

Mp3 Kimba Arem - Gaearth Dreaming



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A 3-D Holophonic surround sound journey of rare animals, indigenous instruments, binaural beats and harmonic overtones to create sacred space for a journey through the Earth. 7 MP3 Songs in this album (60:07) ! Related styles: NEW AGE: Healing, NEW AGE: Nature People who are interested in Steven Halpern Jonathan Goldman should consider this download. Details: Gaearth vision and intention: This CD was created in honor of Gaia, also known as Mother Earth. Gaearth Dreaming is a multi-dimensional experience of inner space, a sonic journey into the subtle realms of overtones and harmonics. By featuring the naturally occurring frequencies that are created by attuning to the resonance of spaces and objects, we explore the sacred geometry inherent in intentional music. Thus we connect to the inherent oneness and harmony that composes all of creation. Visioned, recorded and mixed with love and intention, this CD is created to be listened to in its entirety, as each track takes you deeper into progressively more relaxed brainwave states, journeying into different parts of the planet. We visit ancient cultures and a diversity of animals and elements. It is ideal for therapeutic bodywork, yoga, sleep, relaxation or meditation. Interwoven throughout the CD are many different rare and some extinct animal and insect sounds from around the world, mixed with diverse ancient indigenous instruments. These are all combined using the most modern technologies to create an alchemical synergistic blend of harmonic frequencies to align you to the healing vibrations of the Earth. The primary intention is to offer music to inspire the activation of your inner guide and healer. Use this CD as a tool to direct you toward inner peace, which opens the door to self-empowerment and self-healing. We each have an inner physician, encoded in our DNA, that knows what is needed for optimum health. Certain tools such as sound therapy can assist in awakening these sometimes forgotten or dormant abilities. Music seems to be a universal language that people and (animals!) from every culture, race or religion seem to understand and respond

to. The word harmony is a musical term implying both agreement in feeling or opinion, and a combination of sounds considered pleasing to the ear. This inspires me to create music synergizing many different cultures, merged with the sounds of nature, showing how they coalesce to form coherent auditory landscapes. It is my hope that this can help people from all walks of life find a common resonance, to reconnect to Gaia, and perhaps serve as a template to create more harmony within, as well as in the world without. By fusing together instruments from various cultures and ecosystems, we can hear the common resonance that creates unity. At this time of great global transition and change, there is a great need for peace, not only between nations but within each of us. I am honored to share this music to help remind us of our interconnectedness and interdependence. May we all become instruments of peace.

Kimbas Biography: Kimba is a performer and recording artist, a musician since age seven with classical training in piano and flute. She received a B.S. in molecular and cellular biology at the University of Arizona in 1993. While attending acupuncture graduate school studying Chinese Taoist Medicine, she was introduced to sound therapy. Since then she has developed her own practice, grown out of extensive subtle energy training in sound as medicine, herbology, Reiki (master level), crystals, flower essences, and aromatherapy. She also works with light and color, and has incorporated these diverse elements into a multi-dimensional approach to healing with her sound-therapy private practice. In a session she uses multiple forms of subtle energy techniques, a vibrasound bed and a hemi-synch light machine, yet the primary focus is on playing various indigenous and classical instruments in the human energy field, to accompany these other modalities. Her main instrument is the didjeridu, but she also plays multi-chambered Native American Flutes, four-chambered Celtic flute, Tibetan and crystal bowls, ting shas, tuning forks, and recites various therapeutic mantras from different cultures. She is the founding member of HEARTHERAPY and GAEARTH, dedicated to educating and assisting the planet in gentle awakening through sound. Kimba travels internationally doing peace music concerts, conferences, workshops, and sound therapy sessions. Kimbas sound therapy CDs include Gaeath Dreaming, Peace Journey, The Healing Didjeridu, Creations Tone, and Self-Healing with Sound and Music with Kimba Arem and Dr. Andrew Weil. Visit her website heartherapyandgaeath.com. (800) 340-4153

Some information about music as medicine: As the latest scientific research called Super String theory suggests, the microscopic world underlying all of matter is composed of tiny strings or vibrational patterns that orchestrate all of creation. This is similar to numerous creation myths from many ancient cultures that

refer to sound and the divine voice of creation as being the primordial matrix, out of which all of life emerged. In my experience, indigenous instruments seem to have a quality that convey a nostalgic sense of serenity and peace. Encoded in their frequencies and melodies is a kind of ancient wisdom that reminds us of how to remain connected to the Earth. Ancient and indigenous cultures lived close to the land and the rhythms of nature, and the Earth and her elements provided all that was needed. In our rapidly changing times, we live inside houses, cars and offices which often separate us from the natural cycles of observing sunrise, sunset, and seasons. We eat highly processed foods which have lost much of the original living vibrancy they possessed when freshly harvested in nature. Also, we are rarely exposed to the subtle, complex frequencies of the wind in trees, water flowing in a river, and birdsongs. Just as food nourishes the physical body, other frequencies of the spectrum such as these, nourish our subtle bodies. I feel that many of us are deficient in essential sonic nutrients that provide health and harmony to all levels of our being. Spending time in nature is often a rejuvenating experience, perhaps because these complex nature sounds feed us on some level. Yet given our current lifestyles it may not always be possible to get as much nature nutrition as we might require. However, the subtle overtones of indigenous instruments such as the didjeridu, native flutes, Tibetan bowls, etc., mixed with nature sounds, may provide some of the frequencies we may be lacking. Everything on Earth ultimately comes from nature—even modern, refined materials such as plastics, metals, etc. Modern technology is simply a continuation of evolution, in the universe and on our planet. Using these tools, such as electronics and recording equipment, combined with the oldest instruments in the world, we are experiencing the completion of a full circle/cycle of the spiral of time and evolution.

3D Recording techniques and 5.1 surround sound: This CD was recorded in part using the Holophone surround sound microphone, specifically designed to replicate and capture sound in the way we actually hear. The Holophone emulates the shape and characteristics of the human head. Sound waves surround the microphone as they do the head, providing accurate spatiality, audio imaging, and natural directionality. Rather than recording with the traditional one or two microphones and simulating the surround sound placement in space, we recorded the actual live positioning and movement of the instruments. Surround sound is often recorded in stereo then placed in the surround sound field. However this CD was mostly recorded with this technology, and then mixed in both stereo and surround sound versions, to accommodate the different kinds of sound systems listeners have. Please note that the stereo version on the DVD is of

higher fidelity than the CD version, so you can enjoy this quality of playback with or without a surround sound system.

A 432: In the field of music, there are standard tunings that musicians use to play in the same key together. Usually there is a kind of global constant that musicians tune to, although this can vary over the ages and between different countries. A standard tuning in the United States at this time is the note A tuned to 440 Hz. All of the other notes are tuned relative to this, and their Hz can be found using a simple mathematical equation. However, the most precisely tuned instrument created, the Stradivarius violin, was originally tuned to A = 432. If we calculate the other frequencies of the notes in the scale relative to A as 432, we find that each different key frequency is the same as numbers found in nature or in ancient human-made structures that are attuned to the natural cycles of nature and the larger cosmos. When A equals 440, the other relative notes equal fractionated numbers that have no known cosmic connections. It has been theorized that part of our increasing disconnection from the Earth, which has been amplified by modern technology and increased urbanization, is also supported by changing our music tunings to frequencies that are not quite in sync with the Earth and the great cycles of natural time. Because most of the instruments used on this CD are naturally tuned (and some intentionally) to the A = 432 tuning, it is my hope that the music can be an aid in assisting us to re-connect with the frequencies of Earth and Cosmos.

Optimal brain wave states: The human brain and heart produce frequencies that we can measure using EKG and EEG meters. The frequencies emitted by the brain are associated with different states of consciousness and are measured in cycles per second, or hertz. (Hz). The brain is generating many frequencies simultaneously, however the predominant frequency is usually what is measured and associated with a certain state of being. Beta (13-20 Hz) is when we have alert consciousness, the normal everyday thinking mind, and in the higher range can be associated with panic or anxiety. Alpha (8-12 Hz) is when we are relaxed, calm, or meditating. Theta (4-7 Hz) is the realm between sleeping and waking, a creative space, and can be associated with out-of-body experiences or deep meditation. Delta (0.5-3 Hz) is the unconsciousness mind, when we are deeply asleep. The overtones and subtle frequencies of the instruments used on this CD exist mostly in the alpha-theta range, and the brain naturally entrains to this frequency, helping you to enter more relaxed, open, creative states of consciousness. Many indigenous instruments happen to be tuned naturally so that they create overtones in the 4-8 Hz (alpha-theta) range.

Binaural Beats: The music on Gaearth Dreaming also uses encoded extremely low volume binaural beats, starting on track 2 in the low beta range, slowly shifting

into alpha and ending in theta state on the final tracks. Binaural beats are created by generating two frequencies, slightly different from each other. Using a frequency generator and basing the frequency on A = 432 Hz, we calculated a binaural frequency in the key of the song it is encoded within. The volume is extremely low, barely audible but definitely felt. The difference between these two frequencies creates a kind of beat registered by the ear and brain as a distinct frequency where they are in the optimal brain wave states discussed earlier. Our brainwaves naturally entrain with these pulse frequencies. Entrainment is a process whereby various bodily processes heart rate, respiration, and brain waves synchronize with the frequencies of what we hear. Using this principle, you can listen to this CD as a way to help you to enter into more meditative, relaxed, and clear states of mind. By slowing and deepening your respiration, this allows for more oxygenation, relaxing your nervous system and helping to increase circulation and blood flow.

Vocal overtone: Vocal overtone is also called vocal harmonics. By creating a fundamental tone with the vocal cords and using the shape of the mouth as well as placement of the lips and tongue, one can create a kind of higher frequency whistling sound in addition to the vocal fundamental tone. This is used in Tibetan and Mongolia, as well as various shamanistic traditions. You will hear these sounds extensively throughout Gaeath Dreaming.

Suggested Therapeutic Listening: Listening through headphones or between two speakers (or 5 if using the surround sound mix) is optimal to experience the music fully. If possible, locate a time and place you can lie down, relax, and breathe deeply, feeling your body. When working with sound, intention is of primary importance. Formulate a specific intention, for example, what area of your life could use more harmony and balance? Focus on your intention and allow your inner wisdom to guide you on a healing journey.

Gaeath: Gaia, also spelled Gaea, was known as the Great Goddess of the early Greeks. It was she who created the universe, and she also represented the Earth. Before anything was created, Chaos existed but from the Chaos Mother Earth sprang into existence and from her were birthed the first Gods and the first humans, and all of creation. The Gaia hypothesis is an ancient and new perspective that the Earth is a sentient being, an interconnected living organism, and each animal, plant, mineral and element is a part of her biology. This would include humans as an integral part of the organism. This ancient worldview and way of life perceives us as a vital part not separate from-- the entire ecosystem. The name Gaeath came to me on April 22, 2007, Earth Day, as I was contemplating my deep love and admiration for this planet. Gaeath is the combination of Gaea and Earth, a synergy of an old and new language that hopefully can bridge our modern, somewhat

disconnected culture back into the ancient reverence that humans once had for the planet. Kimba: I was born Kimberly but was given the name Kimba upon migrating to Hawaii, through a series of synchronicities. Kimba in the Swahili language means she who has great faith. Kimba was also a white lion, a Japanese cartoon from the 1950s, who was the protector of the forest and the animals. Cornell and Earth Preservation: Many of the animal sounds on the CD were obtained from the Cornell Lab of Ornithology. The mission of the Lab is focused on conservation of biological diversity. The sounds from the Library's archive provide a key resource for conservation projects. The Lab is a nonprofit membership institution whose mission is to interpret and conserve the earth's biological diversity through research, education, and citizen science. A portion of the proceeds generated from this CD will go to Cornell to further their research and ecosystem preservation projects. Acknowledgements: First I would like to offer my deepest gratitude to my parents, Arnold and Cynthia Arem, for their unconditional love and support. They have always encouraged me to follow my heart, which I strive to do successfully each day. Thank you Jirka for your love and support and vast vision. Thank you for making this project possible. Thanks to my brother Keith for his help in the world of the music industry, often a bewildering place for musicians. Overflowing gratitude to the many friends and supportive beings (on many levels) that have helped birth and inspire this project. And most of all, I would like to thank Gaia, our dear planet Earth, mother of us all. May this CD be an offering to help inspire and uplift all beings. About recording techniques, technology, inspiration and synchronicity: This CD was inspired by my long-term fascination with resonance and acoustic spaces that allow natural harmonics to be heard and amplified. I feel harmonics connect us to the angelic and subtle realms that surround us, and help us transcend (trance-end) our ordinary reality. After seeing the movie, Meetings with Remarkable Men based on the life of Gurdjieff, I realized that my long-term fascination with resonance was summarized in the very beginning. We see an indigenous tribe having a music competition. Each musician was extremely talented. However the winner here was a man who used his voice to resonate the entire mountain and countryside, using harmonics. The idea of finding a harmonic frequency inherent in an object, a space, a person or landscape, and raising its frequency to the highest potential fascinates me. Our physical body has a certain resonating frequency, a composite of the frequency emitted by each cell. However, the subtle bodies surrounding the body also have frequencies, which I feel are in a harmonic spectrum relative to the fundamental tone of the physical body. We can most easily access the physical body because most of our senses are trained to be tuned

into the physical realm. By tuning to other surrounding fields of frequency, we can access emotions, our thoughts, our spirit, and perhaps the more distant angelic realms surrounding us. Perhaps it is no coincidence that angels are often depicted holding various instruments. Amazingly, there were many synchronicities that occurred constantly throughout the recording and mixing of this production. One consistent theme was the alignment of keys of the animal sounds/natural harmonics with the instruments used they often would hit the same fundamental series of overtones in the key of the song we happened to be placing them in. To create natural sympathetic resonance, we opened the grand piano in the studio and kept the sustain key held down, then placed microphones inside the piano and surrounding it. I then played the various instruments into the cavity, allowing the strings to sympathetically vibrate. We also used this technique with 4 guitars, allowing their natural harmonics to vibrate with the instruments, recording their subtle resonance.

Dr. Emoto and Water: The heart shaped frozen water molecule crystal imaged here was taken by the Japanese water researcher Dr. Masaru Emoto. The water photographed was from a peace concert I did in Tokyo, taken from the water inside of the crystal bowls used in the concert. The water molecule on the back cover of Gaeath Dreaming was photographed from a sample of water exposed to the music from the CD. Masaru Emoto's lab uses a microscope with a camera attached to the top and capture water at the moment it freezes and his research demonstrates how music, thoughts and intentions can influence the structure of the crystals. Since seventy percent of the human body is water, and seventy percent of the planet is water, the healing potential of using these energies consciously is great. By using music with the appropriate frequencies and intentions, much can be done in the way of personal and planetary healing.

hado.net About the instruments: Gaeath Dreaming includes indigenous instruments from around the world. Some of these instruments include: Agave didjeridu: One of the oldest known instruments in the world, some believe as old as 150,000 years old. The didjeridu is a long wooden tube traditionally made from the branch of a eucalyptus tree, hollowed out by termites. It is played by vibrating the lips and uses a technique called circular breathing which creates a continuous tone, like a drone. Various harmonics, overtones and vocals are created on top of the fundamental tone. The didjeridus I play are made by Allan Shockley of Northern Sonoran Dreamtime Pipes. Crystal didjeridu: This is a new creation made by the crystal bowl company Crystal Tones. It is long and hollow like the wooden didjeridu except it is made out of quartz crystal. Four-chambered flute: Made with four bamboo pipes, harmonically tuned, played together as one instrument. It sounds like four flutes playing

together in harmony. Native American flute: Six-holed wooden flutes used by Native Americans in healing and prayer rituals and ceremonies, as well as in courtship. Tibetan bowls: Brass bowls made in Tibet, played by striking or circling the rim with a wooden mallet. The complex frequencies create many complex binaural beats. Tingshas: Metal discs that strike together, slightly off-tuned to create a chime with a binaural beat frequency. Tuning forks: Metal instruments that create perfect pitches and intervals. Vocal overtone: Produced with the voice created by singing a fundamental tone (like the sound om) and using the tongue and lips to create harmonics. Raagini: A device from India that simulates a tamboura, an East Indian drone instrument similar to a lute but lacking frets. Peruvian whistling vessel: It is believed that the whistling vessels originated in Peru, thousands of years ago. They are made out of clay and have two connecting chambers. They are played by blowing into the stem, creating extremely high-pitched sounds. They are made to be played in sets of 6 or 8. They can produce an altered state in the player and listener. Windwand: A windwand is an "outer-air instrument" based on the aboriginal bullroarer, originally used by the Australian Aborigines to lure game out of the forest. Pyrenees wind chimes: These windchimes are made in the Pyrenees mountains. Eight metal chords are welded with silver into the metal plate at the base of the resonance tube. They are precisely tuned, creating clear tones that are rich in overtones. Hang: The hang is a percussion instrument from Switzerland made of two metal hemispheres bonded together. It has eight tones in a circle like on a steel drum. This circle surrounds a central dome, which sounds like a gong. Waterphone: Waterphones are stainless steel and bronze instruments that utilize water in the interior of their resonators to bend tones and create echoing water overtones. Tibetan gong: This is a hand-held instrument made out of brass and other metals, hit with a mallet to produce a deep resonating tone. Dulcimer: The Appalachian dulcimer is a folk instrument. It is from the zither family and has four fretted strings. The body extends the length of the strings and has an hourglass shape. Harp: The harp is a stringed instrument with the strings that are perpendicular to the soundboard. Various types of harps are found in Africa, Europe, North, and South America, and a few parts of Asia. Crystal bowls: Crystal bowls are made from 99.992 pure crushed quartz and heated to about 4000 degrees in a centrifugal mold. They are played like a Tibetan bowl, using a mallet to circle around the circumference of the bowl. The size of the bowl does not always determine the note, however the larger bowls produce lower tones. General Info: Recorded and mixed at Immersive Studios, immersivestudios.com Engineer: Mike Yach Mastering by David Glasser, airshowmastering.com Instruments and

vocals: Kimba Arem Guitar on The Journey Begins: Tierro Insert designed by Kimba Arem and Bryan Madden Water crystal photography of Kimbas music by Dr. Masaru Emoto hado.net Cover artwork, Astral Circus by Robert Venosa venosa.com Sacred geometry artwork by Mana sacredforms Kauai river picture of Kimba by Lilian DeMello (liliandemello.com) Animal sounds licensed from The Macaulay Library at the Cornell Lab of Ornithology, Ithaca, N.Y. birds.cornell.edu Cornell Lab of Ornithology recording information: Track 1: Bowhead whale, *Balaena mysticetus*, recorded by Christopher Clark Track 2: Red-ruffed Fruitcrow, *Pyroderus scutatus*, recorded by Paul Schwartz, Musician Wren, *Cyphorhinus arada*, recorded by Theodore Parker III, Gray Wolf, *Canis lupus*, recorded by William Gunn, Kauai Oo, *Moho braccatus*, recorded by Thane Pratt, Tui, *Proshemadera novaeseelandiae*, recorded by Leslie McPherson, Greater Sac-winged Bat, *Saccolpteryx bilineata*, recorded by Jack Bradbury Track 3: Bowhead whale, *Balaena mysticetus*, recorded by Christopher Clark, Winter Wren, *Troglodytes troglodytes*, recorded by Gregory Budney, Nightingale, *Luscinia megarhynchos*, recorded by Arnoud B van den Berg, Loon, *Gavia immer*, recorded by Kimberly Pantle Track 4: Black-and-gold Continga, *Tijuca atra*, recorded by Theodore Parker III, Smoky Jungle Frog, *Leptodactylus pentadactylus*, recorded by Rex Cocroft, Kauai Oo, *Moho braccatus*, recorded by Thane Pratt, Potoo, *Nyctibius griseus*, recorded by Paul Schwartz Track 5: Olive Oropendola, *Psarocolius bifasciatus*, recorded by Theodore Parker III, Potoo, *Nyctibius griseus*, recorded by Paul Schwartz, Loon, *Gavia immer*, recorded by Kimberly Pantle, Musician Wren, *Cyphorhinus arada*, recorded by Theodore Parker III Track 6: Olive Oropendola, *Psarocolius bifasciatus*, recorded by Theodore Parker III, Winter Wren, *Troglodytes troglodytes*, recorded by Gregory Budney, Gray Wolf, *Canis lupus*, recorded by William Gunn, Black-and-gold Continga, *Tijuca atra*, recorded by Theodore Parker III Track 7: Canyon Wren, *Catherpes mexicanus*, recorded by Geoffrey Keller, Loon, *Gavia immer*, recorded by Kimberly Pantle, Nightingale, *Luscinia megarhynchos*, recorded by Arnoud B van den Berg

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