

FINAL PAPER
SOUND HEALING ONLINE CERTIFICATE PROGRAM
KATE GARAY
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“My body floated weightlessly through space, the water took possession of my skin,
and...economy of movement acquired moral significance.”

--Jacques Cousteau about his first time under the sea¹

Exploring

The explorer Cousteau dove in to a vast watery unknown for the first time, and came away with his impression of “economic movement” in water as “morally significant”. That interpretation seems a little heavy to me, but I do like to imagine buoyant ease of movement as metaphor for navigating life with my own truth as guide, in a sea of beauty and goodness that I co-create with Source (the Universe / All That Is). I like the idea of freedom and economy of movement – graceful movement -- in my body – especially given some chronic pain that arrests an easy flow for me. The pain keeps calling my attention to healing – for myself, for those dear to me, and for my world.

Sound is a natural way of healing for me. Now I’m exploring more about how it works. How does sound move in the body? How can I open more to, and allow sound to carry healing intention through my body? How can I harness and direct an “economy” of flow of sound embedded with healing intention?

What happens to sound frequencies as they move through the body? Are random currents generated by intentionally-directed sound? Can specific geometric shapes be generated and sustained to hold and amplify the intentional healing frequencies? Does the body’s own geometry hold, amplify and direct sound vibrations? I perceive geometric shapes when sounding with the body, but I would like to understand the nature of what I’m perceiving.

Without specific, consciously-directed intention, do geometric shapes naturally form when sound vibrations are directed in the body? What are the natural flow patterns of sound through the bones, soft tissues, organs, nerve, circulatory, hormonal and lymph pathways? How does sound flow through the emotional, mental, etheric and spiritual bodies? Do sound waves take a linear path through the body densities? (Probably not, I guess.) What patterns take shape as sound moves in the matrix of these physical / mental / emotion / spiritual bodies? How do sound vibrations influence the shapes and patterns that already exist in the body/mind/spirit? How does the water and air - filled physical body matrix influence the movement of sound through the body?

I work intuitively with crystal consciousness to hold, amplify and direct emotional (thought and feeling) forms for manifestation. I intuitively work with sound and crystals. How can I apply what I’m learning with crystals to the human form?

¹ Preface by Commandant J. Y. Cousteau, in Schwenk, T., 1976, p.7. *Sensitive Chaos: the creation of flowing forms in water and air*. Schocken Books, New York.

Do sound vibrations move through the body in currents, like the currents of water and air that move through the earth body, in its atmospheric bubble? As I imagine the flow of movement in my body (ies), and in those of my clients, can I become more empathic, intuitive, and more precise with my healing work? Can my healing work evolve even more into a natural, harmonious flow for me and my clients as I explore these questions? What influence does conscious choice have on the movement of sound and its healing possibilities?

Like Cousteau's first dive, the following pages are a brief exploration into some of these questions. The frame is the Universe in space-time, with a micro lens on how sound moves through the body. The questions are guided by observations of air and water from the fascinating book by Theodor Schwenk: *Sensitive Chaos: the creation of flowing forms in water and air.*²

² Schwenk, T. Ibid.

Elements, Shapes, Movement and Sounds

The Big Picture

Sound vibrations are everywhere. The whole universe is vibration – continuous movement -- as our quantum scientists report, mystics for the ages have shared, and I corroborate, based on my conscious and meditative experiences and intuition³. This concept that everything is vibration is a belief (some will say “fact”) – perhaps part of a new paradigm -- that likely will be shared by the greater consensus of our world in our near future. (One indicator – the Globe sound healing classes are filling up!)

I believe this emerging understanding and acceptance of “universe as vibration” is one of many indicators that our human consciousness is an era of evolution that is taking monumental proportions. We are challenged to co-create new paradigms, new world views, new ways of perceiving reality, out of which we will conceive new visions for our future. That the entire universe is vibration, is one fundamental belief on which we can co-create a foundation for brilliant, unimaginable future paradigms – if we choose.

Fundamentals

But, back to basics...what about sound in the body? Just to ground our conversation here, try this –

Hold the index finger of one hand over your closed mouth while you tap the end of your finger with the index finger of your other hand. The sound you hear is pressure waves of vibration moving through bone (teeth) and soft tissue, then through the air outside your body into your ear.

Now relax your jaw, and keep your lips closed to create an air-filled space in your mouth. Tap again and notice the difference between the sound moving mostly through air this time, instead of the denser tissues.

Now keep your lips closed and keep tapping while you move your jaw up and down. You can hear the pitch change as the volume of air in the mouth chamber changes.

Finally, drink a glass of water and tap your finger over your stomach. Now move over to the right and tap underneath your ribs. You can hear the difference in sound moving mostly through water in your stomach, versus the more dense tissue of your liver under your ribs on the right.

With an understanding about the nature of air and water, and how they move, can we infer anything about how sound affects the body?

³ I believe all my perceptions – the intuitive ones and those perceived by the five common senses (taste, touch, smell, sight, hearing) are unique to me, formed by me with a set of “tools” and “raw materials”. The “raw materials” are my beliefs – most of which are unconscious and shared with the consensus (or the Jungian “collective unconscious”), as well as attitudes, thoughts, feelings, decisions and choices that collectively form my world view. I believe I shape these “raw materials” into my own reality using three tools: my desires, my imagination, and my expectations. I thank Lazaris for these insights into conscious reality creation.

<https://lazaris01.worldsecuresystems.com/>

How much of the human body is air?

With a deep breath, the average adult can hold up to 6 liters of air in the airway (mouth, trachea, lungs).⁴ That's about 1 ½ gallons. Normally there's little to no air (or any other gas) in the spaces between organs. Apart from the airway and digestive tract, body spaces are filled with fluid (mostly water), not gas.

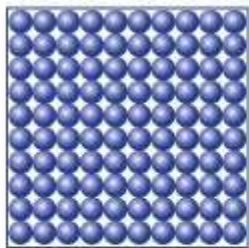
How much of the human body is water?

Of all the compounds in the body's chemistry, the most abundant is water. As a total percentage of the body's matrix, water takes up over 60%. Lean muscle itself is 80% water. Even the hard skeleton is 30% water.⁵ To the point, the watery medium of the body is more dense than the air through which we normally perceive sound.

The nature of air and water related to sound in the body

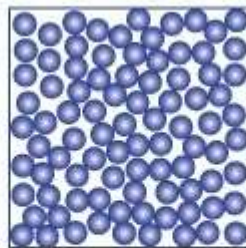
Air is a gas. It's less dense than body fluids (like water or blood), or solid body organs like skin, bones, solid organs (spleen, liver). The more dense the medium, the faster sound will travel through it. Sound moves 40 times faster in a stiff solid than it does in air.⁶

*Speed of sound in a
diamond =
~39,000 ft/s*



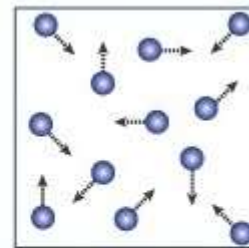
Solid

*Speed of sound in
seawater =
~5,000 ft/s*



Liquid

*Speed of sound in
air =
~ 1,125 ft/s*



Gas

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Conventional sound waves won't travel in a vacuum because there are no particles to bump together to transmit the vibration.⁷ In a gas like air, the particles are far apart, so they travel further before they

⁴ Delgado, BJ; Bajaj, T. 2020. *Physiology, lung capacity*. <https://www.ncbi.nlm.nih.gov/books/NBK541029/> Accessed 04-13-21

⁵ Forbes, RM, Cooper, AR, Mitchell, HH. *The composition of the adult human body as determined by chemical analysis*. J Biol Chem. 1953 Jul;203(1):359-66. PMID: 13069519. <https://pubmed.ncbi.nlm.nih.gov/13069519/> Accessed 04-13-21

⁶ Speed of sound. https://en.wikipedia.org/wiki/Speed_of_sound Accessed 04-14-21

⁷ Conventional sound requires a medium to travel through, and is created when particles compress-and-rarify, making anything from a loud "bang" for a single pulse to a consistent tone for repeating patterns. In space, where there are so few particles that any such signals die away, even solar flares, supernovae, black hole mergers, and other cosmic catastrophes go silent before they're ever heard. But there's another type of compression-and-rarefaction that doesn't require anything other than the fabric of space itself to travel through: gravitational waves. Thanks to the first positive detection results from LIGO (Laser Interferometer Gravitational-Wave Observatory), we're hearing the Universe for the very first time.

bump in to one another. There is not much resistance to movement in air, so it doesn't take much to start a sound wave, but the wave won't travel as fast as it does in liquid or solid materials. It takes more energy to generate a sound wave in water, but once a wave has started, it will travel faster in water than in air.⁸

Movement and shapes in air and water

Schwenk first published his revolutionary book in 1965. It is a significant contribution to evolving human consciousness and our relationship with the natural world. He based his work on his scientific observations of water and air, and through the lens of Rudolf Steiner's theories of anthroposophy⁹, Schwenk takes this analysis beyond conventional reductionist observations. With his text and beautiful photos of water and cloud formations, he encourages the reader to discover the unity of organic forms (plants, animals, including humans) with the nature of the elemental forces of water and air.

"Certain archetypal forms of movement may be found in all flowing media, regardless of their chemical composition...As processes of movement in water can, under certain conditions, be imitated in air and vice versa, both water and air may be treated as equivalent in regard to the way they behave when in movement."¹⁰

Schwenk observed the archetypal shapes of spheres, spirals and vortices inherent in the movement of water and air. Vortices and trains of vortices arise in air, as in water, when it has to stream around obstacles. He notes how water "...continually strives to return to its spherical form", yet is the "unformed, indeterminate element, ready to receive definitive form".¹¹ He went on to speculate that "the etheric forces use the appropriate medium of water, which vibrates in resonance with them, thus passing on the formative impulses to the material world."¹² In a co-creative process, I believe we can "charge" water to hold intention (thought and feeling) in its spherical form.

<https://www.forbes.com/sites/startswithabang/2017/05/03/there-is-sound-in-space-thanks-to-gravitational-waves/?sh=27de98c64049> Accessed 04-14-21.

⁸ Science Learning Lab: *Sound on the move*. <https://www.sciencelearn.org.nz/resources/572-sound-on-the-move> Accessed 04-13-21.

⁹ Rudolf Steiner https://en.wikipedia.org/wiki/Rudolf_Steiner Accessed 04-14-21

¹⁰ Schwenk, T. op. cit., p. 11.

¹¹ Schwenk, T. ibid., pp. 9, 13.

¹² Schwenk, T. ibid., p 95.



A photo of a stream of liquid flowing into still water.¹³

“...it is all the easier to understand something the more it is examined, felt and grasped from all sides. This [process of understanding] has its expression in the liquid element, which envelops objects from all sides, grasps and feels and goes thoroughly into every detail of a form.”¹⁴

“Wind forms vortices wherever it is obstructed by trees or branches, roofs or chimney-stacks...A wood of confers breaks up the streaming air into an unbelievable number of tiny vortices.”¹⁵

I experience joy like water, an archetypal agent of change, the uniter, the healer; I experience pain as separation from and longing for wholeness.

Like water, in my healing work, I can allow the desires / needs / thoughts / feelings of the other to flow in a watery space between us and take form for me to perceive. The sound I offer into the space between us harmonizes with the vibratory formations I perceive.

¹³ Schwenk, T. *ibid*, plate 54.

¹⁴ Schwenk, T. *ibid*, p. 96.

¹⁵ Schwenk, T. *ibid.*, p.104.



A photo of steam from my tea kettle with invagination and spherical forms.

“The activity of thinking [and feeling] is essentially an expression of flowing movement. Only when thinking dwells on a particular content, a particular form, does it order itself accordingly and create an idea. Every idea—like every organic form—arises in a process of flow, until the movement congeals into a form...the fluid element...renounces a form of its own and is prepared to enter into all things, to unite all things, to absorb all things...Like water, thought can create forms, can unite and relate the forms to one another as ideas; it can unite, but also separate and analyze. The capacity of water in the realm of substance to dissolve and bind

together reappears in thinking as a spiritual activity. Water and this spiritual activity of the human being belong together; the nature of the one is a picture of the other. Both can unite with the earth, while at the same time receiving the ideas of the universe, uniting and coordinating them. In thinking [and feeling] there prevails the etheric life of the water forces; through water flows the wisdom of the universe.”¹⁶

¹⁶ Schwenk, *ibid*, p. 96

Wrap up

There's more for me to explore in the movement of water and air through the body, as media for sound. Honestly, there may not be much to learn that can be directly applied to sound healing, but the exploration is really fun for me. The questions at the beginning of this paper were not all answered, but the formation of the questions is an inspiration to continue the exploration.

Even as I wrote the assignment, I noticed how my approach would vary, and that the change in approach would change the tone of the writing. With one approach, I would read Cousteau's reflections on his first time in the sea, and feel the buoyant sense that water "takes possession of my skin". That sensing in my body would seem to offer guidance for thinking and feeling about the subject, and bring more synchronicity and fun to the research. The writing tone was more relaxed with this approach. The other approach was more linear – with the goal to complete the assignment on time. That approach led to drier, more formal writing.

I also noticed a spiraling nature to the writing process itself. Each time I would review the introduction, I would have learned more about the subject – so metaphorically I was at a new level of understanding – and some of the questions in the introduction would fall away, new ones would emerge.

This paper is part of a continuing exploration. For me it is yet another invitation to dive in to the unknown. An invitation to live in mystery. In this illusory reality, frequencies of vibration are slow enough for us to observe how we create it (or allow it to take form). I intend to make wise and right choices, in consultation with nature and etheric guides to continue this exploration into sound healing.