

About Mark Deutsch

A professional musician since the age of twelve in his father's touring combo, Mark received a degree in music from the St. Louis Conservatory, became a member of the Illinois Symphony Orchestra and went on to teach college courses. He also spent time in the NYC jazz and avant-garde scene as a bassist and leader of the free improvisation collective Massamalgam, where he brought together poets, artists and musicians from radically variant scenes creating a gestalt of style and culture. A classically trained bassist and sitarist, he has played within a variety of world music traditions. While studying North Indian classical music with the legendary Ustad Imrat Khan, Mark began delving deeper into the universal fundamentals of music and their underlying structures. His background in non-linear mathematics, sacred systems, cosmology and in the physics of sound bore fruit with his being awarded a US patent for the Bazantar. He designed this instrument as a tool, as much as a thing of beauty, to demonstrate nature's vibrational code in a new and extraordinary light. release of his solo album, *Fool*, Mark's integrated Axial tuning system has been evolving into uncharted territory, always with the goal of developing a deeper musical template of inter-relatedness towards a new model for ecologically coherent and sustainable technology. Mark has collaborated with many musicians: Grammy award-winning cellist, David Darling; film composer, David Julyan (*Insomnia*, *Memento*); and jazz luminaries such as William Parker, Roy Campbell and Hamid Drake. **Stay Tuned** Mark is currently collaborating on a duo CD with musician/scientist Jaron Lanier, renowned for his work in virtual reality and the nature of consciousness.

About Alan Tower

Starting out his training on classical guitar in the 70's, Alan switched to steel string guitar in the 80's, creating tapping and fingerstyle compositions. In 1991 upon severely injuring tendons in his left hand experimenting with new techniques, the door opened to unusual world wind instruments. Currently, Alan composes for the Huaca, an original pan-cultural clay wind instrument, deeply evocative in sound with three chambers - facilitating single lines, harmony and chords - with intervals justly intonated; the didjeridu, where his interest lies in playing melodies above the drone out of the organic harmonic series; and the Häng, a new melodic percussion instrument from two Swiss inventors. Played with the hands, it combines the Indian Ghatam, Caribbean steel pan and Gamelan of Bali for a sound of rich color that opens and closes like a flower. . . . Alan often performs in duo and has toured as a solo artist. He also plays with the organic trance trio of Ancient Future and The Unusual Instruments Trio, led by author and instrument inventor Bart Hopkin. Over the years he has provided the music for the retreats of ecological physicist, Brian Swimme. Since becoming sensitized in 1986 to our current ecological crisis, through the work of Swimme and geologist (geo-theologian) Thomas Berry, Alan's mission has been to bring music to the heart of environmental and social activism. In 2002 he launched Octave Alliance 501c3, a musical venture to promote work in this area. His compositions, unusual sounds and ecological literacy have been captured on 6 CD's released on the Ancient Future Records label and used in the 2004 Disney/Skywalker movie, *Peter Pan*, in soundtracks for meditation and yoga, in a series of Tsunami Ranger video's on Sea Kayaking, and in the Ellipsis Arts CD/book bestseller, *Orbitones, Spoonharps and Bellowphones*. He is currently recording a record of didjeridoos in duo that includes tracks with Randy Graves, Stephen Kent, and Mark Deutsch on Bazantar

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Vibrational Ecology Propulsive Beauty

The DNA of Nature's Vibrational Code

*Music from the fabric of
nature to the heart of sustainability*



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Vibrational Ecology

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The fundamental principles in the emerging field of vibrational ecology are deep truths found at the heart of nature. Inspired to reveal these fundamentals on a visceral and transformative level, Mark Deutsch created his groundbreaking acoustic instrument, the Bazantar (derived from the bass viol with 5 played strings exciting 29 empathetic strings, with an additional 4 drones). The design of the instrument, in combination with a tuning matrix based on the Golden Ratio, manifests complex vibrational realities; creating shifts in consciousness that allow the listener to experience *Propulsive Beauty* directly. What emerges is an extraordinary abundance of energy along with a sense of respiration as the tones breathe energetically into each other. Pulsating in a sea of vibration these waves of sound can become conduits of psychological and physiological transformation.

Propulsive Beauty is not about exploring different musical scales or modes, or about fusing music of one culture with another for peace, though the work would support this. It is not about a better understanding of how notes, chords or harmonies (as we know them in western equal temperament) can be used for greater musical impact It is about tuning in to the eternal and mathematical fabric of nature *as vibration itself*. This core fabric, when used to build a constellation of profoundly related tones opens a musical window into the extraordinary coherence and beauty of nature. *Propulsive Beauty* is at the intersection of science and spirit, and as a result offers a new and compelling understanding for what sustainability might look or sound like.

The deep mathematical principles and construct implicit in the study of vibrational ecology extend beyond the musical realm, and can be applied to other systems as a compelling model that is relationally coherent, self-sustaining and in accord with natural systems and the order of the natural world. It can inspire practitioners in a variety of fields to align their work more sustainably and in vibrational coherence with nature. This sonic template of interrelatedness offers a new framework of meaning, informing other fields such as agriculture, science, and industry in our journey toward a more mutually enhancing relationship with the planet.

How does music and sound inform sustainability for our time?

People don't believe it exists. "It" meaning a truly sustainable system where all waste = food. Because everything we see is so wasteful, we mostly accept that that's the way it is and we do the best we can with recycling, green design etc. but can't really conceive a true functionally sustainable system is possible. However, a completely coherent non-wasteful system exists everywhere as a model, and that is . . . wild nature. Why not have nature become our mentor and use its most fundamental principles of vibration as a template to build truly sustainable systems that emulate nature's wisdom? *Propulsive Beauty* is such a model, a vibrational system derived from primordial relationships found in nature's harmonic or overtone series that show in a tangible and very beautiful way that this is possible. It can be constructed. Put a limited amount of energy into a system and out comes a vastly more robust and beautiful result than went in, due to the deep relational matrix built into the system. It provides hope and a belief that coherent non-wasteful human systems are possible.

The magic is that the principles of *Propulsive Beauty* are in the arena of vibration. And everything *is* vibration. Everything is in vibration. There is no question about that scientifically. This fact then provides a tangible direct link between vibration and sustainability that reveals new understanding, a new vision of hope; a way that can excite leaders and catalyze environmentalists contributing to and expanding their work. And so what comes out of *Propulsive Beauty*, based on the principles of vibrational ecology, is naturally and fundamentally translatable to our world. . . . our fields of endeavor, our disciplines. There is something core and universal about using vibration as the model for developing this template that convinces us that the relationship between human society and earth's organic systems can be whole.

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