



A Healing Journey Through Sound

Healing Music for Healing Touch Level 1

by Arden Wilken

I am often asked how I do what I do - how I create music. The best way to describe what I do is musical translation. I take the essence of the concept or concepts for which the person is asking, any movement or goal they want to achieve from listening to the music and then translate that essence/movement/goal into music. The basic talent I use to create these musical translations is an ability with which I was born to see energetically and feel physically and emotionally the movement created by a single note by a specific instrument or a series or combination of notes and instruments. My life has been about how to understand this talent, train it and use it to create music that serves. I have been consciously creating music in this way since 1978.

The musical translation for Healing Music for Healing Touch Level 1 began in my studio, aboard our boat in Lake Union in Seattle, WA, with Lisa Gordon, CEO of Healing Touch Program, explaining to me the basic focus of Healing Touch Level 1, the role of the practitioner in relationship to the client and the basic techniques used. As Lisa spoke, I came away with many descriptive phrases about Healing Touch and Level 1. "Loving presence - Connecting to the divine source - Allowing a person's own healing - Grounding - Connect to the physical body - Basic body and energy balancing and clearing." She also explained the focus of Healing Touch Levels 2 and 3. This took only a few minutes, but the information I received on all levels was complete enough for me to start the work.

I was not clear mentally about all the details of what the music would be, but the 'what' to be translated was clear.

We then set to work choosing instruments, the number of tracks, the structure of the tracks, how long, and other details. The piano was chosen first and after trying several other sounds the cello was clearly the other instrument of choice for the pieces.

Chris Gordon, Lisa's husband, was asked to be the client and Lisa gave him a basic Level 1 session while I translated the movement from that in real time. This music translation lasted about 45 minutes and in its final form is what is Track 2.

Then, Lisa played some music that she liked as an example of what style of music I might compose for the opening and closing tracks. I found the music to be touching and inspirational. While Lisa and Chris went to lunch, I laid down the basic music for what became Tracks 1 and 3. The creation of the intro and exit pieces came together from seeing how the mood of the pieces changed with the tempo and how well it worked for both with only a little change.

I did not think about the key or the harmonic structure of Tracks 1 and 3 until after I had composed them, but then I realized how much they matched the focus of Healing Touch Level 1.

As a composer, normally I would avoid the most common key in music as it is so 'common!' (This is known as the Key of C - starting at middle C on a keyboard, playing all the white notes up to the next C.) I would also normally avoid using a very simple progression of chords and would use a more 'exotic' mix of notes in the base part of the piano, which repeats the same

pattern throughout Tracks 1 and 3. In this case, however, the common key and a simple progression fit exactly.

The simplest Key, the simplest chords, the predominance of what is known as the C Major chord - DO, MI, Sol (C, E, G) helped to set up the deeper movement of Track 2 for reconnecting to the divine, to the earth, to be in the body. I have seen that the piano resonates more on the surface of the body due to the relative volume of the harmonics contained in the sound of a single note.

The cello, from the string family, resonates deeper into the body because of the relative volume of its harmonics and also more in the lower torso because of its note range. It is lower than the violin, for example. The cello resonates more deeply in the body and the piano helps spread this deep connection throughout the entire body because of its wide range of notes. (Only the cathedral organ has a wider range of notes from high to low.) Piano and cello, surface and deep in torso, help to translate the basic message of Level 1.

We suggest that, when possible, music be played from a CD, rather than a compressed format (like mp3 or .aff) to retain the full spectral quality of the therapeutic sounds it contains, and that it is played on the best equipment you have available. Headphones are an excellent way to receive the full benefit of this music.

Therapeutic Music may touch energetic blockages in some individuals as the sounds work in these areas. This can occasionally be uncomfortable at first, but ,as the issues resolve, the initial discomfort usually dissipates.*

This music is part of a healing sound experience that is excellent for listening and self-care, as well as, for augmenting a healing therapy session. Remember, you are part of the divine, living here on this planet in your body - in this moment - with all that you need to heal yourself.

*You can read more about this at the following link: <http://www.inner-soundonline.com/docs/Our%20Sonic%20Pathways%20published%20Jan%2007-1.pdf>

Arden's CD, *A Healing Journey Through Sound*, can be purchased through the Healing Touch Store by [clicking here](#).

About the author:



Arden Wilken is an American musician, composer and sound therapist. She is co-founder of INNER SOUND (1978), an original system of sound therapy and therapeutic music for the expression and integration of the emotions.

She received a bachelor's degree in music theory from the University of WA in 1972 and has a discography of 25 CDs, each having a specific theme or focus, in order to help the individual achieve his/her healing goals by unblocking the connective tissue through sound and music. She is also trained in bodywork. Arden and her husband Jack have founded schools of sound therapy in the USA, Spain, the UK and the Netherlands and are now based in Seattle, WA after living many years abroad in the Far East, North Africa and Europe.

