

CREATIVITY, BEING AND HEALING/CURA & CRYSTAL HARMONICS

AwaHoshi Kavan¹

RESUMO: O texto apresenta os Sinos de Cristais de Silício, instrumentos usados para alinhar o ser humano através de vibrações harmônicas, bem como conectar os seres humanos com a natureza e com o todo, em momentos de sincronia. Os sons harmônicos dos cristais são usados desde os tempos antigos, porém, apenas há duas décadas, são usados como instrumentos musicais, ao tempo em que a ciência vem comprovando sua eficiência na transformação bioquímica e na cura psicossomática. O uso destes instrumentos nas artes cênicas expande a percepção e engaja a criatividade, gerando uma ressonância harmônica baseada em sentimentos espontâneos e sabedoria integrada.

Palavras-Chave: Sinos de Cristais de Silício. Ressonância harmônica. Frequência vibracional. Ser biocristalino. Conexão. Cura.

ABSTRACT: The text presents the Crystal Silicon Crucibles, instruments used to align the human being through harmonic vibrations, as well as to connect the human beings with nature as a whole, in synchronous

moments. The crystal harmonic sounds are used since ancient times, but as musical instruments they are used only for the last two decades, while science has been proving its efficiency in biochemical transformation and psychosomatic healing. The use of these instruments in the performing arts expands perception and engages creativity, generating a harmonic resonance based on spontaneous feelings and an integrated wisdom.

Keywords: Crystal Silicon Crucibles. Harmonic resonance. Vibrational frequency. Biocristalline being. Connection. Healing.

RÉSUMÉ: Le texte présente le cristal de silicium Bells, les instruments utilisés d'aligner l'être humain par les vibrations harmoniques, et connectez humains avec la nature et avec l'ensemble, en mouvement de synchronie. Les harmoniques des cristaux ont été utilisés depuis les temps vieux, mais seulement il ya deux décennies sont utilisés comme des instruments la musique, à l'époque où la science est la preuve de son efficacité dans traitement biochimique et de la guérison psychosomatique. L'utilisation d' instruments dans les arts de la scène élargit la perception et engage la créativité, la création d'une résonance harmonique basée sur des sentiments intégrés spontanée et de la sagesse.

Mots-clés: Cloches de cristaux de silicium de résonance harmonique. La fréquence vibratoire. Être biocristalino. Connexion. La guérison. We as crystalline beings, nourish, breathe and live in a body that is an amazing cellular structure. We thrive when we manifest and maintain our highest frequency and that vibrational frequency

¹ Estudou na Jain Foundation, International Summer School for Jain Studies (ISSJS), desenvolveu e geriu um centro de bem-estar na Sicília por 10 anos, tem sido uma palestrante de destaque nos Festivais de Mente, Corpo e Espírito na Inglaterra, Austrália e Indonésia, e coordenado cursos de formação em dieta sattvic e Som de Cristais como medicina vibracional na Indonésia e Estados Unidos

is electro-magnetic. This reality on a bio-chemical basis manifests in what the 1920's psychoanalyst Carl Jung called synchronicity. Jung describes synchronicity as a *significant coincidence* of physical and psychological phenomena that are acausally connected.² A synchronous moment holds a unified field of thought connection with manifestation between one's self and others. It is a moment that honors the fruition of thought extension that connects others in such a way that insight and manifestation occur simultaneously into what is often described as a 'magic moment'.

My arrival to the Federal University of Bahia in Brazil for the Graduate Program of Performing Arts reflects the reality of a synchronous moment. Twelve years before the CURA conference my album of crystal harmonics, *Campane di Cristallo*, was nationally distributed throughout Italy. During that time Dr. Ciane Fernandes, visionary of CURA and presently performing arts instructor for the Federal University of Bahia, was living in Italy and found the recording in a bookstore. Seven years later she contacted me, asking permission to use the music for her dance performance with Duke University. It was from these current 'acausal' connections that I was invited as a lecturer for CURA.

The magnetism of our beings creates these synchronous moments. Our physical being must be in synchronous harmony for mental and physical health, this then leads to positive experience of living and connection with each other.

The harmonics of pure crystal tone, adjusts our perceptions into a more in-tuned focus. This attunement nourishes our consciousness, while realigning our core matrix as a being of water, gently adjusting even the bones of the skull itself. Crystal sound fine-tunes frequencies that are already inherently within us. At times we need a clearing of our 'interior path' to enable a more accelerated alignment to our vision. Listening to the pure tones of crystal creates a harmonic resonance within us physically.

Living in a creative sound field and studying

music since the age of seven inspired me to explore the sound of stone...in particular silicon quartz crystal. The harmonics of crystal have been in the world as music instruments from ancient times. If you look at the megalithic basalt stones of Stonehenge and Avesbury in England, travel to the Easter Islands on the opposite side of the globe, or remember the capstone of Egyptian pyramids, we see that all these ruins hold the composition of silicon quartz crystal embedded in basalt. My quest was to understand how crystal sound could assist in creating resonance of thought within our bio-crystalline being.

The Easter Islanders off the coast of Chile, say that the monolithic stone heads were moved to their positions by human toning, not trees, stone's, hydraulic ropes or human strength. Crystal sound as we hear it today comes from the silicon quartz crucible which is a vessel of 98.9 percent pure silicon quartz fused sand. The silicon quartz crucible is used by the industrial technology industry (IT) as a vessel to actually grow silicon wafers. The silicon quartz crucible is at the moment an instrument that is integral to our most advanced telecommunication systems. In the technology industry they are not used for sound but as a crucible to grow silicon quartz ingot wafers. Using these piezoelectric crucibles for sound occurred when it was discovered that each vessel could also produce a very pure musical note upon striking them with a percussion mallet. They have only been used as a sound or music instrument since 1986, just over two and half decades.

My first introduction to the sound of stone was on the Pacific Micronesian Island of Ponape. In this South Pacific island chain there is an ancient stone ruin called, Nan Madol. It is often referred to as "The Stone Altar". All of the basalt stones used in the monolithic stone village are cut hexagonally. It is set in the ocean and during the low tides one can walk from what is now the small island called Joy to the ruins. Nan Madol looks like an ancient Venice of water pathways. In one area the hexagonal stones are placed across an empty space approximately 4 feet above the ground...and you can play them with your hands or other stones... and hear specific tones from each hexagonal pillar that resembles a large xylophone.

² www.carl-jung.net/synchronicity.html, retrieved March 2012



This application of crystal sound takes us back to the ancient stone structures that are all created from basalt stone, which is naturally infused with silicon quartz crystal. Did the creators of these still existing ancient structures intrinsically choose this medium because they understood and utilized sound as a form of vibrational alignment? The study of cymatics, which looks at the wave forms created by the vibrational effect of sound has revealed that pure tone sound stimulus whether it is machine made, from a musical instrument such as the violin or flute or created by the human voice creates undulating geometric shapes. These shapes of sound apparently were known by the Vedic masters more than 5000 years ago. The Vedic philosophy said that we have repositories of concentrated etheric energy within our being, called “chakras”. They said that each chakra, of which seven were designated for the body had a particular music note or tone that resulted in a specific color frequency and visible geometric shape, called *yantra*. The chakras were stimulated and *yantras* were created by vocal sounds that were phrases written in Sanskrit called mantras. A *mantra* is a sound formula designed to produce specific results. The integrity of these *mantras* are still used today. Cymatics, in the 1930’s proved what the mystics knew. The sound they associated with the heart plexus was designated to be F# and produced a *yantra* in the shape of a six pointed star. When cymatic researchers played the note of F# next to a thin metal plate that was covered with lycopodium powder, the powder moved into a vibrating shape of a six- pointed star.

Crystal harmonics represents the return of the sound of stone in community.

In my experience of playing acoustically an octave of 8 silicon quartz crucibles, which are commonly called “crystal bowls or crystal bells” I have witnessed the profound results that these sonorous pure tones create. The listeners talk about experiencing insight, visions and color patterns, accompanied by a deep sense of relaxation that induces positive life change. These harmonic sound sessions have been with groups as large as 1000 people in a theatre atmosphere.

The octave of crystal sound entrains us to the natural harmonics of the universe. Our true nature

as human beings is to be in harmony, physically, spiritually and emotionally. If we continue to stay in situations that do not feel harmonious to us our physical body reacts. An out of harmony body does not feel good. If we continue to exist in this type of atmosphere sickness emerges. The medical profession calls this psychosomatic illness. A state of unbalance created from stress in our lives. They also state that more than 80% of illness has psycho-somatic roots. The sound of crystal resurrects and enhances the vibrational frequency in our biocrystalline being.

The importance of crystal harmonics within group experiences such as theatre and dance is that it holds the ability to bring the listeners into a deep state of harmony and self-insight beyond the normal realms of entertainment. If placed within a particular sequence of public performance the results are group upliftment and synergistic sharing within and together, as a consequence of the real affects on the physical being of these pure tones of crystal.

We are bio-crystalline beings. The key to understanding the assimilation of energy into our physical structure is through the awareness of our bodies as a series of synchronous, interacting crystal structures. Dr. Gabriele Cousens, MD describes the human body as a linkage of oscillating solid and liquid crystals that form an overall energy pattern for the total body. Each organ, gland, nerve system, cell, and protein structure, even the tissue salts in the body, show a level of organization with some degree of crystalline function. The human energy field exists as an array of oscillating energy points that is a layered structure with a definite symmetry, that follow the matrix of silicon crystal in material form. The octave of crystal enables the listener to in-tune and experience alignment. The pure tones activate the wave frequency throughout our being. Physiologically we are primarily composed of water. When we listen to the harmonics of crystal our 87 % water being automatically resonates and becomes what the Vedic mystics identified as the activated sacred geometry of Life. Performances that include the harmonics of crystal sound hold the potential to facilitate group transformation and enhanced rejuvenation. Crystal sound harmonics can be received as a group or individual experience



and can be specifically designed individually by each person within a group. This brings us back into shared community while holding the integrity of each member of the community.

Carl Orff, 20th century musician, composer, and educator created large musical performances based on the group dynamic both planned and improvised. He was born in Munich, Germany in July 1895 and began formal study in music when he was five years old on the piano, organ and cello. At the age of sixteen, he had his first musical work published with an opera completed at the age of twenty-four. It was said that Orff as a composer did not study but rather “drew his inspiration directly from life.”³

By 1943 his compositions were simultaneously expressed with dance and the dancers improvising on percussive instruments as theatre productions. Orff’s work did not belong in any existent musical or artistic category of the era. It was said to penetrate “the deepest human experience; it expresses the eternal...” (Liess 1955 pg. 37). This sound/movement/music/dance/theatre, both rehearsed, planned and improvised embodied a biological and spiritual vitality that the audience entered. Carl Orff’s approach to music education is based upon the premise “*that feeling precedes intellectual understanding.*”⁴ Crystal quartz crucibles fall into the category of percussion instrumentation.

The CURA conference created a dynamic platform that reflects Orff’s philosophy of a dynamic interplay of audience, sound, and performance that can penetrate self-created boundaries and open new vistas for human connection- creativity that heals the unspoken wounds by creating synchronous shared moments.

Within this synergy crystal sound becomes the medium that goes beyond appearance and directly influences our aqueous body. The audience resonates within a unified harmonic with each individual’s unique frequency adding to the symphony.

During the past two decades my focus has

been introducing the instrumentation of today’s technology- the silicon quartz crucible into the paradigm of humanistic expression as song and vibrational medicine music. Crystal harmonics creates an invisible web that instills a unified community, effortlessly. We are interwoven together by the sound waves as vibrational beings and experience being in harmony with vibrant frequency in that moment. The harmonics of crystal are tangibly felt, they create the opportunity to understand our true nature- Beings of Harmony living in a harmonic universe. Crystal sound within the performing arts holds the potential to expand awareness and engender creativity that leads to the understanding of being and thus healing by living life as art together, creating a dynamic of harmonic resonance based on spontaneous feelings that honor awareness not only of intellectual understanding but wisdom.

“It would be no exaggeration if I said that music alone can be the means by which the souls of races, nations, and families, which are today so apart, may one day be united. The musician’s lesson in life is therefore a great one. Music is not expressed through language, but through beauty of rhythm and tone which reach far beyond language. The more the musician is conscious of his (or her) mission in life, the greater service he (they) she can render to humanity.”

Hazrat Inayat Khan

³ Liess, A. (1955). *Carl Orff*. Calder & Boyars, London. 18.

⁴ Raebec, L. & Wheeler L. (1971,77). *Orff and Kodaly Adapted for the Elementary School*, Second Edition. WCH, Iowa. xix.

