

Voice Power

James D'Angelo Believes the Power to Heal and a Great Deal More Could Be in Your Throat

• BY CYNTHIA LOGAN

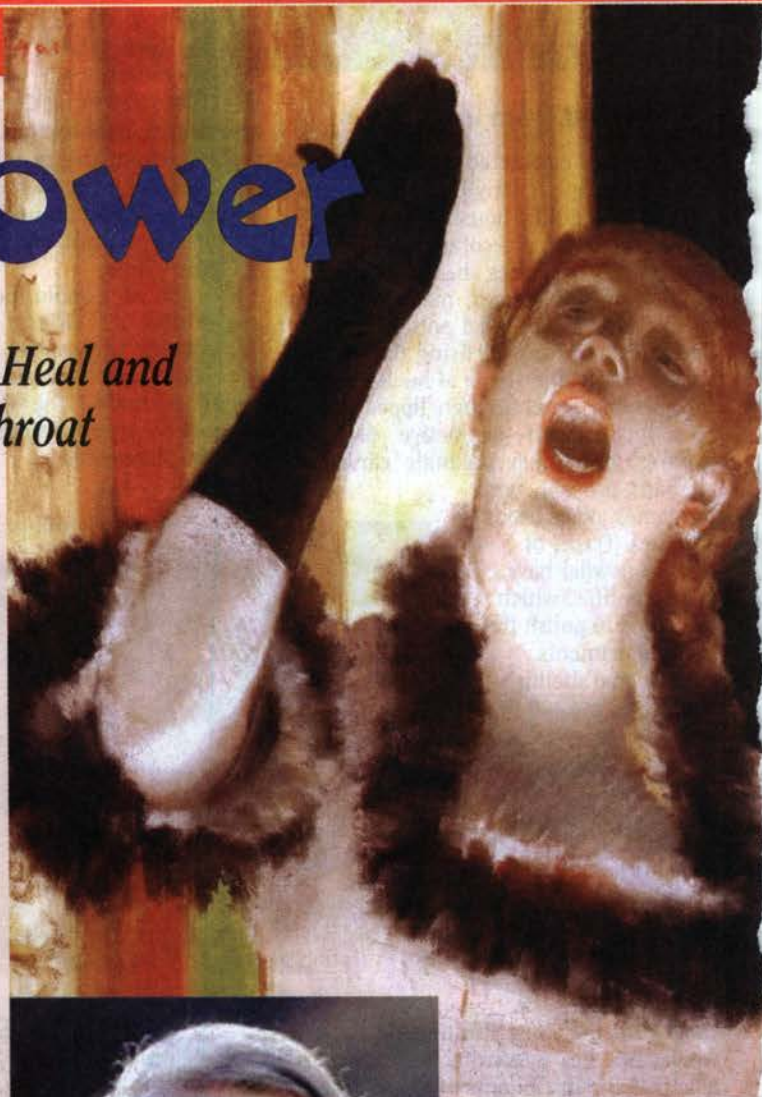
Gguung...ggaang...gginngg: these gargly syllables accompany various groaning, laughing, nonsensical and utterly silly sounds coming from slack-jawed participants in James D'Angelo's workshop: *Awakening Chakra Energies Through Sound*. They're here to "free up" their voices and discover the power of the voice to heal. The circle is composed of professional musicians, singers, orators and ordinary people who want to experience what D'Angelo describes in his book, *The Healing Power of the Human Voice* (Healing Arts Press 2005). Readers can join the group by using the accompanying CD, which contains all the exercises described in the book, including Islamic, Native American and East Indian chanting, breathing and movement techniques, "toning," groaning, sighing and "keening," a high-frequency sound on the EE vowel ascending or descending like a siren. "The word originated in Ireland and is synonymous with wailing, with grief," reports D'Angelo, who has always had a fascination with language—with "the precision of words" and has found an intuitive process of breaking them into somewhat esoteric meanings. 'Person', for example, can be considered "per sonare," or "through sound." We are at heart, asserts D'Angelo, beings of sound, offspring of the Word that created the worlds. He notes that we use the word 'sound' to mean stable and strong when we refer to something as a sound idea, or to someone being in sound health. "In Latin," he continues, "we have OMnes meaning 'all' and from 'all' we have the sacred sounds of ALLah, ALLeluia and even ALLOW."

An American now based in England ("I married a Brit and that's what brought me into the Anglophile world"), D'Angelo is an authority on sound healing therapies and has led therapeutic sound and movement workshops in England, Scotland, Italy, Spain and the U.S. since 1994. Besides breathwork and overtone singing, participants experience sonic attunement of the nervous system with tuning forks while toning their chakras ("I always come back to the energy centers, because I think they're the key"), as well as the discovery of their unique "fundamental" note for toning, and collective vocal improvisation for freedom of expression. It's

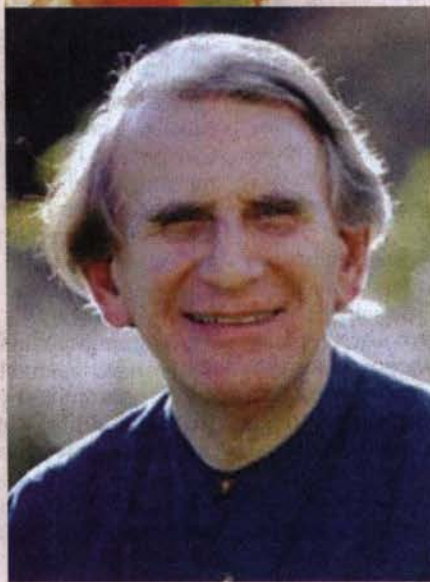
a perfect setup for the curious, but self-conscious: "No one has to produce vocal sound on their own," reassures D'Angelo in his richly developed timbre. "The quality of your voice is not the issue, only the deep intention behind it."

Stressing that he is neither a healer nor a vocal therapist, D'Angelo informs the group that there are many different approaches to voicework, including diaphragmatic breathing for the creation of maximum vocal sound and deep relaxation. "I teach what you would call belly breathing as the preliminary for what we do afterwards. I believe the body should be somewhat engaged while making sounds," he announces. D'Angelo brings a long-time practice of sacred Sufi dancing to his work—some of the movements look like T'ai Chi or Ch'i Gung. He also brings a knowledge of self-actualizing psychology and Reiki energetic healing to his students. "I'm completely eclectic and a workshop, for me, is a smorgasbord. Not everything will resonate with everyone," he says, no pun intended.

Workshops also include Taoist healing sounds for each of the body's organs, and therapeutic sound mantras which combine particular consonants and vowels to influence distinct aspects of body, mind and spirit. "Think of the vowels and consonants as pieces of fruit from which you want to ex-



Singer with a Black Glove (Degas)



James D'Angelo

tract as much juice as possible," coaches D'Angelo, who calls vowels "the bowels" of a language. "In all languages the vowels are the carriers, our sentences ride on their wave forms, while the consonants are consorts which, with their brief explosions, propel the vowels along." He expounds on the merits, the sacredness, actually, of vowels, citing their universality, purity of sound and ability to be produced without the use of the tongue, as awesome attributes. He can't resist another etymology lesson: "The very word *language* derives from the Latin *lingua* meaning 'tongue.' Language comes into being when the tongue is used to modify vowel sounds and produce the consonants."

Though he lists Astrosonics, Bioacoustics, Cymatics, Electro-Crystal therapy and other high-tech vocal therapies in his book's resources, his passion and focus is on the human voice and its power to heal. "I consid-



Illustrated Gregorian Chant Music

ered using the instrument developed by Peter Guy Manners (a researcher with Cymatics pioneer Dr. Hans Jenny)," states D'Angelo, "but I found it uncreative. Working with groups and with the voice is much more interesting than applying electronic frequencies to the body! I want to empower people so they can see the benefits without having to have science back it up."

D'Angelo's approach involves four basic components: natural sounds, toning, chanting and overtoneing. He also believes

that the four basic elements express themselves through our vocal cords, with either earth, air, fire or water predominating in terms of speed, pitch and volume. "Very slow speech is earth, the other end would be air," he explains. D'Angelo likes to think his own voice is very balanced, but when pressed, admits it's probably in the earthly realm. His manner of speaking is hard to place—people often think I'm Canadian, he says. Surprisingly, it's not proper British elocution he advocates, but the freer, more open voice quality he ascribes to Americans. Minimizing any movement of his lips, he mimics the cliché British speech pattern "the very tight sort of way with very little movement of the mouth—in extreme form it's rather clipped," immediately contrasting it with a lazy Southern drawl. His blue eyes reflect humor and a hint of French ancestry in an otherwise strong Italian heritage. Occasionally afflicted with tinnitus, he considers it "the sound of my nervous system" and doesn't find it particularly annoying. "I actually like listening to it; it's like a signal from someplace out there reminding me to wake up and be!"

Becoming more alive—"waking up and being"—is the inspiration D'Angelo, a pianist who loves both classical and jazz music, takes from Beethoven. "I think Beethoven has Shamanic power in his music," he enthuses. "Mozart says, 'Here's heaven, come on up,' but Beethoven broke open the vaults." On the music faculty at Goldsmiths College since 1987, D'Angelo specializes in

improvisation and has introduced therapeutic sound into course offerings. As a composer and pianist, he performs works which he describes as "part of the new consciousness movement in contemporary music." At the same time, he finds most new age music "absolutely irritating" and says he wants music to engage, not relax him. "I want to be drawn in and taken on a journey to that other place, where those sounds came from." His *Portraits of Krishna* was recently released on the EMI Virgin Classics label, and he's just written a mass for the Gloucester Cathedral choir. "I don't know if they're going to perform it, but even better, I'm going to be able to play the Cathedral organ, which is heaven!" D'Angelo notes that though a small country, "England is filled with these wonderful sound chambers." He thinks singing is a wonderful introduction to sound work: "Watch a choir and you'll see how lit up the faces are...years fall off they're so concentrated and the vibrations are so good, it's obvious that a change of state—probably the alpha state in terms of brain waves—is occurring." As enjoyable as this may be, he feels it's not enough to generate therapeutic results. For that, he says, sounds need to be infused with intent, ritual and thought. And, of course, "the key is to focus on the vowels."

Though D'Angelo attended both the Manhattan School of Music and New York Uni-

Continued on Page 64

The Secret History of the World

and How to Get Out Alive

If you heard the Truth, would you believe it? Ancient civilisations. Hyperdimensional realities. DNA changes. Bible conspiracies. What are the realities? What is disinformation?

The Secret History of The World and How To Get Out Alive is the definitive book of the real answers where Truth is more fantastic than fiction. Laura Knight-Jadczyk, wife of internationally known theoretical physicist, Arkadiusz Jadczyk, an expert in hyperdimensional physics, draws on science and mysticism to pierce the veil of reality. Due to the many threats on her life, Laura left the United States to live in France, where she is working closely with Patrick RiviÈre, student of Eugene Canseliet, the only disciple of the legendary alchemist Fulcanelli.

With sparkling humour and wisdom, she picks up where Fulcanelli left off, sharing over thirty years of research to reveal, for the first time, The Great Work and the esoteric Science of the Ancients in terms accessible to scholar and layperson alike.

Conspiracies have existed since the time of Cain and Abel. Facts of history have been altered to support the illusion. The question today is whether a sufficient number of people will see through the deceptions, thus creating a counter-force for positive change - the gold of humanity - during the upcoming times of Macro-Cosmic Quantum Shift. Laura argues convincingly, based on the revelations of the deepest of esoteric secrets, that the present is a time of potential transition, an extraordinary opportunity for individual and collective renewal: a quantum shift of awareness and perception which could see the birth of true creativity in the fields of science, art and spirituality. *The Secret History of the World* allows us to redefine our interpretation of the universe, history, and culture and to thereby navigate a path through this darkness. In this way, Laura Knight-Jadczyk shows us how we may extend the possibilities for all our different futures in literal terms.

The Secret History of The World is rapidly being acknowledged as a classic with profound implications for our destiny. With painstakingly researched facts and figures, the author overturns long-held conventional ideas on religion, philosophy, Grail legends, science, and alchemy, presenting a cohesive narrative pointing to the existence of an ancient techno-spirituality of the Golden Age which included a mastery of space and time: the Holy

Laura Knight Jadczyk's epic work



Grail, the Philosopher's Stone. Laura provides the evidence for the advanced level of scientific and metaphysical wisdom possessed by the greatest of lost ancient civilizations - a culture so advanced that none of the trappings of civilization as we know it were needed, explaining why there is no 'evidence' of civilization as we know it left to testify to its existence. The author's consummate synthesis reveals the *Message in a Bottle* reserved for humanity, including the Cosmology and Mysticism of mankind *Before the Fall* when, as the ancient texts tell us, man *walked and talked* with the gods. Laura shows us that the upcoming shift is that point in the vast cosmological cycle when mankind - or at least a portion of mankind - has the opportunity to regain his standing as *The Child of the King* in the Golden Age.

If ever there was a book that can answer the questions of those who are seeking Truth in the spiritual wilderness of this world, then surely *The Secret History of the World and How to Get Out Alive* is it.

The Secret History of The World and How To Get Out Alive by Laura Knight-Jadczyk, published by Red Pill Press, preface by Patrick RiviÈre \$50.00 (867 pages). To purchase this or any of our other books, visit us at:

www.redpillpress.com.

below it.)

The proponents of the belief that Skara Brae was built by people from Ancient Egypt further maintain that these were mostly priest-astronomers. Such an elitist class would have been essential in that unfriendly terrain and the hierarchy and influence they wielded in their homeland would have been necessary for survival. These proponents also believe that many of the Skara Brae carvings have astronomical significance and relate to the lunar calendar, the nine planets in orbit around the sun, and symbolize the equinoxes and signs of the zodiac.

Skeptics state that ancient Egyptian priest-astronomers would hardly have been likely to have been exploring in the North Atlantic in the centuries before the building of the pyramids. We know that the ancient Egyptians were not historians and left no books that might have told of their explorations. When Alexander the Great destroyed Heliopolis, the center of Egyptian science, he destroyed the last vestiges of Egyptian survey knowledge, so no traces of their travels can be expected to emerge.

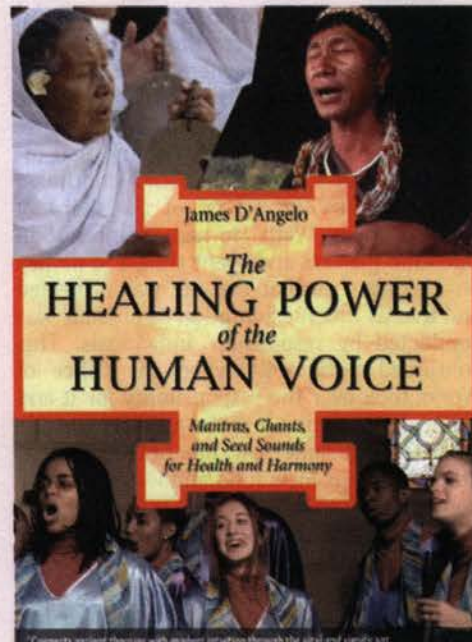
So who were the pioneers who built the community in the Orkneys that was unquestionably unique for its time? For now Skara Brae continues to guard its secret as it has for five thousand years. ■

Continued from Page 33

versity, where he earned a Ph.D. in 20th century classical music research and music composition, he has always maintained a keen interest in science. He points out that scientists are still discovering evidence of sounds of the Big Bang throughout the universe, and that NASA has decoded the electromagnetic fields of the planets—"they've got the music of the spheres, and it often sounds much like Tibetan bowls and gongs, so the Tibetans knew what they were about. They were encoding in their instruments the music of the spheres." D'Angelo notes that "when you unlock the pulsations lying dormant at the base of your spine through sound-making, you're reconnected to what you could call your personal Big Bang."

A major emphasis in D'Angelo's work is what he refers to as "the DNA of sound." All regularly vibrating sounds (especially the human voice and musical instruments) consist of a fundamental tone that contains numerous higher frequencies, known as 'overtones.' He considers the overtone patterns to be the genetic blueprint of sound, as they determine its quality, color, or timbre. "Overtones are embedded frequencies within our voices, referred to by musicians as harmonics and by physicists as partials. They're

like the aura of sound, like subtle bodies of the voice. They are what make the sound organic, full of vitamins and minerals." He postulates that flat sounds without overtones (think of sine wave signals sent out by TV stations when not broadcasting, or those computerized voices you hear at airports) would strip the voice of its power to heal. He admits he has no scientific basis for this theory, just an intuition. "I would have thought that a mapping of peoples' frequencies would have



- Become a modern Prometheus, make fire from a spark!
- See how to use the sun, moon and stars to navigate.
- Learn the secrets of Shelters, survival kits...and much more!
- Investigate the techniques of desert living.

Learn the Survival Skills of the Ancients

**Are you concerned about the coming Earth Changes?
Do you feel confident with your ability to survive Change?**

In the most comprehensive Encyclopedia of Survival Skills ever compiled on video tape, Hoods Woods presents the ancient survival skills of Early Humans. These skills are presented in an interesting and exciting way so you can quickly master the techniques that made it possible for early man to survive global change and adversity.

Presented by Ron and Karen Hood, These Award Winning tapes and DVD's show you primitive and modern ways to cope with danger and how to master the essential survival skills needed by today's world.

With 18 volumes already in the library, we know that you will be thrilled to learn what tens of thousands have already learned, the techniques that could help you to live to see the wonders of the future.

For more information, visit our website at www.survival.com.

Get free survival information and join our Free online forum.

Sign up for a FREE Catalog!

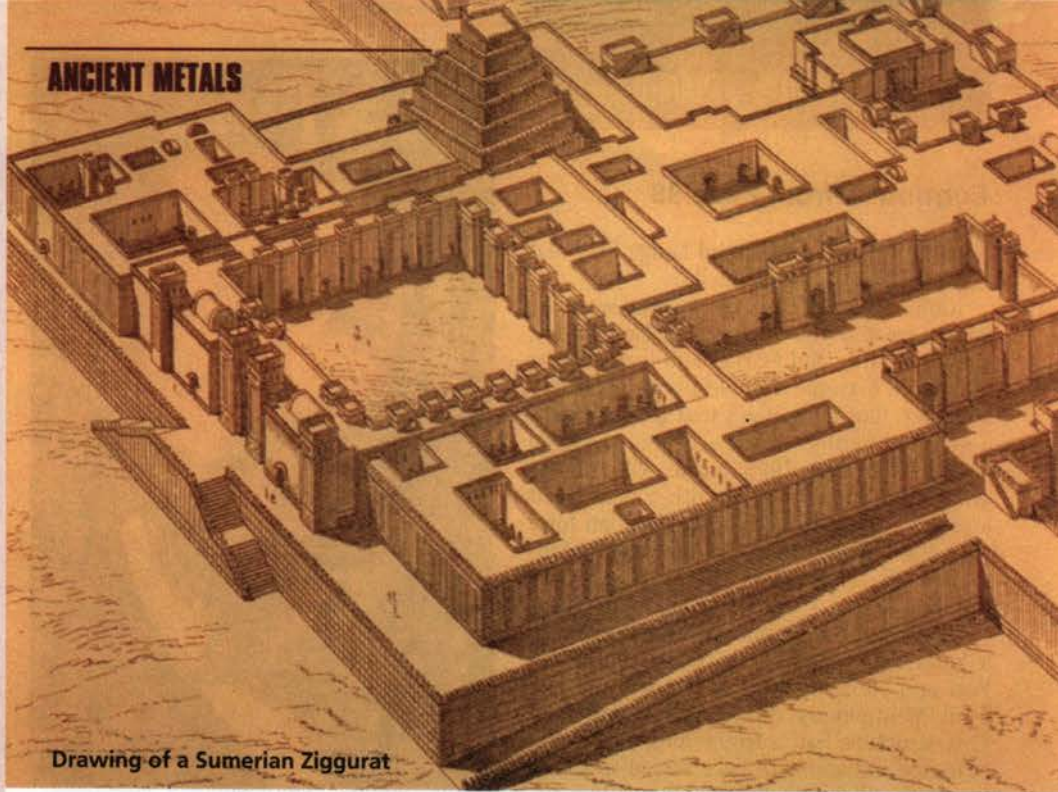
For more information you can contact us at: Hoods Woods, Dept ARI, POB 3683, Coeur D'Alene, Id, 83814 or Toll Free at (888) 257-BUGS

been a much better project than the human genome. I don't think souls necessarily want perfect bodies...they want to be born into certain limitations so they can work their way through them."

D'Angelo likes the developing new physics cosmology known as "String Theory," which likens the universe to an enormous stringed instrument. It posits that fundamental particles are tiny snips of subatomic 'particle strings' 100 billion times shorter than the nucleus of an atom. These strings vibrate in predetermined ways and interact with one another to create the properties of material particles. "From such a theory," writes D'Angelo, "we can sense that the world is a vast chain of overtones of which we are a part, each person vibrating at his or her own particular frequency." He takes this further, stating that "the vibrations of the human voice applied consciously as a therapeutic instrument have the resonating power to stimulate, release and balance the fine healing energies that create harmony and wholeness of body, mind and spirit. At every level from the cellular to the surrounding bio-energetic field of the body we are a great network of frequency vibrations which fluctuate, become weakened and literally go out of tune." If this disharmony becomes serious, disease can be the result. D'Angelo thinks that through the focused, resonant use of the voice we have the capacity to alter our vibrations and our state of consciousness, be well-tuned and enjoy true sound health. Of course, the medical community might well scoff at such a theory, though ultrasound is common practice (one which, D'Angelo mentions, sound researchers conclude it may not be harmless).

At 66, D'Angelo still performs Sufi whirling dervish dancing once a week during one-hour ceremonies, something he's done for over 30 years. This, along with "some good walking" comprises his physical regimen, complemented by daily meditation, another discipline he's followed for decades. He's not slowing down. In addition to workshops around the U.K., he's planning to travel to the U.S. for a "major healing conference" in Santa Fe, NM in late 2006 and hopes it will springboard his work to other American Venues. He's also a member of *Caduceus* magazine's editorial board and is chief consultant on sound therapies for the publication. He likes to quote Sufi leader Hazrat Inayat Khan, who said: "The voice is a light. If the light becomes dim, it has not gone out, it is there. It is the same with the voice. If it does not shine, it only means that it has not been cultivated and you must cultivate it again and it will shine once more." And Don Campbell, famous for identifying and promoting the 'Mozart Effect' supports D'Angelo's efforts to help us do just that. "Healing with the voice connects ancient theories with modern intuition through the vital and significant role of the voice in health and spirituality," he writes. "Explore your own inner world with James D'Angelo as your guide and inspiration." To do so, contact soundspirit.co.uk. And don't be shy about that singing in the shower! ■

ANCIENT METALS



Drawing of a Sumerian Ziggurat

Continued from Page 36

to the ancients' list prior to 1800. This is an extraordinary fact that needs to be intensively investigated and explained, and as we learned, Darwinism as applied to cultural evolution is not equal to that task.

The various civilizations that rose to power and flourished in that broad expanse of time had everything going for them. All the pioneer work had been done. They inherited all the principles, tools and methods from the Sumerians, yet no significant new discoveries were made for almost three millennia!

What do the Sumerians have to say about their rare metallurgical talents and gifts? We will get to that in a moment. But first we find in *A History of Metals* author L. Aitchison is obviously impressed when he notes that by 3700 B.C. the Mesopotamians were basing their new society on metalworking." It is very clear that the Sumerians placed a very high value on metallurgy." And well they should; it is the basis for advanced tools, machinery and weapons. Aitchison, with obvious admiration noting their surprising level of sophistication, concludes that process metallurgy, "...must inevitably be attributed to the technical genius of the Sumerians."

But this is where modern attitudes and expectations of how history is supposed to have unfolded part ways with what the people that lived during that period relate in their histories. The Sumerian tablets are very explicit about how they learned metallurgy. The say that the 'gods' gave them the knowledge and taught them the skills. In no tablet do they claim to have invented it.

The Sumerian tablets are rife with references to the Anunnaki, the working 'gods' presiding over everything from making

bricks and building temples to metalworking. Understanding the underlying meaning of the word 'gods' is the key to unraveling the mystery. We read with interest that when it came to building temples, and even more to ziggurats, it was the god in charge of the project that determined the size and shape of the bricks. Would that god be an architect knowledgeable in structural stress? Bricks were another Sumerian invention. They mass-produced them by the millions using standard brick molds. Sumeria lacked stones, and forests—and metals as well—so making standardized mass-produced bricks allowed them to build high-rise structures.

The gods laid out the site plan for the temple or ziggurat. The first step was to mark out its orientation and set the foundation stone. When they built the temple they performed a ceremony: "The king, the Righteous Shepherd, built the temple bright with metal, bringing copper, gold and silver from distant lands. He built the Eninnu with stone, he made it bright with jewels with copper mixed with tin, he held it fast."

Apparently a bronze clamp was used in the structure to hold it in place as well as to decorate it. The scribe makes it clear that a *Sanug Simug*, a "priestly smith" worked on the temple's facade; with two hand-breadths of bright stone he faced over the brickwork with diorite and one handbreadth of bright stone..." (Bright stone is actually a reference to metal.)

The plain truth is that the invention of process metallurgy is an anomalous artifact of human history. It suggests several possible scenarios: 1) the existence of an earlier precursor, "ZERO CIVILIZATION (Atlantis) where the knowledge and processes were originally discovered and developed or 2) intervention by an advanced extraterrestrial civilization. ■

"James D'Angelo" <james.dangelo@lineone.net>

Re: Atlantis Rising magazine

January 19, 2006 8:22:52 AM MST

"Cynthia Logan" <wordlady@imt.net>

Hello Cynthia,

I received three copies of the magazine on the 16th of January. And I was very impressed by how you put all the strands of my work, life story and interview together. It is a great piece of writing and all I can say is that I owe you a great debt. Thank you so much.

My wife was also impressed and kept saying "Very good" while reading it. And she is a former book editor.

Thank you also for sending to the publishers. I find it curious that I have been sent no other reviews by them. Surely there have been other reviews but perhaps they don't bother to collect them, never mind sending them on to the author. My first publisher did this.

All the very best with your work for Atlantis Rising. I tempted to take out a subscription. Just my sort of reading.

James

----- Original Message ----- From: "Cynthia Logan" <wordlady@imt.net>

To: "James D'Angelo" <james.dangelo@lineone.net>

Sent: Tuesday, December 06, 2005 5:08 PM

Subject: Atlantis Rising magazine