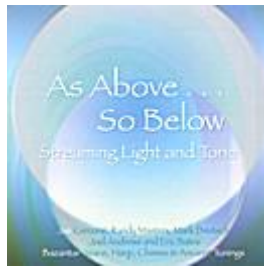


Mp3 Jan Cercone - As Above, So Below



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A celestial journey with voice, harp, bazantar (one of a kind bass/sitar) and ancient chimes. 11 MP3 Songs NEW AGE: Energy Healing, SPIRITUAL: Inspirational Details: True Sound Healing by Soprano Jan Cercone and Friends AS Above, SO Below is an initiation to the Divine Feminine. Sweet flowing singing with gentle chimes, harp and rich bazantar. Improvised with ancient tunings by renowned specialist Randy Masters. Our collaborative CD is an activating Journey. each song has a unique transmission when listened to quietly in Succession. The Songs were determined by spirit and have encoded ascension frequencies. Far beyond the entertainment realm, this CD is meant to be used as a tool to ground the above to below, the masculine to the feminine for personal and planetary advancement. The songs; Ahuramazdao. Jan Cercone, vocals; Valborg Werbeck Svardstrom, Composer Ut Queant Laxis.. Jan Cercone, vocals; Guido DArezzo, Composer I am The Flow. Jan Cercone, vocals, lyrics; March Deutsch, Bazantar Mary Magdalenes Song. Randy Masters, Composer; Jan Cercone, lyrics; crystal bowls Isis and Osiris Chant.. Jan Cercone vocals, Melody from Spirit to Tim Gillett Our Children. Jan Cercone, vocals; crystal bowls The Goddess Restores. Joel Andrews, Harp, vocals; Jan Cercone, vocals Poetry quotes from Jean Houstons The Passion of Isis and Osiris. Gongs The Homecoming Mark Deutsch, Bazantar; Jan Cercone, vocals Seven Sisters. Eric Bates, electric guitar; Jan Cercone, vocals, crystal bowls Heavenly Mothers Prayer Jan Cercone, Lyre and vocals, Gongs Tauoa. Jan Cercone, vocals; Valborg Werbeck Svardstrom, Composer Music for Joy and Healing 2007. Executive Producer: Jan Cercone Co-Producers: Randy Masters, Eric Bates, Jan Cercone. Musical Arrangements by Randy Masters. Recorded, Mixed, Mastered by Eric Bates at Clear Image Cinema, Aptos, Ca. Contact: JCerc1@aol Notes from the Creators: Jan Cercone this CD lived first in the etheric realm but soon we all became swept up in this passionate collaboration when the synchronicities of its birthing told

us this is no ordinary project, but a mandate from the universe! It was conceived by my partner Randys dream of tunings that resonate and enhance life and my desire to allow the Sacred Divine Feminine awakening to occur within the context of a recording with intention. Women must find their voice, and thus find their life. These are new combinations, new initiatives, and I felt elation and trepidation to improvise so freely into the unknown, and work with such masters and geniuses. While shivering with excitement and fear, Divine Mother soothed me and said Let me work through you. I am honored to have shared recording space with this team, men who truly honor the goddess principles. It is my hope that our project is a portal in that the songs, instruments and scales chosen can bridge the ancient and the New, so we may have new thoughts for creating new realities. My daughter Kelly remarked, Mom, its like nothing I have heard, I dont know what to think. I like that. I am grateful, and I hope your light may be amplified by our joyful efforts, bringing more from above, to our collective below. About Jan: Jan, RN, Certified Music Practitioner, Voice Bio Practitioner, teaches singing and healing with the voice in workshops, privately, at the Psychoacoustics Institute and conventions. She is an author and inspirational speaker residing in Santa Rosa California. Musicforjoyandhealing.com. Catch her on BBS radio, Sept. 2007, Wed. evenings at 9pm. Musicforjoyandhealing.com Eric Bates The wonderful journey that this recording project is, has given me new inspiration for all of lifes beauty and potential. As the recording mix engineer/co producer I find that the speakers are the canvas, the microphones are the brushes, the singers and musicians are the colors and the song is spirits muse expressing itself. This recording project is so inspiring and as such is uniquely positioned to edify as well as entertain our ever expanding consciousness. I am deeply grateful to be a part of this process. About Eric: Eric, of Clear Image Cinema, has been the consummate recording engineer for 24 years and resides in Aptos, Ca. His artistry and skill for mixing and mastering is evident. Clearimagecinema Mark Deutsch The Bazantar brings us initiation through sounda landscape created in vibration. This tuning, Lydian, means something to me, though I strive to get over the labels and their presuppositions. I try not to have a preset outcome; it confuses the spirit and constricts the mind. To not be thinking is what I aim for, not indulging in reflective consciousness. I teach my students to learn the forms and labels of music, but at this stage in my life I want only to know the vibration, its personality, and its living vibrating consciousness. When I do this work I am trying to be honest, to go into that space. When these relationships are played properly, they fit together shifting consciousness in a way that is not commonly heard at this point in history. They are both ancient and future vibrations whose

impending meaning is heralded and fortuitous. About Mark..Mark is the creator of the Bazantar and currently resides in Oakland, California. An innovative composer, Mark teaches, records and performs regularly while researching new harmonic scales. wwwBazantar.com Randy Masters. This CD is a vehicle for ancient and future Sonic Wisdom. Its about integrating new musical instruments, many which are my design. We recorded and selected from specially tuned Tuning Forks, Chimes and desktop chimesall based on extensive research of the Universal Life Field, and tuned the stringed musical instruments to my specifications. It is my intent that these special tunings open people to the Consciousness of the Sound Current that gave birth to our reality. The sound frequencies of the crystal bowls are tuned to exact numbers used in many of the crop circle measurements from England. All the frequencies are multiples of the number 11, which is a sacred gateway number!! Two strong pillars at the entrance of the temple. About Randy: Randy is a specialist in Sound, Sacred Geometry, Ancient and Contemporary Music and World Cultures, Multi-Instrumentalist, Teacher, Composer and Researcher. He is a gifted Inspirational Speaker and consults on a wide range or products and services, and offers Intensive Workshops through his Mystery School. Contact: Resonant Living, 831-662-2594, websites: wwwUniversalsong.net, Sacredwindchimes.com, ExplorationCenter.org. Email Universalsong@yahoo.com About Joel Andrews: Joel is a master harpist, angelically inspired and directed, internationally known for his many recordings and concerts. He resides in Mendocino, Cal. harpofgold.com About the Selections: Ahuramazdao Along with the crickets Eric recorded in Bonny Doon, the overlay of voicings creates a celestial Choral effect. Valborg Werbeck Svardstrom wrote this prayer for protection invoking the Persian Light being, Ahuramazdao. This song is used extensively in the Uncovering the Voice Singing Training that has formed the basis for Jans singing/ teaching. Ut Quent Laxis from Johannes Hymnus originally called Paulus Diaconus was composed by the monk Guido DArezzo to teach the students the original solfeggio phonetics for learning music. The song highlights the first six solfeggio notes, Ut (today called Do) Re, Mi, Fa, So, La for the first six notes of a major scale. In this chant Jan is singing in the original key, accompanied by two drone notes tuned in perfect fourths, note G at 396 hz, and the note C at 528hz. These exact sound frequencies are taken from research on a Hymn to St. John the Baptist that was sung with these precise frequencies. These notes provide the drone that ground the tonal center of C major, on two, two-inch wind chimes, for this Gregorian (Medieval) chant. The meaning of the song relates to singing with an intent of purity. Ut Queant Laxis resonare fibris

Mira gestorum famuli tuorum Solve polluti labii reatum Sancte Johannes I Am the Woman I am the Flow
is a poem Jan wrote while weeding her front lawn one warm spring day. The earth, the smells and images
created this song that honors the Goddess the creator, through the feminine I am the Woman, I am the
Flow I am the Ocean, hear What I know Waves of the Sea, Bow down to me Dolphins and Whales sing
my harmony I am the Woman, I am the Flow I am the Ocean, hear what I know Resistance is futile, I am
the flame My divine wisdom brings Christ once again I am the Woman, I am the Flow I am the Ocean,
Hear what I know Children and fathers we care for you all We witness your struggle and soften your fall I
am the woman, I am the Flow I am the Ocean, Hear what I know The answer within us, seeds of the truth
Our ancient wisdom, bearing sweet fruit I am Woman, I am the flow I am the Ocean, Hear what I know
Mary Magdalenes Song was originally recorded without lyrics on one of Randys film Soundtracks, Pan
American Suite and was used in a scene in a cathedral. Chords used to accompany this piece were
created using quartz crystal bowls that are remarkably in-tune together which is rare for crystal bowls.
They are tuned to the ancient minor scale, called the Aeolian mode dating back to ancient Egypt and
Babylonia. The tempo is set in time representing the trinity, at a pulse of a quarter note equals 62.5 beats
per minute, close to the human heart beat. 62.5 is a harmonic of the 125hz resonance of the Kings
Chamber in the Great Pyramid of Giza where Jesus and Mary Magdalene both took their final initiations.
The lyrics came to Jan based on a deep immersion in the Mary Magdalene legacy, knowing that modern
woman has recently re-established her connection to the divine feminine through the archetype female,
Mary Magdalene. I Now Break my Silence, and reclaim my Divine Role I ask for Forgivenessfor
Silencefor 2.000years As I now stand before you, I reveal without fear My role in the great mysteries, as a
woman, Anointed with Christed Light. Isis and Osiris Chant was created with special drones using
Anthroposophical gongs tuned in the ancient Egyptian scales, conclusive to activating the Isis, Osiris,
Horus blueprint energies. This chant has a storyit comes from fellow traveler Tim Gillett who on the bus in
Egypt said to Jan Do you sing? You are the woman in my dream 6 months ago, and I have a song to give
to you. Perhaps this is a song for vibrational transmission needed at this time, for initiation. The hymn was
used for ritual to invoke the energies of Isis, Osiris and Horus in the temples in Egypt and subsequent
gatherings. Our Children brings a raw fresh sound that is included to encourage the sounding of the
female voiceto sound what one hears when we truly listen. The bowls are tuned to the perfect fourth 4/3,
which is a Harmonic mean octave, Heaven and Earth. Jan dedicates this to her amazing children, Chris,

Katie and Kelly. The Goddess Restores. This song is based on an improvisation for solo harp that Joel Andrews did for Randys CD, Innervisions. The harp is played in the ancient Locrian mode based on the actual Egyptian and Babylonian tuning system that was historically used for their harps. All of the notes in this scale would be the white keys on the piano from B, up to B one octave higher. The notes in this scale can be arranged in perfect fifths ($3/2$) built on the note F. This mode is the most unusual and unstable of seven diatonic modes because it does not contain the perfect fifth above its starting note B. As a result, it leaves the listener searching for a resolution. Bronze Anthroposophical Gongs tuned in the ancient modes embellish the presentation.. Jans storyboard for this song portrays the longing of Isis for her beloved, and restoring his life through alchemical magic. Poetry passages as quoted by Jean Houston from The Passion of Isis and Osiris are woven into the piece. Homecoming features Bazantar improvisations by its inventor, Mark Deutsch. The Bazantar is a five string acoustic Bass equipped with tunable sympathetic strings much like a Bass Sitar, that allow for remarkable overtones to be produced. In addition, Mark tunes the five basic strings and all the sympathetic strings to natural over-tone harmonics. This results in clearly audible and gorgeous harmonic overtone combinations. Mark plays harmonics with exceptional virtuoso technique extremely high on the instrument near the bridge using masterful bowing techniques. Mark demonstrates his skill as an improviser, spontaneous creator backed by years of training in Jazz and Classical Music. He is a player of the sitar and is trained in Indian classical music and its intricate scale tunings. This is the first recording of this advanced new scale and tuning configuration. The basic foundation mode for the bazantar pieces is the F Lydian mode which is a major scale with a raised sharped 4th, and its tuned to Randys crystal bowls. This mode has much positive energy and optimism in it, as well as sheer beauty. When played correctly, all seven notes of the Lydian mode can be sounded simultaneously with complete compatibility. The number seven is also a magical number for the Goddess Athena and is symbolic of the Web of Athena which is part of the geometry of creation. Jans inspiration was to Take us Home. Seven Sisters features a chord progression called the diatonic cycle of fourths, built on A minor. This is one of two dominant chord progressions from the Baroque era of European music. It is dedicated to the Seven Visible stars in the Pleiades Constellation, commonly referred to as the Seven Sisters. The Earth is in a special Binary Star relationship with Alcyone, the main Sun in the Pleiades, which has a 25,827.5 year platonic year rotation. Some key measurements of the Great Pyramids are built on that number. The chord progression in this

song continues endlessly, like a spiral, never coming back to the exact spot in the same place, the way we never return to the exact spot in the universe. The seven measure cycle parallels the seven steps in most physical processes and the seven levels of consciousness portrayed by the great pyramid. The electric guitar has been one of the most important instruments for communicating the thoughts and feelings of our times so we felt the addition of this modality would remind us to use modern technologies in loving and harmonious ways. The vocals overlay the piece to provide the heaven component, to have the polarity feel of As Above, So Below. Heavenly Mothers Prayer is an improvised lyre and voice by Jan in the style she uses as a Music Practitioner for bedside healing. Tauo is the song used in the Uncovering the Voice singing to close events and circle the oneness of all Thank you to first, Spirit for the wind of miracles that propelled our collaboration Efrain Correal for direction and support, Jean Houston for graciously permitting us to use the Hymns to Isis and Osiris she quotes in her book The Passion of Isis and Osiris. Nona for her visionary artwork, Janet at Jays Printing, and Divine Mother for working through us so swiftly. Randy for his vision and knowledge and for his generous gift of sharing the The Goddess Restores, Mary Magdalene music. Randy is a dream-maker, the consummate musician, and his huge heart infuses this project. Eric, our archangel, for his skill and excellence in recording/engineering, his contribution to the arrangements, and his flexibility and compassion steered us constantly. Mark, thank you for bringing this offering into an entirely cosmic realm of all possibilities, your work is gold. And we are appreciative to have the talents and loving energy of Joel Andrews, one of the worlds most consummate harpists, blessing this project. Namaste. CD cover artwork Spheres, Partners by Nona Passalacqua 707-578-1975. Nona has many more spectacular pieces. Inside artwork selection from dear friend and Visionary artist Journey Harasin, Santa Rosa, Ca. [wwwJourneyofsound.net](http://www.Journeyofsound.net). Liner Notes and graphics prepared by Janet at Jays Engraving 707-542-3873

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