people think Rock music has evil roots. I would point out that much of Rock music, or at least the music it comes from - the Blues and Country music - is rooted in church music and many of its performers came from the church.

Others say that Christians should come up with something different than Rock music, rather than conforming to the standards of the world. Did the New Testament writers invent a new language to convey the truths of the Gospel? Of course not. They used the language they knew would reach the most people - Greek - even though it was the language of a pagan people.

Music is a very powerful tool and can be used for good or evil - just as a gun can be used to enforce or to break the law. To paraphrase Forrest Gump, "Music is as music does". We judge human beings by what they say and do, and I think we should judge music by what it says (the lyrics) and it does (the effect it has on people).



LANE ARYE

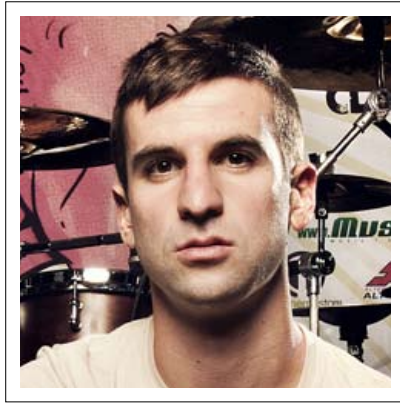
AUTHOR OF UNINTENTIONAL MUSIC: RELEASING YOUR DEEPEST CREATIVITY

There is a moment during music making when we are devoted not just to what we want to play and how we want to sound, but to the music that is trying to come through us. This birthing, this midwifery, is a spiritual act, and a deep spiritual practice. In order to do this, we have to get out of the way and open our ears, our bodies, our instruments, and our hearts to a deeper intention. We need courage and curiosity, because that deeper intention may go against our more conscious intentions. We need faith, a giving over of ourselves. All our tools and abilities give way to the music. Giving up our ideas of right and wrong, we trust in the mystery.

Every time we play music, we have a choice. We can play what we want, what we like, and what we have previously known to sound good. That is a wonderful option. Or we can listen to what wants to be played. This is a listening that embraces the sounds we can almost hear, while coaxing them to become known. This is the ecstasy of music, in the original Greek sense, “Ekstasis”, of letting the divine come into us, letting spirit speak through us. When we listen for what

is trying to be expressed, we touch the shared essence that shapes us, moves us, and gives our life meaning.

When the wind blows through the trees, we do not actually hear the wind; nor do we hear the trees. We hear the interaction between the wind and the trees. In the same way, when we make music, there is a co-creation, an interaction between the musician and the hidden wind that blows through everything. Music is a hint, a reminder, an echo of that hidden wind. When we open ourselves to the music that is trying to be born, then the mystery can express itself through us. We help Nature to be itself. This in turn helps us to be our own true Nature.



AUGUST BURNS RED

MATT GREINER DRUMMER

I do have strong convictions that music has a spiritual significance. Some of the most profound “God” moments I’ve experienced have been while watching and singing along to bands outside of the worship genre. I’m convinced that God has intentions of music being prayer without words. There are many forms of spiritual expression. Lifecenter, a church I attend when home in Lancaster, Pennsylvania, allows the congregation to express themselves in various ways during the service. It’s not uncommon to see people painting on easels, waving flags, singing, sitting, or laying down with arms open.

I do think music, like other forms of expression, can be neutral, bearing no spiritual weight. For instance, August Burns Red is often labeled as a Christian band but I don’t believe there is anything about our breakdowns or thrash riffs that make us a spiritual band. Regarding what is implied by a “Christian” band, I’ve found that it’s not at all about which notes are played or which chords are strummed. It usually always comes down to the lyrical content or the lyricists having spiritual convictions.



PAUL AVGERINOS

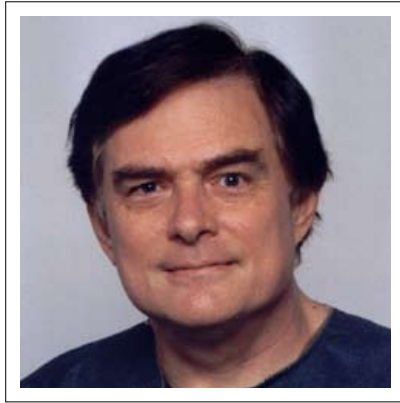
MUSICIAN AND PRODUCER

From the science of Quantum Physics, we are learning much about the nature of existence in this universe. Quantum entanglement shows that all creation is interconnected, interdependent, and vibratory in nature. Matter is a magnificent illusion, everything and everyone is actually pure energy, vibrating at the speed of light. Particles collapsing into waves and back again in an endless dance of the eternal NOW.

Music is the true Queen of the fine arts. Existing only in the NOW of performance and hearing, it's purely vibratory nature most closely mimics the ways of creation as shown in the wisdom of Quantum Physics.

My spiritual path began with my passion for music, as I realized at an early age that music had the power to facilitate my spiritual awakening and healing, and that I could heal and comfort countless other souls through my spiritual devotion in music.

Just as quantum particles influence each other across vast distances, so does my musical devotion vibrate out into the Universe, eventually touching all Sentient Beings. Quite simply, I hear the voice of God clearly in music, loving, blessing, and comforting me every single day.



GUY BECK

EDITOR OF SACRED SOUND: EXPERIENCING MUSIC IN WORLD RELIGIONS

Music has been part of the human experience since the beginning, and is found throughout the globe. More than a mere human invention, music in most cases is assigned a spiritual origin; as a gift of the Gods, or a sacred treasure passed down from divine ancestors. In the Bible, the patriarch Jubal is credited with the invention of musical instruments [Genesis 4:20-21], but God himself chanted the first sacred utterance: "Let there be light" [Genesis 1:3]. Music is the only human art or skill named after a divinity, the Greek Muses, daughters of Zeus. Music, while mostly divine in origin, is also used by many cultures as a vehicle to attain spiritual states of mind, or to reach permanent salvation or enlightenment.

While some religions of the world have reservations about instrumental music (Islam, Theravada Buddhism, Early Christianity, Orthodox Judaism, Quakers), almost all forms of religion utilize chant or vocal utterance in ritual or ceremony in relation to higher powers or deities. In some cases the founder of a religion, as in Guru Nanak of Sikhism, was himself a musician and performed songs as a method

of ministry. In India, the Hindu Gods perform music and dance, and music is inseparable from religious ritual and temple worship. In the West, Reformed Judaism and most types of Christianity have embraced music as part of worship. Certain types of popular and Rock music have, nonetheless, been wrongly demeaned as "Satanic", but music in itself cannot be evil. Music is like fire stolen from the Gods; it has destructive powers if misused, but has tremendous potential to bring peace among human beings on Earth if carefully respected and cultivated.



MARGARET BECKER

GUITARIST AND SINGER-SONGWRITER

The ability to influence and leave change in the wake of its influence is what makes music spiritual to me. I believe in its highest form, music can move us toward better things, creative things, and inspired things.

In it's lowest form, it can debase us, aggravating the dark things that we all deal with. Somehow, music does this, at times with and without our permission, bypassing our usual defenses against change. In that riddle, lies the spiritual significance of music for me.



JOHN BIRD

AUTHOR OF THE SPIRITUALITY OF MUSIC

Music is about heart. It's about aligning the rhythm of our own hearts with the rhythm of life that beats in the heart of every living thing. When we play music, sing, dance to, or even just listen to music, we align the pulse of our hearts and souls with the pulse of our fellow musicians and composers, whether they are performing with us or for us. An active listener also contributes deeply to the music-making process.

We align with the rhythm and hum of the wood, gut, steel, brass or skin from which the vibrating instruments have been made - and with the spirit of the crafts-persons who fashioned them. We align with the pulse and vibration of the rooms or other spaces where the music is being played. We align with the loving heartbeat of the ultimate mover behind the music - and behind all life - however we may understand that power. The music, when we open our hearts to it and pay proper attention, can both take us deeper into ourselves, and out of ourselves into an encounter with that which lies beyond.



PEGGY BLACK

SACRED SOUND SALUTARIST

The spirit of music is our very essence, our very bones. The vibrations, frequencies, rhythms, and tones interface with every level of who we are. Music lives in our deepest and most sacred place. The spirit of music affects the body's physiology, increases or decreases our heart rate, relaxes or tenses our muscles, awakens us to great passions, renders us to tears or stirs our deepest fears. The spirit of music triggers distant memories evoking long forgotten emotions. It captures our wandering mind in a soothing embrace inviting visions of wonder and longing.

The spirit of music enchants us with its haunting melody, its perfectly blended notes, the hidden weavings of its sacred geometry; that touches and communes with our sublime knowing. The spirit of music is the foundation upon which cultures are built and civilizations arise. It is flavored and it flavors the expression of nations and entire races. Music stirs our pride, devotion, and patriotism. The spirit of music bridges the conscious, the unconscious, and the super-conscious awareness. Music offers wings for those who want to fly, rest for those who are weary, and healing for those who are fragmented. Music opens our hearts and reminds us of our magnificence.



BLACKLODGE

SAINT VINCENT
GUITARIST AND VOCALIST

Trapped into matter and limit, humanity's soul is enslaved into the claws of sacred geometry. It is spirituality that attempts to foresee through the veil of this infernal illusion and to stare at the Other World, of essence and symbols, where it originally comes from.

Music is magic. Through the manipulation of the rules of sacred geometry, music builds a chronology (rhythm) of frequencies (melodies) that aims to open a gate in this veil of illusion. So all the physical limits of the body, the instruments, the technics, are overpassed when the magic is correctly operated. Then a transcendental osmosis of the soul is reached that means the gate is opened.

The Other World has many realms to be explored, realms that are the basis of all the different aspects of reality. Blacklodge's topics deal with the fascination of the technological downfall of this world sinking into an obvious Apocalypse. Blacklodge aims to unveil the spiritual essence of the demonic processes of global organisation and technological imperialism of applied science onto human bodies. Music is for us a way to open this gate between our physical world and the spiritual world. This gate is the NeXus.



HELEN BONNY

AUTHOR OF MUSIC AND YOUR MIND: LISTENING WITH A NEW CONSCIOUSNESS

Everyone needs a passion in their lives. We need it to live fully and freely. Something to give our "all" to; something that is big enough to completely lift us out of the usual humdrum feelings of dull mere living through our days. What is your passion? For Saint Francis of Assisi, the passion was his vision of Christ, a daily Christ-Consciousness through his vows of poverty, devotion, and joy. For Heinrich Schliemann, the passion was to discover, to dig in ruins, and find the gold of Troy. Is it the Hero's quest? That and more. It is using oneself fully, every ounce of oneself in total devotion to a goal that is bigger than self, bigger than life. If it is not bigger than life, then one comes to the end of one's passion, as is too true of a physical love passion, and finds it has evaporated as mist before the sun and there is nothing left but the shell.

What is your passion? Mine is music. It is endless. There is nothing in great music that does not point beyond itself to a greater extension of itself. Music is an enigma. It beckons and calls; it engulfs and fulfills, but it always leads on. After the last note has ended, in the

auditory sense, it continues to resound into the seeming emptiness. It is music that is the passion, or can it be that music is only the generator, the stimulus, the perpetuator, the genius of the universe? Does music lead on much as a guide leads on to greater awareness? To fuller becomingness? Is that our passion: to become all that we are and more?



BRAVE COMBO

CARL FINCH
MULTI-INSTRUMENTALIST

Considering that spiritual enlightenment can only come from developing a truly non-judgmental perspective, music can be a great tool to help facilitate that requirement. As humans struggle with suffering on this plane of existence, music offers something non-tangible, yet very powerful, as an antidote. It beckons us to either look deeper or to let go, rejecting the idea of physical security and worldly permanence. Both reactions work, looking deeper or letting go.

Music reinforces the belief that there's more to the picture and galvanizes faith in that belief. It allows you to mindfully float through your present place and time, giving you a fresh point of view. It's not at all unusual for people to listen to music to "escape". Combining this well-known fact with a desire to embrace an attitude of "no right, no wrong" opens the door to the mystery and turns on the light.



JACKIE BRISTOW

SINGER-SONGWRITER

MUSIC IS A SPIRITUAL GIFT

Music is a huge part of my life and my spiritual journey began when I was about seven years old. Without music I would feel empty and I wouldn't know myself. There is a spiritual connection and spiritual journey you take when you write music and when you perform. The spiritual connection of music is very healing, because music speaks to you and helps you get below the surface and find a moment of peace or clarity.

When someone can take you on a spiritual musical journey that inspires you, it brings joy not only to the listener but also the artist, it evokes emotion and feelings and can spiritually guide you to greater wisdom. Music has taken me on a spiritual journey. It has been my best friend, my healer, and gives me strength and belief in many ways. Music is the healer because it brings joy, excitement, love, compassion, and wisdom to our world.



JAVIER RAMON BRITO

COMPOSER, MUSIC HEALER,
AND RECORDING ARTIST

MUSIC, THE SOUL'S LANGUAGE

Music speaks to the soul because it is the soul's language. It transcends the limitations of the rational mind. Ludwig van Beethoven said that: "Music is a higher revelation than all wisdom and philosophy". To connect to the source you need to transcend and leave behind the rational mind and to unleash your intuition. Music without linguistically spoken words activates the intuitive side of the brain, facilitating this process. When Albert Einstein was asked about his theory of relativity, he said: "It occurred to me by intuition, and music was the driving force behind that intuition. My discovery was the result of musical perception".

MUSIC, A POWERFUL TOOL FOR TRANSFORMATION AND HEALING

For most people, healing music is synonymous with relaxation music. For others, it also involves uplifting music, when stimulation is needed. For some, it also means inspiring or inspirational music. But the spiritual, healing power of music goes far beyond that.

There was a time when music and healing were one in the same, as documented in all ancient traditions. In our modern society, we are just rediscovering this truth, assisted by the current shift in universal consciousness.

WE LIVE IN A HOLISTIC, MUSICAL UNIVERSE

The movements of the planets can be transposed into audible sounds and rhythms, as Hans Cousto has demonstrated. The Earth, the Sun, the Moon, and all our planets have specific musical tones and frequencies. As Barbara Hero's research has demonstrated, not only the orbits and spins of our planets, but also the Chakra energy centers of our bodies and each of the different organs of our bodies have specific musical notes at specific frequencies.

Our vertebrae also responds to specific musical notes at specific frequencies, as June Leslie Wieder's work has demonstrated. In the collective universal symphony of wellness, health, and prosperity, everyone has their own personal music scale, as part of their own individual uniqueness in the cosmos. Music and sound, used scientifically and intuitively, can align the frequencies in people's bodies, minds, and souls. As Dr. John Diamond states: "To me, as to Pythagoras, music is not merely entertainment or amusement... but therapy... for actuating... the healing power that exists within us all: Life Energy".

It is possible to identify and restore the missing musical tones in people's systems. Tones relate to meridians and organs of the human body. And those meridians and organs relate also to very specific emotions. Harmony can be restored with the appropriate use of music and sound to produce healing. This is the beautiful holistic power of music reconnecting you to the source and returning you to your natural harmonious state, in alignment with the source. Alignment with the source is the essence of spiritual music, which is also your soul's prayer. The prayer that aims at attaining the highest joy of all: spiritual joy.



KURT 'KAILASH' BRUDER

AUTHOR OF FOLLOWING SOUND INTO SILENCE: CHANTING YOUR WAY BEYOND EGO INTO BLISS

I understand the word "spiritual" to mean any activity that takes us beyond the narrow confines of our habitual tendency to care only for our own self-interests. Spirituality is that which promotes our development in the direction of what we regard as the Supreme, the Best and Highest that we can imagine. Music can certainly support us in this evolution. But music's effect isn't automatically positive; it amplifies the energy of whatever cause it is linked to.

Music can be pressed into the service of everything from wanton destruction to the most sublime aspiration of the human spirit. Music particularly affects our emotions, the meeting ground of our bodies and minds. When music's potential is fully engaged, we experience the healing integration of all the diverse elements that make us up. This wholeness is Love itself; it is self-evidently Divine.

In music, and especially in musical forms of spiritual practice like devotional chanting, we have the opportunity to forget ourselves through total immersion in the moment. We can take a vacation from the overwhelming burden of conceptual thought, and resonate with

something we find ultimately beautiful and therefore emotionally elevating. There is perhaps no human endeavor so archetypically cooperative and communal as the creation of music.

Music allows us to join with others in a unifying exercise of Ecstasy. This experience finds its epitome when we make music that we regard as Sacred, as when we chant mantras ("mind protectors") together. Then we collaborate in the creation of the very Sound Form of Perfection, using the tools of our own harmonized body-minds.



BRUNO FROM IBIZA

DJ AND MUSIC PRODUCER

Music is the universal language, it's the most spiritual way to get people connected together. Like Madonna used to sing "music makes the people come together". Music has the power to stimulate your senses, make you smile or make you cry, bringing those special moments back to your memory just by hearing one track, it also helps you to forget about your problems.



PAUL BUONO

MUSIC PRODUCER

Years ago a very spiritual and prophetic man of God spoke some inspirational words to me when he said “music was the way I see God”. Those seven simple words had a profound impact on my life and these many years later I’m even more convinced of how accurate his words were. I’m sure God wires everyone a little different, but for me I find music an extremely powerful line of communication between myself and my Creator.

First of all, the one who created me gave me a propensity towards music, and a talent to be inspired and creative in that medium. For others it might be painting or sculpture, others may be so engaged by the study of theology, that they sense God through their studies. A naturalist may feel most alive when connected to nature, and sees God in the balance and magnificence of physical creation. We all have our own way of feeling close to God.

I love the parable about those who were given talents by God, and how their stewardship of that talent yielded different outcomes. The one who hid it under a bushel was disappointing to God, since they produced no fruit with their talent. Whereas, the one who used their talent, and let it shine for all to see, in him God was well pleased, yielding much fruit.

I'm dating myself here, but I am old enough to remember going to see the classic hit movie "Chariots Of Fire". I'll never forget the words of the runner who chose not to run on the Sabbath due to their beliefs and faith. He said, and I quote "I feel His pleasure when I run". I identify with this man's statement with a resounding "Yes!". This parallels my own personal journey, and understanding of the synergy between music and spirituality. So to borrow from those words, simply put, "I feel His pleasure when I write, produce, or play music."



CHTHONIC

DORIS YEH
BASSIST AND BACKING VOCALIST

Every kind of music has the key to open different doors inside your heart. Music has no thoughts, people do. People who are creating, singing, playing, and listening to a song will pour their soul into it. Without people, music will just be a sound. If you just listened to great music, that means you have the right key to open a new world inside your heart.

For ChthoniC, I think the spiritual significance of our music is to inspire people with a different thought of facing their life. Knowing we're standing in a very small point of the historic river just like knowing we're not living in the centre of the universe but a small and beautiful planet in a huge universe. When we know where we are, then we will know where to go. That is the spiritual significance of our music.



DAVID CLAVIJO

COMPOSER AND MUSICIAN

We have all felt the need to transmit our thoughts, discoveries, states of minds, and beliefs through art. Mankind has always had expression through painting and writing, but maybe, the most perfect method of creation and communication has been through music. Even nowadays, music is the most powerful tool of cohesion between cultures, races, and religions. Music, in its more pure state, has been able to achieve more than any other art form over the centuries, and music is an amazing way to connect people together.

Personally, I think that music, since I discovered it and treated it, is an abstract art which is perceived through our ears, and is able to get into our souls making them stay in a state of peace, calm, and abstraction. I have learned that music even works as a medical cure, and it is, sometimes, much stronger than our own medicine. In addition, mixing Tai Chi or Yoga exercises and music enriches our inner soul in great quantities, and music allows our inner peace to grow. Science has already showed the healing effects of music. Even children who have just been born are advised to listen to the wonderful

music of Mozart in order to stimulate their enrichment and intellectual capacity while breastfeeding and while they are growing.

When I am sat in my studio in order to create music, I try to block out everything that surrounds me since the worldly can be a distraction. On the other hand, spiritual issues may make us get the greatest concentration that is needed to perceive each note in a better way. Music is sensitivity. I think that all of us have to make an effort so that music could become our greatest treasure. No living animal has been able to transmit their feelings and spirituality through music, only the human being. Music is: spirituality, abstraction, health, inspiration, and the best way to connect every human being together with respect, peace, and harmony.



GEORGE S. CLINTON

FILM AND TELEVISION COMPOSER

I first became aware of the power of music as a child growing up in Tennessee where my mother was the organist at the Southern Baptist church we attended. At the end of the Sunday night service, the lights would be dimmed, my mother would begin softly playing “Just As I Am”, and the preacher would gently encourage “sinners” to come down to the altar and be saved. Women wept, grown men cried, the whole place felt transformed. I knew even then, it would not have been the same without the music. I am not a religious person anymore, but I do believe in the power of music to take us to a transcendental place. Whether it’s Eastern trance music, a rousing Rock song, a great Country ballad, a Puccini aria, an inspired performance of a symphony, children singing “Row Your Boat”, or a great piece of film score; music is the key that unlocks us emotionally-spiritually.

To me emotions and spirituality are part of the same ascending scale. Music is the perfect metaphor for human life: a melody unfolding in time and space, struggling here, soaring there, joyful at this moment, sorrowful the next, harmonious, and discordant. Music can also bypass intellect and touch us in purely emotional-

spiritual ways, free of analysis, or even thought. To be “moved” by music is literally that. We are taken to another place free of the constraints of our daily life. For that brief moment, we exist outside ourselves, and, to that degree, for that little while, we experience immortality.



ANTHONY COLEMAN

COMPOSER AND PIANIST

Music brings us in touch with the most palpable and coherent part of abstraction. Music has no choice but to be abstract, and therefore, it brings us in touch with the abstractionist in all of us. Sometimes people use the word “abstract” as a synonym for willfully obscure. But music is like our dreams, our pre-verbal imagistic core. Abstract and real.

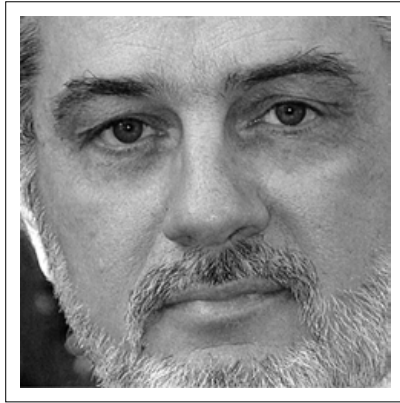
To communicate in this pre – or post – verbal fashion, but with communication as the goal, this is the miracle. How does music do it? But the fact that it does seems to create an invisible spiritual bond between performer and listener.



COLOSSEUM

JON HISEMAN
DRUMMER

It seems to me that people are always searching for some moment beyond themselves and their daily experiences. Between 1966 and 2004, I performed an average of one-hundred concerts a year all over Europe and North America and recently played Russia and Japan. Whilst the lifestyle of all these peoples are so different, the reaction to the music is not; they are as one, and from the comments they make it is clear theirs is a shared spiritual experience. Each takes from it what they need to survive another day, is uplifted and transformed even if only for a few precious moments. In return we, the performers, get a spiritual gift from our audiences that is without compare. Together, we spend just a few of the finer moments this troubled world has to offer.



J. NATHAN CORBITT

AUTHOR OF THE SOUND OF THE HARVEST: MUSIC'S MISSION IN CHURCH AND CULTURE

Music has the power to transcend the mundane. Through the musical experience, one enters into the presence of Otherness; a presence that unifies outside of the boundaries of self, race, class, and difference.

Several years ago, BuildaBridge, an arts-education and intervention organization I co-founded in 1997, was providing a summer concert series in a local homeless shelter in Philadelphia. We asked a local concert pianist to provide the music, and here I begin to show my bias. Not that he was a bad pianist. He wasn't, but I learned that his concerts were mostly in nursing homes.

The shelter where he was performing is the largest in Philadelphia with nearly one hundred and fifty homeless children and their parents in residence. The location is depressing enough. The former mental hospital is in very poor repair with one wing closed because of broken floors and ceilings. Only the resident rats call it home. The once stately gates now provide a façade of safety in one of the toughest areas of the city, surrounded by vacant houses often home to equally menacing drug dealers and gunshots.

In this shelter is an ancient two hundred seat auditorium with a stage that supports an equally ancient grand piano. The auditorium is frequently used for community meetings and an Alcoholics Anonymous group lays claim to the schedule with religious dedication. They are a rough looking lot with persistent frowns that reveal their past and mark their territory.

As we waited, I watched with surprise as little girls with bows in their hair and neatly pressed dresses began to fill the room. Little boys in their Sunday best joined them as they consumed the front two rows. Mothers sat nervously behind them, eyeing every move. The Alcoholics Anonymous folks looked on from the back, still with their frowns. A group of "thug-looking" teens sauntered about upward grabbing their pants that hung precariously well below their waists.

The "concert pianist" arrived decked out in a full tuxedo carrying trays of potted plants. He arranged them neatly at the edge of the stage adding color to the drab canvas.

The director of the shelter became concerned about the old piano. It was still covered with a tarp. A few men rolled it across the stage, one lifting a piano leg that was very loosely connected as they scooted across the floor, it needed a crutch. Once in place, no one seemed to be able to open the lid and so the director left to find a screwdriver. He returned and removed the hinges and propped the grand piano lid open. This was disturbing to him, and so he announced that this would not do. He took another fifteen minutes to set up a PA system and a small electronic keyboard. All the while the growing crowd became noisier and the mothers more nervous that their children would take flight.

Our concert pianist was not alarmed. Once the electronic keyboard was in place, against his constant protest, he plucked at the fake electronic sounds. In his most professional voice he announced, "This fake instrument will not do. I am going to play the classics. Even an old grand is the only suitable instrument!" The director of the shelter acquiesced and moved the electric piano aside.

The "concert pianist" then laid his fingers to the grand piano and ran a scale. Clearly a dozen keys were not working or severely

out of tune. He was unconcerned and breathed deeply as if the grand piano had just come from the showroom.

The audience had been enjoying this pre-concert drama and could barely control their laughter when he turned around. "What good could come out of this instrument?" I thought. "This is going to be a disaster. We made a mistake inviting a "concert pianist", we should have brought back the Brazilian dance group that performed last week".

"Good evening" he began. No one responded; they didn't hear him. "GOOD EVENING!" he tried again over the noise of the audience now beginning to settle. "I AM GOING TO PLAY A PIECE BY RACHMANINOFF" he shouted.

He flipped his tails, sat comfortably on the bench that rocked back and forth, and lifted his hands in a motion to attack the keys. Blistering. Just blistering. His fingers flew over the keys from one end to another in a tirade of sound that filled every corner of the old auditorium. It was a marvel to see his technique, but it was transcending to experience the soundscape.

I looked around the room. Children with cherub smiles on their faces had moved forward in their seats leaning over straining to see and drink in the sound. Parents were frozen in place no longer worried about their children. The frowning Alcoholics Anonymous group had closed their eyes in thoughtful reflection. And the "thug-looking" teens stood still in a salute of respect. We were one. Not white or black, not rich or poor, not novice or expert, not homeless. We were one, in the state of Otherness. It was a spiritual moment.

We were transported into Otherness: a place of peace and hope. We experienced a oneness within ourselves, each other, our artificial and accidental community, and the Creator. Children weren't worried about abuse, moms weren't burdened about their next house. Alcoholics Anonymous members let their guard down about their space, young thugs became boys again, and I didn't care about the twelve broken keys played by a nursing home concert pianist. In the moment, these things were not really important.

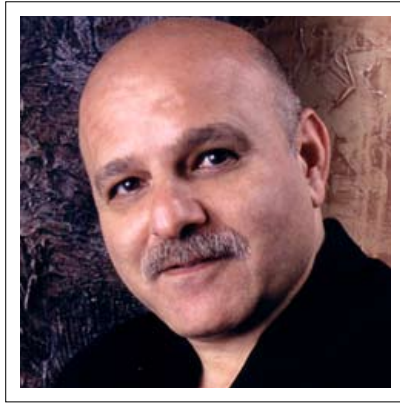
But the story does not end here, because there was still something missing. At the cadence, we sat silent in awe, and then applause erupted. "Bravo! Bravo!" The homeless people shouted. "How did they know that word?" I thought.

The pianist came to the audience and said, "I am going to play any piece of music you want to hear. What will it be?"

"The Lion King" one boy shouted. And he played it. "Frank Sinatra" a mother shouted and he played a selection. And then one of the converted thug teenagers shouted from the back, "I want to hear something by Beethoven!" Request after request he played. For an hour he dialogued with the kids and shared about the hard work to succeed, and the years of commitment to practice.

And then, he reflected on the beauty of life and his gratitude for their kindness to him. He had brought a gift. For everyone there he offered a live plant to brighten their rooms. Within minutes, every person rushed to the front to receive the gift of living beauty.

Living beauty: that is the spirituality of music. A living beauty that is artistically created in special relationships, empowered by music that transcends the mundane, and is nurtured with compassion. We experience the Otherness of the Creator most acutely when we enter the experience from the most basic of the human condition, add the power of music, and it is spiritually significant indeed.



NOAH CRESHEVSKY

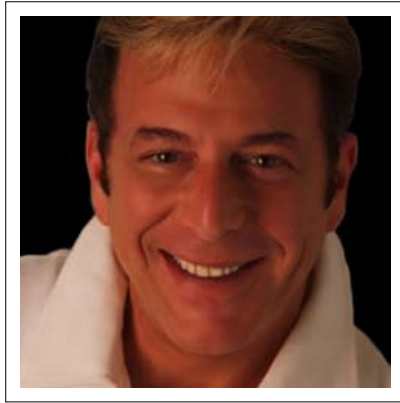
HYPERREALIST COMPOSER

"What do you believe is the spiritual significance of music?" is artfully worded and open-ended. Those qualities make it something of a Rorschach inkblot test, revealing as much about the respondent as about the topic. From time to time, a friend of mine reminds me that he is a "very sensitive person". I always believe that the message within the message is that he is "more sensitive" than most other people, and certainly more sensitive than I. In the same way, a consideration of the spiritual significance of music invites a comparison between spiritual significance in music as it relates to spiritual significance in other aspects of life. Comparative sensitivity and spirituality measurements tend to become competitive speculations in which players turn the concept of spirituality into a gladiator event. Despite misgivings about opening Pandora's box, Justin St. Vincent's enticing inkblot induces me to walk a perilous line that separates humane aspiration from inhumane sectarianism.

Spirituality can be found everywhere, since it is a condition of being, rather than a condition of doing. Artists do not have a greater or lesser claim to life than do laborers or those who live but do not labor. Spirituality does not make more of the composer than

of the day-worker. Spirituality does not more lavishly grace the souls of our leaders than the ostensibly inactive geriatric man and woman who require help to even turn from right to left. Spirituality is existential rather than experiential. If Earth itself is but a blip upon the boundless fabric of creation, what possible specialness can there be in a particular parcel of land in a particular region of our tiny globe? There is nothing new about the observation that celebrations of national pride frequently turn into horrific orgies of ethnic cleansing; nevertheless nations soldier on to identify and glorify their real and imaginary innate characteristics, gods, and customs. Tribalism in all of its manifestations, including the tribalism of artists, must be resisted. I think it is our moral and spiritual duty to know, and to remind others, that the spirit of life animates all creatures. Where there is life there is spirit. Spirit is universal and immortal; each of us, including the atheist, glorifies the spirit in his or her own way.

Born in 1945, I began studying music formally in 1950. I have spent a lifetime composing music. I do not pray and I am opposed to the concept of organized religion, since allegiance to any group creates an "us" versus "them" mentality. Tribalism has a proven record that is far more negative than positive. My way, and your way too, in my opinion is but one way. For me, the surest path to spirituality has been primarily through music. Even for me, one flame burns more brightly still than the flame of music, and that is the flame of the eternal flame of spirit itself. Were it not for my personal faith, my musical efforts would have been for no one but myself. I think it would not have been enough.



JESSE CUTLER

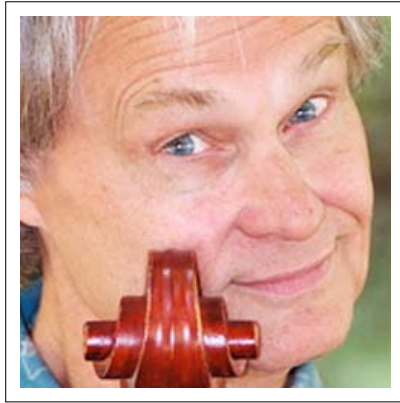
AUTHOR OF
STARLUST: THE PRICE OF FAME

IMAGINE A WORLD WITHOUT MUSIC?

Since 1963 when I begged my Dad for my first guitar I was electrified by the force of Music. It vibrated my soul, my being and inspired my most inner thoughts. I took to the guitar like a duck to water and within two weeks played prolifically. Two years later I formed my first band, The Young Executives, and signed a recording contract with Mercury Records. I was only thirteen. Seven years later I co-arranged the score to the Broadway smash, GodSpell with Academy Award winner Stephen Schwartz. I still had the same guitar I begged for. My parents were proud. I received a Grammy Award. Music continued to be the air beneath my wings.

It is a miracle to convert the sounds of life, nature and our inner voices, into sound molecules called Music. I have recorded and marketed sixteen personal CDs on iTunes and after all these years released my autobiography entitled "StarLust: The Price Of Fame™", with a foreword by Paul Shaffer. In 2001, I scored twelve CDs with original music pertaining to each sun-sign of the Zodiac entitled "Music Of The Stars™".

Music is an unmitigated energy that travels without the need of language, and transcends every kind of human being on the planet. Bravo, to the invisible notes forever floating in the air around us, to the unfinished melodies, undiscovered rhythms, and the one's so dear to our hearts and soul. Music has always been the background and foreground of relationships, love, friendships, mating, relating, dancing, and dining. I couldn't imagine a world without music. Could you?



DAVID DARLING

CELLIST AND COMPOSER

I believe that the spiritual significance of music is an intelligence, and consciousness that we are all given by our life. Babies in the womb respond to music and as our ears are emptied of the water; music begins their profound influence on our life. Music is the highest spiritual entity that I know about in my life. Music transforms our daily life moment by moment. We walk, run, dance, sing, chant, whistle, hum, and groove to music our entire life. We are moved to tears by music and, of course, music is the key element in all rituals of the human experience. We are born into musical sound, and we pass to the next dimension with music as our friend and guide.

One of the saddest things I feel about modern civilization is that the birth right to be musical has been taken away from many humans who have suffered from very narrow minded and uninformed teachers of music, as well as society in general, when there is criticism of any human failing to sing or groove to some artificial standard. What we know about music is that it comes to each individual in a personal way, and when our outpouring of singing or grooving is approved of and encouraged, great things happen for each individual. All of us can succeed when we are surrounded by love.



DEADSOIL

BORIS PRACHT
GUITARIST

Music is moving you; it affects your mood no matter how you feel. When you feel bad and you think the world has turned its back on you, and you start to listen to your favourite records, you feel understood and pushed forward. When feeling good, you feel even better. You can meet so many awesome people around the globe, and nothing compares to a good show with good music, and a bunch of good friends!

I love music because it's a positive outlet of aggression and anger. Music challenges your creativity and makes you free your mind. Being on stage and sharing this energy of a good live show with the audience, lets me know that this is what I want to do; this is where I belong, and nothing can take this away from me. We have played so many countries that we probably would have never seen without playing in a band. Life is a little bit easier with music!



MERCAN DEDE

DJ AND PRODUCER

The first line of "The Mesnevi", a famous book by the Sufi Mystic Rumi from the 13th Century, starts with the line:

*"Listen, to the reed and the tale it tells,
how it sings and cries of separation."*

This separation between physical manifestation, what we simply call "life", and what we try to understand through science using our mind, and understand through spirituality using our heart, and our original source, where we come from, disappears once we chose the "sound" as a pure learning and communication tool.

At first, this communication is nothing to do with the outside world. It is about finding our own path towards our own heart. Spirituality is simply a process of self discovery, or to use a more musical term; "tuning" our selves towards our true, pure, and real selves. Without tuning ourselves with the harmonious essence of existence there is no way we can tune our life with exterior existence.

This is exactly why, no matter what your instrument, percussion, voice, guitar, string, or horn, the very first action of music starts with tuning. Not necessarily tuning in a specific methodical way,

but rather tuning with our own way. In the Middle East, they tune their frame drums by setting up a huge camp fire and placing the frame drums around that fire. In New York, they use digital tools to be sure certain parameters are met for tuning. Technologically, it seems to be a very different way of tuning, and yet the reason and end result of tuning is all the same; first creating harmonic balance between our instruments and our selves and once we accomplish this, to connect with others.

This seems to mean an attempt to use sound, whichever form it might be, to fill the gap between our pure essence and what we call the "life" we are experiencing. It is a process of turning the satellites from outer space to inner space where the core of our existence fantastically moves as eternal wave functions.

I used to think that music is a universal language, more and more I feel it is beyond that, it is an existential language. In Eastern traditions of music such as in Turkey and India, we have developed techniques that have positive, immediate, and definite effects. With technology we can even register, record, and analyze these effects scientifically. The results directly support the power of music in spiritual teachings for thousands of years all around the world.

By playing certain maqams (musical modes) or ragas in different times of the day in various environments, we can change human emotions, feelings, and biochemistry. We can record every single element just as if we were recording flight data from a plane. For example, performing nihavend maqam (mode) around noon has a direct effect on blood circulation, muscular relaxation on abdominal parts of the body, and can create a natural flow of serotonin. This is our main biochemical friend that gives us the feeling of happiness or well-being. When we perform this maqam with the right instruments, surroundings, and most importantly, with the right intentions, we can raise the feeling of peace and strength.

There are incredible amounts of research in this field done in both shamanic and Sufi traditions. Sound has a magical power, and if used wisely, it has a potential to be the key for ourselves and the universe. This is why I believe music is not the architecture of reality

but the anatomy of the invisible. With political, environmental, and social suffering, and chaos spreading in unimaginable scale throughout the world, I humbly believe the “sound” may be the last but yet most powerful tool left for us to bring kindness, understanding, and peace first to our own heart and then to the universe. And we will use it, because that’s what we are made of and that’s what we were made for.



BETHANY DILLON

SINGER-SONGWRITER

Music was a huge part of my growing up. There was always something playing in the background at the house, whether it was Merle Haggard or Bonnie Raitt or Rich Mullins. And because of that, certain songs are now forever attached to important memories and defining moments of my life. I think the spiritual significance of music even in that aspect of my life and everyone's life is immeasurable.

Good music has a way of planting seeds of truth in your mind, and you reap from it in your moments of need. Good music has a way of reminding you where you've been and giving you hope for tomorrow. On my hardest days, I can run from what's really going on inside of me as much as I want, but it only takes a timely song to bring honesty to the surface. As a Christian and an artist, I'm constantly blown away by how music can create community, honesty, repentance, and hope where nothing else could break through.



JOSEPH DISPENZA

AUTHOR OF ON SILENCE: 30 DAYS TO A POWERFUL SPIRITUAL PRACTICE

When I tell people that I spent an entire year in silence, their expressions usually stop cold, waiting for their minds to catch up with the novel information. How can anyone live in silence for a year? Their eyes seem to ask—even if it were possible to live in silence, why would anyone want to?

Being silent was not difficult for me. Perhaps my biggest surprise was that once I went into the silence, I was not interested, most of the time, in speaking. Also, when no one is speaking, it is much easier to be quiet than if some people are speaking and others are not. In the monastery, sixty of us monks lived under the rule of silence.

As for why we wanted to be silent, that relates to the nature of monastic life itself, which is to be apart from the world and to have the opportunity for reflection and meditation, activities that are “inner” and require quiet. It would be absurd to try to follow a contemplative path and also to allow noise into one’s realm. The two do not go together.

Music and contemplation: When we listen to music, our minds automatically shut down, our thoughts evaporate, our past-and-future selves disappear. For a moment, we are in the moment: the God-place within us. I go to music to be in meditation, to be close to my Creative Source. In the rests between notes, I find cosmic peace, like a child asleep in a mother's loving arms.

Excerpt taken from "Apart From 'The World'" (page 5) of Joseph Dispenza's "On Silence: 30 Days To A Powerful Spiritual Practice" (2003) available from iUniverse, Inc., and Original New Material. © 2008 by Joseph Dispenza. All Rights Reserved. Used with permission.



SUZANNE DOUCET

COMPOSER, MUSICIAN, AND PRODUCER

The significance of music in spirituality can be traced back in every culture throughout the known history of mankind. Certain types of music have always been used as essential elements in sacred ceremonies by religious and spiritual leaders, by medicine men, healers or shamans, and were always understood as tools to reach "higher states of consciousness".

The underlying principle is the understanding that the universe is vibration, and that music performed according to the ancient wisdom of Pythagoras teachings "The Harmonik" or "The Music of the Spheres" aligns us with the divine order and patterns that are underlying all creation. The combination of certain frequencies, rhythms, and the conscious intonation of certain words or "mantras" can transcend the limitations of human perception of time and space and awaken us to the true spiritual nature of our being.



DAVE DOUGLAS

JAZZ TRUMPETER AND COMPOSER

Dear Justin,

You ask, "What do you believe is the spiritual significance of music?" I believe that all of life has spiritual significance, and I wouldn't separate music from the rest. Music is a profound expression. But it is not more or less profound than anything else. For me personally, music is prayer. Everyone has their own way of prayer and every way of prayer strives for the same goal. So I'm wondering if maybe you really mean: what is the significance of spiritual music? Or, what is the music of spiritual significance? Or even, What is spiritual about music of significance?

In any case, it's all the same. I think that if there is spiritual significance it is in everything, everywhere. There is no separation between who we are, what we do, how we live, and our spirit. That's true whether one is a musician or not. I know that my answer only leads back to the universal questions of the significance of the spirit: why we are here and what it all means. There is no "answer" for that.

I don't think that we are humans beings having a "spiritual experience". I think we are spiritual beings having a human experience. And we have an opportunity and a responsibility to make the most positive impact in the short time we're here. Music can be part of that.

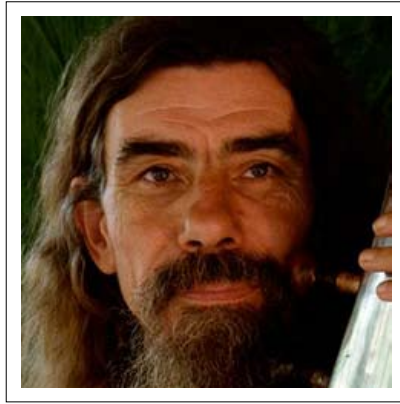


KAREN DRUCKER

SINGER-SONGWRITER AND SPEAKER

Music and Spirit - the two go together like hand in glove. I wouldn't even think about writing a melody or a lyric to a song without first tapping into that infinite wellspring of Spirit. It's funny because when I first started writing songs in my angst-filled teenage years, I wrote about unrequited love, and all the heartbreak that love can bring. It wasn't until I discovered my own Spirituality and started on this path, that I realized how powerful writing and singing positive life affirming messages could be, not only for my audience, but especially for me!

When I sing and just allow the music to overtake me, my ever-chattering mind can be put on hold and my heart can open. That's when the bliss can move in. The chants and songs I write are all about seeing the good, affirming positive outcomes, radiant health – anything that affirms my highest good. When I open to and sing about the abundance and oneness of Spirit – all is well, and there is abundance in all forms. It's like there is this giant stream rushing to the ocean and all we have to do is get in and literally go with the flow. That is what I do when I write songs – I just jump into that flow and let Spirit take over, surrender to the process and try to get myself out of the way.



CHINMAYA DUNSTER

SAROD PLAYER

My own music is based on two traditions: Western pop and Indian classical music. My experience of these two musical forms illustrates the very different understanding of “spirituality” in the East and West.

Western pop is rooted in mass entertainment from Victorian music hall, folk, the blues, and generally provides people with a way to express their frustrations at the limitations of their ordinary working and romantic lives. It is essentially a “release” mechanism, that bonds communities in shared suffering. Gospel and church music, while overtly “spiritual” expressions of popular music, in fact share this “secular” nature; their lyrics refer to a future that will be brighter, either on this earthly plane, or in the hereafter. Western classical music, like Jazz, while addressing a much smaller “mass” audience, functions in the same way as an emotional release, but also adds an intellectual component.

The approach to “spirituality” in the East is totally different. The authors of the Upanishads, Buddha and the Dhyan/Chan/Zen tradition have no “beliefs” or gods. Theirs is a scientific exploration of inner space. Indian classical music has its origins in these

explorations and addresses both issues and an audience that are uniquely Eastern. Superficially there are obvious parallels with Western church music in the longing and devotion expressed in the lyrics. But unlike church music, the lyrics used by Indian classical vocalists are actually incidental to the true spiritual content of the music. This spiritual basis is the mysterious “raga”. Those of us who play ragas mostly experience them as a discovery rather than a creation. It is as if they pre-existed and await our explorations.

Hindu mythology has explained this pre-eminence of sound as the primordial “Om”, a sound that brought the universe into existence. Thousands of years of meditation and exploration of the Om by mystics, and the building of acoustically suitable temples for these experiments, resulted in the discovery of patterns of vibrations that have direct effects on the human body, mind, and soul. These are the ragas.

While I love Western music for its ability to express the range of my emotions from sadness to joy, whenever I return to Indian classical ragas I feel something deeper opening: a tremendous sense of space; a silence behind the sound; a merging with a vast ocean. To me this is true spirituality; it hopes for nothing, it fears nothing. The music comes far closer than words to expressing its un-expressibleness.



SCOTT DYER

SINGER-SONGWRITER

I think that music is a divine gift. We often have an image of God as a cold, almost stoic and uninterested observer of all that happens in the world. But God is the Creator, and in His creation you see unbelievable detail, hints of His existence and engagement in His creation everywhere you look. From the obvious grandeur of mountains to the hidden intricacies of a single cell or of any living thing, we see God in His creativity.

I think music allows us a small window into the true nature of God. Because He knows us inside and out, music touches deep, inner places that little else can. I can be emotionally flat-lined and hear two lines of a song that reminds me of my four year-old daughter and I'm in tears almost instantly. That to me is just as much proof of the existence of God as the vastness of the ocean or the sky. He created me to feel, to love, to experience Him and the life He has for me. And He gifted me with music to help me along that journey to get in touch with myself and with Him, and to share what I find along the way with others.



THE EMBER DAYS

JASON BELCHER
GUITARIST AND VOCALIST

Music is something that transcends time. Music was here before we were on Earth and it will go on forever. The gift of music is a way of communicating. The power of life and death is in the tongue. I personally believe words are so much more powerful than we will ever know. We wouldn't be here if God didn't speak. Music speaks even when we don't actually use our mouths. Music has the ability to stimulate the soul like nothing else. It connects the spirit with the mind and soul.

From a Christian perspective, I really find music a very intimate way of communicating with God as I can strum on my guitar things that my mouth can't say. There is something God loves about music, He is constantly surrounded by it, and He promises to dwell in the praises of His people. Music is a mystery, but then again, so are most eternal things.



KUDSI ERGUNER

AUTHOR OF JOURNEYS OF A SUFI MUSICIAN

I do not believe that any music or musical instrument could be spiritual. However, I believe that listeners and musicians can have a meaningful inner life. I do not deny that historically all over the world there has developed music that was appreciated spiritually and constituted a certain repertory. This common traditional heritage, shared by the people belonging to the same cultural era, is often considered as spiritual or religious music. But the modernity, especially for many non-European people, destroyed this common ethos, changed its context and replaced the traditions with new references. The commercial civilization to which the entire world belongs, dictates all of us to appreciate the same products with same considerations.

It is not because you are listening to music considered as joyful that you might become happy, but if you are happy; it all has a joyful sense. Similarly, it is not the music that makes you spiritual, but if you are spiritual you can transform the music into a spiritual song. There will be no spiritual music if I am not spiritual. I can not be spiritual if the music and harmony are not in me. The

music and harmony won't be in me if I don't have discernment, and I can't have discernment if I am like everybody. Spirituality is a personal development and a personal experience. Therefore, it gives a personal perception which is completely contrary to our commercial civilization who obliges the masses to consume music with a pre-given sense. Music is a connection between the past and the present. If at the moment when music is being performed, there is no spirituality in the soul of the listeners or the performers, music becomes a commemoration of the past.



FLATTBUSH

ENRICO MANIAGO
VOCALIST

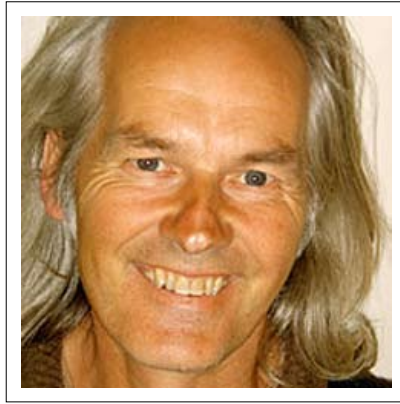
Music either uplifts you or brings you down. It either defends your human dignity or destroys it. It either feeds your spirit or starves it.

In my band Flattbush, our music is part of the national democratic movement of the Filipino people in the Philippines which is also the struggle of Filipinos here in the Unites States and in other countries. Filipinos have been fighting for genuine freedom and democracy in the Philippines for a more than a hundred years now. Flattbush songs take inspiration from the rich history, experience, and music of this struggle. For example, we sing about victims of torture, the exploitation of migrants, landless peasants, and workers. We also sing about fighting back against our exploiters and oppressors and the hope for genuine change. Therefore we believe that we take part in uplifting the spirit, defending human dignity, and feeding the soul. Because fighting against injustice and defending human rights through music is part of keeping our humanity and spirituality intact.

We can write songs that preach about sex, money, individualism, and lyrics that have thousands of interpretations or make mainstream beats that you think will sell. But we are not in it for the money.

Besides many musicians who make mainstream songs still don't sell in this dying economy. So we'd rather use our music to expose the reality of the lives of the working class, and other sectors who are voiceless. We'd rather use it to celebrate the people's growing resistance against corporate rule, paying tribute to their victories, and triumphs in the struggle.

Music is a powerful tool. The powers that be use it to maintain the status quo by propagating music that promotes an "I don't care" attitude or provides a mere escape from worsening conditions of real life. We believe that music that uplifts, protects, and nourishes the spirit is music that exposes this reality and agitates our listeners to do something to change it.



ANDREW FORREST

COMPOSER AND MUSICIAN

Throughout history, sound and music have been a window into other worlds; a universal medium to journey inwardly to other more refined dimensions. In the dream story of time, from early man onwards, be it the chanting of prayers, the banging of sticks, drumming, or didgeridoos, whatever was available, humans have sought to connect with the Timeless through sound. It is a scientific fact that plants grow quicker and become more healthy if they are exposed to the harmonising so-called "spiritual" music of Bach and classical Indian Ragas. If you sit a person down in front of a large gong and shower their aura with a gong "bath", that too will produce a revitalising effect.

Conversely, sound can be used to create discord. The military have long since been utilising subsonic sounds to change the weather in war zones, and to disorientate, devitalise, and demoralise enemy soldiers. Of course the sounds of nature are extremely beneficial for inviting good health; waves on a beach, a gentle river, thunderstorms, birdsong, and wind in the pines. A week away in wild nature makes anyone feel so much better, so much more connected to the whole. We are surrounded by the music of planet Earth.

From my perspective, the most important aspect about sound is that it is literally slowed-down lightwaves. Everything manifesting, all physical phenomena, are lightwaves moving at different frequencies. In the scientific sense, all creation is just energy, and energy is light. All visual appearances are reflected light. Nothing is solid. The ancient Rishis and seers of India saw this very clearly. Atoms, electrons, and quarks are empty space, just energy in constant motion. So if sound is simply slowed-down lightwaves, then it is the DOORWAY TO UNITY, ONENESS, SOURCE, BEING, LIFE, and ALIVENESS. Sound IS SOURCE MANIFESTING AS SOUND! Quite literally, it is SILENCE SOUNDING, THE SOUND OF SILENCE. In the same way as movement is STILLNESS MOVING.

So if music has a certain resonance, it can quite literally rearrange all the molecules in a human body for better or worse. Music can be very emotionally engaging, and has the potential to transform and dissipate any stuck or painful emotion or memory held in the cells. That is the power of music. That is the potential of sound, be it constructive or destructive. Music with the appropriate resonance is an invitation into the TIMELESS, SPACELESS, IMMANENT, TRANSCENDENT reality of BEING, SOURCE, and ONENESS of the UNCONDITIONED, UNBOUNDED ENERGY THAT "WE" ALL ARE. Music can remind us that there is no separation anywhere, that imagined separation is only a dreamed-up hologram. Sound can open us up to the possibility of seeing and experiencing that ALL THERE IS, IS ONENESS.



HEATHER FRAHN

SINGER-SONGWRITER

Music; what is this? All music and sound is made up of countless harmonics. It's an array of infinite combinations of sound and silence, which are always absolutely unique. No two plucks of a guitar string could ever be exactly the same; and like nature, no two things are exactly the same. This is the beauty of life itself. Music is a part of nature and is a natural phenomenon intimately connected to all the vibrating life in this world.

Since time began, according to many sacred texts and cultural beliefs, the world was created with sound. Everything which is created is in constant vibration and emanates an energy, including inanimate objects, all realms seen and not seen, all of nature and every human body which has lived or ever will live.

Spirituality; what is this? It can mean a variety of things to different people. But there is a commonality amongst cultures, religions, and forms of spiritual practice, and that is the use of music and sound. As we take a look into history right up to the present we can see that music, song, sound, and prayer have been used to celebrate spiritual occasions, worship gods and goddesses, perform rituals, express stories of joy and bring people closer to their sense of "God", what ever form that takes for each individual. If spirituality is having belief in and awareness of more than just

this tangible world, then music definitely fits the bill. It is said that monks practice the ancient form of vocal harmonic singing because the fundamental “drone” note created by the voice is the energy vibration connecting them to the earthly plane, whilst at the same time the melodic whistling of the high vocal harmonics are the energies connecting them to the spiritual plane. This is one example of how sound can be seen as both tangible and ethereal.

There is something profound about music in that its presence can connect the human spirit to its own source. Music invites the listener and musician to enter the now, this moment; from here we can truly experience music, truly open our hearts and unite with the essence of that which is spirituality. Is this why people can have a powerful connection with the vibration of music, sound and song lyrics?

This “sense of timelessness” or “at one with God” or “connection to the human spirit” can be felt through music. It can be experienced by listening to your favourite artist at a Rock concert, to hearing the sheer beauty of an operatic voice, to chanting a mantra in repetition, to drumming out an African rhythm or by simply strumming your guitar humbly in your bedroom. The power of music and the spirituality it brings can be the same no matter what form it takes.

As millions around the world have a daily spiritual practice of devotion, I too have this daily practice through the creation of music and the giving of music in different forms. I have been a singer-songwriter and multi-instrumentalist for over fifteen years, and I know that if I don’t “get my fix” so to speak, of the energy that playing music brings to my life, I can get irritable, feel a bit lost and have low energy; much like a monk without meditation, or a Muslim without prayer, for example. I did often wonder to myself over the years why this is so. Through my own research about the spirituality of music itself I can now see a direct correlation between wellbeing and music, either as a musician or a listener. Even though my mind can make sense of this correlation now, for many years I felt that there was something special about music that I “couldn’t quite put my finger on” or find the words to express. In hindsight, I think people experience music’s phenomenon in the following ways. For example, someone may be feeling down or low in energy, and then after hearing a live band, or by singing for a few minutes or

putting on a favourite piece of music on CD that person feels really great! Why? Could it be there is a great power in the combination of (a) pure sound vibrations resonating through us, with (b) meaningful lyrics? And if the music is performed live, there is an added feeling of (c) a connection with the musicians performing and the other people in the audience, plus the gift of (d) being there in the moment as the music is being played live by real people right before our eyes. This combination can have a very positive effect on us and leave us feeling great after such an occasion. This positive effect could be called a “spiritual experience”. Now, whether we consider ourselves to be “spiritual” or not, whether we pray to a God or not, to me it doesn’t really matter, because if we enjoy music in what ever way we do, then music is touching our soul, it’s finding a path into our hearts in a way like nothing else can; and it’s in this way that music simply is, a “spiritual practice”.

Ironically music and sound is an important tool to finding silence. Silence; the peace which lay inside of us that can become smothered by the noise from our surroundings, and also from the noise within our own minds. Some of the great spiritual figures in history have put vast importance on silence, a place where the mind stops chatting at you and you can just be at one with yourself, be at one with the love in your heart, and this silence can add more power to prayer. For example, it can be a great spiritual practice to listen to the gaps between the words in a song, or the spaces between beats in a drumming rhythm or the silence beneath the sound you’re hearing, or even the silence beneath the silence in a quiet room. Through this sort of concentration one can experience a quiet peace, which could also be called a “spiritual experience”.

Of course there are a myriad of significant ways in which music and sound meet with spirituality in each individual, but to conclude I’d like to pose the question, have you ever thought about what the world would be like without music? What would your existence be like without music, melodic sound, and expression or connection through songs? I have tried to imagine an existence without music on the planet and I feel it would be very grim indeed. It is my hope that people will continue to acknowledge the importance of music in the world. May we all connect with the gifts that music can bring.



JUAN CARLOS GARCÍA

AUTHOR OF THE HUMAN MYSTERY

Since ancient times the human being has been attracted to music and its meaning. All of us identify ourselves with the rhythm, melody, and harmony. Our own heart, which is the central focus of the Spirit within us, sets the pace inside and not just physically but also emotionally and mentally. Ever since I started to compose music, I have felt that communication with others is better. Before composing music, I used to write books, but now, I prefer to communicate with the music as it goes beyond any language and beyond any culture. For me, music is sacred, as Pythagoras himself discovered in ancient Greece. When I sit in my studio and let the ideas flow freely, I feel that I connect directly with our Creator, that there are no middlemen and there are no levels. Beethoven said in his moment, and this is easily verifiable by anyone who wants to - it is a continuous flow of inspiration and an obstacle-free flow.

Personally, I think that music adds a good portion of feeling to what we see and what we do in our lives. This feeling eventually ends up materializing our thoughts in the three dimensional world. As if it were a healthy diet, our ears should only listen to celestial

music because it is what really nourishes us from within and makes us happier and brighter. Therefore, I consider celestial music to be an instrument that helps us to achieve greater contact with our Inner Being, which I believe is the meaning of our existence here on Earth.

Music is an expression of our Spirit, it is one more Quality. It is so subtle and pure that it may never be touched by human nature, but only channeled to bring it to the worlds in a form and convert it in melodious sound waves that our ears could appreciate.



MELINDA GARDINER

AUTHOR OF SHADOWS OF THE LIVING LIGHT: SONGS OF SAINT HILDEGARD OF BINGEN

Saint Hildegard of Bingen believed that music was a Divine regulator, a therapeutic agent, with the ability to facilitate perfect balance between Heaven and Earth, and that the natural state of the human being was to sing in harmony with creation and all of the divine hierarchies.

In my work as a Certified Music Practitioner®, playing and singing at the bedside of very ill or dying persons, I have had the honor to experience that truly blessed moment when the music I am playing or singing creates a state of resonance and coherence among and within all of us who are present: musician, caregivers, family, and patient. Sometimes this State-of-Being allows what has been hidden to be expressed, suppressed emotions to be released, complete rest to be enjoyed, or a last breath to be taken and gently breathed-out. It is the music, facilitated by the musician's ability to be fully present to it, which creates this marvelous sacred space: beyond words, beyond the rational and analytical mind, beyond fears and sorrows. Music, of all of the arts, has this inherent power. It reminds those listening that life is a Sacred Mystery.

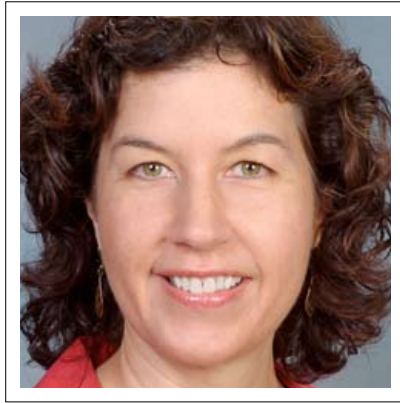


JOY GARDNER

AUTHOR OF VIBRATIONAL HEALING THROUGH THE CHAKRAS: WITH LIGHT, COLOR, SOUND, CRYSTALS, AND AROMATHERAPY

In virtually every culture, human beings use toning, chanting, and singing to praise their Creator. Sound is the manifestation of vibration; the bridge that connects the seen and the unseen worlds. In a society ruled by rationality, music is the one realm where spirituality is acceptable; where the musician is allowed and even encouraged to have his or her muse, hence the word, “musician”.

Toning, the sustained, vibratory sounding of single tones, often vowel sounds, without the use of melody, rhythm, or words, is quickly becoming a valuable tool for spiritually awakening people. As infants, it is the first language we speak. It comes directly from the gut, connecting us, through the vagus nerve, to the emotional body. Through the medium of music, we express our hearts and souls directly, transcending rational binary language. That may be why the spiritual practices of virtually all cultures are accompanied by music. At sound healing conferences, it is universally acknowledged that spirituality is an integral and inseparable part of music.



CARLA J. GIOMO

AUTHOR, COMPOSER, AND TEACHER

When I think of the spiritual element of music, I picture in my mind a Celtic cross. Imagine the typical Christian symbol, with the vertical and horizontal bars crossing each other, and add a circle radiating around their point of intersection. No doubt you've seen it.

The vertical bar represents our connection with the divine, and it must be noted that the connection flows both ways. So, when I sing, or play my instrument, or compose, or chant, or hum, or dance to some inward tune, I am reaching toward God, the Universe, and Spirit, and I am open to being touched by God, the Universe, and Spirit in return.

The horizontal bar refers to my connection with my brothers and sisters and, really, to all of life. To forget this horizontal connection turns my spirituality into a form of narcissism. I think that is why I love making music when in a group, such as a choir or an ensemble. It reinforces the idea that in music making, just as in growing spiritually, I have a responsibility toward others, just as they support and challenge me.

The circle surrounding the intersection of the vertical and horizontal bars represents wholeness, unity, the All. If we were

to anthropomorphize the Celtic cross, you'd notice that the circle lays at the level of the heart. I think this reminds us that just as performing music engages all of ourselves, our body, mind, emotions, and spirit, so should our spiritual life. Not only that, but just as we musicians live and breathe music - I can hardly go a minute without some melody playing in my mind - so we are reminded to live and breathe every moment in a spiritual sense. We are asked to maintain that vertical, two-way connection with the divine, we are asked to remember our connection to all of life, and we are asked to hold this attitude constantly in our hearts.



THE GLORIOUS UNSEEN

BEN CRIST
VOCALIST, GUITARIST, AND PIANIST

The spiritual significance of music could be debated for decades. I know for me personally, music can draw me into communion with God. It can also make me feel aggressive, it can make me feel relaxed, and it can completely change my mood. What does this mean in a spiritual sense? Maybe that we as artists need to examine what it is we are trying to communicate with our music, since music can be so powerful.

I am now hearing many testimonies of how my own music has impacted people, and at the time when I wrote these songs I had no idea they would be heard by so many. We must realize that as artists there is a great power in our hands to impact and influence people. Our music can start to change the spiritual climate.



GWAR

DAVE BROCKIE
BASSIST AND VOCALIST

Music and spirituality are closely interwoven. Spirituality is defined as “spiritual character, quality, or nature”. So to possess spirituality is to believe in the spirit - the spirit of life, will, consciousness, and to regard it as being separate from matter. It’s the idea that there is a force within our body that drives music and spirit.

To me this is indisputable. There is something that makes us get up every morning, venture forth into the world, and strive to make the seething mass of creation that surrounds us somehow bend to our will. For some people this means working a job they can’t stand and living a life that sucks. But somehow they manage to suffer through, living for the few moments of joy that life can offer. But for some of us, life is a sweeter struggle, for those of us that are lucky enough to do what we love for a living.

For the artist nothing is more important than spirituality. It is what makes us strive for expression, its what makes us pile into smelly vans and suffer endless privations for the sake of our music. And it is the strength of your spirit that decides the worth of the music we make.

There is never so peaceful, never so satisfying, never so spiritual a moment than the completion of a successful performance. Dripping with sweat, ears still echoing with the roar of the crowd, utterly spent, this is the moment of profound spirituality. My body hums with the pulse of an ecstatic soul. Some claim to find this in church, or their family, or through the trial of athletics. But for me, my hallowed ground is the stages of the halls and clubs where I have spent my life making music. And a good show, whether I am in the crowd or on the stage, will satisfy my spirit.

One day this body will “give up the ghost”, and the spirit that drove it will depart this fleshy case. What happens then is anybody’s guess. Personally I don’t believe that I will join God and his angels, nor do I cotton to the notion of eternal torment. I don’t know how the universe works and I don’t believe any man who says he does. But before my essence slips into the ether, throw on Thin Lizzy’s “Cowboy Song”, crank it up, and ask the fates that my soul joins with all that have come before me, in the spirit of Rock and Roll.



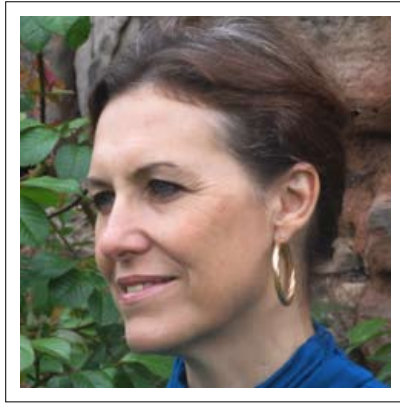
GYPSY SOUL

CILETTE SWANN
SINGER-SONGWRITER AND VOCALIST

Music creates the most immediate avenue for connecting with the depths of one's being and the soul-awareness of others. It allows the creator and the listener permission to feel openly, free from the confines of the analytical mind, prejudice and learned behaviors.

Music is my meditation and prayer. I know that I have tapped into my deepest self when I give my heart up to the music and am no longer simply singing, but have become the music. As long as I get out of my own way, I reap profound healing benefits from the communication of the songs and the passionate exchange with listeners. It is a deep honor to share in those moments of feeling the open hearts of an appreciative audience.

Music transports us to dimensions beyond the imagined. It is an unfiltered expression which is simply known at a primal, cellular level and that which just words can not express. Music creates a vast and yet intimate bond that when shared, a potent, timeless journey is experienced where all who are willing to jump on board are forever changed in the process.



DIANA HARRIS

AUTHOR OF
MUSIC EDUCATION AND MUSLIMS

SPIRITUALITY, MUSIC, AND THE CLASSROOM

I am writing this in the foothills of the Himalayas with some of the mountains of the Annapurna Range, spectacularly gleaming in the sun, visible from my window. I have come to Nepal to find out the significance of music in Buddhist and Hindu worship, as one step in my research into the links between spirituality and music.

Defining spirituality would be a natural place to begin this article, but the more I question people the more I realize that there are probably even more definitions of spirituality than there are of music.

Many definitions of spirituality include some reference to the ultimate meaning and purpose of life; others approach it from a more mundane perspective, and see it in terms of anything that is outside of the normal, practical, materialistic aspects of existence. I accept both these views but would rather leave it open ended and go along with this quote by Priestly:

"There is a clamouring for definition all around us but the traditional symbols demonstrate clearly why, as a matter of principle, definition is a nonsense. It would be to bottle the wind, to extinguish the fire and to damn the flowing stream."

[Priestly in Erricker, Clive. & Erricker, Jane. (2000): *Reconstructing Religious, Spiritual and Moral Education*, RoutledgeFalmer, Page IX]

My interest in this subject stems from a desire to promote spirituality in the music classroom, so I will begin by explaining why I think this is important and then tell you what I believe spirituality in this context should not be about. The U.K. National Curriculum requires that education "promotes the spiritual, moral, cultural, mental and physical development of pupils at the school and of society" (1988, The Education Reform Act). Despite this ruling it is apparent that the "spiritual" aspect gets scant recognition in the day-to-day life of most schools. A daily act of worship is also still the official dictum but in our multi-cultural, multi-religious, and multi-layered society, this too is rarely adhered to, except in faith schools. So one starting point for me was that I believe there is a spiritual element to music, and that through music we can offer pupils experiences they might not come across otherwise.

An equally important element in my choice of this area to research stems from what I see going on around me in our society. Note, I do not add "today" because in my opinion the lack of religious practice in the majority of the population has little to do with what goes on, and has gone on, for the less well off throughout history. I am talking about the many pupils who appear to have little reason for living, not to put too fine a point on it. Our streets echo with the sounds of noisy youth who are either already unemployed, or are sitting out their days until they can leave school because they see no value in education. And not to limit it to boys, the girls who at fourteen, or younger, are already mothers while still only children themselves. All this sounds rather melodramatic, and I would not blame you for thinking it has more to do with communities of

practice than music, but the more people I talk to about music, the more I realize that life can be changed by it. And, incidentally, this spiritual element that I am talking about does not have to have anything to do with religion.

In defining spirituality I said that I would talk about what it is not, or rather, what it need not be. There is a huge debate going on in the theology and philosophy fraternity about whether spirituality needs to be rooted in religion. For some people there is no question that the two are indisputably linked. For others, even people who profess a religious belief themselves, there is room for maneuver. For still others, they know that they experience spirituality even though they are agnostics or atheists. My view is that although spirituality does not necessarily need to be identified with religion, it is important, at the very least, to acknowledge that spirituality is an essential element of religion and therefore not something to be dismissed out of hand.

The National Curriculum goes on to talk about “spiritual development” and it is here that I run into difficulties. What does this mean? How can we “teach” spiritual development? Is it different from “moral development” or learning about values? My answer is yes, it is different. I see it as no part of a music teacher’s job to try to “teach” spiritual development, or to add it to the many things we already have to assess. It is for this reason that I am discussing music in the classroom and not the curriculum. In fact I am not advocating teaching spirituality at all. My purpose is two-fold: first, to offer pupils experience of music that they would not come across otherwise, in an atmosphere where they are not necessarily required to do anything with it or about it; secondly, and really as an off-shoot, to present music from other countries as it is linked to the religious culture. The reason for this is that we frequently teach music as if it is secular when it often has considerable spiritual significance for the communities taking part in it.

How, then, is this to happen? Again it is easier to talk in negatives: it is not to do with brain-washing, the accusation that most teachers fear if they enter into the realms of spirituality, and

it is not to do with pupils having to describe the emotions they feel when listening to music, although this might be something some want to do. Some people advocate teaching pupils to meditate, and although this is probably a worthwhile exercise it is not something I am suggesting, or that most teachers would feel competent, or comfortable, to undertake. But there are other ways of creating an atmosphere which may encourage a deeper way of listening or a feeling of inner calm.

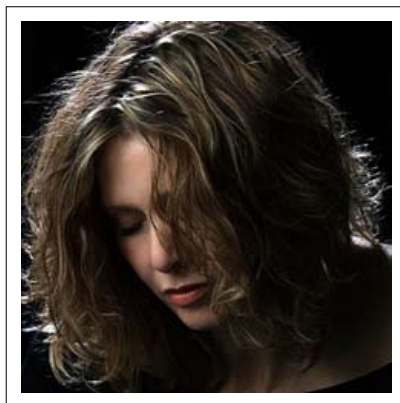
I taught for some time in a boys' boarding school which specialized in behavioral and educational issues. The art teacher and I worked together to provide a safe environment to display emotion. We would take the boys into the school hall and get them to lie down in a space where they were not touching anyone. I would then do some simple relaxation exercises with them before playing a short extract of music. This would be repeated four or five times with music of very contrasting styles. In between each piece they could either stay lying down or respond to the music in some way. Various different types of paper and charcoal, paint, crayons, pencils and so on were provided, and they were encouraged to express how they felt. On more than one occasion a boy went to sleep and this was also fine; if sleep was what they needed, this too would help them feel better about themselves. If a pupil got engrossed in their piece of art work they did not have to go back and lie down.

In a music classroom these art materials would probably not be available, but the same idea could be used. Pupils might want to compose or improvise an idea, some more musically educated might want to notate something. Some might want to draw a picture or others write something. Or it might be an exercise in its own right that does not need to be followed up. With one class in a girls' comprehensive school I used this as a way of calming them sufficiently to be able to teach them anything at all. It was also common practice before the drama club I ran after school; the girls would come in and lie down and allow themselves to unwind from the day's exertions.

So, to get back to the subject, what has this to do with spirituality and music? I would argue that it presents the opportunity for pupils to be transported to that place in the mind, or soul, where it is possible to appreciate that life has something to offer beyond the grim reality of everyday toil: an opportunity to find a way to escape, possibly; an opportunity, at the very least, to find stillness. In my experience there are very few pupils who do not eventually feel that this is a better way to spend their time.

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HMSO (1988): The Education Reform Act, London, England, United Kingdom.
Priestly in Erricker, Clive. & Erricker, Jane. (2000): Reconstructing Religious, Spiritual and Moral Education, RoutledgeFalmer, London, England, United Kingdom, Page IX.



FIONA JOY HAWKINS

COMPOSER AND PIANIST

Music can be meaningful in many ways but for some composers and some listeners it manages to transcend into something on a different level. An outpouring of emotion transcribed as musical notes can take on a connection to the universe and a spiritual significance beyond just sound.

Have you ever noticed that the integrity of a single note can vary so incredibly? This depends on the intent of the note. Does the composer ask why? Is the note tinged with deep sadness and regret? Or does it linger less because it's writer has acceptance and understanding at the core of their subject matter.

As a conceptual composer working within the New Age genre, I can say that there is heart-felt emotion, and a certain reaching out to the universe behind so much of what is written, and certainly on my own recordings. A piece of music is not only a spiritual journey for the composer, but it offers a way to open the channels of thought and emotion, and transfer some of that intent to the listener. If you truly are open to gain something emotional from music, then the listener may be brought to tears, made to smile, or just inspired to contemplate. Music is a gift that can heighten the spiritual awareness of both ourselves and the world around us... if we let it!



MIRA HUNTER

SUFI MEVLEVI WHIRLING DERVISH AND VISUAL ARTIST

Faith and music are both invisible. It is difficult to imagine two more potent influences. I feel that they both have the rare ability to force a cathartic opening of the human emotional senses. Music seems to play directly to my subconscious. The impulse to respond can feel irrepressible. There are some rhythms that demand my body to whirl, and there is some music that brings my humble act of whirling to places I don't know how to talk about.

I find it difficult to imagine a spiritual impulse without music inherent to it. I feel that spirituality is not specific to religious orders, but permeates all aspects of existence. I think it is more reliant on perception and awareness.

In Sema, the ritual practiced by the Mevlevis or Whirling Dervishes, the musicians are not considered separate from the whirling, everyone wears the same tall camel felt hat that indicates their common spiritual identity. There is a communication between those whirling and those making the music. The length of the compositions can shift, or the spirit of the solos can take on another character.

Though my father, Raqib Brian Burke, began studying Sema before I was born, it was his intention for my sister and I to be raised without any strong religious links so that when we were older, we would be able to make our own decisions on faith without a nostalgic bias. Therefore, my imagination, music, and nature became outlets for my early spiritual experiences.

My father made me my first mix tape when I was three years old. I had a dress that had been made just for dancing, with a large flower print skirt. I think then it was Paul Horn and his golden flute, the Penguin Café Orchestra, and the last track was a recording of my mirrored ballerina music box. By the time I was twelve, the mix tape included King Crimson, Led Zeppelin, and Roxy Music. Every profound ecstatic experience of my life has been somehow connected to music.



DAVID ICKE

AUTHOR OF TRUTH VIBRATIONS: FROM TV CELEBRITY TO WORLD VISIONARY

Everything in our reality is a vibrational field. Look at anything, no matter how apparently “solid”, under a powerful enough microscope and you will see that it is all vibrating energy. When energy is vibrating slowly it gives the appearance of being “solid”, and as it vibrates faster and faster the “physical” form appears less and less “solid”. For example, ice is vibrating very slowly and densely, while steam is vibrating much faster. Understanding these principles is vital to appreciating the power of music to both inspire and destroy.

Music, quite obviously, is a product of vibration and when it is in harmony with the vibrating fields of mind, emotions, and body, music can open people to great joy, perception, and inspiration. If the music, the vibration, is in disharmony with the listener, it can disrupt and imbalance their mental, emotional, and even, in the extreme cases, their physical state. What “syncs” with one listener can adversely affect another because we are all different vibrationally. This is one reason why one person will love a piece of music and play it over and over, while another will say, “Turn that racket off”. Music is a very powerful medium.



INHABITED

MARCUS ACKER
GUITARIST

I believe there is a huge spiritual significance in all music, whether it is Christian music or mainstream music. As an artist, I am inspired by my emotions to write. I know all artists are this way. That being said, what we allow in our lives can at times dictate our emotions. We as people are influenced by music and it can affect the decisions we make.

Music has the ability to speak straight to the heart. I believe that we as artists should be careful what we write, because it has the ability to change lives for good or bad. Satan was head over music in Heaven; he takes what was meant for good and uses it for evil. I know from my personal experience that music has the power to change lives. I hope more people will use music in a powerful yet positive way to influence mankind, and counteract the fall of our great nation.



LINDA JOHNSEN

CO-AUTHOR OF KIRTAN!: CHANTING AS A SPIRITUAL PATH

Music is the mother that picks us up like babies and carries us where we most want to go. The first time I heard spiritual chanting, I thought I'd died and gone to Heaven. As the music resonated through my soul, I wondered if this was how angels feel in paradise. I was lifted to a place where my mind (for once) stopped listening to itself jabber, and my heart (for once) blew open without reservation. It wasn't the sort of pleasure you feel after sex or racing your car or swilling a latte. That pleasure soaks you for a few moments and then evaporates. This wave of bliss abided, spreading over me like a blanket. This was different from the popular music I'm used to, with its booty shaking and crotch grabbing.

Spiritually enlivened music is just as visceral, just as exhilarating, but it doesn't only serve the body with all its lust and rage, like an MTV act. It serves the soul, plunging you into lucid stillness. You drop yourself and something bigger picks you up and carries you to shelter. Music gets you high, though unlike drugs it has only one side effect: Ecstasy. But getting high isn't the point, it's just the effect. Music washes through your mind, cleansing every corner, so the grace of God can flow in.



JUDAS PRIEST

K.K. DOWNING

GUITARIST, SONGWRITER, AND CO-FOUNDER

The problem is I am not religious, but I do believe that music has invaluable significance to mankind irrespective of genre. Every individual can identify to what extent and in what way they receive benefits from the music and the artists that they are enamored with. For me as a teenager, music gave me the motivation to want to express my feelings via music and not with anger and violence. They say the pen is mightier than the sword, and in a similar way I recognised music and lyrics had a similar power. Although the main thing is that through music one can enjoy the amazing therapeutic benefits of being creative and artistic, and when one recognises these abilities the world becomes a different and better place for them.

As for non-musicians, music can play just as an important role in their lives, almost every day I meet people that have been brought together with the love and harmony of the music that they unite with, and this is what I believe is a truly international phenomenon that makes the world a place where nationality, race, and colour pales into insignificance.



JUDGEMENT

NATE WRIGHT
GUITARIST

I am a Christian, but I am not in a Christian band. We are secular and we are Heavy Metal. My personal life is lived with a Christian viewpoint, and I don't pretend to be a perfect Christian. I also have many questions on many things, and that is where I stand. Therefore, my spiritual viewpoint on music is very different from my band mates, and what I choose to believe does not express their viewpoints.

Music is a gift from God. The natural ability to create it is a gift, and the ability to receive it is a gift. In my opinion, music is one of the best ways to become one with our Creator, as it combines many aspects of the world God has created into one singular form of expression. One that transcends almost every barrier to human interaction.

Music is the simultaneous interaction of science, mathematics, and literature to express our comprehension of our emotional, mental, and physical world. Music can connect the natural with the supernatural, the evil with the divine, and the joyous with the sorrowful; all within the span of one song, one melody, or even one

note, regardless of genre. Specific to my preferred style of music, Heavy Metal, my approach is still the same.

While the intent of others may not be in line with mine; I still find beauty in the aggression of Metal. Even the science involved in high-gain guitar, for example, gain structuring, electrical engineering, physics, and acoustics, are a thing of beauty. A well constructed distorted guitar tone can have as sweet a sound as any violin or flute. The gift to be able to play with precision and speed only reinforces my belief that God gives these gifts to those who play Heavy Metal. Unfortunately, not many people share this belief.



KARSH KALE

COMPOSER, PERCUSSIONIST, AND PRODUCER

Music is the sound of the spirit that dwells in all of us. It is the unseen yet tangible connection that we all share and no matter what language or culture may make us different, the vibrations of music show us our similarities.

The ideal of spirituality is to reach a collective consciousness, and music is a universal pathway to this place. There are no preconceived ideas of language needed to understand how profound music can touch the world and how much music can move it.



JOY KATZEN-GUTHRIE

COMPOSER, PIANIST, AND VOCALIST

As a composer, lyricist, pianist, and vocalist, I see music as a spiritual synthesis. My own music is devoted to a message of well-being and self-discovery. I have created it specifically to allow space to reflect and feel, to be an individual force of self-realization with the ability to melt away tension, create self-awareness, fulfillment, serenity, and peace of mind. I believe that music, perhaps more powerfully and instinctively than any other expression, has the remarkable ability to generate physical and emotional health and happiness. Time and time again I have sung for the ill or the aged who had turned within themselves as the result of disease or mental confusion, and watched them almost instantly perk up and sing. Family members comment that the individual has not spoken for long periods, yet the music transcended the physical and mental limitations, and returned the individual to emotions and expressions of youth and health.

My own expression is New Thought Music, but I have witnessed the power of every genre of music to heal. New Thought proceeds from the basic premise that all are spiritual beings. New Thought music, therefore, desires to lift the spirit, sooth, heal, and empower through concepts of love, oneness, unity, creativity, celebration, and transformational power.

The New Thought Movement affirms the diversity and sacred worth of every human being, themes that I employ in my own writing with music that is designed to breathe with and open the physical and emotional body to release stress, and clear the mind toward new possibilities. This is music that transcends faiths, cultures, and communal limitations, creating self-awareness for all humanity, both individually and as a world community.

When music is created with clear intention to create positive spiritual results, it has been found to provide far greater power of physical and emotional transformation toward relaxation, creativity, clarity, and balance. Vast scientific studies show that the body physically changes from a state of stress and fear to a state of relaxation and creativity when in contact with music and art, particularly music created with the intention to heal. The pattern of brain waves actually changes, balancing the body's nervous system, hormones, and brain neurotransmitters. Blood flow increases, blood pressure drops, positive emotions heighten, and the mind frees itself to be hopeful and positive, even without the conscious decision to do so. Every cell in the body is affected.

Additionally, music has been proven as a powerful tool to build intellectual flexibility and creativity for all ages. Music study, music performance, and music appreciation are as remarkably beneficial for the elderly as for toddlers. Blood pressure drops, mental power increases, and creative thinking improve in every age group. So there is no age limit to the spiritual, physical, and emotional benefits to music listening, study, and participation.



ROBIN KELLY

AUTHOR OF THE HUMAN HOLOGRAM: LIVING YOUR LIFE IN HARMONY WITH THE UNIFIED FIELD

Music for me is pure undiluted emotion. It has the power to perfuse every drop of my being. Chinese medicine tells us that our ear is the sense organ associated with the kidney. That our kidney energy governs our water, and that our water holds our memories, and our true essence. We are over sixty percent water. We are also living crystalline beings; our connective tissue binds with water to form liquid crystals capable of receiving messages, like the very first radio sets, from "the ether".

The composer opens themselves, maybe in a dream state, to this great field of universal consciousness, absorbs a raw song or maybe even an elaborate symphony, and embellishes their cosmic gift with just a dash of their own perception. Through the skill and dedication of our musicians, their precious gift is generously transmitted to us all; a unique collection of melodic moments seamlessly connected to the future and to the past, yet somehow always existing in the present.

The science of the 20th century revealed to us that all matter, and that includes our bodies, may be just as accurately regarded as vibratory wave forms. In fact, the three dimensional physical world as it presents to us through our senses of touch and sight is only one version of a much deeper truth. A version that allows us to move, network, congregate, and communicate. It would seem though that we engage in these earth-bound activities to achieve one grand all-embracing goal: the expansion of the field of universal consciousness. Even newer science suggests that our bodies are formed on beams of energy with a wave pattern that sits somewhere between light and sound. Within each of us, at every second of our lives, a magnificently complex laser audio-visual show is performed. The beams cross and interact thereby forming a matrix, or field, upon which our physical bodies form. This field instantly and holographically connects us to the universal field of consciousness.

The pure vibrations of music communicate with us directly because, in essence, we too are sound waves. We, as Brian Wilson would surely agree, send each other "excitations", and we tune into each other's "good vibrations". We are not merely the singer but also, at the same time, the song. In the beginning, we are told there was a single, simple sound "the Word" [John 1:1]. As we listen to music, maybe once more, we become at one with our true source.



PAUL KENNY

COMPOSER AND PIANIST

Music defines the way in which people live, love, breathe, and worship. Music is at the heart of all life. Music is in the sounds of nature; the sound of the wind, the sound of the waves, the sound of the world turning. Music is the pulse of life, it is the heartbeat of everything. For thousands of years man has known music and has used music in everyday life. Music has been used in worship since the dawn of time. The essence of life is music. Music can take you on a wonderful journey. It can lift your soul to new heights. Music can effect your emotions so deeply and change your mood within minutes.

When I am creating my "relaxation music" and hearing the nature sounds around me, I am taken to a different place. Tranquil music, which inspires and uplifts with the sound of nature is something that truly takes you to another place and time. With my work as a 'music specialist' I have seen how the beauty of music can be life changing. Music has the power to totally transform people and their situations in life. Music can turn sad people into inspired joyous people. It has the ability to change people, emotions, and circumstances. Music is one of the only things that unites each and every person on the planet. Music is truly an international spiritual language.



SHARON KNIGHT

MULTI-INSTRUMENTALIST AND VOCALIST

I believe music occupies the same part of the brain and psyche as religion and spirituality. Both speak to the same yearnings, the same desire to expand consciousness and the same certainty that there is more to life than meets the eye. We yearn to evolve into our full potential, and both music and spirituality help us to expand into these places.

I am a Pagan magician, so my relationship with spirituality is oriented toward practice and experience rather than belief and doctrine. Developing a magickal worldview entails becoming aware of deeper layers of reality, and learning to interact with them in skillful and conscious ways. Through practice, we begin to experience the mundane world as just the tip of the iceberg, and the deep realms of dream and vision become every bit as real to us.

Music accomplishes this same goal. Music lifts us out of the limits of our mundane world – the four walls of our domiciles, the traffic jam we are trapped in – and opens up vast dimensions in our minds. It creates space around us, entire worlds yet to be explored. I believe we would go mad without music or spiritual perception. I suspect it would be a lot more difficult to be an atheist without

music, for the psyche craves to go to these places, and perhaps we don't need religion to get there, but we do need a vehicle of some kind. I believe that music gives us more immediate access to these dimensions than anything else. As Beethoven said, "Music is a higher revelation than philosophy".

There are, of course, more shallow versions of both music and spirituality, that do not challenge us to think or expand but exist merely for escape, comfort, or distraction. Mainstream music and religion both have this effect on me and I find no inspiration in either. I am most moved by, and strive to create, music that creates an atmospheric space in the psyche. To open these portals within seems to me the point of both music and spirituality.

As magickal practitioners, we use ritual to attune ourselves to the forces of nature, to awaken these forces within us and learn to wield them. We see these cosmic and natural forces as energy that has coalesced into specific patterns, and music operates much the same way. In magick we see these patterns as energy and in music we hear them as sound. Both create vast dimensions in the psyche. Listening to and learning to play music is every bit as effective as spiritual practice in learning to balance these forces within us and thus participate more consciously in creation. Therefore, I have come to see music and spirituality as two sides of the same coin.



KRISHNA'S KIRTAN

JASON & PIA ROTMAN
VOCALISTS AND PERCUSSIONISTS

The spiritual significance of music for us is that singing kirtan is an expression of the pure love of the soul towards God. The Supreme Person, the Supreme Being - God - is called Krishna in the yoga tradition. Krishna means the all-attractive One. Krishna says that great souls are always chanting His glories [Bhagavad Gita, 9.14]. Singing, or spiritual music, is a very natural expression of a soul who wants to express the glory of God, or wants to contact God, or who wants to cry out to God, or who loves God so much that the blissful chanting of the Holy Names of God is the inevitable action due to single-pointed focus of the individual heart and consciousness on God.

The Maha-Mantra: "Hare Krishna Hare Krishna Krishna Krishna Hare Hare Hare Rama Hare Rama Rama Rama Hare Hare", this is the suggested mantra for this age of Kali in which we live. This mantra is actually Krishna and Radha, and all of their pastimes. By chanting this mantra, the individual soul becomes purified by the inherent spirituality of the Maha-Mantra. The soul is always active, and there is infinite variety in Spirit, in God. The sphere of music allows us to express our love with many different melodies and

rhythms. The spiritual significance of music is that the melody of our soul's love for God is always playing, it is up to us to recognize it and express it. This touches other people and creates more love in everyone's heart.



LAMENT

ABEL GOMEZ
DRUMMER AND VOCALIST

Music is something that God created to communicate. God knows that music is a tool for human beings to share many feelings that words can not express. I truly believe that music can change a whole country if the right chord and the right message is made. We can never deny the power and spiritual significance of music. I have seen many people crying at our live shows from the ambience created by the music. People raise their hands and cry out because we are all spiritual beings.

As musicians we can change many lives because music inspires emotion, and people can feel deeply involved with our music. We must realize that God gives musicians a massive responsibility. We are not lead by record companies, radio stations, or band managers, but rather guided by the Holy Ghost. We truly have the power of God in our hands, so as musicians we should share our talent no matter what happens. Rather than seeing music just like any other job, we should think more about the spiritual responsibility of our music.

We need to create music because we believe music has more Spirit within it than we can ever imagine. Music will remain only

music when it is taken lightly. However, music can become a serious weapon when it is used with the right attitude. We believe music is more spiritual than just a song or a dance. Music can change a whole life as we learn to listen. Musicians of the world need to wake up and write down music that speaks about love. When we talk about love then we will be talking about God. This world can then be changed for a reason; the reason to be better everyday.



MICHAEL LEVINE

FILM AND TELEVISION COMPOSER

In his book, “The Singing Neanderthals”, Steven Mithen advances the theory that music co-evolved with language and may be our oldest art form. Even if this is untrue, it seems clear that as our brains’ capacities evolved, our musical capacities did as well. For some reason, we need music to be fully human. Why this is, no one knows for sure. Maybe survival was better when early tribes used music as a way of cementing social bonds; maybe it was a method of imparting important information to the next generation. Or maybe, it was a way of counterbalancing the essential aloneness that is the at-times-painful by-product of that greatest of gifts that separates humans from most other creatures: consciousness of self.

At its core, the subjective experience of music is to be in contact with something greater than oneself. Every performer and composer I know has had that “Oh, wow” experience when you feel that you are not playing or writing the music but are simply the vessel through which it is being realized. It is said that there are no atheists in foxholes; that goes double for music. God is in the spaces between the notes. As a lifelong skeptic about most spiritual claims, this puts me into an awkward position: Is this subjective feeling “real” or some trick of the brain? To which I have only an unsatisfactory counter-question: “Does it matter?”

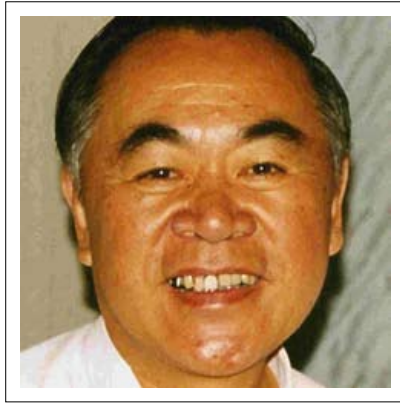


ANN LICATER

WORLD FLUTIST

I believe music is an expression of the divine through the soul of the musical artist. It is a holy gift that emerges from another realm and connects us to each other and to all of Creation. When we are moved by music we meet the magnificent Universe. I believe it is the musician's role to anchor this unseen presence with a balance of technical proficiency and mindful letting go. This dualism of doing while allowing is what marks extraordinary musicians and creates inspiring music that moves an audience to experience awe and wonder.

To me, this is spiritual channeling and where I as an artist aspire to go with all my musical creations. It is also why improvisation is so exciting to play and witness—it is pure spirit being born into the moment through divine patterns, numeric sequences, and sacred surprises. This happens all in the Now—a timeless place where joy and love live. The ancient yet, familiar sounds of Native American and indigenous world flutes can immediately transport the listener to this other dimension. Music is a taste of the infinite cosmos and a whisper of the ever evolving Universe. Ultimately, music awakens our connection to each other and to the divine.



JACK LIM

CREATOR OF QI ENERGY MUSIC

I believe musicians draw their inspiration from Heaven, from the Universe. As a master of Qigong, the Chinese art of connecting to the soul energy of the Universe, I am particularly sensitive to Qi energy. I am a great fan of Beethoven and Mozart. One day I placed my hand over the music score of Beethoven's Fifth Symphony and I distinctly felt a warmth that went straight to the heart, and I felt the same over Mozart's music score. Their music really comes from Heaven!

Twenty years ago, I was helping people one at a time with Qi Energy healing. However, I thought how can I help many more people to clear energy blockages, and pass on the beautiful love and harmony of the Universe? A voice in my head told me: "You already transmit the Qi with your thought and voice; record that and make music too". I prepared my studio and one Sunday morning, I could hear music in my head, so beautiful and enchanting. I played and recorded it - that was "Inner Peace". Later came others the same way to help the heart, mind, and body. I feel so blessed to be able to pass on the beauty of the Universe through music.



JOHANNES LINSTEAD

COMPOSER, GUITARIST, AND YOGI

Music is as mysterious as life itself. Life flows through a myriad of emotions and music flows along as a companion. Sometimes music is the guide that takes us on journeys through the heart; and opens us up to love. Music has the power to affect our moods in various ways: the beat of the drum has lead armies to war, the voices of a choir have sung requiems to commemorate the dead, distorted electric guitars have excited rebellious youth, and the chanting of sacred mantras has elevated seekers towards enlightenment.

What is it about the plucking of a string that resonates above a box of wood or the sound of the breath blowing through a hollow piece of bamboo that touches us so deeply? Throughout history the rhythm of music has been reflected in every beat of the heart. It is a language that is universal. Music is unseen but not unfelt - and that is its essence: that it brings us from the intellectual postulations of the mind and into the realm of feeling and sensing, awakening us to the beauty that resides within. The greatest miracle of music is its ability to heal and uplift. It does not necessarily function in this capacity in all cases, but when it does, it opens a gateway to one's divine self. A melody can weave between the subtle levels of the body, the consciousness, and into the astral realms.

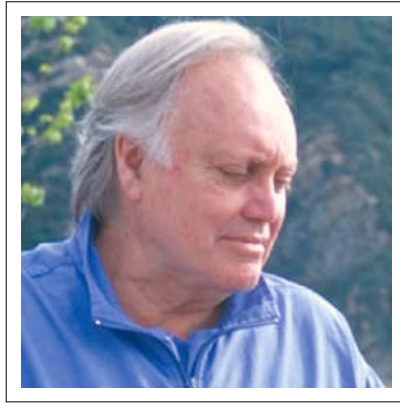


PETE LOCKETT

PERCUSSIONIST

One must be clear to understand that neither music nor spirituality can be described in words. Neither can it be credited to any specific doctrine, action, concept, religion, or practice. We can really only talk about “routes” to spirituality and understand that a journey on the route does not guarantee reaching the final destination. Even conceptualising “spirituality” is problematic when it is neither experienced nor understood through the analytical process. That said, music is known as an age old pathway towards a deeper sense of being and understanding. Whether this is spirituality or not is subjective but from my experiences it is as closer to my individual concept of spirituality than anything else I have experienced.

In my touring experiences around the world, from India to Sudan, Pakistan to Australia, Nepal to the U.S.A. and U.K., one thing strikes home and that is the profound and deep love of music, and the music-making process by all the peoples of the world. Some link these practices to religion, some purely to passion, and some to spirituality, but the fact remains that the music-making process is deep in our psyche and reaches down into our unconscious and the “a priori” sense of being, the “wordless” state of existence where all men are brothers, regardless of religion or cultural background.



FABIEN MAMAN

AUTHOR OF THE ROLE OF MUSIC IN THE TWENTY-FIRST CENTURY

When scientific research, spiritual practice and artistic expression work together, Heaven and Earth are in resonance. This is the vibratory promise that is the gift of our musical universe.

The real healing power of sound in music resides in the overtones, when played only with acoustic instruments, which is the anti-matter of the sound, compared to the more usual aspect of sound itself, which is more physical.

I trust the healing power of creativity. Seasonal Healing Concerts open all dimensions of one's being – from ancestral memories to cosmic purpose. You feel the harmony, the Chi, the color in the moment. You are flying between Heaven and Earth. Your heart, your emotion, your spirit, and your psyche is free to express in a delightful garden of the new energy field for the time to come. This is deep creativity. This is healing on a Soul level.

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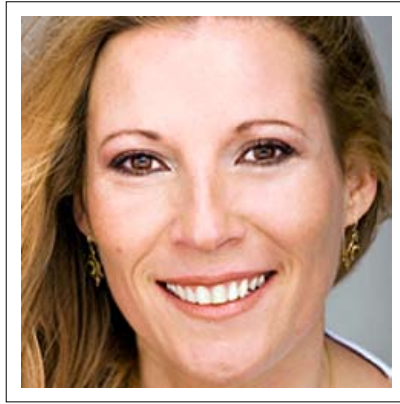


CHRIS MANCINI

MUSICIAN AND PRODUCER

Need help unraveling the spiritual significance and value of music? Musical energy like all energy in this phenomenal universe is a product of the unknowable, indefinable living mind of the spirit. We are living under the laws of created things that allow us to merge with this intelligence far too seldom.

Through musical vibrations we celebrate our spiritual and human heritage, lament our spiritual and human limitations, and mimic the wondrous variation of the universe through the infinite melodic and rhythmic possibilities. We are ultimately on a path to enlightenment and unity with our sacred source. Music is the soundtrack for the journey of life.



MARCOMÉ

SINGER-SONGWRITER

When you hear the term “spiritual music”, what do you think? Spiritual simply means, that which speaks to your spirit. Whether you are religious or not, listening to certain melodies can be soothing, even meditative! In other words, spiritual music helps you tap into the “true you”, allowing for a peaceful feeling of integrity: of being whole.

My passion is weaving together the tapestry of sound from all over the globe. I have found that creative voices, unique instruments, and a percussive beat are the foundational elements for spiritual music, yet you alone can determine what speaks to your soul.



MARY-KATHRYN

SINGER-SONGWRITER

Sound waves are filling the air continuously. Some sounds are agitating and irritate, while others calm and bring peace. Music is filled with a combination of sounds that are specifically organized and harmonized to provoke a response from the listener, much like the visual arts only sound waves bring an instant connection or touch point with the human body, through vibrations that penetrate the body. We are affected emotionally as well, through the combination of sounds and chord progressions.

For me, listening to music can be somewhat compared to splashing in a mud puddle or diving into the ocean, depending on what I'm listening to. I'm affected by it. I'm feeling it. It's surrounding me or touching me in some way, emotionally and physically. In addition, music is an absolute spiritual experience, good or bad.

From the spirit flows the ability to play the instrument, to manipulate the sound, and then to the spirit that sound is carried on waves that wash over and through to bring an effect. When I sing in the spirit, I am singing to bring healing not only to myself but to communicate a healing to others.



MARTIN MAYER

COMPOSER AND PIANIST

There is something about the spirituality of music that cannot be defined by words, as much as it can by pure emotion. Think about it. I can be having what seems like the worst day of my life, and sitting down to the piano to play a favorite melody, or “bleed” my feelings into a new composition, takes me away from it all, enveloped by the music’s spirituality.

Music has the power to cross any and all barriers of time, race, religion, location, and dig deep into our soul, down to the very fundamental spirit of our being and unique existence. If the adventures in our lives shape our destiny and how we grow, then music is the spiritual undertone that helps to keep our heart’s course true and steady, through both the good times and the bad.



JOEL MCIVER

AUTHOR OF JUSTICE FOR ALL: THE TRUTH ABOUT METALLICA

I am not a religious person, in fact, I think that the concept of a supernatural deity is a tempting but probably empty idea. In my job as a writer about Extreme Metal I meet a lot of Satanists, who tell me all about Anton LaVey's ideas of mankind creating his own Heaven and Hell. This sounds flawed to me too, but I do agree that we as sentient animals are in a position to elevate ourselves to a higher plane of consciousness. For me, this is achieved by music of all kinds, from the unearthly magnificence of Bach, to the gleeful malevolence of Slayer.

The ability to transcend corporeal limitations and expand one's mental horizons through the shimmering splendour of recorded sound is a gift to us from our biology and our culture, and for me at least, makes the concept of a spiritual ideology irrelevant. Who needs the straitlaced fervour of church-bound worship, when you'll learn more about the universe by finding a natural viewpoint over the sea or mountains, placing headphones on your ears, and plunging deep into a world of aural beauty?



MELECHESH

ASHMEDI
GUITARIST AND VOCALIST

Since Archaic times music has been used to put the mind into a state of trance. Whether Folk or Tribal music; the sound can lead people to a hypnotic and spiritual state. Music is derived from the brain and has a correlation to what is believed to be the concept of the human soul.

Many notes and tones can hypnotize the brain to enter different states of consciousness. To this date such music does exist, and a clear example is from the Sufi sects. Sufi are a dissident and to a certain extent unaccepted form of Islam, because Sufis use music to reach hypnotic spiritual states, and they believe music can lead them to spiritual enlightenment. Many Indian ragas are aimed at spiritual elevation. How about Tibetan chants or Shamanic songs?

Music has a spiritual significance, and I am one-hundred percent supportive of this statement. I often say music can make fantasy a reality. Music is real, and images in the brain or thoughts can be translated into music. Then thousands of people can share and experience the same visions as the composer. It is primal, and I strongly believe that music can lead the brain into different dimensions. The brain is an enigma and is not fully used; so music is a natural tool that can lead the brain to spiritual places.



CYRIL MORIN

COMPOSER AND MUSICIAN

Music speaks to the soul, to the senses, and is the only art that doesn't reproduce reality. Music goes straight to our spirit and our body. I've learnt so much about spirituality when I've read some Indian masters during the 1990's. Later I've learned with conductors who were influenced by the oriental and Indian spirit. It became so natural for me when I started working with Pan Nalin on "Samsara" or "Ayurveda". Music and spirituality were already mixed together. But this film was a way to reveal it, even for myself. I didn't know this before I started working in this direction.

Today, I don't think you can create spirituality in music. You have it or not, and you can't try to get it. But also, you don't need to put a name on it, you don't need to know about it. Your personality speaks for itself. The most important feeling is when music is going straight into you soul. Like yesterday when I heard J.S. Bach in my car... I was hooked!



NEFARIUM

CARNIFEX
GUITARIST AND VOCALIST

Music, as understood by Nefarium, as a means of communicating a way of thinking, takes on a double significance through the composer's desire to express himself, and the interpretation of the message which the following on of the notes seeks to develop when listening to the melody. Each member of Nefarium composes, or simply facilitates, composition in a conscious fashion, inspired by reflection, experience, or happenings in their life, with the aim of drawing the listener into a system based on the receptive and humanly sensitive capacity to evolve and modify in a personal fashion, and to arrive at deeply profound moments of introspection.

Imagine a high tower the keystones of which represent the technical and compositional ability, built up in order to create a parameter able to define the musical style, and thus the virtual space in which the message can develop without losing its coherence. The area inside the construction, given over entirely to the musician and the listener, if constructed correctly, will represent an ample cradle in which the wish to express oneself, and the desire to understand can come together in a solid bond,

thus stimulating sensitivity. This facilitates all musical concepts, by bringing together, spiritually, the creator and the listener. The presumed, but difficult to verify, sharing of common feelings could nevertheless be the objective achieved by any good composition, and could generate an introspective pressure capable of indicating paths towards new cognitive stimuli through heightening both the virtual tower and that of the spirit. Backed up by a sound system which is particularly deliberate, for more than ten years, we as a Black Metal band offer a type of fast and conceptually aggressive music, and the enthusiasm and the desire to transmit our personal feelings. We are constantly in search of those basic and socially incompatible human aspects which offer answers to immortal and inextinguishable instincts.

This virtual voyage towards a particular type of search helps us, as we acquire awareness and enrich our personality, to heighten our spirit in intangible ways, and there where we find the most universal responses, forms, redirects, and develops our sensibilities, giving birth to musical composition. In an apathetic and driven world, powered by hypocrisy, the members of Nefarium seek their personal illumination, and to give the most adequate voice to their own ideals, there where the darkness is greatest, to avoid limits and pre-conceptions, and to grow spiritually towards a single and univocal truth, going beyond all questions and all answers.



NO LONGER MUSIC

DAVID PIERCE

AUTHOR, EVANGELIST, SPEAKER, AND VOCALIST

YOU NEED TO TALK ABOUT THE CROSS

It will revolutionize everything. The only catch is that in order to effectively communicate about the cross, we need our own revelation of what it means. For this reason, we all have to seek God and ask him to help us understand what the cross is. Maybe you don't get it anymore. Maybe it has become just a word to you. You need to ask God to help you understand and to make it real again, so that you can show it to others.

We have used many different ways to demonstrate the cross over the years. Once, the band was singing about how Jesus defeated the power of death, and I came out of a coffin with a sledgehammer and smashed the coffin to bits. At other times, we have turned my mic stand into a cross, and my band would put me on there, hook jumper cables up to it, and electrocute me on the mic stand cross. So when I say to lift up the cross, I am talking about what the cross would look like today in the group of people God is calling you to reach. But you at least need to say something.

Once, someone invited me to come watch a Christian band that was playing a concert at a public school. When they finished their set, the singer spoke. He told the students that he had been an

alcoholic and had struggled with severe depression for much of his life. But when he came to have a relationship with Jesus, he said, his depression disappeared, and so did his addiction to alcohol. And that was the end of the concert.

Now, this man clearly has a wonderful testimony, and Jesus certainly does the things this guy talked about: he sets us free from our addiction and sin, and he takes away depression and alcoholism. All that is true. But it is not the Gospel. I am not saying that we shouldn't talk about how Jesus has set us free and healed us, but that is not the Gospel. In fact, someone who subscribes to New Age philosophy can stand up and say, "I was depressed, and I was an alcoholic. Then I started to meditate, and now I am not depressed, and I'm not an alcoholic anymore". That sort of thing is not unique to Christianity.

Yes, we should tell people about how God changes our lives and sets us free. But what they really need to hear about is the cross. That's why Paul said, "When I came to you, brothers, I did not come with eloquence or superior wisdom as I proclaimed to you the testimony about God. For I resolved to know nothing while I was with you except Jesus Christ and him crucified. I came to you in weakness and fear and with much trembling. My message and my preaching were not with wise and persuasive words, but with a demonstration of the Spirit's power so that your faith might not rest on men's wisdom but on God's power" [1 Corinthians 2:1-5].

Paul could have spoken about any number of things, but he chose to focus on the cross. The power of the Gospel is in Jesus' death and resurrection. Lifting up the cross is like setting off spiritual dynamite, because it reveals the passion of Jesus. So many people outside the church today think that Jesus and his followers do not care about injustice, but the cross shows that the opposite is true. It shows how angry God is about suffering and injustice; but even more importantly, it proves that he is not passive. Many non-Christians imagine Jesus as a New Age guru in a white robe walking around with a blank expression on his face. But the cross exposes the falsehood of that perception, because it shows that he was passionate enough to suffer and die on our behalf. The cross shows the heart and love of the Father—a love so deep that he was willing

to send the most precious thing he had, his son Jesus, to be killed by people who misunderstood and hated him. The cross reveals the only way we can be made clean and shows us that we cannot do it ourselves. The cross proves how bad sin and evil actually are. The cross is the basis of all of God's plans. It is why Jesus came.

God has called NO LONGER MUSIC to bring the cross into secular places—not the cliché of the cross, not the jewelry that people wear around their neck, but the real thing. I want to challenge you to take on this mission and bring the cross to people who need to experience God's power. When you do, you will begin to see God move in miraculous ways.

Once, a church asked us to perform only the part of our concert that shows the cross. There was a businessman in the city who had a very cynical, anti-Jesus attitude, but some people told him that he needed to see our crazy drama. So he came to the church to see our show, and he said that suddenly, while he was watching, he went blind and deaf. After a while, he could see again but still could not hear, and when we showed Jesus on the cross, he said that his hands started lifting up involuntarily. Finally, he started to hear again, and he came up and asked me, "What's happening to me? What is going on?"

You see, the cross is powerful. These days, we sometimes think that the cross is too old-fashioned, and since we want to be modern, we leave it out. In our attempts to be "relevant", we avoid things that seem outdated, so we don't talk about the cross. But when you omit the cross from your message, you leave out the power of the Gospel. God has chosen to use the foolish message of the cross to shame the wise [1 Corinthians 1:27], which means that if we avoid the cross because it is too old-school, we do not really understand what it is or what it means.

I BELIEVE THAT WORSHIP CAN BE A PROFOUND FORM OF EVANGELISM

And I am convinced of the need for artists who evangelise worship. Moses, Miriam, and the Israelites sang a powerful song of worship to God after they passed through the Red Sea, and I think it provides a model for the kind of worship we should see today. The song is

found in Exodus 15, and if you read it, you will see just how intense their worship was. They sang things like, "The horse and its rider, he has hurled into the sea". Keep in mind that this is not symbolic; they were not talking about a figurative horse and rider. They were talking about a literal horse with a real guy on top of it who had been thrown into the sea.

The song continues, "Pharaoh's chariots and his army, he has hurled into the sea". This was the most powerful military force of the time, so people who heard this would have thought, we know who Pharaoh is, we know how many chariots he has, and we know about his powerful military. And his army was hurled into the sea. Wow.

Then they sing, "The best of Pharaoh's officers are drowned in the Red Sea", and once again, this refers to real individuals who drowned. These are radical lyrics! They refer to powerful political figures and describe real events that actually happened that demonstrated the power of God. They were relevant to the people who heard them, because they were not just symbols. When people heard these lyrics, they trembled with fear because they were confronted with how powerful God was. But so much of our worship today is just sweet and nice. That is okay, too, because there is a place for all kinds of different worship, but I would like to see some worship like Moses and Miriam sang.

I think that perhaps today's worship is the way it is because we can't talk about things we have not experienced ourselves. You can only be as radical in your lyrics as you are as an individual. You can only talk about God's power with authority if you have witnessed it yourself. You can only see God move outside the church as much as you allow him to move in your own life.

Let me give you an example of a worship song that my band used to sing. One of the lines was:

*On the boat, punks came to kill,
but your power held them still.*

It was about a real event that happened at our church in Amsterdam. Some violent punks had come to the boat where

our meetings were held; they had weapons and were planning on smashing up the place and beating people. But God's power came upon them so strongly that they were literally frozen in place and unable to harm us or do anything to disrupt our meeting. Another line said:

*In the Black Hole, Satan's place,
They found Jesus, saw his face.*

The Black Hole was a really heavy club that was totally against Christianity, and people there fell on their faces and gave their hearts to Jesus. Everyone who heard our worship knew about that club, so the song wasn't symbolic to them; they really knew what it meant and saw how powerful God was.

Can you imagine singing worship like that? I really want to see lyrics like those in worship music today, where people sing about real things, not just symbolic ideas.

I also want to know why the devil should have all the good videos. Shouldn't we worship God with everything? Why is worship limited to music? Why shouldn't we worship God with every possible expression? With lasers and smoke bombs and pyrotechnics? You can use a laser in a superficial, meaningless way, or you can use it to glorify God. And you can play the piano in a superficial, meaningless way, or you can play the piano to glorify God. Maybe God has called some people reading this to be truly radical in worship. I would love to see some hardcore, revolutionary expressions of worship.

It is good to be contemplative, so we need that style of worship, too; but I think we shouldn't be limited to using only music in contemplative worship either. We live in a visual time, and we need to use visual arts as well. Let's break out of the idea of how we "do" worship. I think that God wants to do so much more. I believe it would be powerful in evangelism, and that many people would come to Jesus.

Excerpts entitled "You Need To Talk About The Cross" and "I Believe That Worship Can Be A Profound Form Of Evangelism" taken from David Pierce's upcoming book "Principles Of The Evangelistic Artists" (2009) available from Steiger Press.
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NOCTURNAL BREED

S. A. DESTROYER
BASSIST AND VOCALIST

Music is a universal theme. Imagine a world without music! No intelligently constructed sound to please the ears. You would surely go raving mad after a while, begging for just a snippet of some ear-soothing sounds to please the nerves. We have, as a species made music or music-like sounds to suit our tribes, religions, and different social needs ever since we climbed down from the trees. I would be as blunt as to say that music is an inborn primeval need more than 99% of us have.

Music has accompanied us through our wars and triumphs, from birth to funeral rites, and all through this we use music as a spiritual fuel. A lot of the "magic" would be lost if music was to be removed from all religions, from all parades, and from all gatherings. As far as I see it music is not only the soundtrack to our lives, but to the whole planet.

Just imagine what music, sound, and rhythm does to people. Take the American forces in Iraq which at times get to hear their favorite music while thundering into combat. I know I would be an animal on the war-field if I where to listen to some of my favorites

like Slayer, Bolt Thrower, or W.A.S.P, while plunging into such a raw and wicked situation. Hitler managed to build upon a mortar of speeches and parades accompanied by hypnotic drums and marches, which just made the people go, "Yes", without blinking. Music can be manipulating and dangerous, soothing to the soul, and able to rise a riot-crowd on its feet in no time. With music you can control people's feelings.

To draw from my own experiences, I must say that some of the things I have seen people do while I've been up on stage playing is just beyond insane. The burning light of pure energy and passion in their eyes while they lay low the ramparts of every human boundary they might have. It's a magic which goes both ways, and when you get hit by this musical energy, it turns pure and spiritual, and beyond any drug known to man.

Let me share two different musical experiences I have encountered. One was a person who totally hated music. To him music was just annoying white-noise who irritated him constantly through his life. He just could not see the point of it. So he is in the 1% bunch who are "immune" to music. The second is a person who came to a show in Holland some years ago. After a few songs into the set, we started to notice this guy in the crowd going ape, and really just slamming his whole self around, back and forth through the whole venue. After a closer look and some investigating we met up with him after the show, and he was blind, drunk and happy as a sun. Later it struck me what an incredible dedication and magical experience this guy had shared. Imagine this: you are drunk, you see nothing, in a crowd of three-hundred jumping head-bangers, you hear this music you have never heard before, and you just start hurdling yourself around. That is just as spiritual as it gets in the extreme end of the scale, and for me a real thought-blower. I guess music is experienced differently by all of us. I am sure music is spiritual; a huge part of who and what we are. So I say, enjoy the madness and let yourself be caught up in the music.



PATHS OF POSSESSION

JAY FOSSEN
GUITARIST

My definition of the spiritual significance of music would be a personal understanding of what one would value in your own private thoughts, and what role music plays in it. I personally find a release in playing music, although not always. There are times when the planets are in sync, and it's just a blast to play. Sometimes not, but there can be a spiritual feeling from that.

For me, this has nothing to do with religion. There is a lot of music that affects my life, not always the music that we play, and music does play a larger role than some people give it credit, even me.



PAUL PENNELL

COMPOSER AND PIANIST

Music just might be the most universal, collected image of God that exists on this planet. I'm quite sure artists of any medium must feel the same way about their own expressions, their art, but isn't it interesting that the language of music has no boundaries when it comes to communicating? You can love with music. You can hate with music. You can express and give and receive and cry and laugh and even die with the energy of music. You can build up and you can destroy. Music is a source of connecting to life, and even death. But for me, the most powerful spiritual significance of music is the power to Connect to Source.

We literally, through frequential vibrational energies access in a single note of music, have the power to heal our own lives. Our hearts. Our minds. Our bodies. Our Souls. To tap into the healing energies in the frequencies of music is accessing the power to Life. To being alive. With music we have the power to Heal. The power to teach and share and honor and maybe even more greatly, we have the ability to be grace for ourselves and others.

What do I believe is the spiritual significance of music? Is there any other significance to music? One that isn't spiritual? Music is

about Light and about us having the freedom, the choice to be the energy of who we really are, and offering that connection to freedom to others, and each time we have the opportunity to be a part of this spiritual vibration and connection, we have the opportunity to be a part of who and what we really, truly are. For me, playing and hearing and sharing music, well, it's much like coming home after having been gone a long, long time.



PHILOSOPHER

ALEX "SNAKES" WARFIELD
GUITARIST

I believe music and spirit derive from the same source. Both are related deeply with the powers of the subconscious mind, which in itself is eternal and boundless since it transcends time and space. I think of all kinds of art, music is the most abstract, and thus it affects the inner mind without filter or delay. It hits the center of perception which forms reality without limitation. There is a possibility that music transcends its conscious form, being some notes played on instruments by parts of a human body. It then becomes spirits exchanging information. At least with good and intense music that is.

You see, I have been involved in many forms of experimenting with the mind, which is one of the reasons of our strong relation to the occult, esoteric, and H.P. Lovecraft. These are all present from our first release "What Dwells Beyond" and have become more influential ever since. When I write songs it is the subconscious speaking: pure spirit.

Our lyrics actually represent images captured while letting the mind roam freely under impressions created by the raw music. It's

like we cast the lyrics out of the music, and only we are the ones to filter it in our certain way. As far as I am concerned, as a producer and audio engineer, that is the only way to create “real” music. Everything else sounds dishonest, artificial, untrue, and plastic! So we basically act not as creators but as filters until the time comes when man is able to deal with the real thing: pure creative chaos!



PROCOL HARUM

CHRIS COPPING
BASSIST AND ORGANIST

The spiritual significance of music is basically the spiritual significance of any art form. It is the reflective power of the artist rather than the subject of what they are portraying. So a painting by Monet of an insignificant subject such as a hay bale, or even a half empty dinner plate, has more significance than a painting of the Grand Canyon by an amateur or student painter. In this way, the art process leads to eternity: a state where time ceases to exist.

The arts succeed where religion often fails. The social organization of a religion tends to override the object of their being there in the first place. Whereas the artistic process is a direct communication from the inner soul, the very essence of ourselves that is beyond body, mind, or time. As a Rock musician, I feel I am on the sidelines, but I have to conclude that listening to Bach's "Jesu, Joy Of Man's Desiring" there could be no better proof of a higher being beyond this mortal coil.



THE PRODIGY

MAXIM REALITY
VOCALIST

The simplest way that I can explain my view on the spiritual significance of music is that rhythm is the bastardisation of beat, the annihilation of systemic structure - and it's something which only intelligence can love. All matter is energy - a conscious energy - vibrating at different frequencies, and we, as self-aware animals, are the apogee of self-aware consciousness. Music resonates with us, not just our minds but our beings, our intrinsic matter, our very souls. That is why music in any form, from Dance to Metal to Jazz to nursery rhymes, brings such emotion; we can't help but love - or hate - it, any more than we can shed our cells, reject the atoms of our bodies, destroy the constant, undying, exquisite and binding material of the Universe: it doesn't matter, and never will, what that material is, or whether God made it - those are not special human concerns.

When people imagine Utopia, they are imagining Harmony - we're very close to achieving it. We live in a sort of exponentially-expanding Golden Age, not only musically but in terms of literature, theatre, and the flow of information. It's all that same expression of spirit; eventually it has to reach a level of unity where people won't be able to perceive cultural dividing lines, and the damaging effects of the group mentality will vanish.



PURGATORY

RENÉ KÖGEL
GUITARIST AND VOCALIST

Extremity means strength. One of the most powerful forces in life is the will to break walls and explore the darkness behind uncrossed borders. One can find this will in one of the most extreme music styles ever: Death Metal. Music, especially Death Metal in its purest form, is one of the strongest forms of expression; a way to express feelings in a very aggressive way. Conformity is poison, extremity means difference.

Any art that is unlike the others is unbound. It is free from the rusted chains of poisoned ideologies, religious beliefs, and their so-called humane ambitions. Death Metal's rough purity is just as fascinating as the intensive black atmosphere it creates. Self-realization in the depths of music can be equated to finding its own strength, and the consolidation of its ideological values. This essence of music is spiritually significant: the will, the nonpareil, the art of resistance that grants strength and of course creativity.



RAGANI

MUSICIAN AND PRODUCER

It is no secret that vibrations can profoundly affect our being, and music is one aspect of those vibrations. Music and sound are like electricity—they can be directed in many ways and used for beneficial or harmful purposes. Certainly, music can transport us to places of spirit, to places in the heart. With this interest, when we allow ourselves to be affected by music, to feel the energy of a particular piece of music, we are on a subtle level allowing that energy to become a part of us, to be felt within us. In sacred traditions around the world, sound vibrations and music have been used as powerful tools for transformation of consciousness, as a means to re-connect to spirit, and the truest of these practices transcends time and culture.

If one has had the experience of spirit in music, there is no doubt as to its power. Many times the participants of our live events report the feeling of becoming a part of something much greater than themselves, of expanded consciousness, of feeling connected in spirit as One. I do not assume all music, or sound, to have a profound spiritual significance. But I do know that it is possible for music to offer a doorway to the heart, to higher consciousness.



DEEPAK RAM

COMPOSER AND FLUTIST

Many great saints, philosophers, poets, and a myriad of texts have expounded on the inherent spirituality that is the practice of music. From the Vedas to Rumi, one can quote quatrains and stanzas that would fill volumes. However, in this article I will endeavor to describe my own path to music and the glimpses of spirit it afforded me.

The very first time I listened to a recording of Pandit Ravi Shankar and Ustad Alla Rakha, I felt I was experiencing something akin to Godliness. Perhaps this was informed by growing up in a home where ceremonies were routinely performed in front of images of Lord Krishna with His flute and Mother Sarasvati with the veena. And having my first instruments blessed with a ceremony and kept in a dedicated prayer and meditation room.

It was not until many years later that I realized that the sound itself was a spiritual entity, beyond the imagery and ceremony of the music's prevailing culture. The subtleties of each note sung or played on an instrument, and the spaces between them, the silent spaces that are shaped and adorned by the notes, sometimes reveal an eternity, or an entity so powerful and beautiful that it is difficult to articulate.

These glimpses come after practicing one Raga for many years, when the actual notes are forgotten and small blessings come from each note and phrase. Until the mighty ego comes to the fore, and these Gods that reside in the notes and the spaces disappear.

"It is a constant search trying to reach something, something you can feel and almost touch, but never hold on to. Music is the only language I know for I believe Nada Brahma – the sound is God."

- Pandit Ravi Shankar

Sometimes when I listen to a single phrase of Pandit Hariprasad Chaurasia or John Coltrane, I cannot help but feel and hear the presence of God.



FREDDIE RAVEL

MOTIVATIONAL MAESTRO

Music is the essence of spirit. Performed and composed with the right intention, the world's undisputed international language, traveling to us and through us as stimulated air, carries the power to bring us closer together. In many ways it has but there is so much more we can do with music. My life's purpose is to expose the bigger possibilities and share them to benefit humanity.



JOHN STUART REID

AUTHOR OF EGYPTIAN SONICS: UNLOCKING THE SECRETS OF THE GREAT PYRAMID

Music, in the absolute sense, is the invisible geometry of the cosmos; a delicate tracery of inaudible frequencies that harmonize with each other, and from which all matter manifests. The conductor of this sublime symphony is the Creative Force of the cosmos. Music, as sensed by humans, is a delicate tracery of audible frequencies that harmonize with each other, and generally please our emotions.

What is not commonly known is that music and certain natural sounds have the power to create order from chaos, and to heal disordered structures in one's body. If the reader doubts this, a few seconds of observing random matter forming into delicate and beautiful flower-like structures with a single musical chord, is all that would be needed to convince any skeptic. The CymaScope is the instrument that reveals this invisible geometry of music.



MONIQUE RHODES

SINGER-SONGWRITER

Music has the ability to transcend our conscious mind and reach parts of us that have lain dormant or untouched. It can take us quickly into memories long forgotten or motivate us into action. Music's power is limitless. On a spiritual level, therefore, music can reach people without them even realizing what is happening.

As a student of Tibetan Buddhism, as well as being a recording and performing artist, I work with these subtleties continuously in my work. In Tibetan Buddhism, the chanting of prayers and mantra are used as a skillful means to work with the mind and break down the ego. In my own music work, I experience myself as an instrument through which particular music finds its way into the world. The music that comes through consistently touches people in a way they are often only able to put tears to rather than words. Music seeps into the nooks and crevices of people's being and touches them in ways they are often unable to control. That's its nature. That's music's powerful spiritual significance. The Tibetan Buddhists have known this for thousands of years. We haven't even begun to realise it.



SAMAEL

VORPH GUITARIST AND VOCALIST

Music and mathematics are perhaps the only universal languages that can be understood by everyone. While mathematics needs to be learned, music does not need special qualifications to be comprehended, or at least to be appreciated. Words can be misleading and create confusion, but the sound of music always reaches those who are receptive.

We can even connect to different styles of music depending on our mood. That connection bypasses all our preconceptions, and goes straight to the core of ourselves. So much can be said through music, with its deep and immediate ways of reaching us, it can strip down a message to the simplest form. Music is a transcendent method of communication, and in that sense, music is probably the closest thing to a spiritual manifestation.



SKYFORGER

PETERIS KVETKOVSKIS
GUITARIST AND VOCALIST

Music touches the strings of the human soul and awakens emotions, good or bad; and sometimes awakens no emotions at all. These emotions inform how each person feels, and from their expression comes everything else. Some music turns out melancholic and some songs become aggressive. Music is beyond our comprehension and I think for everyone music is experienced in different ways. I don't dare to say that music raises someone's spirituality; I just think that music shapes emotions. We know that music can really inspire people, but only for the good things? I doubt this!

Music can be a weapon or tool in someone's hands, but there are many other things that can be used in the same way. I don't see music as a spiritual teacher; I see music more as a sound wave that evokes emotions, and this becomes different for every person. Maybe there can be meaning in the words that are sung with the music, but I believe that lyrics have a greater influence on your mind and the way you think than the music itself.



SODAMNED

JULIANO RÉGIS DA SILVA
GUITARIST AND VOCALIST

The music we play is nothing more than our feelings talking. You may call it soul, God, evil, or just music. This is the relationship we see between music and spirituality. There are some feelings inside us, like hate, despair, doubt, even energy, and the only way we have found to put all these feelings out is through music.

Sodamned has chosen Extreme Metal to scream our feelings, because this kind of music reflects the way our external world touches inside us, and since we are setting free all these visions through music, music makes us feel better. I'm talking from inside a musician's mind, but hearing other bands play, I hear and feel the different feelings that those bands are expressing. This communication between musicians and fans sounds like "souls talking" to me.

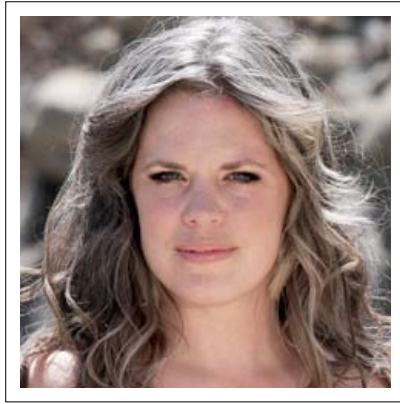


SONS OF MAXWELL

DAVE CARROLL
SINGER-SONGWRITER

I think most people would agree that everything in the physical world is held together by vibrations, including thoughts and ideas. Music would fall into that description as well and the vibrational energy it carries communicates with our innermost selves at the quantum level, more effectively than words in many cases.

I would suggest as well that the music we hear varies in vibrational energy from low to high and our spirits are best nourished with high vibrational music. You can know the difference by “listening” to how you feel after hearing it, and I believe that playing or listening to high vibrational music puts you in line with Spirit and all the power that it holds.



SORA

SINGER-SONGWRITER

Music is the language of the sublime, of those thoughts, experiences, and feelings that cannot easily be expressed in words. Where words leave off, music continues, weaving together the threads of what it means to be human; joy, love, sorrow, and celebration. It is an extension of the desire to give voice to the deep unconscious realm, and truly is this not what spirituality is as well? Music as spirituality is the search for essence, for truth, and for meaning. It is the journey of interconnection and of finding our place within the vast universe.

On a base level, music is vibration and thus plays us as much as we play it. We are altered for hearing it, and it is altered for interacting with us and not just on an individual level but as a collective of people. It is a joining and transformative force. For me, music is a communion of the spirit and nature for the very foundations of life can be found in the harmonic relationships present within music. Music is a transcendent medium that can speak beyond culture, race, and religious affiliation to literally bring about new thought, new emotion, and new ways of being.



STELLAR KART

CODY PELLERIN
GUITARIST

Music is a gift from Heaven. The Bible speaks of angels singing in Heaven, therefore music must have a deeper purpose than just our "enjoyment". I believe that music somehow opens a supernatural spiritual door to the core of our being. That door can be opened to negativity or to the Lord. That is why we are trying to use music to reach people.

Music is amazing, one man can say something and it will be ignored, but the same words can be put in song and people listen. I believe that music can calm, inspire, build, and disciple people. I believe that the link between music and the Lord is a lot bigger than people think.



TANTRIC

HUGO FERREIRA
VOCALIST

Music is as old as humanity, and in my opinion is a reflection of the human soul. Mantras are often used for meditation and even in modern music I feel that music helps one connect with emotions and our spirituality. It's an intangible feeling but you know it's there just like God. Like a spiritual experience, it is unique to each individual and certainly something we should explore.

Music in my opinion has a direct connection to our spiritual life. It has been used by all cultures in some way to connect to God. Whether it's singing in a church, summoning rain, or used as a tool to help in the meditative state, for me music's special and it doesn't hurt that it helps me pay my bills. Thanks God.



TAROT

MARCO HIETALA
BASSIST AND VOCALIST

The spiritual significance of music, or anything, in my opinion is always related to who is listening or writing, and in what way. "The beauty is in the ear of the listener". There are many old Christmas songs that manage to move me, because they hold a special place in my memories of childhood. I couldn't care less about the Christianity in their contents. Then again it doesn't disgust me either, unless it's obviously "militant" in it's preaching.

In the area of Metal, we always get accused of being Satanists. Some people may be, but most of us are just writing stories. We like our music loud and strong, and so we deal with strong things. Fantasy, Horror, and Sci-Fi are fertile breeding grounds for the mind.

For some people music can be spiritual in either a good or a bad way. Whenever I hear something impressive, it uplifts me and I get stronger. In that moment, I'm in touch with myself and the worlds of the songwriter. That's as spiritual as it gets for me. It's what I try to do with people when they're listening to something that I've written, played, or sang on. If they are moved to tears, laughter, energy, whatever, then I'm pleased and so are they. This is the spiritual significance of music. All the better, if I'm responsible. I certainly didn't get it from God or Satan. Those guys will never steal my credit. I did it!



DANNY THOMPSON

DOUBLE-BASSIST

After major surgery and during my lengthy recovery period, I was able to devote a lot of time while bed-ridden to thinking about my life and what I had achieved. I thought of how I had been involved with music my whole life and how silly to be concentrating on playing a big box thing with wires on it. I had many chats with my cardiologist and mentioned that after all these years I should be doing something more spiritual with my life, and I didn't mean sitting on a rock or living in a cave. He looked at me and said "Look! I am not a religious man, but what could you do that is more spiritual than that which you are already doing?" This was a revelation to me.

Our emotions are ignited with the fire of music, our hearts are uplifted by children singing and dancing. We have every emotion stirred by rhythm and melody. When I am "off the road", I have the strongest urge to get back to work, and it's not just for the money! It's for that spiritual fix that is my whole reason for playing, and one that I hope to be doing until I move on. A man that loses his money loses a lot; one that loses friends loses even more; but a man that loses his spirit loses everything.



TOTAL HATE

EREBOS GUITARIST

I think the spiritual significance of music is mostly shaped by two aspects. On the one hand, music permits the listener to remain in a position of some kind of contemplative character that allows a more sophisticated perspective on the surrounding world. This perspective gets its complex character from being in a well defined distance to the individual environment. This kind of contemplation can be described as being caused by a mixture between artificial meaning by human art evoked, and individually dispositioned abilities, in a more concrete way, as a situation of creativity concerning all varieties of deep thoughts.

The second, more significant aspect of music is a possibility that goes even beyond this described distance to the individual environment. This entails extending the boundaries of the distance in a way that means a distance even to the individual itself. This aspect is the true meaning of the common words "losing yourself". Here the situation can not be described as a state of mostly conscious character. It is defined not through conscious thoughts but through emotions, under normal conditions, in an unattainable strength.

These emotions, caused by music, are the most powerful aspect in music, and extend to all kinds of emotions from hate to longing. Music to cause deep emotions has to be hateful, reminiscent, or simply melancholic, everything but happy. The main thing is that deep thoughts in the kind as described above, go beyond anything that normal music can attain, and this is a phenomenon that best pictures the nature of our world.



TRIN-I-TEE 5:7

CHANELLE HAYES, ANGEL TAYLOR,
AND ADRIAN ANDERSON
VOCALISTS

The spiritual significance of music is powerful as it speaks directly to our true identity. We are spirit clothed in flesh, music is a spiritual language that our spirits respond to awaking. Music can make you move in an instant or suddenly be still. It can make you laugh, then cry and linger on within you throughout the day.

Music can Magnify Love or the contrary so we must not diminish the great power music divinely has and there is a stewardship involved when one is conscious and aware of it's power. Music shapes our world and stimulates movement in various directions shaping journeys along the way. We love that Music is HEALING and when filled with LOVE it can go directly to a hurting heart, a wounded soul and soothe with the gentlest touch right where it counts. GOD has gifted us with music for every thing that we feel and will go through in our lives.



DOUGLAS YEO

BASS TROMBONIST IN THE BOSTON SYMPHONY ORCHESTRA

The task at hand is to answer the question, "What do you believe is the spiritual significance of music?" The question itself needs parsing, as it may not actually be asking what it seems to want to know. I am asked to write about what I "believe." "Believing" is different than "knowing." This leads to another question: Are there Truth statements that apply to music? Truth with a capital, "T," not truth that is the post-modern equivalent of, "Your truth is good for you and my truth is good for me and if they meet, it's beautiful." No, Truth is Truth. Is there Truth in music, Truth that can be known, or is it all a matter of what I believe, what I hope, what I wish, what I think, what I desire to be so?

Then there is the nagging word, "spiritual." I know what the word means to me, referenced in my Christian worldview informed from the Reformed (Presbyterian) theological perspective. Yet others in these pages use the word "spiritual" in different ways. Which brings me to another irritating little thought: "CAN music have spiritual significance?" If not, why does it matter what I – or anyone, for that matter – believe about it?

One of the problems we have when considering a sentence (and issue) such as this is that our words mean different things to different people. The sense that all points of view have equal validity (as long as, we hope, they do not "hurt" anyone) has led to a breakdown of language as surely as it has fostered the idea that nothing can be really known. Wrestling with a subject as complex as music usually leads to territory staked out early, with emphasis on what one always thinks is self-evident common sense. Issues of taste, preference and style, of modernity versus tradition, old versus new, hip verses stuffy, of generational fault lines and self-proclaimed expertise often close off debate before it starts. Hence my conundrum.

And yet.

Let me begin these musings with this thought: Music does not have spiritual significance at all. In fact, it can mean nothing but itself.

Confusion over the idea of the spiritual significance of anything results from a mixup between Creator and created. What is music, after all? Is it the jots on the paper, the treble and bass clefs, key signatures and expression markings? How could mere writing have spiritual significance? If a child scribbles a few marks onto a paper with a crayon, how is that different than the printed score to Bach's St. Matthew Passion, or the lead sheet to Here's That Rainy Day? Or a print out of an e-mail, for that matter? No, we cannot argue that the actual printed notes that we call music can have any spiritual significance. They simply mean themselves. No matter if written by the most committed atheist or the most devoted Christian, the dots on the page are Truth dumb and cannot mean anything except what they are. Printed music is a code, just like printed words, that, to a person with the key, is a link to something else.

What else?

Does a single note coming from the bell of a trombone have spiritual significance? Of course not. How could it? That note – which exists in space and time for only as long as the player holds it – can only be what it is: a vibrating column of air. For if a sounded note on a trombone has spiritual significance, then every sound – the cry of a baby, the passing of gas by a cow, the rumble of an earthquake – has spiritual significance.

And what of the player whose lips have vibrated the air to produce a B flat? Is his physical act – the coordination of the muscles of his lips and the timely flow of air and the movement of his tongue and arm – an act that has spiritual significance? No. It is mechanics, pure and simple.

“But,” you protest, “when you put the notes together and play them in a particular way, in a certain chord progression with a specific melodic line, I feel the music has spiritual significance. It moves me, it makes me feel a certain way. I feel close to God.”

Think again.

We cannot argue that music in and of itself has spiritual significance. Much of the current debate about music both in the church and in society at large is based on the faulty assumption that something that has been created – fashioned, made – by a human being can take on spiritual – that is “God like” – qualities. When we posit that a piece of music in and of itself has spiritual significance, we fall into the trap of idolatry, much like the person who takes a coconut, carves an image of an animal into it and then bows down and worships that which he has just made. The created – that which we craft with our own minds and hands – cannot rise to a place above its creator. Or the creator’s Creator. We must be careful not to make music – or any art – or any thing – something that becomes more than us, having powers it was not intended to have and, in the words of Harold Best, “given more value than it could ever intrinsically possess.”

The prophet Isaiah reminds us of this in his pithy oration of judgment:

Ah, you who hide deep from the Lord your counsel, whose deeds are in the dark, and who say, "who sees us? Who knows us?" You turn things upside down! Shall the potter be regarded as the clay, that the thing made should say of its maker, "He did not make me"; or the thing formed say of him who formed it, "He has no understanding"? [Isaiah 29:16-16, ESV]

Having said this, however, there are two ways in which music can have an effect on us in the spiritual realm. The first is through associative and imputed meaning. Music which may have been written as an "abstract" form with no intentional or implied meaning placed on it by the composer can take on meaning through an association that the hearer may have with it. What happy couple does not have a piece of music that they call, "Our song?" Such a piece, when heard, brings up deep associations of a moment in time when they first heard it, associations of romance, caring, love. The composer had no intention of writing a special song for John and Mary Doe, but John and Mary feel as if the composer was speaking directly to them because of the symbiotic relationship between the music and emotions of its listeners. Such associations can generate deep spiritual connections but the music itself is not "spiritual," rather it is interpreted by the listener through his own spiritual point of reference whereby it can evoke spiritual thoughts and feelings.

Further, words, when put to music, can immediately give music spiritual meaning as they explicitly call the listener to a specific reference point. Again, the words themselves – as words – are not spiritual, but the thoughts communicated by the words can resonate with the hearer in unique, personal ways. But even such a connection is not self-evident to all listeners. I may be powerfully moved – and I am, even to the point of a deep emotional and spiritual response – when I hear the words, "Bereite dich zu leben!" ("Prepare to live!") sung in Gustav Mahler's Symphony 2. Yet to

another, those words may pass by with no response at all, sufficient proof that the spiritual content of the music AND the words are not intrinsic but associative, subject to interpretation by the given hearer. Likewise Shakespeare's Sonnet 29 is, to many, a powerful paean of love and devotion where to others it is merely a jumble of words heaped together, making nothing but nonsense syllables. For one who references everything through a spiritual world-view, as I do with my Christian faith, imputed, associative meanings given to music often result in deep spiritual resonance.

Which leads to a second way that music can take on spiritual significance. My Christian faith causes me to reference everything I experience through the work of the Creator of the universe. God, the only Creator – as opposed to we humans who can simply represent what the mind of God has always known from the beginning of time – modeled for me creativity and diversity in creation about which I stand and marvel. In our time, when everything from a pizza to a song to an orgasm to a sunset gets called "awesome," we would do well to reserve such a word for the One who truly is worthy of our awe – the Creator and sustainer of the Universe. Because my thought life is so tightly knit to thought of God, music can move me into spiritual ecstasies. Whether Gregorian chant, Brahms' *Ein deutsches Requiem*, Arvo Part's *Fratres*, or Stravinsky's *Le Sacre du Printemps*, my ears transmit signals to my brain, which are then processed in relation to a lifetime lived in communion with God. This is not because the music screams, "Jesus loves me, this I know," but because my appreciation for God's creative modeling, for the composer's re-presenting that modeling (whether he is aware of God's modeling or not), and my gratitude for having the gift of being able to receive it, leads me to view music as a great gift of God, one which gives me pleasure and which points me back to Him with my own spoken and unspoken songs of praise. Without that understanding of God, of first causes, of the redemptive act which gives the child of God the reference point on which to hang his hat of gratitude, the appreciation of music is reduced merely to feelings. And feelings are notoriously poor indicators of Truth.

In Claudio Monteverdi's opera, L'Orfeo (1607), the character "La Musica" introduces the audience to the power of music that will unfold before them:

I am Music, and with sweet melodies,
make peaceful every restless heart;
And now, with noble anger, now with love,
I can inflame the coldest minds.

Io la Musica son ch'ai dolci accenti,
So far tranquillo ogni turbato core,
Et hor di nobilira, et hor d'amore
Posso infiammar le piu gelate menti.

Indeed. But without the spiritual reference point of the One True God, music's ability to influence us is limited by our own associations and passions. Understanding the difference between the intrinsic and associative qualities of music can free us to put music in its place as one of myriad gifts which we reference on the spiritual level. The Psalmist was surely right when he declared, "The heavens declare the glory of God." [Psalm 19:1, ESV]. So, too, does music, but not because it is intrinsically "spiritual." Rather, music, heard through the ears of faith, brings with it a connection with the Creator that moves it away from the temptation of idolatry to a very act of worship and gratitude. This I do not believe. This I know. Why? That, my friends, is a subject for another chapter.

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ENCORE

During this journey, musicians and writers from all faith backgrounds have united to share with us insights into what they believe, and what they create. Our faith and values are central to who we are, becoming the foundation for everything we think, say, and do throughout life. Life is a journey, and spirituality, a compass that guides us through the celebrations and lamentations of life.

The greatest pleasure in producing this project is interviewing so many musicians with different beliefs. This book is designed to amplify our love for music, and illuminate its spiritual importance in daily life.

Many of the interviews resonate with key themes that surface throughout the responses. There are now over seventy reoccurring themes, and during my Author Talks I reveal the top seven that seem to connect with many music-makers and music-lovers around the world.

Thank you for bringing this book into your life. I am excited that *The Spiritual Significance of Music* provides people with a source of inspiration. I hope the concepts and themes captured in this book will be a blessing to all who read their words. There are revelation moments peppered throughout the book, and I greatly appreciate every contributor who has shared thoughts on music and spirituality.

Spirituality connects our universal consciousness. It reflects and reveals themes that impact and influence the human spirit. Spirituality touches us on a deep level. It changes our worldview by influencing our desires, motivations, and thoughts towards something greater than ourselves. Spirituality reflects the ways that our actions, thoughts, and words impact and influence the world in which we all live, reminding us we are all musicians in the soundtrack of life.

The Spiritual Significance of Music aims to embrace the entire spectrum of musical styles, and also covers a diverse range of spiritual beliefs and worldviews. This project exploring music and spirituality has also opened my soul to an increased depth of spiritual experiences with music. I have learnt something new from every interview, and my hope is that other people may discover new perspectives as well. This has taught me about the importance of developing a dialogue, pursuing your passions, and enjoying the journey.



BRIEF BIOGRAPHIES



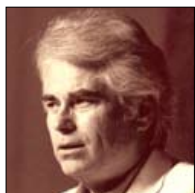
AFTERLIFE is a DJ and music producer living near Falmouth, Cornwall, United Kingdom. "Simplicity Two Thousand (2CD)" (2000), and "Speck Of Gold (2CD)" (2004) are both available from iTunes and online stores via The Orchard and Subatomic UK, "The Afterlife Lounge" (2006) is available from

I-Label and all download stores, and "Electrosensitive" (2009) is available from Defected Records.

Website: www.subatomicuk.com

Interview: September 29th 2006 Falmouth, Cornwall, United Kingdom

Photo: Afterlife / SubatomicUK.com



JOEL ANDREWS is an author, composer, harpist, and healer from Mendocino, California. His autobiography "A Harp Full of Stars: The Journey of a Music Healer" (1989) is available from Golden Harp. His recordings "Ave Maria / Meditation" (1980), "Walking on Air" (1994), "Iridescence"

(1996), "Splendor of Light" (1996), "The Golden Harp of Joel Andrews" (1996), "Journey Towards the Sun" (1996), with Soren Hyldgaard, "Seven Wheels of Light" (1996), and "Gloria for Gaia" (2008) are all available from Golden Harp Enterprises. Joel Andrews' vision is "to

bring all the peoples of the world together in peace and harmony through the healing power of music". He does this through concerts, seminars, lectures, individual healing sessions, counseling, and the distribution of CDs and his book.

Website: www.harpofgold.com

Interview: April 17th, 2008, Mendocino, California, United States

Photo: Joel Andrews / Golden Harp Enterprises



APOLOGETIX is a Christian parody band from Pittsburgh, Pennsylvania. Their albums "Isn't Wasn't Ain't" (1993), "Radical History Tour" (1994), "Ticked" (1997), "Jesus Christ MorningStar" (1998), "Biblical Graffiti" (1999), "Spoonfernatural" (2000), "Keep The Change" (2001), "Grace Period" (2002), "Adam Up" (2003), "New & Used Hits" (2004), "Apol-AcoustiX" (2005), "Hits: The Road" (2005), "Wordplay" (2006), "Chosen Ones" (2007), "Future Tense" (2008), "Recovery" (2009), "The Boys Aren't Backin' Down" (2009), "Soundproof" (2010), and "ApologetiX Classics [11 CDs]" (2010) are all independently released and available from ApologetiX. J. Jackson is the lead vocalist, parody writer, and one of the founding members of ApologetiX.

Website: www.apologetix.com

Interview (J. Jackson): November 18th 2009 Pittsburgh, Pennsylvania, United States

Photo: ApologetiX / ApologetiX.com



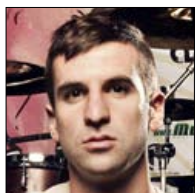
DR. LANE ARYE is an author, singer, songwriter, and workshop leader from Berkeley, California. His book "Unintentional Music: Releasing Your Deepest Creativity" (2001) is available from Hampton Roads Publishing Company. He is also an internationally known process-oriented therapist who has helped thousands of people worldwide transform themselves and their creativity. In the Balkans, he co-led a six year United Nations funded project working with Serbs, Croats, and Muslims on ethnic tension, war-related trauma, and community building. Dr. Lane Arye was a co-

founder of the Process Work Center of Portland, and is on the faculty of the Process Work Institute's Master of Arts in Conflict Facilitation and Organizational Change.

Website: www.processworklane.com

Interview: April 25th 2008 Berkeley, California, United States

Photo: Dr. Lane Arye / ProcessWorkLane.com



AUGUST BURNS RED are a Christian metalcore band from Lancaster, Pennsylvania. "Looks Fragile After All [EP & DVD]" (2004) was available from CI Records, "Thrill Seeker" (2005), "Messengers" (2007), "Lost Messengers: The Outtakes [EP]" (2009), and "Constellations" (2009) are all available

from Solid State Records. August Burns Red's main influences include Between The Buried and Me, As I Lay Dying, Extol, and Beloved. They have also toured with Parkway Drive, A Day To Remember, Bring Me The Horizon, and many more bands.

MySpace: www.myspace.com/augustburnsred

Website: www.augustburnsred.com

Interview arranged by Tim Brennan, Director of Label Operations, Ferret Music

Interview (Matt Greiner): September 25th 2009 Lancaster, Pennsylvania, United States

Photo: August Burns Red / AugustBurnsRed.com



PAUL AVGERINOS is a Grammy nominated composer, musician, and producer from Redding, Connecticut. "Balancing Spheres" (1998), "Sky Of Grace" (1998), "Words Touch" (2001), "Muse Of The Round Sky" (2003), "Phos Hilaron" (2005), "Maya" (2005), and "Gnosis" (2006) are all available from

Round Sky Music, Anand Anugrah and Paul Avgerinos' "Gratitude Joy" (2007), and "Garden Of Delight" (2008) are both available from Real Music, and "Love" (2009) is available from Amazon.com, CDbaby.com, iTunes.com, and Round Sky Music. Paul has been involved in a number of Platinum album productions, collaborated with Aerosmith, Jewel, Run D.M.C., and Willie Nelson, and worked

on over one hundred film and TV projects. Paul's ambient New Age albums often reach the Top Ten in radio broadcasts, are also playlisted on over 2000 radio stations, and have won major awards around the world.

MySpace: www.myspace.com/roundskymusic, and

Websites: www.roundskymusic.com and www.studiounicorn.net

Interview: October 18th 2009 Redding, Connecticut, United States

Photo: Paul Avgerinos / RoundSkyMusic.com



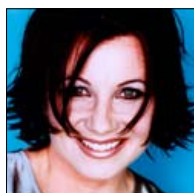
DR. GUY L. BECK is an author, ethnomusicologist, historian of religions, musician, Lecturer at Tulane University, New Orleans, and Visiting Professor at University of Mississippi. His book "Sonic Theology: Hinduism And Sacred Sound" (1993) is available from University of South Carolina Press, "Sonic

Theology (New Edition)" (1995) is available from Motilal Banarsidass, "Alternative Krishnas: Regional And Vernacular Variations On A Hindu Deity" (2005) is available from State University of New York Press, and "Sacred Sound: Experiencing Music In World Religions [Book & CD]" (2006/2010) is available from Motilal Banarsidass. Guy Beck has released two CDs of Hindustani classical and devotional music, both available via BihaanMusic.com BihaanMusic.com and STRDigital.com.

Website: www.strdigital.com/beck.htm

Interview: November 28th 2007 Oxford, Mississippi, United States

Photo: Dr. Guy Beck



MARGARET BECKER is a Christian guitarist and singer-songwriter from Nashville, Tennessee. "Grace" (1995), "Falling Forward" (1998), and "What Kind Of Love" (1999) are all available from Sparrow Records, "In Christ Alone: New Hymns Of Prayer And Worship" (2001), with Máire Brennan and Joanne

Hogg, is available from Worship Together, "Just Come In" (2003), and "Faithfully Yours: Psalms" (2004) are both available from Provident Music, "Very Best Of Margaret Becker" (2006) is available from Sparrow Records, and "Air" (2007) is available from ModernM Music.

Website: www.maggieeb.com

Interview: April 29th 2008 Nashville, Tennessee, United States
Interview arranged by Tiletta Statema, Margaret Becker Productions
Photo: Margaret Becker / MaggieB.com



JOHN BIRD is an author, editor, researcher, and writer from Iqaluit, Nunavut, Canada. His book "The Spirituality of Music" (2008) is available from Wood Lake Books, local bookstores, and Amazon.com. John Bird is an award-winning journalist and editor with over twenty-five years experience, a life-long

lover of music, and in the last decade, an enthusiastic ukulele player. John is a founding member of the Ontario band SwingBridge, and has played in The Road to Nowhere Band in Iqaluit, Nunavut, and sung in the Iqaluit Community Choir. John Bird is currently living in Toronto where he teaches ukulele, plays in the Toronto Banjo Band, and jams with old-time string band musicians.

Website: www.woodlakebooks.com

Interview: April 5th 2010 Iqaluit, Nunavut, Canada

Photo: Lorraine Land



PEGGY BLACK is a Sacred Sound Salutarist, Spiritual Synergist, Multidimensional Channel, Transducer, Scribe, world traveler, and lecturer, with over thirty-five years experience in the healing field, now living in Felton, California. She founded and co-created the International Sound Symposium 2002, and continues

to create global community Sound Pods that supports discovery of the power of sound vibrations on the physiology of body and mind. Peggy Black's book "The Chantnal", co-authored with Amrita Cottrell, is yet to be released. She is author of two new books Morning Messages "We Are Here" Transmissions and Morning Messages Invitations as well as her CDs "Moon Eclipsed By Sound", and "We Are Here - Transmissions, The Morning Messages [2CD]" are all available online.

Websites: www.peggyblack.com, www.morningmessages.com, and www.soundpod.org

Interview: April 20th 2008 Felton, California, United States

Photo: Peggy Black / PeggyBlack.com



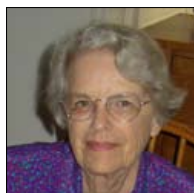
BLACKLODGE are an industrial black metal band from Grenoble, France. "Login : Satan [1st Level Initiation = Chamber Of Darkness]" (2003) is available from Blazing Productions, "SolarKult [2nd Level Initiation = Chamber Of Illumination]" (2006), and "T/ME [3rd Level Initiation = Chamber Of Downfall]" (2010) are available both from End All Life Productions. Blacklodge's key lyrical themes often refer to drugs, mysticism, and Satanism. Saint Vincent, guitarist and vocalist in Blacklodge, has also been involved in black metal bands Vorkreist, The Arrival of Satan, and Merrimack.

MySpaces: www.myspace.com/loginsatan and www.myspace.com/darknessdealer

Websites: www.loginsatan.org and www.darknessdealer.com

Interview (Saint Vincent): August 14th 2009 Grenoble, France

Photo: Saint Vincent / LoginSatan.org



DR. HELEN BONNY was an author and Founder of The Bonny Method of Guided Imagery and Music. Her books "Music And Your Mind: Listening With A New Consciousness" (1990), co-authored with Louis Savary, and "Music Consciousness: The Evolution Of Guided Imagery And Music" (2002), co-authored with Lisa Summer, are both available from Barcelona Publishers. Helen Bonny's music therapy techniques are foundational to Kenneth Bruscia's and Denise Grocke's book "Guided Imagery And Music: The Bonny Method And Beyond" (2002) also available from Barcelona Publishers. Dr. Helen Bonny pioneered the development of Guided Imagery and Music (GIM), referring to all forms of music-imagery in an expanded state of consciousness.

Website: www.ami-bonnymethod.org

Interview: March 20th 2008 Vero Beach, Florida, United States

Interview arranged by Bea Stoner, daughter of Helen Bonny

Photo: Bea Stoner



BRAVE COMBO are a polka-fusion band from Denton, Texas. "Polkasonic" (1999), and "Kick-Ass Polkas" (2001) are both available from Cleveland International, "The Process" (2000), and "All Wound Up! A Family Music Party" (2001), and "Box Of Ghosts" (2003) are all available from Rounder

Records, "Let's Kiss" (2004), "Holidays!" (2005), "Polka's Revenge" (2007), "Exotic Rocking Life" (2008), "Christmas Present" (2009), and "Kikiriki" (2010) are all available from Dentone Records.

Website: www.brave.com

Interview (Carl Finch): September 13th 2006 Denton, Texas, United States

Photo: Jane Finch / Brave.com



JACKIE BRISTOW is a singer-songwriter from Gore, New Zealand. "Thirsty" (2002) is available from Liberation Music, "Crazy Love" (2007) is available from Craving Records, and "Freedom" (2010) is available from Ode Records. Jackie's music is soulful acoustic pop with beautiful melodies and

lyrical hooks. Her live performances have supported the likes of Madeleine Peyroux, Phoebe Snow, Jimmy Webb, Art Garfunkel, Daniel Lanois and many more. She now divides her time between Sydney, Australia and her home in Austin, Texas where she performs regularly at the One World Theatre. Jackie Bristow has also performed pre-concert shows for Rodney Crowell, Richie Havens, Ricky Skaggs, and Jerry Jeff Walker.

MySpace: www.myspace.com/jackiebristow

Website: www.jackiebristow.com

Interview: May 12th 2010 Auckland, New Zealand

Photo: Jackie Bristow / JackieBristow.com



JAVIER RAMON BRITO is a composer, music healer, and recording artist of Spiritual Healing Music based in Bangkok, Thailand. "Expression" (2004), "Gratitude" (2005), "Trust" (2005), and "Peace" (2006) are all available online in CD and

digital formats, and from his website. Javier's knowledge as a healer and practitioner encompasses Ayurveda, the Chakra system, the Meridians, Flower Remedies, Kinesiology, Emotional Freedom Technique (EFT), and Dowsing. Javier Ramon Brito composes meditative music to nourish the soul, facilitate sacred connections, and attain spiritual joy.

Website: www.musicbrito.com

Interview: January 31st 2009 Bangkok, Thailand

Photo: Javier Ramon Brito / MusicBrito.com



DR. KURT 'KAILASH' BRUDER is an author, chant vocalist, recording artist, communication scholar and teacher from Jackson, Michigan. His book and CD, "Following Sound Into Silence: Chanting Your Way Beyond Ego Into Bliss" (2008) is available from Hay House. Kailash is committed to sharing tools of the heart, mind, speech, and song that equip people for success and happiness on their spiritual journey. He is Professor of Communication at the Singapore Institute of Management University.

Website: www.omkailash.com

Interview: February 14th 2008 Fletcher, North Carolina, United States

Photo: Dr. Kurt 'Kailash' Bruder / OmKailash.com



BRUNO FROM IBIZA BRUNO FROM IBIZA is an international DJ and music producer based in Ibiza, Balearic Islands, Spain. He was resident DJ at Café Del Mar for eight years, and used to play in the main clubs of the island: Space, Pacha, and Privilege. He has released more than ten compilations for Café Del Mar, and has also brought new concept albums such as Real Ibiza, Chill House Mix, and Pure Salinas. "Puzzle" (2005) is available from In2 Music, "Delicia [EP]" (2010) is available from Pesto Records, and "A Better Way" (2010) is available from ZYX Music. Bruno From Ibiza has visited more than one-hundred cities between Asia, Europe, the Middle East, and South America. His music style ranges from lounge

and deep house to tribal and electro. He has also performed together with Daniela Mercury in Salvador De Bahia, and Lionel Ritchie in Abu Dhabi. Nowadays, Bruno From Ibiza is playing at the most exclusive venues in Ibiza: Atzaro, KM5, and Blue Marlin. His radio show is every Wednesday on Ibiza Sonica: www.ibizasonica.com

Facebook: www.facebook.com/brunofromibiza

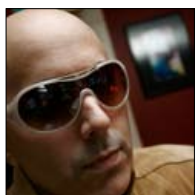
SoundCloud: www.soundcloud.com/brunofr

YouTube: www.youtube.com/brunodelmar

Website: www.brunofromibiza.com

Interview: October 19th 2006 Ibiza, Balearic Islands, Spain

Photo: Giuseppe Chiaramonte / BrunoFromIbiza.com

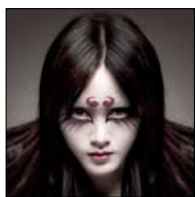


PAUL BUONO is a Christian music producer from Franklin, Tennessee. He has produced albums for Beggar's Fortune, Club Dream Lab, Even Isaac, Staci Frenes, Mary-Kathryn, Todd MacDonald, Kelly Minter, Ruut, Meme Stephens, and Shelley Spady among many others.

MySpace: www.myspace.com/paulbuono

Interview: October 1st 2007 Franklin, Tennessee, United States

Photo: Paul Buono



CHTHONIC (pronounced "Thonic") are a symphonic black metal band from Taipei, Taiwan. "Where The Ancestors' Souls Gathered" (1999), "9th Emphyrean" (2000), and "Relentless Recurrence" (2002) were all independently released, "Satan's Horns [EP]" (2003), and "Seediq Bale" (2005) are both available from TRA Music, and "Mirror Of Retribution" (2009) is available from Spinefarm Records. Chthonic's black metal music also incorporates influences from traditional Taiwanese music including instruments such as a two-string violin known as the hena. Chthonic have performed at the Wacken Festival in Germany, and also toured throughout the United States together with Ozzfest.

MySpaces: www.myspace.com/chthonictw and www.myspace.com/dorisyeh

Website: www.chthonic.org

Interview (Doris Yeh): July 22nd 2009 Taipei, Taiwan
Interview arranged by Rikki Zazula, Publicist, Adrenaline PR
Photo: Clive Arrowsmith / CliveArrowsmith.com



DAVID CLAVIJO is a composer, guitarist, musician, and songwriter from Seville, Spain. "Macao Cafe, Ibiza - The Next Episode" (2009), "The Landing" (2009), "The Landing [Special Edition]" (2010), "House: The Chill Edition" (2010), "Café Del 30 Anniversary" (2010), "Puro Desert Lounge, Vol. 3" (2010), "Clorets Music - Slick Expressions" (2010), "Sufi's Secret 2: Mystical And Hypnotic Grooves" (2010), and "Luxury Lounge Ibiza: Session Four" (2010) are all available from DavidClavijo.com. He has signed contracts with indie labels such as Macao Cafe Ibiza Music, Seamless Recordings, Zyx Music, Lola's World Records (Clubstar Records), and Luxury House (Daredo Music). His music is expressive and sentimental, creating atmospheres and melodies. David Clavijo's music is full of contrasts and rhythms, where warm shades mingle from ambient, chill, ethnic, and space sounds. David's musical influences include Beethoven, Enigma, Enya, Jean Michel Jarre, Loreena McKennitt, Mozart, Mike Oldfield, Vangelis, and Vivaldi. MySpace: www.myspace.com/davidclavijomusic
Website: www.davidclavijo.com
Interview: August 20th 2010 Seville, Spain
Photo: David Clavijo / DavidClavijo.com



GEORGE S. CLINTON is a film and television composer, music arranger, professional songwriter, and session musician living in Los Angeles, California. He has composed film scores for several movies including "Mortal Kombat" (1995), "Austin Powers: International Man Of Mystery" (1997), "Wild Things" (1998), "The Santa Clause 2" (2002), "Bury My Heart At Wounded Knee" (2007), and "The Love Guru" (2008). George S. Clinton has also composed many concert works, three musicals, and serves as an adviser at the Sundance Composers Lab.
Website: www.georgesclinton.com

Interview: May 15th 2008 Los Angeles, California, United States

Photo: George S. Clinton / GeorgeSClinton.com



ANTHONY COLEMAN is an avant-garde composer and jazz musician from New York City. Anthony Coleman's "Sephardic Tinge" (1995), Nathanson and Coleman's "I Could've Been A Drum" (1997), Anthony Coleman's "The Abysmal Richness Of The Infinite Proximity Of The Same" (1998), Sephardic

Tinge's "Morenica" (1998), "Our Beautiful Garden Is Open" (2002), Anthony Coleman's "Pushy Blueness" (2006), and "Shmutsige Magnaten: Coleman Plays Gebirtig" (2006) are all available from Tzadik Records. Anthony Coleman's music essay "That Silence Thing" appears in John Zorn's "Arcana: Musicians On Music" (2000) available from Granary Books, Inc. He also teaches Contemporary Improvisation, Jazz Studies, and Composition at New England Conservatory in Boston, Massachusetts.

MySpace: www.myspace.com/antcol8

Websites: www.newenglandconservatory.edu and www.tzadik.com

Interview: April 6th 2008 New York, New York, United States

Photo: Michael Kneffel / MichaelKneffel.de



COLOSSEUM are a progressive jazz-rock band from London, England. "Those Who Are About To Die Salute You" (1969) was available from Dunhill Records, "Valentyne Suite" (1969) was available from Vertigo Records, "The Grass Is Greener" (1970), and "Daughter Of Time" (1970) were both

available from Dunhill Records, "Colosseum Live" (1971) was available from Bronze/Castle Records, "The Collectors Colosseum" (1993) is available from Sequel Records, "Bread And Circuses" (1997) is available from Intuition Records, "Tomorrow's Blues" (2003) is available from Sanctuary Records, "Colosseum LiveS: The Reunion Concerts [2CD Live]" (2004) is available from Intuition Records, "Colosseum: The Complete Reunion Concert Cologne 1994 [DVD Live]" (2005) is available from Msi Music, "Live05 [2CD]" (2007) is available from WHD Entertainment, "Anthology [2CD]" (2008) is available from Sanctuary

Records, and "Theme For A Reunion [2CD Live]" (2008) is available from Music Avenue. Jon Hiseman is a drummer, music publisher, recording engineer, and record producer who has made music with John Mayall's Bluesbreakers, Jack Bruce, Tempest, Colosseum II, and has released two solo albums "A Night In The Sun" (1982), and "About Time Too!" (1991) both available online. From 1979 to the present Jon played on and produced more than twenty albums for his wife's band, Barbara Thompson's Paraphernalia.

Website: www.temple-music.com

Interview (Jon Hiseman): January 10th 2009 London, England, United Kingdom

Photo: Temple-Music / Temple-Music.com



DR. J. NATHAN CORBITT is an author, consultant, educator, sociomusicologist, scholar, and Professor of Cross-Cultural Studies at Eastern University in Philadelphia, Pennsylvania. He is author of "The Sound Of The Harvest: Music's Mission In Church And Culture" (1998), and co-author, with Vivian

Nix-Early, of "Taking It To The Streets: Using The Arts To Transform Your Community" (2003) both available from Baker Books. He is also author of "The Global Awareness Profile" (1998, 2005) a popular online self-awareness inventory and teaching manual for global awareness assessment. Dr. J. Nathan Corbitt is also the President, CEO, and Co-Founder of BuildaBridge, an arts-education and social intervention non-profit organization.

Websites: www.buildabridge.org, www.eastern.edu, and www.globalawarenessprofile.com

Interview: July 1st 2008 Philadelphia, Pennsylvania, United States

Photo: Dr. J. Nathan Corbitt / BuildABridge.org



NOAH CRESHEVSKY is a hyperrealist composer from New York City. Hyperrealism is an electroacoustic musical language constructed from sounds that are found in our shared environment ("realism"), handled in ways that are somehow

exaggerated or excessive ("hyper"). "Man & Superman: Electronic Music By Noah Creshevsky" (1993), "Auxesis: Electroacoustic Music" (1995), and "Who: Electroacoustic Music" (2000) are all available from Centaur Records, "Hyperrealism" (2003) is available from Mutable Music, "The Tape Music Of Noah Creshevsky 1971-1992" (2004) is available from EM Records, "To Know And Not To Know" (2006) is available from Tzadik Records, Noah Creshevsky and If, Bwana's "Favorite Encores" (2008) is available from Pogus Productions, and "The Twilight Of The Gods" (2010) is available from Tzadik Records. Noah Creshevsky's music essay "Hyperrealism, Hyperdrama, Superperformers, And Open Palette" appears in John Zorn's "Arcana II: Musicians On Music" (2007) available from Hips Road. He is also former Director of the Center for Computer Music, and Professor Emeritus at Brooklyn College of the City University of New York.

E-mail: noahcreshevsky@hotmail.com

Interview: April 11th 2008 New York, New York, United States

Photo: Noah Creshevsky



JESSE CUTLER is an author, celebrity host, executive producer, and Grammy Award winning musician living in Winter Park, Florida. His album "Music of the Stars" (2001) is available from Gourmet Records, and his book "StarLust: The Price of Fame" (2008) is available from Morgan

James Publishing, an autobiography that profiles Jesse Cutler's work with the who's who of twentieth century musical acts ranging from the Rolling Stones to The Beatles and Marvin Gaye. Jesse Cutler is best known for his work on GodSpell the musical, his hit single "Everybody Do The Duck" by The Young Executives, and also being the host of The Cutler Edge™: "the hip-side of television". Websites: www.JesseCutler.com, www.TheCutlerEdge.com, www.MusicoftheStars.com, and www.Esp-Music.net

Interview: February 28th 2010 Winter Park, Florida, United States

Photo: Jesse Cutler / JesseCutler.com



DAVID DARLING is a Grammy-nominated cellist and composer from Goshen, Connecticut. "Epigraphs" (2000), with Ketil Bjørnstad, "96 Years" (2000), with Patrick Leonard, "Musical Massage - Balance" (2000), with the Adagio Ensemble, "Musical Massage - In Tune" (2001), with the Adagio Ensemble and John Marshall, "Cello Blue" (2001), "River Notes" (2002), with Barry Lopez, "Refuge" (2002), with Terry Tempest Williams, "The Tao Of Cello" (2003), "Open Window" (2003), with John Marshall, "The Darling Conversations, Volume 1 [3CD]" (2007), with Julie Weber, "Tao Of Poetry" (2008), with Chungliang Al Huang, and "The Return Of Desire: Improvisations" (2008), with Eve Kodiak, are all available from DavidDarling.com. David Darling is also co-founder of Music For People, a not-for-profit organization that seeks to promote music-making as a means of self-expression through improvisation workshops.

Websites: www.daviddarling.com, www.darlingconversations.com, and www.musicforpeople.org

Interview: November 1st 2008 Goshen, Connecticut, United States

Photo: David Darling / DavidDarling.com



DEADSOIL are a metal band from the Ruhr Area, Germany. "Forever The Enemy [EP]" (2003) is available from PoisonFree.com Records, "The Venom Divine" (2004), and "Sacrifice" (2006) are both available from Lifeforce Records.

MySpace: www.myspace.com/deadsoil

Interview (Boris Pracht): December 5th 2007 Essen, Germany

Photo: Deadsoil



MERCAN DEDE is a composer, DJ, producer, bendir and ney player from Istanbul, Turkey. His albums "Sufi Dreams" (1998), and "Journeys Of A Dervish" (1999) are both available from Golden Horn Productions, "Seyahatname" (2001), and "Nar"

(2002), "Su" (2003), "Nefes" (2007), and "800" (2007) are all available from Doublemoon Records, DJ Arkin Allen's "Fusion Monster" (2004) is available from Numoon Records, and "Sufi Traveler" (2004) is available from High Times. Mercan Dede's music is a fusion of world beat electronica and traditional acoustic music from Turkey. He currently divides his time between Turkey, Europe, and North America. Mercan Dede has toured internationally with Sufi Mevlevi whirling dervish Mira Hunter, and has collaborated with Turkish and international musicians such as Dhafer Youssef, Susheela Raman, Hugh Marsh, and Sheema Mukherjee from Transglobal Underground.

MySpace: www.myspace.com/mercandede

Website: www.mercandede.com

Interview: June 13th 2010 Istanbul, Turkey

Photo: Mercan Dede / MercanDede.com



BETHANY DILLON is a Christian singer-songwriter from Bellefontaine, Ohio. "The Beautiful Sessions [EP]" (2004), "Bethany Dillon (Self-Titled)" (2004), "Imagination" (2005), "Connect Sets [EP]" (2005), "Top Five Hits: Bethany Dillon [EP]" (2006), "Waking Up" (2007), "So Far: The Acoustic Sessions" (2008), "In Christ Alone: Modern Hymns Of Worship" (2008), and "Stop & Listen" (2009) are all available from Sparrow Records. Her self-titled debut album was the highest selling female solo debut album for 2004 and attracted Gospel Music Award nominations for both Female Vocalist and New Artist of the Year. Her song "Hero" features on the "Music Inspired By The Chronicles Of Narnia" (2005) available from Sparrow Records. Bethany Dillon has also toured with Steven Curtis Chapman, Sanctus Real, and is married to contemporary Christian recording artist Shane Barnard of Shane & Shane.

MySpace: www.myspace.com/bethanydillonmusic

Website: www.bethanydillon.com

Interview: October 13th 2009 Bellefontaine, Ohio, United States

Interview arranged by Aaron Adelsberger, Manager, Be Free Inc.

Photo: Bethany Dillon / Be Free Inc.



JOSEPH DISPENZA is an author, spiritual counselor, and co-founder of LifePath Retreats in San Miguel de Allende, Mexico. His award-winning book "The Way Of The Traveler: Making Every Trip A Journey Of Self-Discovery (Second Edition)" (2002) is available from Avalon Travel Publishing,

"On Silence: 30 Days To A Powerful Spiritual Practice" (2003) is available from iUniverse, Inc., and "God On Your Own: Finding A Spiritual Path Outside Religion" (2006) is available from Jossey-Bass. Joseph Dispenza is a former university professor and monk who lived for many years in a monastery learning personal spirituality.

Website: www.lifepathretreats.com

Interview: July 10th 2008 San Miguel de Allende, Mexico

Photo: Joseph Dispenza / LifePathRetreats.com



SUZANNE DOUCET is a New Age music composer, musician, and producer from Germany living in Los Angeles, California. Doucet & Miraz's "Resonance" (2002), Suzanne Doucet and Tajalli's "Tantra Zone" (2005), "Shasta: Sacred Mountain" (2006), "The OM Sound" (2006), "Reflecting Light [Re-Released]"

(2007), Suzanne Doucet and Christian Buehner's "Transformation: A Journey To Glastonbury [Re-Released]" (2007), Suzanne Doucet and Chuck Plaisance's "Sounds Of Nature [22 CDs Re-Released]" (2005-2007), and "Tranquility Series [22 CDs Re-Released]" (2005-2007) are all available from Only New Age Music. Suzanne Doucet is also a recording artist, singer-songwriter, leading expert, and pioneer in New Age music.

Websites: www.suzannedoucet.com and www.newagemusic.com

Interview: April 27th 2009 Los Angeles, California, United States

Photo: Suzanne Doucet / Only New Age Music, Inc.



DAVE DOUGLAS is a prolific trumpeter and composer from New York City. He has been commissioned by the Trisha Brown Dance Company, Birmingham Contemporary Music Group, North German Radio, Library of Congress, Stanford

University, and Walker Art Center. His solo recording career began in 1993 with *Parallel Worlds* on Soul Note Records. In 2005, he won a Guggenheim Fellowship, and, after seven critically acclaimed albums for Bluebird and RCA Records, launched his own label, Greenleaf Music, on which, he has released albums with his long-standing quintet, as well as the electronic sextet Keystone, the mixed chamber ensemble Nomad, and his new quintet, Brass Ecstasy. 2009 brought his first big band recording, "A Single Sky", in collaboration with composer and pianist Jim McNeely. His newest work for Keystone, "Spark Of Being", is a retelling of Mary Shelley's *Frankenstein*, together with award-winning filmmaker Bill Morrison. He has an important ongoing musical relationship with John Zorn's *Masada*, is the Co-Founder and Director of the Festival of New Trumpet Music, and Director of the Workshop in Jazz and Creative Music at Canada's Banff Centre.

Websites: www.davedouglas.com and www.greenleafmusic.com

Interview: April 18th 2008 Croton-On-Hudson, New York, United States

Interview arranged by Emily Rosenblum, Tony Margherita Management

Photo: Paul Natkin



KAREN DRUCKER is a conference speaker, singer-songwriter, and workshop facilitator from Mill Valley, California. "Songs Of The Spirit I" (1999), "Hold On To Love" (2000), "Songs Of The Spirit II" (2001), "Beloved" (2002), "All About Love" (2004), "Chants And Sing-A-Longs For All Kinds Of Gatherings [Book & CD]" (2005), "Songs Of The Spirit III" (2005), "The Heart Of Healing" (2006), "Shine" (2007), "Power Of Women" (2008), "Songs Of The Spirit IV" (2009) are all available from KarenDrucker.com, and "Let Go Of The Shore: Stories And Songs That Set The Spirit Free [Book & CD]" (2010) is available from KarenDrucker.com and DeVorss & Company. Karen Drucker has been the Music Director of three New Thought Churches in Northern California, as well as the National and Regional Conferences for United Centers for Spiritual Living and Religious Science International. Karen was rewarded with an Honorary Doctor of Music, and Beloved

Musician Award by the United Church of Religious Science, a "Grace Award" from Unity Churches, and a Marin County Volunteer Of The Year Award for twenty-two years of faithful service to Bread and Roses: an organization that offers free live entertainment to hospitals and institutions.

Website: www.karendrucker.com

Interview: July 7th 2009 Mill Valley, California, United States

Photo: Karen Drucker / KarenDrucker.com



CHINMAYA DUNSTER is a British-born sarod player of Western and Hindustani music based in Goa, India. Chinmaya Dunster & Vidroha Jamie's "Celtic Ragas" (1998), "Feng Shui: The Eight Fold Path" (2000), "Yoga: On Sacred Ground" (2001), "Sacred Temples Of India" (2002), Chinmaya

Dunster & The Celtic Ragas Band's "Karma Circles" (2003), "Fragrance Of The East: Live In India [Live]" (2005), Chinmaya Dunster & Niladri Kumar's "Yoga Lounge" (2005), "Buddha Moon" (2007), and "Land Of The Buddhas" (2009) are all available from New Earth Records; Bhakti's "The Beloved: Yoga Of Devotion" (2002), Akasha's "Om Shanti" (2007), and "Yoga Spirit" (2005) are both available from Malimba Records. Chinmaya Dunster's multimedia documentary films "Concert For India's Environment [Live DVD]" (2004), and "Green Ragas [Live DVD]" (2010) are freely available online.

Website: www.chinmaya-dunster.com

Interview: February 1st 2009 Goa, India

Photo: Chinmaya Dunster / Chinmaya-Dunster.com



SCOTT DYER is a Christian singer-songwriter from Lewisville, Texas, United States. "Still Amazed: Live Worship At Bent Tree [Live]" (2006) was independently released and is available from Bent Tree Bible Fellowship. Scott Dyer also staffed at Willow Creek Community Church in South

Barrington, Illinois, and is now the Pastor of Worship and Arts at Bent

Tree Bible Fellowship in Carrollton, Texas, United States.
MySpace: www.myspace.com/scottdyermusic
Interview: April 2nd 2007 Lewisville, Texas, United States
Photo: Scott Dyer



THE EMBER DAYS are a Christian indie-rock worship band from Auckland, New Zealand. "Your Eyes Light Up [EP]" (2007), and "The Ember Days (Self-Titled)" (2008), and "Finger Painting [EP]" (2010) are all independently released and available from The Ember Days. The band take their name

from an ancient Anglican tradition that set aside three days every season for fasting and prayer. The Ember Days have toured extensively with fellow New Zealand bands All Left Out, Arms Reach, and Mumsdollar. In addition, they have toured the United States with Showbread and The Glorious Unseen, and have also played at various festivals including Cornerstone, In His Honour, Parachute, Revelation Generation, SamStock, Sonshine, Soulfest, and Spirit West Coast Festival. MySpace: www.myspace.com/theemberdays

Website: www.theemberdays.com

Interview (Jason Belcher): February 11th 2008 Auckland, New Zealand

Photo: Bradley Spitzer / The Ember Days



KUDSI ERGUNER is an author, musician master of the traditional Mevlevi Sufi music and ney flute virtuoso from Istanbul, Turkey. He has performed with Peter Gabriel, George Aperghis, Maurice Béjart, Peter Brook, Carolyn Carlson, Didier Lockwood, Mark Minkovsky, and Bob Wilson. Kudsı

Erguner now lives and works as an author, composer, musician, musicologist, teacher, and translator in Paris, France. His album "Works Of Kemani Tatyos Efendi" (1996), and "Vocal Masterpieces Of Kemani Tatyos Efendi" (1996) are both available from Traditional Crossroads Records, "Chemins" (1997) is available from Al Sur Records, "Sufi Music Of Turkey [Re-Released]" (2000), and "Gazel:

Classical Sufi Music Of The Ottoman Empire [Re-Released]" (2006) are both available from Times Square Records. Kudsi Erguner's book "Le Livre Des Derviches Bektashi: Villayet Name; Suivi De Les Dits Des Bektashi" (1997), and "La Fontaine De La Séparation: Voyages d'un Musicien Soufi" (2001) are both available from Le Bois d'Orion, and "Journeys Of A Sufi Musician" (2005) is available from Saqi Books.

E-mail: erguner@free.fr

Interview: December 28th 2007 Paris, France

Photo: Kudsi Erguner



FLATTBUSH are an alternative rock, grindcore, punk, and hip-hop band from Bellflower, California. "Smash The Octopus" (2003), "Seize The Time" (2006), and "Otomatik Attak!" (2010) are all available from Koolarrow Records. Enrico Maniago

is a Philippine-born artist who was transplanted to the United States before his teens. He is an illustrator, muralist, designer, and musician all rolled into one.

Websites: www.flattbush.com and www.koolarrow.com

Interview (Enrico Maniago): November 11th 2010 Bellflower, California, United States

Interview arranged by Espen Jörgensen, No-Studio.net

Photo: Flattbush



ANDREW FORREST is a composer and musician living in Nelson, New Zealand. His albums "Starseed" (1997), "Alpha-Omega" (1998), "Alchemy" (2002), "Infinite Octaves" (2009), "Essence" (2010), and "Healing Harmonics Trilogy [3CD]" (2011) are all available from Alchemy Arts and Andrew Forrest

Music. Andrew creates cinematic ambient soundscapes of deep space and manifests this into sound through his music.

Website: www.andrewforrest.co.nz

Interview: April 13th 2010 Nelson, New Zealand

Photo: Andrew Forrest / AndrewForrest.co.nz



HEATHER FRAHN is a singer-songwriter, instrument inventor, sound designer, multi-instrumentalist, and community workshop facilitator from Adelaide, Australia. "Debut [EP]" (1998), "Heather Frahn (Self-Titled)" (1999), "Solo & Live [EP]" (2001), "Earthen Heart" (2002), "Acoustic Energy [EP]" (2004),

"Acoustic Groove Live [EP]" (2005), "We Are One" (2006), Heather Frahn Trio's "Synergy [EP]" (2007), "Elements In Rhythm" (2008), and "Harmonic Rainbow" (2008) are all independently released and available from www.heatherfrahn.com. Heather's lyrics and music promote peace, well being and a global community as part of the Conscious Music Movement. Creatively prolific, her music has travelled around Australia and internationally. Heather's releases have received critical acclaim and compositions featured in South Australia's finest theatre and dance companies, short films and radio documentaries. Heather presents workshops connecting community with creativity and skills development, including hand drumming, singing, choirs, writing songs, recording and sound healing. She's produced events which engage and unite the community cross culturally through song and performance. Heather has received several awards including Young Citizen of the Year, listing in Who's Who of Australian Women publication, and Most Outstanding Female Solo Artist Award.

Website: www.heatherfrahn.com

Interview: June 8th 2009 Adelaide, Australia

Photo: Vassi / digiTAL EARTH



JUAN CARLOS GARCÍA is an author, composer, and producer from Las Palmas de Gran Canaria, the Canary Islands. His books "El Ave Diamante (The Diamond Bird)", "La Flor de los Mil Pétalos (The Flower of One Thousand Petals)", "No Pierdas la Magia (Don't Lose the Magic)", "Cuadernos

Metafísicos (Metaphysical Notes)", "El Misterio Humano (The Human Mystery)", "La Vida del Metafísico (The Life of a Metaphysician)", "Apuntes sobre el Sendero (Notes on the Path)", "Los Cuentos de Hadas en el Cine (Fairy Tales on the Screen)", and "El Sentido de la Vida (The Sense of Life)" are all self-published and are available from

Juan Carlos García. He has also produced a book series of Metaphysical Travels in Greece, England, Scotland, Egypt, France, Portugal, Israel, Spain, Italy, Switzerland, Austria, Denmark, Germany, Belgium, Holland, Venezuela, and the United States of America. Juan Carlos García is also a prolific composer with an incredible portfolio of New Age music CDs of meditations and conferences. "Symphonium Illuminatum [DVD]" (2009) is also available from Pulsar Studios, a sonic exploration of space and time, featuring his pioneering instrument the Mundra Midi Controller.

Website: www.juancarlosgarciaweb.com

Interview: January 13th 2010 Gran Canaria, Canary Islands, Spain

Photo: Juan Carlos García / Pulsar Studios



MELINDA GARDINER is an author, Certified Music Practitioner®, harpist, liturgical musician, retreat leader, registered nurse, and Executive Director of the Music for Healing and Transition Program, Inc., based in Hillsdale, New York. Her book "Shadows Of The Living Light: Songs Of Saint Hildegard Of Bingen"

(2006) is available from Nada Publications. Melinda Gardiner has over forty years of experience in Complementary Healing Modalities, and is a Reiki Practitioner, and a teacher of Therapeutic Touch.

Website: www.mhttp.org

Interview: April 10th 2008 Hillsdale, New York, United States

Photo: Melinda Gardiner / Music for Healing and Transition Program, Inc.



JOY GARDNER is an author, holistic counselor, and teacher living on the Big Island of Hawaii. Joy is the author of eleven published books, including "The Healing Voice: Traditional & Contemporary Toning, Chanting & Singing" (1993), "Color And Crystals: A Journey Through The Chakras" (1997), "Pocket

Guide To The Chakras" (2002), and "Vibrational Healing Through The Chakras: With Light, Color, Sound, Crystals, And Aromatherapy" (2006) all of which were published by The Crossing Press / Random House. She has also produced two CD's including "Toning The Chakras", and "Altered States Of Planet Earth". Joy Gardner is the Founder and

Director of the Vibrational Healing Certification Program, which consists of eleven workshops including one on "The Healing Voice".
Website: www.highvibrations.net

Interview: June 16th 2008 Asheville, North Carolina, United States

Photo: Joy Gardner / HighVibrations.net



DR. CARLA J. GIOMO is an author, composer, and teacher living in Glendale, Arizona. Her Good Friday service setting "Were You There?: A Service For Holy Week" (2002), her setting of "Vespers" (2001), the recording of both pieces "Were You There?" and "Vespers: A Service Of Evening Prayer" (2003), and

her "An Easter Fanfare" which is featured on The Concord Brass Ensemble's "Gaudeamus!" (2001), are all available from GIA Publications, Inc. Her choral work "A Prayer For Peace", composed in response to the events of 9/11, is available from Yelton Rhodes Music, Inc. Carla Giomo received her Bachelor of Music and Master of Arts in Piano Performance from the University of Denver, and her Ph.D. in Music Education from the University of Colorado at Boulder. Dr. Giomo is also a gifted teacher and currently works as a Music Specialist in a west Phoenix elementary school. She has also written articles and a book which explore the notion that music can lead both the mind and soul towards transcendence.

Website: www.musicandspirit.com

Interview: July 9th 2009 Glendale, Arizona, United States

Photo: Carla J. Giomo / MusicAndSpirit.com

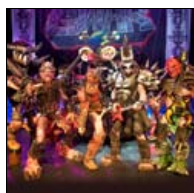


THE GLORIOUS UNSEEN are a Christian worship band from Nashville, Tennessee, United States. "Tonight The Stars Speak" (2007), and "The Hope That Lies In You" (2009) are both available from BEC Recordings.

Website: www.thegloriousunseen.com

Interview (Ben Crist): November 10th 2007 Nashville, Tennessee, United States

Photo: The Glorious Unseen / BEC Records



GWAR are a shock-rock and thrash-metal band from Richmond, Virginia. "Hell-O" (1988), "Scumdogs Of The Universe" (1990), "The Road Behind [EP]" (1992), "America Must Be Destroyed" (1992), "This Toilet Earth" (1994), "Ragnarök" (1995), "Carnival Of Chaos" (1997), "We Kill Everything" (1999), and "Violence Has Arrived" (2001) are all available from Metal Blade Records, "Slaves Going Single" (2000), and "Let There Be Gwar" (2004) are both available from Slave Pit Records, "War Party" (2004), and "Beyond Hell" (2006) are both available from Slave Pit Music, "Lust In Space" (2009), and "Bloody Pit Of Horror" (2010) are both available from Metal Blade Records in the USA. "Lust In Space", and "Bloody Pit Of Horror" are released internationally via AFM Records in Germany. GWAR are a two-time Grammy Award-nominated band best known for their elaborate sci-fi and horror-film inspired costumes, and graphic stage performances of political parodies and taboo themes.

MySpace: www.myspace.com/gwarofficial

Website: www.gwar.net

Interview (Dave Brockie): September 10th 2009 Richmond, Virginia, United States

Photo: GWAR / GWAR.net



GYPSY SOUL is an acoustic-soul and roots-rock duo based in Jacksonville, Oregon. "Test Of Time" (1997), "Sanctuary" (1998), "Sacred" (1998), "Superstition Highway" (2001), "The Journey" (2003), "Amazing Grace" (2003), "One Beautiful Night [Live]" (2004), "Beneath The Covers: A Rediscovery" (2007), "Distant Early Warning" (2008), "Wanderlust" (2009), "Gypsy Soul Live At Triple Door [DVD]" (2010), and "Grace And Tranquility" (2010) were all independently released and are available from GypsySoul.com and Off The Beaten Track Recordings. Singer-songwriter and vocalist Cilette Swann (US/Canada) was named after St. Cecilia, the Patron Saint of Music, and always knew that music would be her life. Musician, songwriter, and co-producer Roman Morykit (UK) has co-written and produced a total of eighteen CDs for

numerous artists around the world. Gypsy Soul have sold over 110,000 CDs on their own, utilizing the internet and touring to develop their global fanbase. The duo/group consistently sell-out theaters and have a grown a devoted and international following via their unforgettable shows, extraordinary songwriting, and performing excellence. In 2009, Gypsy Soul's album "Beneath The Covers: A Rediscovery" (2007) won the "Best Cover Song CD" by Just Plain Folks, the world's largest independent music awards.

MySpace: www.myspace.com/gypsysoulmusic

Website: www.gypsysoul.com

Interview (Cilette Swann): September 14th 2009 Jacksonville, Oregon, United States

Photo: Ann-Britt Malden / GypsySoul.com



DR. DIANA HARRIS is an author, educator, and lecturer at the Open University, based in Milton Keynes, England. Her book "Music Education and Muslims" (2006) is available from Trentham Books. Dr. Diana Harris has worked with Faith and the Arts to explore music education within Muslim

communities, and the opportunities available for Muslim women to engage in drama and theatre.

Websites: www.open.ac.uk and www.faithandthearts.com

Interview: April 9th 2008 Pokhara, Nepal

Photo: Dr. Diana Harris



FIONA JOY HAWKINS is a composer and pianist from Newcastle, Australia. "Portrait Of A Waterfall" (2005), "Angel Above My Piano" (2006), "ICE: Piano Slightly Chilled" (2008), and "Blue Dream" (2008) are all available from Little Hartley Music.

Fiona Joy Hawkins has achieved international acclaim and awards worldwide have included No. 1 on the World New Age Radio Charts across nine countries, Best Piano Album 2006 and Best Dance/Club/Dub Album 2008 in the NAR Lifestyle Music Awards, winner of the Classical/Jazz category in the MusicOZ

Awards 2008. Fiona has charted with the highest ranking in the history of the NAR Radio Charts with her album "Blue Dream" (2008), also winning the NAR Album of the Year, Best Piano Album, and Best Contemporary Instrumental album in 2009, as well as being an ARIA Award Finalist in Australia.

Website: www.fionajoyhawkins.com.au

Interview: April 10th 2009 Newcastle, Australia

Photo: Fiona Joy Hawkins / FionaJoyHawkins.com.au



MIRA HUNTER is a Sufi Mevlevi Whirling Dervish and visual artist from Vancouver, Canada. She graduated from NSCAD University, the Yale University Summer School of Art, and was awarded the Ellen Battell Stoeckel Fellowship. Mira Hunter has worked with Mercan Dede, Fatih Akin, Robert

Bly, Coleman Barks, Peter Murphy, Mary Mattingly, and David Michalek among others. She is currently pursuing graduate studies at Columbia University in New York.

Website: www.mirahunter.com

Interview: January 5th 2008 Vancouver, British Columbia, Canada

Photo: Greg Liburd / Evil Genius Creative Inc.



DAVID ICKE is an author, conspiracy researcher, public speaker, and writer from the Isle of Wight, England. His book "Truth Vibrations: From TV Celebrity To World Visionary [Revised Edition]" (1994) is available from Gateway Books, "... And The Truth Shall Set You Free" (1996), "The Biggest Secret: The

Book That Will Change The World" (1999), and "Infinite Love Is The Only Truth: Everything Else Is Illusion" (2005) are all available from Bridge Of Love Publications, and "The David Icke Guide To The Global Conspiracy (And How To End It)" (2007) is available from David Icke Books.

Websites: www.davidicke.com and www.davidickebooks.co.uk

Interview: March 6th 2008 Isle of Wight, England, United Kingdom

Interview arranged by Charlie O'Connor, Director, Archipelago PR

Photo: David Icke / DavidIcke.com



INHABITED are a Christian pop-rock band from Spring, Texas. "Innerview" (2003) was independently released, and "The Revolution" (2005) is available from Fervent Records.

Website: www.inhabitedtheband.com

Interview (Marcus Acker): October 20th 2007

Spring, Texas, United States

Photo: Inhabited / InhabitedTheBand.com



LINDA JOHNSEN is an author, Eastern Spirituality expert, lecturer, scholar, and speaker from Sonoma, California. Her book "A Thousand Suns: Designing Your Future With Vedic Astrology" (2004) is available from YES International Publishers, "Lost Masters: Sages Of Ancient Greece" (2006) is available from

Himalayan Institute Press, and "Kirtan!: Chanting As A Spiritual Path" (2007), co-authored with Maggie Jacobus, is available from YES International Publishers. Linda Johnsen's articles and essays on Eastern Spirituality, Goddess Traditions, and Vedic Astrology have appeared in several anthologies and magazines including The Mountain Astrologer, Yoga International, and Yoga Plus.

Website: www.thousandsuns.org

Interview: May 29th 2008 Sonoma, California, United States

Interview arranged by Theresa King, YES International Publishers

Photo: Linda Johnsen / ThousandSuns.org



JUDAS PRIEST are a heavy metal band from Birmingham, England. "Rocka Rolla" (1974), and "Sad Wings Of Destiny" (1976) were both available from Gull Records, "Sin After Sin" (1977), "Stained Class" (1978), "Killing Machine" (1978), "British Steel" (1980), "Point Of Entry" (1981), "Screaming

For Vengeance" (1982), "Defenders Of The Faith" (1984), "Turbo" (1986), "Ram It Down" (1988), and "Painkiller" (1990) were all available from Sony Music, "Jugulator" (1997) was available from CMC Records and SPV Records, "Demolition" (2001) was available

from Atlantic Records and SPV Records, "Angel Of Retribution" (2005), "Nostradamus [2CD]" (2008), and "A Touch of Evil: Live" (2009) are all available from Sony Music. K.K. Downing is one of the guitarists, songwriters, and co-founder of Judas Priest, and also features as guest guitarist and producer of Violent Storm's "Storm Warning" (2006) available from Gold Storm Records.

Websites: www.judaspriest.com and www.kkdowning.net

Interview (K.K. Downing): July 22nd 2009 London, England, United Kingdom

Photo: K.K. Downing / KKDowning.net



JUDGEMENT are a thrash-metal band from Indianapolis, Indiana. Their albums "Judgement (Self-Titled)" (2006), "The Bitter End" (2007), and "Sacrifice The Weak" (2010) are all independently released and available from Judgement. Facebook: www.facebook.com/judgementband, and MySpace:

www.myspace.com/judgementband

Interview (Nate Wright): November 12th 2007 New Castle, Indiana, United States

Photo: Judgement



KARSH KALE (pronounced "Kursh Kah-lay") is a composer, percussionist, and producer living in New York City. "Distance Remixes [EP]" (2000), "Realize" (2001), "Redesign: Realize Remixed" (2002), "Liberation" (2003), "Manifest Remixes [EP]" (2006), and "Broken English" (2006), and "Beautiful Remixes

[EP]" (2007) are all available from Six Degrees Records, Anoushka Shankar and Karsh Kale's "Breathing Under Water" (2007) is available from Blue Note Label Group. Karsh Kale is known as one of the founding forces driving the "Asian Massive" club music scene as a sub-genre of Electronica. He has remixed music by Anoushka Shankar, Cheb i Sabbah, MIDival Punditz, Paula Cole, Prem Joshua, Rohan, and Sting. Karsh Kale is also a prolific collaborator who has worked with Bill Laswell, DJ Spooky, and Herbie Hancock, among many others.

Website: www.karshkale.com

Interview: January 3rd 2009 New York, New York, United States

Photo: Karsh Kale / KarshKale.com



JOY KATZEN-GUTHRIE is a concert artist, cantorial soloist, educator, keynote speaker, pianist, and singer-songwriter from Palm Harbor, Florida. Her albums "Seasons Of Joy: The Jewish Year In Song" (1989), "The Heart Of Ancient Promise" (1993), "SoulStream: Stream Of Consciousness, Music For Healing Meditations" (1994), "How Good And How Pleasant" (1996), "Passages" (1999), "A Steadfast Bridge: A Special Commemorative Limited Edition Pre-Release CD" (2005), "Favorite Melody, Vol. 1" (2005), "Favorite Melody, Vol. 2" (2006), "A New Song To God" (2010), and "I Bless My Body Healing Card/CD (2010) are all available from Tune-Of-The-Century Music®. Joy Katzen-Guthrie also serves as Leader and Scholar-In-Residence on world heritage tours, working with Regent China Travel, Travel Harmony, and EMCO tours among others.

Website: www.joyfulnoise.net

Interview: May 28th 2009 Palm Harbor, Florida, United States

Photo: Joy Katzen-Guthrie / JoyfulNoise.net



DR. ROBIN KELLY is an award winning author, medical doctor, musician, and conference speaker living in Auckland, New Zealand. His books "Healing Ways: A Doctor's Guide To Healing" (2000), "The Human Antenna: Reading The Language Of The Universe In The Songs Of Our Cells" (2007), and

"The Human Hologram: Living Your Life In Harmony With The Unified Field" (2011). His albums "Black Ice" (1998), "Silk And Knives" (2002), "Shimmer" (2007), and "Something Magical" (2010) are all independently released and available online.

Websites: www.drrobinkelly.com and www.thehumanhologram.com

Interview: April 25th 2008 Auckland, New Zealand

Photo: Wendy Hay



PAUL KENNY is a composer, performer, and pianist originally from Queensland, Australia. His albums "Rainforest Dreaming", "Ocean Discovery", "Visions of Tasmania [DVD]", "Sleep Lullabies", and "Zen" were all independently released and are available from PaulJKenny.com. Paul now records the sounds

of nature in Tasmania, Australia then composes music to blend with the natural sounds of rainforests and ocean waves. Paul's music combines Hi-Tech recording technology with the atmospheric sounds of nature to produce New Age Relaxation Music to take the soul on a journey of discovery. Composing and recording at his recording studio located in Tasmania, Australia, Paul is at the cross-road of two worlds. Hi-Tech recording technology combine with the 'Sounds of Nature' to produce relaxation music that is able to take you on a journey of relaxation, magic and discovery. Nature sounds are recorded on location in hidden rainforests areas and untouched ocean beaches located in Australia. Music is composed to enhance the atmospheric sounds of nature. This special music can be referred to as 'New Age Relaxation Music', a special blend of melodies, harmonies and rhythms to stir your emotions and lift your soul to new heights. Paul has been involved in the music industry for over twenty-five years. Paul is also a Fellowship Member of the Academy of St. Cecilia London, a Fellowship Member of the Cambridge Society of Musicians, Fellowship Member of the Australian Guild of Church Musicians as well as a Professional Member of the Australian Society of Music Educators.

Website: www.pauljkenny.com

Interview: July 6th 2010 Tasmania, Australia

Photo: Paul Kenny / PaulJKenny.com



SHARON KNIGHT is a multi-instrumentalist and vocalist from Oakland, California. She performs as a solo artist within Celtic, Nordic, and world-neofolk traditions and is also lead vocalist and founding member of the Gothic Tribal Folk Metal band Pandemonaeon. Pandemonaeon's "Dangerous

Beauty" (2010), "Temple Of Dreams - Pandemonaen Live" (2002), "Pandemonaen (Self-Titled)" (2001), Sharon Knight and T. Thorn Coyle's "Songs For The Strengthening Sun" (2009), "Songs For The Waning Year" (2008), Sharon Knight's "Song Of The Sea" (2004), and "Incantation" (1997) are all available from Trance Jam Records, and First Of May's "For Earth And Her People" (2001) is available from Flowinglass Music. Her albums are available direct from her websites, as well as on Amazon, CD Baby, iTunes, and several music stores and sites internationally. Sharon Knight's music embraces Pagan spirituality with songs that are "tales of myth and magick, fierce passion and epic love, and are characterized by rich poetic imagery".

Websites: www.sharonknight.net and www.pandemonaen.net

Interview: April 13th 2009 Oakland, California, United States

Photo: Paul Nordin / EMBStudios.com



KRISHNA'S KIRTAN are a devotional chant group from San Diego, California. They have played Bhaktifest, a world renowned yoga and kirtan festival in 2009 and 2010, at the Vancouver Yoga Show and Conference in 2010, and a variety of events and celebrations. The group's primary vocalist Jason Rotman has also sung with world-renowned kirtan singers and chanters such as Vaiyasaki Das, Temple Bhajan Band, Wah, and Wynne Paris. Krishna's Kirtan is highly inspired by the message of bhakti yoga delivered by His Divine Grace A.C. Bhaktivedanta Swami Prabhupada.

MySpace: www.myspace.com/krishnaskirtan

Websites: www.krishnaskirtan.com and www.welovesuperfoods.com

Interview (Jason & Pia Rotman): October 16th 2009 San Diego, California, United States

Photo: Jason & Pia Rotman



LAMENT are a Christian power-metal band from Mexico City, Mexico. "Tears Of A Leper" (1997) is available from Rowe Productions, "Through The Reflection" (1999) is available from Little Rose Productions, "Breathless" (2001) is available from

Kingdom Records, "The Best Of Lament: 14 Years Rocking The World" (2007) was independently released, and "Renaissance" (2009) is available from Lament Records.

MySpace: www.myspace.com/lamentmex

Interview (Abel Gomez): October 10th 2007 Mexico City, Mexico

Photo: Lament



MICHAEL LEVINE is a film and television composer, music producer, and violinist living in Topanga, California. He scored the Jerry Bruckheimer-produced police drama "Cold Case" (2003 – 2010), and has also written additional music and arrangements for "Wicker Park" (2004), "The Simpsons Movie" (2007), and "Rango" (2011), and his electronically processed violin playing was featured on "Batman: The Dark Knight" (2008). Michael Levine and Michael Wolff co-produced music for "The Naked Brothers Band" (2007 – 2009), both for the albums and the TV show on Nickelodeon. His recording credits include Carla Bley, Marianne Faithfull, John Greaves, Dave Grusin, and Lenny Kravitz. Michael Levine has a cameo appearance as a pirate fiddler in "Pirates Of The Caribbean II: Dead Man's Chest" (2006). He is also the composer of the world's first Concerto for Pedal Steel and Orchestra (2005). Website: www.michaellevinemusic.com

Interview: May 15th 2008 Topanga, California, United States

Photo: Michael Buckner / Getty Images



ANN LICATER is an international recording artist, Flute for the Soul workshop facilitator, and world flutist from the San Francisco Bay area. Her album "Doorway to a Dream" (2010) was chosen by Amazon's editors to fill the number four spot on the esteemed list of 10 "Best Albums of 2010" on Amazon.com in the New Age category. Her debut album "Following the Call" (2007) was nominated Best Native American Album and Top Twelve Best Contemporary Instrumental Album at the New Age Reporter Lifestyle Music Awards 2007. Licater's music can be heard on "Hearts of Space," Public Radio International's "Echoes" and on cable

and radio stations worldwide. During her live concerts and workshops, booked through her Cul de Sac Mystic Productions, Licater performs on a dozen or more hand-crafted, indigenous Native American and world flutes made of wood and clay. She holds a Master of Liberal Arts degree in Creation Spirituality from Naropa University in Boulder, Colorado. Licater studied Native American flute with master flutist R. Carlos Nakai at the Renaissance of the Native American Flute in Montana and silver flute at MacPhail Center for Music in Minneapolis, Minnesota. Ann's music is available for purchase at New Age music and book retailers, as well as online at Amazon.com and iTunes.com.

Facebook: www.facebook.com/annlicater

MySpace: www.myspace.com/annlicater

Websites: www.AnnLicater.com and www.FluteForTheSoul.com

Interview: March 16th 2010 San Francisco, California, United States

Photo: Greg Crowder / www.AnnLicater.com



JACK LIM is a composer, healer, musician, producer, and Qigong Grand Master from Surrey Hills, Australia. His albums "Inner Peace" (1991), "Relax & Breathe Easy" (1991), "Happy & So Light!" (1995), "Sweet Sleep" (1991), "River Of Love" (1994), "Sublime Happiness" (1992), "Positive

Thinking & Confidence" (1991), "Uplifting & Inspiring" (1991), "Clearing Anger" (1991), "Stop Smoking" (1991) "Clearing Pain & Positive Wellbeing" (1992), "Cancer: You Can Beat It! [DVD]" (1992), "Inner Peace [DVD]" (1996), and "Great Stork Qigong [DVD]" (1992) are all available from Jack Lim Productions. Jack Lim's Qi Energy Music™ is used for healing, massage, meditation, Reiki, and Tai Chi. His relaxing music and positive thought for healing, inner peace, and harmony have been empowering for thousands of people. Jack Lim is Founding Member of the Standing Council of the World Academic Society of Medical Qigong, and Vice Chairman of the Standing Committee of the International Qigong Research Association based in China. His Qi Energy Music™ is available in many countries around the world, and he has taught internationally the art of strengthening the Qi Life Force Energy.

Website: www.relaxationmusic.com.au

Interview: March 7th 2010 Surrey Hills, Australia

Photo: Jack Lim / RelaxationMusic.com.au



JOHANNES LINSTEAD, also known as Sevara, is an author, composer, guitarist, instrumentalist, and yogi living in Toronto, Canada. He has won numerous "Best Album" awards and was named "Guitarist of the Year" in the Canadian Smooth Jazz Awards. His albums have charted in the Top Ten on Billboard in

the United States. Johannes Linstead's music beautifully blends virtuoso Spanish-style guitar with Afro-Cuban, Middle Eastern, and Latin American percussion. Johannes Linstead tours and teaches yoga throughout the world and is the Founder of Divine Earth, an online humanitarian community where members share information about health, spirituality, and world peace.

Facebook: www.facebook/johannes.linstead

MySpace: www.myspace.com/johanneslinstead

Websites: www.johanneslinstead.com and www.divineearth.org

Interview: March 9th 2010 Jalisco, Mexico

Photo: Johannes Linstead / Earthscape Media Inc.



PETE LOCKETT is an award-winning music and prolific percussionist from London, England playing percussion instruments from all over the World, from India and Japan to Africa and the West. He has released over ten solo albums: "Live In Istanbul" (2007) is available from PeteLockett.com, Pete

Lockett and Henrik Andersons "RoR" (2008), Pete Lockett and Uma Shankar's "Made In Chennai" (2008), Pete Lockett and Amit Chatterjee's "Taalisman" (2009) are all available from India Beat Records, Bickram Ghosh and Pete Lockett's "The Kingdom Of Rhythm" (2009) is available from Saregama and HMV, Pete Lockett's "Journey With The Master Percussionists Of India" (2009) is available from Living Media India, and numerous other albums are available from PeteLockett.com. Pete Lockett's books include "Symmetrical Stickings For The Drum Set" (2000) available from PeteLockett.com, and

"Indian Rhythms For The Drum Set" (2008) available from Hudson Music USA. Pete has performed and recorded with Afro Celt Sound System, Jeff Beck, Björk, Nelly Furtado, Peter Gabriel, Vanessa Mae, Pet Shop Boys, Robert Plant, Primal Scream, A. R. Rahman, Texas, The Verve, Texas, and Amy Winehouse. He has also worked extensively in the film industry including arranging and recording ethnic percussion for Hollywood movies including Casino Royale, City Of Angels, Moulin Rouge, Quantum Of Solace, and The Incredible Hulk 2. Pete Lockett is also clear to point out that he is in no way associated with any defined religion.

MySpace: www.myspace.com/petelockett

Website: www.petelockett.com

Interview: August 3rd 2009 London, England, United Kingdom

Photo: Pete Lockett / PeteLockett.com



FABIEN MAMAN is an author, composer, musician, healer, and teacher from Malibu, California. His books "The Role Of Music In The Twenty-First Century [Star To Cell Series Book I]" (1997), "Raising Human Frequencies: The Way Of Chi And The Subtle Bodies [Star To Cell Series Book II]"

(1997), "The Body As A Harp: Sound And Acupuncture [Star To Cell Series Book III]" (1997), and "Healing With Sound, Color And Movement: Nine Evolutionary Healing Techniques [Star To Cell Series Book IV]" (1997) are all available from Tama-Do Academy. Fabien Maman is one of the world's leading vibrational sound healers, and Founder of Tama-Do, The Academy of Sound, Color and Movement®. Website: www.tama-do.com

Interview: April 5th 2008 Malibu, California, United States

Interview arranged by Tchali, Tama-Do Academy

Photo: Fabien Maman / Tama-Do Academy



CHRIS MANCINI is a musician and producer from Los Angeles, California. He was the West Coast Director of Creative Affairs for Arista in Los Angeles. Chris Mancini is the son of the famous film composer Henry Mancini. "Pink Panther's Penthouse Party"

(2004) is available from Virgin Records, and "Pink Panther Lounge" (2007) is available from BMG Music and the iTunes Music Store.

MySpace: www.myspace.com/phantomic

Interview: October 18th 2006 Los Angeles, California, United States

Interview arranged by Jennifer Taylor Scott, Henry Mancini Enterprises, Inc.

Photo: Courtesy of the Henry Mancini Estate.



MARCOMÉ (pronounced Mar-ko-may) is a singer-songwriter from Montreal, Canada. "Seven Seas" (1995/2006), "River Of Soul" (2006), "Remixes" (2009), and "Twitter Me Some Love" (2010) are all independently released and are available from Marco Productions Inc. and Marcome.com. Marcomé

is gifted with a pure voice, blending lyrics with a unique wordless language that brings listeners into an atmospheric universe. Marcomé carefully fuses different world music influences with jazz style and classical vocals creating a new world music genre. Marcomé produces, arranges, and engineers her musical work. She is also a keyboardist, programmer, and sound engineer as well as a proficient percussionist. Marcomé's music industry collaborations include work with Cecilia Bartoli, Diana Krall, Daniel Lanois, Le Cirque du Soleil, Branford Marsalis, Sir George Martin, Pat Metheny, Tom Waits, and Yes. Her music achieves extensive airplay on radio, satellite, Internet, music television, and video websites around the world.

MySpace: www.myspace.com/marcomewebsite

Website: www.marcome.com

Interview: March 31st 2010 Montreal, Quebec, Canada

Photo: Marcomé / Marcome.com



MARY-KATHRYN is a Christian singer-songwriter and recording artist from Nashville, Tennessee. "Perfect Gift" (1996), "Stream In The Desert" (1998), "One Spirit" (2001), and "Dreams & Visions" (2007) are all available from Rhythm House Records. Mary-Kathryn is currently recording her

fifth album "Wonders In The Deep".

Website: www.mary-kathryn.com

Interview: January 24th 2007 Nashville, Tennessee, United States

Photo: Allan Amato & Lawton Outlaw / Venuswept.org



MARTIN MAYER is a composer, pianist, and producer from Vancouver, Canada. "Live In Concert" (2000), "This Is Who I Am" (2003), "The Orphan Boy" (2009), and "Alone" (2010) are all independently released and are available from MartinMayer.com or Apple's iTunes store. Mayer's instrumental

smooth-jazz-fusion albums feature piano, guitar, orchestra, and world instruments. His albums "Live In Concert" and "This Is Who I Am" both received nominations in the "Outstanding Instrumental Album" category at the Western Canadian Music Awards, and helped propel him to international tours in China, Taiwan, and the Czech Republic. In 2009, Mayer partnered with the Canadian Cancer Society on a year-long campaign to sell the single "The Orphan Boy" as a fundraiser, and provide 100% of the proceeds in memory of his friend and mentor, Czech Superstar Karel Černoč. With credits including writing jingle and programming transition for the internet's No. 1 radio station, SmoothJazz.com, commercials for the CBC, and a recent commission to score the documentary on the inductees into the Alberta Order of Excellence, Mr. Mayer's international achievements have been documented for readers to share in such prominent publications as the International Musician Magazine, and VOGUE Asia.

Website: www.martinmayer.com

Interview: May 11th 2009 Vancouver, British Columbia, Canada

Photo: Martin Mayer / MartinMayer.com

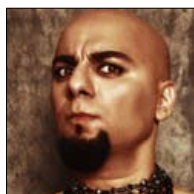


JOEL MCIVER is a British author, journalist and TV presenter. Of his 15 books, the best-known is 2004's "Justice For All: The Truth About Metallica", which has sold 50,000 copies in nine languages. He contributes to magazines such as Rolling Stone, Classic Rock and Total Guitar and can be contacted

through: www.joelmciver.co.uk

Interview: September 12th 2007 Buckinghamshire, England, United Kingdom

Photo: Joel McIver / JoelMcIver.co.uk



MELECHESH are a Mesopotamian black-metal band originally from Jerusalem, Israel, but now based in Amsterdam, The Netherlands. "As Jerusalem Burns... Al'Intisar" (1996) was available from Breath Of Night Records, "Djinn" (2001), and "Sphynx" (2003) are both available from Osmose Productions, "The Ziggurat Scrolls [EP]" (2004) is available from Profound Lore Records, "Emissaries" (2006) is available from Osmose Productions, and "The Epigenesis" (2010) is available from Nuclear Blast Records.

Website: www.melechesh.com

Interview (Ashmedi): November 30th 2007 Amsterdam, The Netherlands

Photo: Melechesh / Melechesh.com



CYRIL MORIN is a film composer, musician, and producer from Paris, France. He has scored over sixty soundtracks, including spirituality-related film soundtracks for short film "The Khajuraho" (1993), critically acclaimed movie "Samsara" (2002), international documentary "Ayurveda: Art Of Being" (2004), and "Valley Of Flowers" (2007) all directed by Pan Nalin, short film "Kaal" (1996), and "Speaking Tree" (2007) both directed by Natasha de Betak, and feature documentary "Unmistaken Child" (2008) directed by Nati Baratz. Cyril Morin has also arranged orchestration for many artists including Madonna's "Paradise (Not For Me)" from her album "Music" (2000), working with multi-platinum French rapper Kerry James, composing and producing albums on Indian singer Vidya Rao's "Song for Shunyata" (2008), and U.S. trip-hop artist Zera Vaughan's "The New Seed" (2009). As a solo artist, Cyril Morin's "Contemporary Moments" (2010) and "The Evolutionist" (2010) are both available from Massive Music. Cyril Morin's international success has been recognized with several awards from

the American Film Institute, Cannes Film Festival, Indian Film Festival of Los Angeles, and many more.

Website: www.cyrilmorin.com

Interview: July 2nd 2010 Paris, France

Photo: Cyril Morin / CyrilMorin.com



NEFARIUM are a Satanic black-metal band from Aosta, Italy. "Praesidium" (2005) is available from Downfall Records, and "Haeretichristus" (2008) is available from Agonia Records.

Website: www.nefarium.org

Interview (Carnifex): March 28th 2008 St.

Christophe, Aosta, Italy

Interview arranged by Bartek Jesion, Agonia Records

Photo: Nefarium / Nefarium.org



NO LONGER MUSIC is an international Christian avant-garde experimental-rock band that began in Amsterdam, the Netherlands. "Passion (An Act Of)" (1997), and "Thank You, Good Night, We Love You!!" (1995/2005) are both available from Plietegeier Records, and "Primordial" (2007) is available from

Steiger Music. No Longer Music's live "show" is a dramatic theatrical depiction of the story of Jesus, including a powerful crucifixion and resurrection scene, which is geared toward the secular youth. The show uses a creative blend of live modern music, stage drama and other special effects like video projections and fire pyrotechnics to present a relevant, yet clear Gospel message. David Pierce is an author, evangelist, speaker, and vocalist in No Longer Music. His autobiography "Rock Priest" (1993), "Dancing With Skinheads & Other Bible Study Topics" (1998), and "Rat Cage" (2004) are all available from Steiger Press. David Pierce is also the Director of Steiger International, an international ministry "dedicated to bringing the love of Jesus to the darkest corners of society".

Websites: www.nolongermusic.com and www.steiger.org

Interview arranged by Maegan Davis, Linda Ray, and Aaron Pierce,
Steiger International

Interview (David Pierce): February 26th 2009 New Hope, Minnesota,
United States

Photo: Steiger International / Steiger.org



NOCTURNAL BREED are a thrash-metal band from Oslo, Norway. "Raping Europe '97 [EP LP]" (1997), "Aggressor" (1997), "Triumph Of The Blasphemer [EP]" (1998), and "No Retreat... No Surrender" (1998) were all available from Hammerheart Records, "The Tools Of The Trade" (2000) is available from Holycaust Records, "Black Cult: The Demonz 96-99" (2005), and "The Remasters [5CD Boxed Set]" (2005) are both available from Painkiller Records, and "Fields Of Rot" (2007) is available from Agonia Records.

Website: www.nocturnalbreed.no

Interview (S. A. Destroyer): March 12th 2008 Sandefjord, Norway

Photo: Christian Reppen / NocturnalBreed.no



PATHS OF POSSESSION are a melodic death metal band from Tampa, Florida. "Legacy In Ashes" (2000) was self-released by Paths Of Possession, "The Crypt Of Madness [Split CD]" (2002) was available from Splattergod Records, "Promises In Blood" (2005), and "The End Of The Hour" (2007) are both available from Metal Blade Records.

Website: www.pathsofpossession.com

Interview (Jay Fossen): April 11th 2007 Tampa, Florida, United States

Photo: Paths Of Possession / Metal Blade Records



PAUL PENNELL is a composer and pianist from Santa Fe, New Mexico. "Fearless" (2001), and "The Velveteen Boy" (2007) are both available from Amazon, CDBaby, and the iTunes Music Store. In 2007, Paul and his music was featured on a compilation with Bill Douglas, David Lanz, David

Darling, and Kurt Bestor, among several others. For many years, Paul has written wedding processionals for Brides and Grooms for their weddings. Paul Pennell's music has been featured on "Coach On Call" with host Cheryl Richardson on Hay House Radio and SIRIUS Satellite Radio, and his music has featured in many radio and television spots. Paul loves listening to Rickie Byars Beckwith, The Carters, Shawn Colvin, The Hopper Brothers & Connie, David Lanz, Deva Premal, Kelly Willard, and Chris Williamson.

Websites: www.paulpennell.com and www.managingyourmojo.com

Interview: May 5th 2009 Santa Fe, New Mexico, United States

Photo: Paul Pennell / PaulPennell.com



PHILOSOPHER are a death-metal band from Chemnitz, Germany. "What Dwells Beyond [EP]" (2004) was independently released, "Thoughts" (2005), and "Laws Ov Form [EP]" (2006) are both available from Ruptured Silence Records.

Philosopher also appear in Gary Hill's book "The Strange Sound Of Cthulhu: Music Inspired By The Writings Of H. P. Lovecraft" (2006) available from Lulu.com.

Website: www.philosopher-music.de

Interview (Alex 'Snakes' Warfield): January 10th 2008 Sachsen, Germany

Photo: Philosopher / Philosopher-Music.de



PROCOL HARUM are a progressive rock band from London, England. "Procol Harum (Self-Titled)" (1967) was available from Regal Zonophone Records and Deram Records, "Shine On Brightly" (1968), "A Salty Dog" (1969), "Home" (1970) were all available from Regal Zonophone Records and A&M Records,

"Broken Barricades" (1971), and "Procol Harum Live With The Edmonton Symphony Orchestra [Live]" (1972) were both available from Chrysalis Records and A&M Records, "Grand Hotel" (1973), "Exotic Birds And Fruit" (1974), "Procol's Ninth" (1975), and "Something Magic" (1977) were all available from Chrysalis Records, "The Prodigal Stranger" (1991) was available from Zoo Entertainment,

"The Long Goodbye" (1996) was available from RCA Records, "The Well's On Fire" (2003) is available from Eagle Records, "Secrets Of The Hive: The Best Of Procol Harum [2CD]" (2007) is available from Salvo Records, and "One Eye To The Future: Recorded Live In Italy 2007 [Live]" (2008) is available from Strongman Productions. Chris Copping was bassist and organist in Procol Harum, recording seven albums with the group and touring extensively between 1969 and 1977. He is an accomplished musician and singer-songwriter who has also composed music for film and television.

Websites: www.procolharum.com

Interview (Chris Copping): October 30th 2008 Melbourne, Australia

Photo: Chris Copping



THE PRODIGY are an electronic music group from Braintree, Essex. "Experience" (1992), "Music For The Jilted Generation" (1994), "Voodoo People [EP]" (1995), "The Fat Of The Land" (1997), "The Dirtchamber Sessions Volume One" (1999), "Always Outnumbered, Never Outgunned" (2004), and

"Their Law: The Singles 1990–2005" (2005) are all available from XL Recordings, and "Invaders Must Die" (2009) is available from Take Me To The Hospital. The Prodigy's music has achieved immense popularity worldwide as a pioneering band of big beat electronic dance music, incorporating various styles ranging from breakbeat, hardcore, industrial, and rave to electronic rock and punk music.

MySpace: www.myspace.com/theprodigy

Website: www.theprodigy.com

Interview (Maxim Reality): January 8th 2010 London, England, United Kingdom

Photo: The Prodigy / TheProdigy.com



PURGATORY are a death-metal band from Nossen, Germany. "Psychopathia Sexualis [EP]" (1994), "Sadistic Spell" (1995), "Damage Done By Worms" (1996), "Bestial" (1997), and "Blessed With Flames Of Hate" (2000) are all available from Perverted Taste,

"Luciferianism" (2004), and "Cultus Luciferi: The Splendour Of Chaos" (2008) are both available from Animate Records, and "Necromantaeon" (2011) is available from War Anthem Records. Website: www.purgatory666.de

Interview (René Kögel): December 17th 2007 Nossen, Germany

Photo: Purgatory / Purgatory666.de



RAGANI is an award-winning kirtan recording artist and sacred chant vocalist from Milwaukee, Wisconsin. Her albums "Best Of Both Worlds" (2003), and "Ancient Spirit" (2006) are both available from RaganiWorld.com. Ragani's music is focused on sacred chants called kirtan, with the intention of

sending vibrations of love into the universe, and encouraging listeners to Turn the World to Love®. Her kirtan story is featured in the kirtan documentary movie "Sutra" (2011). Ragani also arranges India Sacred Retreat Tours traveling to northern India, the abode of the mystics, and the majestic Himalayas.

Website: www.raganiworld.com

Interview: March 7th 2010 Milwaukee, Wisconsin, United States

Photo: Dale Buegel



DEEPAK RAM is a composer and flutist from La Jolla, California. His albums "Ragas Bhupali and Kirwani" (1995), "Blessing" (2002), "Beauty In Diversity" (2003), "Samvad - Conversation" (2005), "Flute For Thought" (2006), "One Breath" (2007), "Steps" (2008), and "Searching For Satyam" (2009)

are all available from Golden Horn Records. Deepak Ram's North Indian classical music is delightfully diverse showcasing his artistic versatility through innovative compositions with international collaborators. His evocative live performances combine his technical mastery with personal charm. Deepak Ram is also the senior disciple of world renowned bansuri maestro Pandit Hariprasad Chaurasia.

Website: www.deepakram.com

Interview: September 13th 2009 La Jolla, California, United States

Photo: Ivo Gretener



FREDDIE RAVEL is dubbed the "Motivational Maestro" by the city of Los Angeles, California. GRAMMY winning artist Freddie Ravel garners over two decades of international acclaim as a pianist, composer, producer, and keynote speaker. His catalog of No. 1 hits and ongoing collaborations with icons like Madonna, Quincy Jones, Earth, Wind & Fire, Al Jarreau, George Benson, Santana, Prince, and the Boston Pops continue to bring industry successes. Freddie's passion for music has led to the creation of Tune Up To Success®, Music applied to life™. Endorsed by the world's top transformational leaders like Jack Canfield, Dr. Deepak Chopra, and Andre Agassi to NASA and the Fortune 100 such as Apple and Wal-Mart, his unique methodology presents Music as a multi-tasking power tool to enhance one's personal and professional life.

Website: www.freddie.ravel.com

Interview: May 18th 2009 Los Angeles, California, United States

Interview arranged by Paul Rodriguez, Director, Tune Up To Success®

Photo: Freddie Ravel / FreddieRavel.com



JOHN STUART REID is an English author, scientist, and acoustics engineer based in the north of England. His book "Egyptian Sonics: Unlocking The Secrets Of The Great Pyramid" (2001) is available from Sonic Age America and via the CymaScope web store. John Stuart Reid is co-inventor of the CymaScope, a 21st century electro-acoustics device that makes sound visible. His extensive research reveals how sound creates form through music, natural sound, vocal sound, sacred language, and sacred space. He is currently collaborating with Dr. Zoltan Kollath to make visible the music of the stars. He is also working with Jack Kassewitz of SpeakDolphin.com in a research program with the goal of deciphering dolphin language, using the CymaScope to image dolphin 'picture words'.

Website: www.cymascope.com

Interview: February 9th 2008 Keswick, England, United Kingdom

Photo: Sonic Age America



MONIQUE RHODES is a singer-songwriter from New Zealand, currently based in the south of France. Her debut album "Awakening" (2006) is available online from her website. She has supported music legend Chuck Berry on two European tours, has written and recorded with members of Peter Gabriel's

band in London, has written music for the producers of the film "The Secret", and has also been part of a performance for His Holiness the Dalai Lama and the French president's wife Carla Bruni-Sarkozy. Monique Rhodes' "Forever Strong" features on "Merry Christmas Baby" (2009) available from the Royal Plunket Society of New Zealand, a charity album which Monique produced of new and classic Christmas songs with all proceeds going to support Plunket. Monique was nominated for New Zealander of the Year 2010.

MySpace: www.myspace.com/moniquerhodes

Websites: www.moniquerhodes.com and

www.merrychristmasbaby.co.nz

Interview: October 16th 2009 France

Photo: Monique Rhodes / MoniqueRhodes.com



SAMAEL are a black-metal and industrial-metal band from Sion, Switzerland. "Worship Him" (1991), "Blood Ritual" (1992), "Ceremony Of Opposites" (1994), "Passage" (1996), and "Eternal" (1999) are all available from Century Media Records, "Reign Of Light" (2004), "Solar Soul" (2007), and "Above" (2009)

are all available from Galactical Records and Nuclear Blast Records, and "Lux Mundi" (2011) is available from Nuclear Blast Records.

Website: www.samael.info

Interview (Vorph): September 14th 2007 Sion, Switzerland

Interview arranged by Charles Elliott, Nuclear Blast Records

Photo: Samael / Nuclear Blast Records



SKYFORGER are a Pagan-folk-metal band from Riga, Latvia. "Kauja Pie Saules (The Battle Of Saule)" (1998), and "Latviesu Strelnieki (Latvian Riflemen)" (2000) are both available from Mascot Records, "Perkonkalve (Thunderforge)" (2003) is available from Folter Records, "Zobena Dziesma (Sword Song)" (2003) was independently released, "Semigalls' Warchant [Re-Released]" (2005) is available from Folter Records, and "Kurbads" (2010) is available from Metal Blade Records.

Website: www.skyforger.lv

Interview (Peteris Kvetkovskis): January 30th 2009 Riga, Latvia

Photo: Peteris Kvetkovskis / Skyforger.lv



SODAMNED are a death-metal band from Rio do Sul, Santa Catarina, Brazil. "On The Gallows [Demo]" (2003) was independently released, and "The Damned Celebration" (2007) is a split-album with Dark Celebration available from Face The Abyss Records.

Website: www.sodamned.com

Interview (Juliano Régis da Silva): May 26th 2007 Florianópolis, Santa Catarina, Brazil

Interview arranged by Emanuel 'Seagal' Motta

Photo: Sodamned / Sodamned.com



SONS OF MAXWELL are an acoustic-folk and celtic-pop duo from Halifax, Nova Scotia, Canada. "Sons Of Maxwell (Self-Titled)" (1993), "Bold Frontier" (1994), "Live At Tim's House" (1998), "The Neighbourhood" (1998), "Sailor's Story" (2000), "Among The Living" (2001), "Instant Christmas" (2001), and "Sunday Morning" (2004) were all independently released and are available from SonsOfMaxwell.com. The band is a collaborative duo between brothers Dave Carroll and Don Carroll, having toured extensively both in Canada and internationally, and have been nominated for five East Coast Music Awards. In 2002, the band won the ECMA Roots Traditional Group of the Year with "Among The Living",

and in 2006 the duo won the ECMA Vibe Marketing Country Recording of the Year with "Sunday Morning". Dave Carroll is a guitarist, musician, performer, and singer-songwriter whose debut solo recording "Perfect Blue" (2008) was independently released and is available from Dave Carroll Music. Dave Carroll became an international media sensation and YouTube phenomenon with his country comedy hit music video "United Breaks Guitars", explaining how United Airlines personnel poorly handled and damaged their luggage and then refused to take responsibility during the band's touring schedule.

Websites: www.sonsofmaxwell.com and www.davecarrollmusic.com

Interview (Dave Carroll): July 19th 2009 Waverley, Nova Scotia, Canada

Photo: Dave Carroll / DaveCarrollMusic.com



SORA is a composer, pianist, singer-songwriter, violinist, and mezzo-soprano vocalist from Calgary, Canada. Her albums "Winds Of Change" (2003), "Light [EP]" (2008), and "Heartwood" (2009) are all available from Corvid Media. Sora's music embraces an affinity for ancient myths and mystic memories

creating a richly sonic world that combines Celtic music with Neo-Classical sensibilities. Sora's greatest musical influences are Loreena McKennitt, Enya, Sarah Brightman, Tori Amos, Sarah McLachlan, and the Indigo Girls.

MySpace: www.myspace.com/sorasinger

Website: www.soramusic.ca

Interview: March 12th 2010 Calgary, Alberta, Canada

Photo: Sora / SoraMusic.ca



STELLAR KART are a Christian pop-punk band from Phoenix, Arizona. "All Gas. No Brake." (2005), "We Can't Stand Sitting Down" (2006), "Expect The Impossible" (2008), and "Life Is Good: The Best Of Stellar Kart" (2009) are all available from Word Records, and "Everything Is Different Now" (2009)

is available from INO Records. Stellar Kart has also toured with

Kutless, Newsboys, Remedy Drive, and Superchick. Their song "Me and Jesus" hit No. 1 for seven weeks on the Hot Christian Songs chart, and won the 2007 Dove Award for "Rock/Contemporary Recorded Song".

Website: www.stellarkart.com

Interview (Cody Pellerin): April 1st 2009 Phoenix, Arizona, United States

Photo: Stellar Kart / Platform Artist Management



TANTRIC are a hard-rock post-grunge band from Louisville, Kentucky. "Tantric (Self-Titled)" (2001), and "After We Go" (2004) are both available from Maverick Records, "The End Begins" (2008), and "Mind Control" (2009) are both available from Silent Majority Group.

MySpace: www.myspace.com/tantric

Interview (Hugo Ferreira): April 7th 2009 Louisville, Kentucky, United States

Photo: Tantric / Silent Majority Group



TAROT are a heavy-metal band from Kuopio, Finland. "Spell Of Iron [Vinyl]" (1986) was available from Flamingo Music, "Follow Me Into Madness" (1988), and "To Live Forever" (1993) were both available from Bluelight Records, "To Live Again [Live]" (1994) was available from Zero Corporation, "Stigmata [2CD]" (1995) was available from Bluelight Records, "For The Glory Of Nothing" (1998), and "Shining Black: The Best Of Tarot" (2003) are both available from Blastic Heaven Records, "Suffer Our Pleasures" (2003) is available from Spinefarm Records, "Crows Fly Black" (2006), "Undead Indeed [2CD/DVD]" (2008), and "Gravity Of Light" (2010) are all available from King Foo Entertainment.

Website: www.wingsofdarkness.net

Interview (Marco Hietala): August 31st 2007 Kuopio, Finland

Photo: Jarkko Tiitinen / WingsOfDarkness.net



DANNY THOMPSON was double-bassist in the folk-rock band Pentangle from London, England. "The Pentangle [LP]" (1968), "Sweet Child [2LP]" (1968), "Basket Of Light [LP]" (1969), "Cruel Sister [LP]" (1970), and "Reflection [LP]" (1971) were all available from Transatlantic Records, and "Solomon's Seal [LP]" (1972) was available from Reprise Records. Danny Thompson's solo album "Whatever" (1987) is available from Hannibal Records, "Whatever Next" (1989), "Elemental" (1990), and "Whatever's Best" (1995) are all available from Antilles Records. He has played double-bass with Alexis Korner's Blues Incorporated, Donovan, Kate Bush, Ronnie Scott, and Roy Orbison, among many others. Danny Thompson received a Lifetime Achievement Award at the BBC Radio 2 Folk Awards 2007.

Website: www.therealdannythompson.co.uk

Interview: December 17th 2007 London, England, United Kingdom

Photo: © Peter Sanders Photography



TOTAL HATE are a Satanic black-metal band from Nürnberg, Germany. "Total Hate [Re-Released Demo]" (2004) is available from Hellattacks, "Pure Hatred And Blasphemy [EP]" (2005), and "Depopulating Planet Earth" (2008) are both available from Agonia Records.

MySpace: www.myspace.com/totalhate666

Interview (Erebos): March 25th 2008 Nürnberg, Bayern, Germany

Interview arranged by Bartek Jesion, Agonia Records

Photo: Total Hate / Agonia Records



TRIN-I-TEE 5:7 are a gospel trio from New Orleans, Louisiana. "Trin-i-tee 5:7" (1998), "Spiritual Love" (1999), "The Kiss" (2002), and "Holla: The Best Of Trin-i-tee 5:7" (2007) are all available from GospoCentric, and "T57" (2007) is available from Spirit Rising Music. Trin-i-tee 5:7 have sold over 2.5

million albums, with "T57" (2007) charting No. 5 on the Top Christian charts, No. 2 on the Top Gospel Albums, and featuring the No. 1 single "Listen". In 2008, a deluxe edition of "T57" was released which featured three new songs including the lead single "Get Away". The album has now won two Dove Awards and received a nomination for a Grammy Award. Trin-i-tee 5:7 have also been nominated for a 2009 BET Award as Best Gospel Artist.

Website: www.trinitee57.com

Interview (Chanelle Hayes, Angel Taylor, and Adrian Anderson): May 14th 2009 New Orleans, Louisiana, United States

Interview arranged by Benita Bellamy, Marketing & Promotions, The Bellamy Group

Photo: Trin-i-tee 5:7 / Music World Entertainment



DOUGLAS YEO is the Bass Trombonist of the Boston Symphony Orchestra, living in Lexington, Massachusetts. His five solo recordings include "Proclamation" (1996), "Cornerstone" (2000) and "Le Monde du Serpent" (2003), all available from YeoDoug.com; his DVD "Approaching the Serpent:

An Historical and Pedagogical Overview" was released in 2010. He has been a frequent soloist with orchestras and brass bands around the world, has given master classes on five continents, and is featured on the original film soundtracks for "Saving Private Ryan", "Schindler's List", and "Mystic River". From 1998 to 2008, he was Music Director of the New England Brass Band with which he released five recordings including, "Be Glad Then America" (2007) which won the North American Brass Band Association "Recording Of The Year" award. Douglas Yeo is a graduate of Wheaton College (Illinois) and New York University, and is on the faculty of New England Conservatory of Music.

Websites: www.yeodoug.com, www.bso.org, and www.necmusic.edu

Interview: January 8th 2008 Lexington, Massachusetts, United States

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ABOUT THE EDITOR

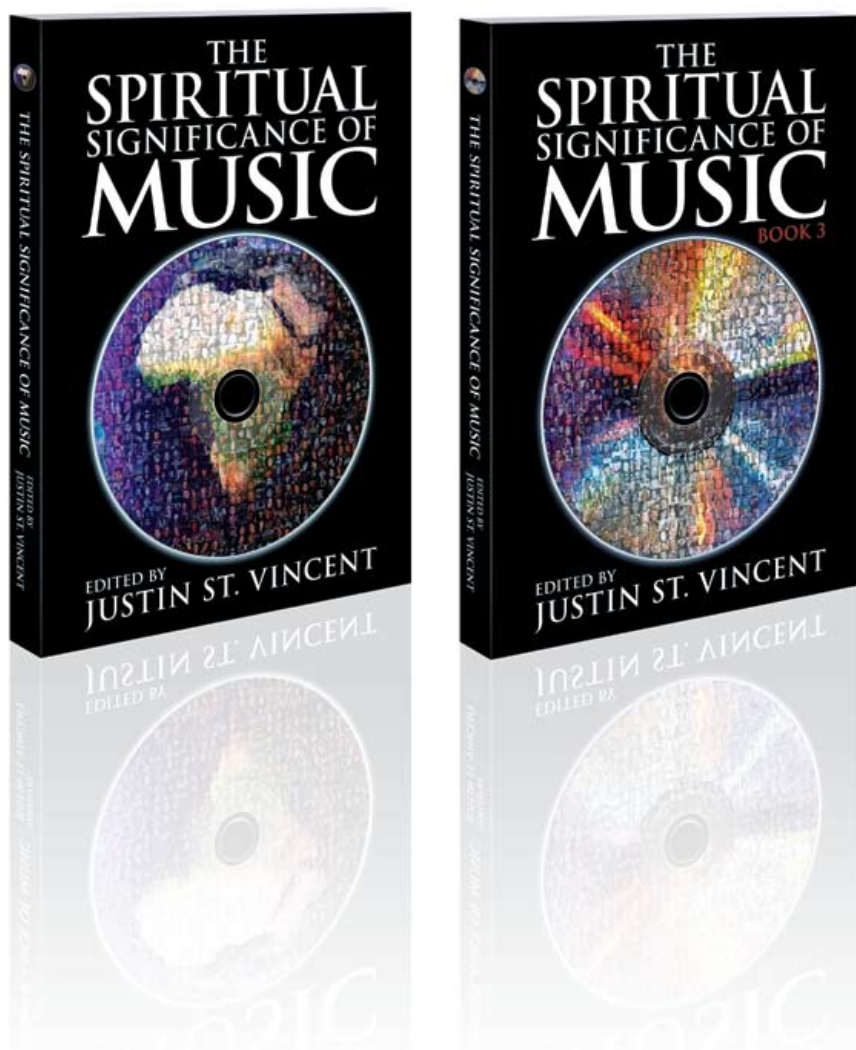


JUSTIN ST. VINCENT is the Director and Founder of Xtreme Music, where Music meets Spirituality. He was born in New Zealand, lived in Hong Kong, the United Kingdom, and North America, and is passionate about music from around the world. His book "The Spiritual Significance of Music" (2009) is available from Xtreme Music, and features exclusive interviews with many of the world's most visionary musicians and writers. A unique

anthology that explores the dynamic relationship between Music and Spirituality, sharing incredible insights from their experience, knowledge, and wisdom. Justin St. Vincent has interviewed more than one thousand people, choosing over one hundred responses, to produce a cutting-edge and ground-breaking project for our music-minded generation. Justin lives in Auckland, New Zealand, and is also the Managing Editor and pioneer of the highly acclaimed Website: www.musicandspirituality.com

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JUSTIN ST. VINCENT is the Director and Founder of Xtreme Music, where Music meets Spirituality. He has journeyed throughout the world, and experienced a spiritual intimacy with music for most of his life. Justin continues to publish articles, features, and interviews with visionary musicians on the popular website:

www.musicandspirituality.com

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